

Duke UNIVERSITY CHAPEL

BRIDGING FAITH & LEARNING

CHORAL VESPERS

7:00 p.m, Thursday, February 17, 2022

WELCOME TO VESPERS

For since Christ is the true sun and the true day, as the worldly sun and worldly day depart, when we pray and ask that light may return to us again, we pray for the advent of Christ, which shall give us the grace of everlasting light. – St. Cyprian of Carthage (210–258)

Welcome to Choral Vespers. This meditative service of music, readings, and prayers has ancient roots, and employs imagery of light and darkness which offers us an opportunity to pause and reflect as “the shades lengthen, the evening comes, and the busy world is hushed.” The liturgy, music, and language found in this service draw from and honor many traditions which practice Vespers, while inviting those present to explore the ways in which people encounter a living God in today’s world. You are very welcome to sit anywhere in the Chapel. If you would like to join the choir in the Chancel stalls, please feel free to do so.

NOTES ON THE MUSIC

In today’s service, we hear more English music from the Tudor period. Thomas Weelkes is best known for his vocal music, especially his madrigals and church music. Weelkes wrote more Anglican services than any other major composer of the time, mostly for evensong. Many of his anthems are verse anthems, which would have suited the small forces available at Chichester Cathedral, where he was organist. *Rejoice in the Lord* and the *Short Service* are mostly homophonic in style: the Magnificat shows touches of madrigalian word painting.

Thomas Tomkins was a Welsh-born composer of the late Tudor and early Stuart periods. Like Weelkes, he was a prominent writer of madrigals, and a skilled composer of keyboard and consort music. Tomkins’s *O pray for the peace of Jerusalem* is a delightful four-voice setting of words from Psalm 122, and was included in his *magnum opus* published posthumously in 1668.

Thomas Tallis and William Byrd are the two most-celebrated composers of English sacred music in this period. Both composed during the turbulent years of religious strife and conflict in sixteenth-century England. Both remained staunch Catholics, and composed sacred music in both Latin and English. Tallis’s anthem *O Lord, give thy Holy Spirit* is a setting of a Collect for Pentecost. Clearly popular in its day, it appears in almost a dozen sources. Our service closes with one of the most-loved motets of William Byrd, *Ave verum corpus*, originally composed for the Feast of Corpus Christi.

Organ Voluntary

Andante con moto

Frank Bridge (1879–1941)

Choral Introit

Rejoice in the Lord, O ye righteous: for it becometh well the just to be thankful.
Praise the Lord with harp: sing praises unto him with the lute, and instrument of ten strings.
For the word of the Lord is true: and all his works are faithful.

Text: Psalm 34:1–2, 4; Music: Thomas Weelkes (1576–1623)

All rise as able.

Opening Hymn: UMH 684

Christ, Mighty Savior

MIGHTY SAVIOR

Opening Sentence

Leader: Light and peace in Jesus Christ our Lord.
People: Thanks be to God.

Collect for Light (*unison*)

Almighty God, we give you thanks for surrounding us, as daylight fades, with the brightness of your vesper light; and we implore you of your great mercy, that as you enfold us with the radiance of this light, so you would shine into our hearts the brightness of your Holy Spirit; through Jesus Christ our Lord. Amen.

Opening Verses (*sung responsively by all*)

Cantor or Officiant




Lord, o - pen our lips.

People



And our mouth shall pro - claim your praise.

Officiant and People


Glory to the Father, and to the Son, and to the Holy Spi - rit:


As it was in the beginning, is now, and will be for ever. A - men.

All sit.

Psalm Motet: Psalm 122:6

O pray for the peace of Jerusalem: they shall prosper that love thee.

Thomas Tomkins (1575–1656)

First Lesson: Genesis 43:16–34

Leader: The word of the Lord.

People: Thanks be to God.

All rise as able.

Canticle: Magnificat

My soul doth magnify the Lord : and my spirit hath rejoiced in God my savior.
For he hath regarded : the lowliness of his handmaiden.
For behold from henceforth : all generations shall call me blessed.
For he that is mighty hath magnified me : and holy is his name.
And his mercy is on them that fear him : throughout all generations.
He hath showed strength with his arm : he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat : and hath exalted the humble and meek.
He hath filled the hungry with good things : and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel :
as he promised to our forefathers, Abraham and his seed for ever.
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.

Luke 2:29–32; From the Short Service, T. Weelkes

All sit.

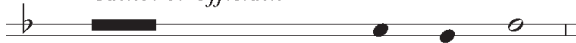
Second Lesson: Romans 8:1-11

Leader: The word of the Lord.

People: Thanks be to God.

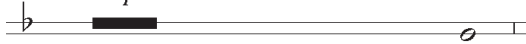
Responses (*sung responsively by all*)

Cantor or Officiant



V. Show us your mer - cy, O Lord;

People



R. And grant us your salva - tion.



V. Clothe your ministers with right - eous - ness;



R. Let your people sing with joy.



V. Give peace, O Lord, in all the world;




R. For only in you can we live in safe - ty.



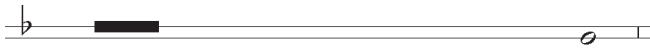
V. Lord, keep this nation un - der your care;



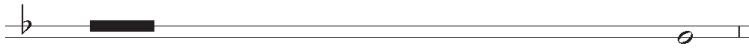
R. And guide us in the way of jus - tice and truth.



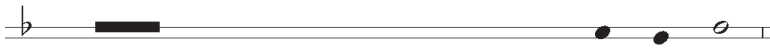
V. Let your way be known up - on earth;



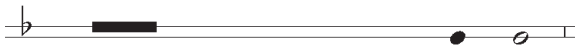
R. Your saving health among all na - tions.



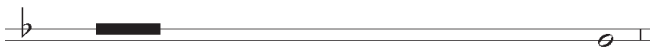
V. Let not the needy, O Lord, be forgot-ten;



R. Nor the hope of the poor be ta - ken a - way.



V. Create in us clean hearts, O God;



R. And sustain us with your Holy Spi - rit.

Anthem

O Lord, give thy Holy Spirit into our hearts,
and lighten our understanding,
that we may dwell in the fear of thy Name,
all the days of our life,
that we may know thee, the only true God,
and Jesus Christ whom thou hast sent.

Text: Lidley's Prayers, 1566; Thomas Tallis (c. 1505–1585)

Prayers (the people respond to the Minister's petitions)

People: Hear our prayer.

The Lord's Prayer (*unison*)

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. Amen.

All rise as able.

Closing Hymn (*see following page*)

We Will Extol You, Ever-Blessed Lord

OLD 124TH

Choral Benediction

Ave, verum corpus natum
de Maria Virgine:
vere passum, immolatum
in cruce pro homine:
cuius latus perforatum
fluxit aqua et sanguine:
esto nobis praegustatum,
in mortis examine.
O dulcis, O pie,
O Jesu Fili Mariae.
Miserere mei. Amen.

*Hail the true body, born
of the Virgin Mary:
You who truly suffered and were sacrificed
on the cross for the sake of man:
From whose pierced flank
flowed water and blood:
Be a foretaste for us
in the trial of death.
O sweet, O merciful,
O Jesus, Son of Mary.
Have mercy on me. Amen.*

Text: Benediction hymn; Music: William Byrd (c. 1540–1623)

CLOSING HYMN

We Will Extol You, Ever-Blessed Lord

OLD 124TH

1 We will ex - tol you, ev - er - bless - ed Lord; your ho - ly
 2 Age shall to age pass on the end - less song, tell - ing the
 3 You, Lord, are gra - cious, mer - ci - ful to all, close to your

Name for ev - er be a - dored; each day we live our
 won - ders which to you be - long, your might - y acts with
 chil - dren when on you they call; and slow to an - ger,

psalm to you we raise; you, God and King, are wor - thy of all
 joy and fear re - late; praise we your glo - ry while on you we
 mer - ci - ful and kind, in your com - pas - sion we your bless - ings

praise, great and un - search - a - ble in all your ways.
 wait, glad in the know - ledge of your love so great.
 find. We love you with our heart and strength and mind.

THIS SEMESTER AT VESPERS

This semester, music for our services will include Magnificat settings written by Tudor composers. Ranging from Christopher Tye to Orlando Gibbons, we will trace the evolution of service music during the turbulent years of the 16th and early 17th centuries. Celebrating the Magnificat is in part a way of recognizing and incorporating the British early music ensemble—also named Magnificat—who will be participating in Vespers during their residency in March.

TODAY IN WORSHIP

PRESIDING MINISTER

Luke A. Powery*Dean, Duke University Chapel*

LECTOR

Kuda Kagura *Divinity '22*

MUSICIANS

Duke Vespers Ensemble *Choir*

Philip Cave *Director*

Christopher Jacobson *Organist*

The readings for this service are from the New Revised Standard Version of the Bible.

CHAPEL ORGANIST RECITAL FEB. 20 | Chapel Organist Christopher Jacobson, FRCO, will present a recital this year on Sunday, February 20, at 5:00 p.m. Performing on the Aeolian organ, Jacobson will explore the theme of “Time,” and how we as humanity perceive and experience it. Jean-Baptiste Robin’s “The Hands of Time,” written for the 2018 National Convention of the American Guide of Organists, and Camille Saint-Saëns’s famous “Maestoso” from Symphony No. 3 will be featured alongside music of Bach, Vierne, and Bolcom. Admission is free.

CHORAL VESPERS FEB. 24 | Choral Vespers continues its weekly services on Thursdays at 7:00p.m. Next week’s service includes music by Orlando Gibbons (1583–1625). All are welcome.

EVENSONG SINGERS CONCERT FEB. 27 | The stirring words and imagery of seventeenth-century poets John Milton and John Donne have inspired composers for three hundred years to write some of their finest music. Sung by the Evensong Singers on Sunday, February 27, at 4:00 p.m., this concert, “Poetry in Music,” will explore profound historic and modern poetry set to music by composers including Hubert Parry, William Harris, Stephanie Martin, and William Walton. The program will also feature the world premiere of *Te Deum and Jubilate* by British composer Joanna Marsh. Admission is free.

For a complete listing of events please visit chapel.duke.edu/events
or sign up to receive weekly e-mails at chapel.duke.edu/email.