

MUSIC AT

Duke Chapel

Duke Evensong Singers

CHRISTOPHER JACOBSON, director
SCOTT DETTRA, organist

POETRY IN MUSIC

February 27, 2022 | 4:00 PM

The Twelve

WILLIAM WALTON (1902–1983)
Wystan Hugh Auden

Hymn to the Creator of Light

JOHN RUTTER (b. 1945)
Lancelot Andrewes and Johann Franck

Te Deum and Jubilate
World Premiere

JOANNA MARSH (b. 1970)
St. Augustine and Psalm 100

Organ Solo: Orb and Sceptre

WILLIAM WALTON
arr. William McKie (1901–1984)

Jesus Christ the Apple Tree

ELIZABETH POSTON (1905–1987)
Anonymous, 18th Century

The Arrow and the Song

STEPHANIE MARTIN (b. 1962)
Henry Longfellow

Nowell Sing We

MATTHEW MARTIN (b. 1976)
Anonymous, 15th Century

Bring Us, O Lord

WILLIAM HARRIS (1883–1973)
John Donne

Blest Pair of Sirens

C. HUBERT H. PARRY (1848–1918)
John Milton



Duke
UNIVERSITY
CHAPEL

chapel.duke.edu/events

I

Without arms or charm of culture,
Persons of no importance
From an unimportant Province,
They did as the Spirit bid,
Went forth into a joyless world
Of swords and rhetoric
To bring it joy.

When they heard the Word, some demurred, some mocked, some were shocked: but many were stirred and the Word spread. Lives long dead were quickened to life; the sick were healed by the Truth revealed; released into peace from the gin of old sin, men forgot themselves in the glory of the story told by the Twelve.

Then the Dark Lord, adored by this world, perceived the threat of the Light to his might. From his throne he spoke to his own. The loud crowd, the sedate engines of State, were moved by his will to kill. It was done. One by one, they were caught, tortured, and slain.

II

O Lord, my God,
Though I forsake thee
Forsake me not,
But guide me as I walk
Through the valley of mistrust,
And let the cry of my disbelieving absence
Come unto thee,
Thou who declared unto Moses:
“I shall be there.”

III

Children play about the ancestral graves, for the dead no longer walk.
Excellent still in their splendor are the antique statues: but can do neither good nor evil.
Beautiful still are the starry heavens: but our fate is not written there.
Holy still is speech, but there is no sacred tongue: the Truth may be told in all.
Twelve as the winds and the months are those who taught us these things:
Envisaging each in an oval glory, let us praise them all with a merry noise.

Hymn to the Creator of Light

John Rutter (b. 1945)

Lancelot Andrewes and Johann Franck

Glory be to thee, O Lord, glory be to thee,
Creator of the visible light, the sun's ray, the flame of fire.
Glory be to thee, O Lord, glory be to thee,
Creator also of the light invisible and intellectual,
That which is known of God, the light invisible.

Glory be to thee, O Lord, glory be to thee: Creator of the light,
for writings of the law, for oracles of prophets, for melody of psalms,
for wisdom of proverbs, experience of histories, a light which never sets.
God is the Lord who hath showed us light.

Light, who dost my soul enlighten; Sun, who all my life dost brighten;
Joy, the sweetest man e'er knoweth; Fount, whence all my being floweth.
From thy banquet let me measure, Lord, how vast and deep its treasure;
Through the gifts thou here dost give us, As thy guest in heav'n receive us.

Te Deum and Jubilate

World Premiere

Joanna Marsh (b. 1970)

St. Augustine and Psalm 100

Te Deum laudamus

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim: continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty: of thy glory.
The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world: doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honorable, true: and only Son;
Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.

We believe that thou shalt come: to be our Judge.
We therefore pray thee, help thy servants:
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.

O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee;
And we worship thy Name: ever world without end.
Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

Jubilate Deo

O be joyful in the Lord all ye lands;
serve the Lord with gladness and come before his presence with a song.
Be ye sure that the Lord he is God;
it is he that hath made us and not we ourselves;
we are his people and the sheep of his pasture.
O go your way into his gates with thanksgiving and into his courts
with praise; be thankful unto him and speak good of his Name.
For the Lord is gracious; his mercy is everlasting;
and his truth endureth from generation to generation.

Glory be to the Father, and to the Son, and to the Holy Ghost:
as it was in the beginning, is now, and ever shall be: world without end. Amen.

Jesus Christ the Apple Tree

Elizabeth Poston (1905–1987)

Anonymous, 18th Century

The tree of life my soul hath seen,
Laden with fruit, and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
'Tis found in Christ the apple tree.

His beauty doth all things excel:
By faith I know, but ne'er can tell
The glory which I now can see
In Jesus Christ the apple tree.

I'm weary with my former toil,
Here I will sit and rest awhile:
Under the shadow I will be
of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.

The Arrow and the Song

Stephanie Martin (b. 1962)

Henry Longfellow

I shot an arrow into the air,
It fell to the earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth I knew not where;
For who has the sight so keen and strong,
That it can follow the flight of song?

Long, long afterward, in an oak
I found the arrow still unbroke;
And the song from beginning to end
I found again in the heart of a friend.

Nowell Sing We

Matthew Martin (b. 1976)

Anonymous, 15th Century

Nowell sing we, both all and some
Now *Rex pacificus* is come.

Puer natus to us was sent,
To bliss us bought, fro bale us blent,
Both all and some.

Exortum est in love and lysse.
Now Christ his grace he gan us gysse,
And with his body bought us bliss,
both all and some.

Lex fulgebit with love and light,
In Mary mild his pennon bright,
In her took kind with many might,
Both all and some.

De fructu ventris of Mary bright,
Both God and man in her alight,
Out of disease he did us dight,
Both all and some.

Gloria tibi ay and bliss,
God unto his grace he us wysse,
The rest of heaven that we not miss,
Both all and some.

Bring us, O Lord

William Harris (1883–1973)

John Donne

Bring us, O Lord God, at our last awakening
into the house and gate of heaven,
to enter into that gate and dwell in that house,
where there shall be no darkness nor dazzling, but one equal light;
no noise nor silence, but one equal music;
no fears nor hopes, but one equal possession;
no ends nor beginnings, but one equal eternity:
in the habitation of thy glory and dominion,
world without end. Amen.

Blest Pair of Sirens

C. Hubert. H. Parry (1848–1918)

John Milton

Blest pair of Sirens, pledges of Heaven's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixed pow'r employ,
Dead things with inbreathed sense able to pierce;
And to our high-raised phantasy present
That undisturbed song of pure content,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With saintly shout, and solemn jubilee,
Where the bright Seraphim in burning row
Their loud uplifted angel-trumpets blow,
And the Cherubic host in thousand quires
Touch their immortal harps of golden wires,
With those just Spirits that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly:
That we on earth with undiscording voice
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarred against nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song,
And keep in tune with Heav'n, till God ere long
To His celestial concert us unite,
To live with Him, and sing in endless morn of light.

PROGRAM NOTES

Much of the canon of sacred choral and organ music has its genesis in profound poetry across the centuries. In addition to the Hebrew Psalter, historic and modern-day secular and religious poems have spurred composers to write some of their most powerful and stirring music. The music heard this afternoon explores a vignette of this intersection of poetry and music. Though much of this poetry was written hundreds of years ago, its meaning and

relevance for today's society is not out of date. Today we hear this music and read these words afresh for our time, here in the beauty of Duke Chapel.

One of the foremost British composers of the twentieth century, Sir William Walton, received his musical education as both a chorister and graduate in music at Christ Church, Oxford. Yet despite his fame and prosperous musical career he led an

extraordinarily reclusive life: he lived on the remote Italian island of Ischia, he did not have any private students, he did not teach in a conservatory, and he did not write essays, books, or lectures on music. This private lifestyle did not seem to jeopardize his career, as several significant commissions—including *Crown Imperial* for King George VI's 1937 coronation and *Coronation Te Deum* for Queen Elizabeth II's 1953 coronation—catapulted him toward international success as a composer.

Dr. Cuthbert Simpson, dean of Christ Church, Oxford, commissioned *The Twelve* from Walton in 1965. Long dissatisfied with the anthems available for liturgical use, he invited Walton and W. H. Auden, two of the college's most celebrated alumni and longtime friends themselves, to collaborate on a new anthem chronicling the life and work of Christ's twelve disciples. The resulting work stands as one of the most distinctive in Walton's repertoire, owing largely to its wide-ranging palette of harmonic colors, its ambitious approach to rhythm and melody, and its evocative and expressive vocal textures. At the time of its premiere the work was scored for SATB soloists and chorus with organ accompaniment, although he orchestrated the piece a year later, to be featured as part of a concert celebrating the 900th anniversary of Westminster Abbey.

Despite his reservations about Auden's text and his difficulty in setting it, Walton overcame these obstacles to produce a work of exceptional beauty, drama, and emotional verve. Divided into three sections, Auden's poetry and Walton's music together tell the story of the apostles. In the first, Auden vividly describes the humble beginnings of the apostles' ministry, the spread of the gospel message, and the conversion of many to Christianity, ending with their brutal martyrdom at the hands of Roman officials. Walton sets the second section as a penitential poem whose quiet, fragile tone he entrusts to two soprano soloists in a beguiling, ethereal duet. The third and final section initially returns to the low men's range, employing a male chorus and tenor and bass recitative passages.

Walton delivers Auden's final lines in a robust fugal texture before launching into the concluding triumphant charge: "Let us praise them all with a merry noise."

John Rutter's beautiful double-choir motet, *Hymn to the Creator of Light*, stands out in Rutter's prolific compositional output as a work of remarkable beauty and sophistication. Written for the combined choirs of Gloucester, Worcester, and Hereford Cathedrals, Rutter wrote this sublime work for the 1992 dedication of the Herbert Howells memorial stained-glass window that adorns Gloucester Cathedral. The work sets the stirring poetry of seventeenth-century poets Lancelot Andrewes and Johann Franck, and employs quintessential musical gestures reminiscent of Howells' evocative choral writing.

The mysterious, quasi-plainsong opening of the second choir sets a ghostly atmosphere as the first choir answers as if from a distance, with the treble voices. A fast central section where each choir volleys for prominence gradually gives way to a statement of the Lutheran chorale, *Schmücke dich, o liebe Seele*. Rutter masterfully weaves a tapestry of striking beauty as various choral parts weave seamlessly around each other like colored light streaming through stained glass.

Described in *The Guardian* in 2019 as "one of today's leading composers for the voice," Joanna Marsh is a British composer who, since 2007, has divided her time between Dubai and the United Kingdom. Her life in the Middle East has led to many unique musical opportunities, including writing an orchestral work to celebrate the building of the Burj Khalifa, a commission for the BBC Symphony Orchestra for the BBC Proms in Dubai, and a fanfare for Queen Elizabeth II's visit to Abu Dhabi. Marsh was an undergraduate at the Royal Academy of Music in London and an organ scholar at Sidney Sussex College, Cambridge. She studied composition with Richard Blackford and Judith Bingham.

The Duke Evensong Singers commissioned Marsh in 2019 to write a setting of the traditional *Te Deum and Jubilate* texts for both liturgical and concert use. *Te Deum* is a hymn of praise dating from the fourth century and is loosely attributed to St. Augustine. In her setting, Marsh juxtaposes an active, rhythmic organ part with slower, heroic writing for the choir. Over the concluding text, “O Lord in thee have I trusted, let me never be confounded,” Marsh beautifully layers a diminishing of the choir with a growth of organ sound to beautifully set the stage for a spirited beginning of the *Jubilate*. Comprised of the short text from Psalm 100, “O be joyful in the Lord all ye lands,” the *Jubilate* features angular, syncopated writing for the choir to thrilling effect. Of particular interest, the blazing “Amen” brings this wonderful new work and world-premiere performance to a brilliant close.

In addition to writing his *Coronation Te Deum* for Queen Elizabeth II’s coronation in 1953, William Walton also penned his grand march, *Orb and Sceptre* for the same occasion. This march champions the form made famous by Edward Elgar in his series of Pomp and Circumstance marches, where a long, lyrical melody heard halfway through the work is repeated triumphantly toward the end of the piece. William McKie’s wonderful arrangement for organ solo heard this afternoon brilliantly captures the exuberant ethos of Walton’s original orchestration majestically deploying the organ in rich effect.

Elizabeth Poston came to prominence on the English musical landscape writing inspiring music for radio and television programs during World War II, and collaborating with literary greats of the day, including C. S. Lewis and Dylan Thomas. Outside of the media spotlight she primarily composed music based on folk-tune melodies which she collected during her many travels. Her timeless carol, *Jesus Christ the Apple Tree*, beautifully captures this ethos and imagery of Christ as the ever growing ‘tree of life’ and sustenance of the human spirit as depicted in the Song of Solomon and the Gospel of Luke. Scored across five stanzas, Poston’s beautifully

simple setting of this anonymous eighteenth-century text rapidly spread her fame and this beautiful carol across the English-speaking world.

Similarly, contemporary Canadian composer Stephanie Martin’s setting of *The Arrow and the Song* sets in elegant simplicity the poetry of Henry Wadsworth Longfellow. First published in 1845, Longfellow’s poem compares the flight of an arrow shot through the air with a song sung out into the world that touches listeners near and far.

Currently Precentor and Director of Music at Gonville & Caius College, Cambridge, Matthew Martin has established himself as a prominent contemporary composer of sacred music. His exuberant writing for choir and organ in his spiky setting of the anonymous fifteenth-century macaronic carol, *Nowell sing we*, reveals this mastery. This carol was commissioned for the 2014 Festival of Nine Lessons and Carols at York Minster and is set in a mixture of Latin and Middle English.

The choral music of William Harris holds a special place with singers and listeners alike for its elegance and vivid textural evocations. A famously inspiring and efficient choir trainer and affectionately known as “Doc H” by his choristers and students, Harris spent most of his career as Organist and Choirmaster at St. George’s Chapel, Windsor. As a composer he wrote music for the Three Choirs Festival and conducted the music at both the 1937 and 1953 British coronations. Harris’s fascination with the poetry of John Donne culminated in his 1959 anthem for double choir, *Bring us, O Lord God*. Portraying a radiant vision of heaven, Harris brings this profound poetry to new life through resplendent eight-part textures over slowly shifting harmonies. Saving his most mystical writing for the final “Amens,” Harris concludes this transcendent work in a strikingly beautiful resolution of heavenly peace.

With the death of Henry Purcell in 1695, a 150-year succession of eminent English composers such as Thomas Tallis, William Byrd, Orlando Gibbons,

Purcell himself, and numerous others who flourished under the Tudor and Stuart monarchies came to an abrupt end. For nearly two more centuries a comparatively bleak musical landscape took root. This lackluster period of native English music began to change in the later nineteenth century, however, and one of the most important figures in bringing about this transformation was Sir Charles Hubert Hastings Parry.

Though on the surface Parry's background may seem unpromising for the successful musical career he enjoyed, music always lay at the core of Parry's existence. While he read law and modern history at Oxford and later worked as an underwriter for the famous insurance company, Lloyd's of London, Parry continuously soaked up music like a sponge. He made his musical way as a scholar, teacher, and composer, writing no fewer than 123 articles for the original *Grove Dictionary of Music*. As Professor of Music History at the Royal College of Music, he taught and influenced many of the great composers of the twentieth century including Ralph Vaughan Williams, Gustav Holst, Herbert Howells, and Gerald Finzi.

A composer of considerable success his most famous composition, *Jerusalem*, a setting of poetry by William Blake ("And did those feet in ancient times") flows through the bloodstream of English culture to this day. Famously featured in the Oscar-winning film *Chariots of Fire*, Parry's tune and Blake's text became instantly popular throughout the world. His other significant compositions widely performed today include 1894's *Hear my words ye people* (famously written for a large chorus of 2000 and a "small" chorus of 400!), *I was glad* (written for the coronation of King Edward VII in 1902 and subsequently performed at every English coronation since), and *Blest Pair of Sirens*.

Commissioned by Charles Villiers Stanford and the Bach Choir in 1887 for Queen Victoria's Golden Jubilee, *Blest Pair of Sirens* became Parry's first major choral composition taking its text from John Milton's 1645 *Ode to Solemn Music*. During the English Civil War, Milton rebelled against his father's desire that he enter the church as a profession by supporting Oliver Cromwell, speaking and writing voraciously against the monarchy. Once the monarchy was restored, King Charles II imprisoned and heavily fined Milton leaving him destitute. It was during this time that Milton penned the poetry that Parry later set to music in *Blest Pair of Sirens*. Stricken with hardship, the entire thrust of Milton's poem is a plea to return to heaven and God, and heaven's celestial music. Parry brilliantly captures this meaning by focusing almost half of this ten-minute work to the last four lines of poetry in cascading eight-part counterpoint majestically bringing the work to a close.

*O may we soon again renew that song,
And keep in tune with heaven, till God ere long
To his celestial concert us unite,
To live with Him, and sing in endless morn of light!*

Stanford relentlessly championed Parry's music and called Parry the greatest English composer since Henry Purcell. As his first major choral work, *Blest Pair of Sirens* firmly put Parry in the consciousness of the English public and his fame never receded. Since its premiere, audiences and performers alike have enthusiastically lauded *Blest Pair of Sirens* for its incomparable ability to stir the hearts and minds of listeners and musicians. It has never left the repertoire.

Christopher Jacobson

CHRISTOPHER JACOBSON

Duke University Chapel Organist and Organist at Duke Divinity School, Christopher Jacobson, FRCO, is active as a versatile concert organist, conductor, accompanist, guest clinician, and teacher. At Duke he founded and directs the Duke Evensong Singers in services and concerts, oversees the training of the Chapel's organ scholars, and plays the organ for over 150 services each year.

As a soloist, Jacobson has presented organ recitals across North America, Europe, and Australia. His recordings appear on the Dutch record label Pentatone Classics as both an organ soloist and accompanist. He has won top prizes in numerous organ competitions, including the National Young Artist Competition of the American Guild of Organists, the Miami International Organ Competition, and the John R. Rodland Competition in sacred music. In addition to maintaining an active recital schedule, he has presented performances of the complete organ works of Johann Sebastian Bach across the United States to critical acclaim.

An active ensemble performer, Jacobson is in demand as an accompanist and continuo player. He is a 2017 Grammy-nominated organist for his work with conductor Brian A. Schmidt and the South Dakota Chorale in the world premiere recording of Marcel Tyberg's two Masses. His work as an accompanist has taken him all over the world working regularly with choirs and orchestras in the United States, United Kingdom, France, and Germany. Recent engagements have included performing and recording at Victoria Hall with the Orchestre de la

Suisse Romande in Geneva, Switzerland, and with early music ensembles including Three Notch'd Road in Charlottesville, Virginia.

One of the few Americans to hold the Fellowship Diploma from the Royal College of Organists (FRCO), Jacobson is in demand as conductor, organist, and adjudicator, and has led choirs on cathedral residencies in North America and England. Most recently he conducted the Duke Evensong Singers in choral residencies at Gloucester Cathedral and Westminster Abbey in July 2018.

Before moving to Duke, Jacobson was previously Associate Organist and Choirmaster at Trinity Episcopal Cathedral, Columbia, South Carolina, and Assistant Organist and Assistant Director of Music at Washington National Cathedral, where he assisted in the daily training of the choirs of Men and Boys and Men and Girls, as well as playing the organ for numerous services, including the State Funeral of President Gerald Ford.

Jacobson is a graduate of the Eastman School of Music, where he earned the Master of Music degree in organ performance and the Sacred Music Diploma. He graduated with a Bachelor of Music degree with highest distinction in organ performance from St. Olaf College. His teachers and mentors have included David Higgs and William Porter at Eastman, and John Ferguson at St. Olaf. Jacobson is a graduate of Woodberry Forest and the American Boychoir School, where he was a treble chorister under James Litton.

SCOTT DETTRA

Hailed as a “brilliant organist” (*Dallas Morning News*), an “outstanding musician” (*The Diapason*), and described as a “prodigy” by *The New York Times* at age 13, Scott Dettra is acclaimed as one of America’s leading concert organists. Mr. Dettra’s playing is praised for its clarity, rhythmic intensity, and musical elegance, and has been described by *The American Organist* as “music making of absolute authority and sophisticated expression.” He combines an active performance schedule with his post as Director of Music at the Church of the Incarnation in Dallas, Texas, where he leads a vibrant music ministry in one the country’s largest Episcopal parishes. In addition to his work at Incarnation, he is a member of the organ faculty at Southern Methodist University, and is organist of The Crossing, the Grammy-winning professional chamber choir based in Philadelphia. Prior to his appointment in Dallas, he was Organist of Washington National Cathedral.

Recent and upcoming performances include appearances in New York, Los Angeles, Chicago, Boston, Washington, Atlanta, Houston, San Diego, Phoenix, Kansas City, Barbados, Canada, and Germany. Festival appearances include the Lincoln Center Festival, the Carmel Bach Festival, the Arizona Bach Festival, the Bermuda Festival of the Performing Arts, and the Piccolo Spoleto Festival. He has been a featured performer at national conventions of the American Guild of Organists, the Association of Anglican Musicians, the Organ Historical Society, and the Association of Lutheran Church Musicians, and is in demand as a clinician and adjudicator for master classes, workshops, and competitions.

Mr. Dettra is featured on many compact disc recordings, including *The Anglo-American Classic Organ* (Gothic) and *Majestus* (Loft), recorded at Washington National Cathedral, and *Tongues of Fire*

(Pro Organo), recorded on the 325-rank instrument at West Point’s Cadet Chapel. Additional recordings may be found on the Gothic, Innova, Lyrichord, Pro Organo, and Linn labels. In addition to commercial recordings, his performances have been broadcast numerous times on such radio programs as American Public Media’s *Pipedreams* and *Performance Today*, the BBC’s *Choral Evensong*, and *The New York Philharmonic This Week*.

An accomplished choral conductor, Mr. Dettra has directed choirs featured on national radio broadcasts in the United States and the United Kingdom, and at conventions of the American Guild of Organists and the Organ Historical Society. He has prepared choirs for performances with such ensembles as the National Symphony Orchestra, the Juilliard Orchestra, and the Dave Brubeck Quartet, and has also led and taught several courses for the Royal School of Church Music.

A native of Wilmington, Delaware, Mr. Dettra began piano study at age three and organ study at age eight as a student of his father, Lee Dettra, holding his first church organist position at the age of nine. He made his New York debut at Riverside Church at the age of eleven. Mr. Dettra holds two degrees from Westminster Choir College in Princeton, New Jersey, where he was a student of Joan Lippincott, and has also studied organ and jazz piano at Manhattan School of Music.

In addition to Washington National Cathedral, he has previously held positions with the Washington Bach Consort, the Cathedral Choral Society, and the American Boychoir School. He has also held church positions at St. Paul’s (K Street) in Washington, St. Mark’s (Locust Street) in Philadelphia, and Trinity Church in Princeton. He and his wife, Haley, reside in Dallas with their daughter.

DUKE EVENSONG SINGERS

Founded in 2015 by Duke Chapel Organist, Christopher Jacobson, the Duke Evensong Singers is one of three resident choirs at Duke Chapel and leads the service of Choral Evensong on the second and fourth Sundays of the month at 4:00 p.m. during the academic year. Distinct from the noisy world around us, Evensong provides quiet sanctuary, meditation, and repose on campus through sacred music and scripture at the close of the week. The choir comprises a rich mixture of thirty students, volunteers, and professional singers from throughout the Triangle, providing opportunity for all to participate in the broader musical and spiritual life of Duke Chapel. As part of its educational offerings, Duke Chapel

appoints an Organ Scholar each year to study and learn the craft of sacred music during a gap year in their musical education. The Chapel's three choirs and unparalleled collection of world-class organs serve as a rigorous learning laboratory for the Organ Scholars' study of sacred music. They practice and hone their growing skills as service players, accompanists, and choral directors under the guidance and direction of the Chapel Music Staff. This program will resume in the 2022–2023 academic year. In 2017 the Evensong Singers sang daily Evensong in residence at Washington National Cathedral, and in 2018 traveled to England singing daily services at Gloucester Cathedral and Westminster Abbey.

Soprano

Erin Bender
May Burgard
Nora Burgard
Amy Finnigan
Camille Loomis
Rehnborg
Fran Newark
Kristen Overdahl
Avery Seiger
Kathyn Wagner

Alto

Christian Broyhill
Ali Carnes
Ruthan Freese
Jennifer Seiger
Leah Suffern
Monica Szabo-Nyeste
Rachel Worsham
Joshua Xerri

Tenor


Michael Accinno
Henry Branson
Brian Coggins
Michael Smith
MingJun Wilson

Bass

Jonathan Barnes
David Faircloth
Caleb Hopkins
Charlie Moore
Matthew Loomis
Rehnborg
Walker Robinson
Christopher Short
Adrian Smith

MUSIC AT *Duke Chapel*


Wednesday, March 2, 7pm
ASH WEDNESDAY

 Wednesday, March 16, 7:30pm
**MAGNIFICAT IN CONCERT
AT DUKE CHAPEL**

 Friday, March 18, 8pm
**MAGNIFICAT IN CONCERT
AT BALDWIN AUDITORIUM**

Sunday, March 20, 5pm
**ORGAN RECITAL SERIES:
ROBERT PARKINS**

Thursday, March 24, 7pm
JAZZ VESPERS


 Sunday, April 3, 4pm
**SPRING ORATORIO:
REMEMBER AND REJOICE**


Saturday, April 16, 4pm
HOLY SATURDAY CONCERT

 Friday, April 29, 8pm
**DUKE PERFORMANCES
STILE ANTICO CONCERT**

Sunday, May 1, 5pm
**CARILLON RECITAL:
JOHN HAMMOND**

Thursday, May 26, 7pm
ASCENSION DAY EVENSONG

 Sunday, June 5, 8 pm
ST. OLAF CHOIR CONCERT

Performances requiring a ticket have been noted with a  icon. Tickets can be obtained at the Duke University Box Office at tickets.duke.edu or 919-684-4444.