

MUSIC AT DUKE CHAPEL PRESENTS

THE 2025–2026 BACH CANTATA SERIES

PHILIP CAVE, DIRECTOR



BACH & DU MONT

NOTES FROM PARIS

FEBRUARY 15, 2026, AT 5:00 PM

DUKE UNIVERSITY CHAPEL





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Applause is welcome at the end of each work

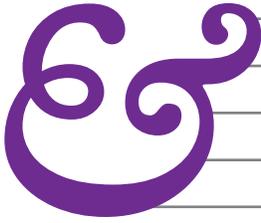
HENRY DU MONT: LITANIES DE LA VIERGE
JOHANN SEBASTIAN BACH: PIÈCE D'ORGUE, BWV 572
HENRY DU MONT: SUPER FLUMINA BABYLONIS
J.S. BACH: ORCHESTRAL SUITE NO. 2 IN B MINOR, BWV 1067
J.S. BACH: CANTATA, NUN KOMM, DER HEIDEN HEILAND, BWV 61



ROSEEN GILES, BAROQUE FLUTE
DAVID LIM, ORGAN
DUKE BACH ENSEMBLE
MALLARMÉ MUSIC
PHILIP CAVE, CONDUCTOR

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

THE THEME OF THIS YEAR'S CONCERTS IS "BACH & ..."



FIRST, **BACH & VIVALDI** IN *NOTES FROM VENICE*

THEN **BACH & DU MONT** IN *NOTES FROM PARIS*

AND THE TWO GREAT GERMAN CONTEMPORARIES

BACH & HANDEL IN *NOTES FROM LONDON*

Henry Du Mont and Johann Sebastian Bach belonged to different theological and national traditions, yet they share a musical language shaped by seventeenth-century France. This program explores that connection, placing Du Mont's sacred music for the French royal chapel alongside works in which Bach absorbed, reimagined, and transformed French style across organ, orchestral, and vocal genres.

Du Mont, as *sous-maître* of the Chapelle Royale under Louis XIV, helped develop a French sacred aesthetic defined by textual clarity, expressive economy, and music shaped to its liturgical role. The *Litanies de la Vierge* confront the composer with an inherently repetitive text—short invocations and responses that risk monotony. Du Mont's solution is subtle and deeply musical: small shifts of texture, scoring, and harmonic color articulate the unfolding prayer, allowing repetition to become meditative rather than static. The expressive range is deliberately contained, fostering inward focus rather than rhetorical display.

A more emotionally charged text underlies *Super flumina Babylonis*, Du Mont's setting of Psalm 137. This lament of exile and loss—"By the rivers of Babylon we sat and wept"—is among the most intense texts of the Psalter, yet Du Mont resists overt dramatization. Grief is conveyed through pacing, carefully prepared dissonance, and a restrained affect that dignifies sorrow rather than theatricalizing it, resulting in music of quiet intensity characteristic of the French royal chapel.

Bach encountered French style as a living tradition. In the keyboard collections Bach prepared for his sons, French dance forms and ornamentation play a central role, reflecting his hands-on engagement with French music as something he owned, copied, and taught. Bach's *Pièce d'orgue* (BWV 572), with its French title and monumental central section, draws directly on the *plein jeu* (full organ in the French style) associated with the French organ mass. Characteristically, Bach shows a cosmopolitan flair by uniting the multi-sectional scheme of the

north-German *praeludium* and Italian *toccata* with conventions of Parisian composers Boyvin and d'Anglebert in particular. Today's performance features the Aeolian organ (whose lineage stems from Thuringian and Saxon organs familiar to Bach) and affords a different perspective for Bach's expansion and architecturally-scaled use of French Classic idioms.

The French influence continues in the Orchestral Suite No. 2 in B minor (BWV 1067), framed by a stately French overture and a sequence of courtly dances whose elegance lies in balance, proportion, and rhythmic poise rather than superficial brilliance.

A particularly clear example of the fusion of the French and German traditions appears in Cantata 61, *Nun komm, der Heiden Heiland*, composed for Advent in Weimar. The opening movement, marked *Ouverture*, adopts the French overture style developed at the court of Louis XIV—above all through the work of Jean-Baptiste Lully—where it functioned as royal entrance music. Its slow, dotted opening and stately pacing signal authority and arrival, here transformed by Bach to present Christ's coming in overtly royal terms focused through a Lutheran chorale.

This is followed by a tenor recitative and aria that internalize the Advent message: "Come, Jesus, come to your Church." A bass recitative, setting Christ's words from Revelation ("Behold, I stand before the door and knock"), sharpens the sense of personal encounter through direct, first-person address and vivid word-painting. A soprano aria of quiet intimacy follows, offering the soul's response: "Open, my whole heart." Bach casts this movement in the character of a sarabande—a slow, graceful, triple meter dance with emphasis on the second beat.

The brief final chorale gathers these perspectives into communal affirmation, grounding French ceremonial rhetoric firmly within the Lutheran chorale tradition.

CONCERT PROGRAM

HENRY DU MONT (1610–1684)

Litanies de la Vierge

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Sancta Maria,
Sancta Dei Genitrix,
Sancta Virgo virginum,
Mater Christi,
Mater divinae gratiae,
Mater purissima,
Mater castissima,
Mater inviolata,
Mater intemerata,
Mater amabilis,
Mater admirabilis,
Mater Creatoris,
Mater Salvatoris,

Holy Mary,
Holy Mother of God,
Holy Virgin of virgins,
Mother of Christ,
Mother of divine grace,
Most pure Mother,
Most chaste Mother,
Inviolata Mother,
Undefiled Mother,
Most loving Mother,
Most admirable Mother,
Mother of the Creator,
Mother of the Savior,

Virgo prudentissima,
Virgo veneranda,
Virgo praedicanda,
Virgo potens,
Virgo clemens,
Virgo fidelis,

Most prudent Virgin,
Most venerable Virgin,
Most renowned Virgin,
Mighty Virgin,
Merciful Virgin,
Faithful Virgin,

Speculum iustitiae,
Sedes sapientiae,
Causa nostrae laetitiae,
Vas spirituale,
Vas honorabile,
Vas insigne devotionis,

Mirror of justice,
Seat of wisdom,
Cause of our joy,
Spiritual vessel,
Honorable vessel,
Singular vessel of devotion,

Ora pro nobis.

Pray for us.

Agnus Dei, qui tollis peccata mundi,
parce nobis, Domine.
Agnus Dei, qui tollis peccata mundi,
exaudi nos, Domine.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, who takes away the sins of the world,
spare us, O Lord.
Lamb of God, who takes away the sins of the world,
hear us, O Lord.
Lamb of God, who takes away the sins of the world,
have mercy on us.

JOHANN SEBASTIAN BACH (1685–1750)
Pièce d'orgue en sol majeur, BWV 572 (Organ Solo)

1. Très vitement
2. Gravement
3. Lentement

HENRY DU MONT
Super flumina Babylonis

Super flumina Babylonis,
illic sedimus et flevimus,
cum recordaremur Sion.

By the rivers of Babylon,
there we sat and wept,
when we remembered Zion.

In salicibus in medio eius
suspendimus organa nostra.

On the willows in its midst
we hung up our harps.

Quia illic interrogaverunt nos
qui captivos duxerant nos
verba cantionum, et qui abduxerant nos:
Hymnum cantate nobis de canticis Sion.

For there our captors demanded of us songs,
and our tormentors said:
“Sing us one of the songs of Zion!”

Quomodo cantabimus canticum Domini
in terra aliena?

How shall we sing the Lord's song
in a foreign land?

Si oblitus fuero tui, Jerusalem,
oblivioni detur dextera mea.

If I forget you, O Jerusalem,
let my right hand forget its skill.

Adhaereat lingua mea faucibus meis,
si non meminero tui,
si non proposuero Jerusalem
in principio laetitiae meae.

Let my tongue cling to the roof of my mouth,
if I do not remember you,
if I do not set Jerusalem
above my highest joy.

JOHANN SEBASTIAN BACH
Orchestral Suite No. 2 in B minor, BWV 1067

1. Ouverture
2. Rondeau
3. Sarabande
4. Bourrée I & II
5. Polonaise & Double
6. Menuet
7. Badinerie

JOHANN SEBASTIAN BACH
Nun komm, der Heiden Heiland, BWV 61

1. Chor

Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Dass sich wunder alle Welt,
Gott solch Geburt ihm bestellt.

2. Recitativ (Tenor)

Der Heiland ist gekommen
Von Gottes Gnaden,
Uns zu helfen aus den Banden
Der Sünden, die uns drücken schwer.
Er kommt zu uns ins Fleisch gekleidet,
Und macht die Herzen wieder weit,
Dass Gott in ihnen wohnt.

3. Aria (Tenor)

Komm, Jesu, komm zu deiner Kirche,
Die sich dir heftig sehnt!
Sie soll sich dir ergeben,
Mit Lieb' und Glauben leben,
Ihr Herze dir geweiht.

4. Recitativ (Bass)

Siehe, ich stehe vor der Tür und klopfe an;
Wenn jemand meine Stimme hört
und öffnet mir die Tür,
So will ich zu ihm eingehen und das
Abendmahl mit ihm halten,
Und er mit mir.

5. Aria (Sopran)

Öffne dich, mein ganzes Herze,
Du sollst deinen Jesum schauen,
Der sich dir mit Freuden zeigt,
Höchster Lieb und Treu.

6. Chorale

Amen, amen! Komm,
du schöne Freudenkrone,
Herr Jesu, Gottes Sohn!
Die Seele soll dich preisen,
Du sollst auf ewig sein
Mein Trost in Angst und Pein.

1. Chorus

Now come, Savior of the nations,
Recognized as Virgin's child,
Marvel all the world and wonder
God has chosen such a birth.

2. Recitative (Tenor)

The Savior has arrived
By God's own mercy,
To free us from the bonds
Of sin that weigh us down.
He comes to us clothed in flesh,
And opens wide our hearts,
So God may dwell within.

3. Aria (Tenor)

Come, Jesus, come to Your Church,
Which earnestly longs for You!
She gives herself to You,
Living by faith and love,
Her heart devoted wholly.

4. Recitative (Bass)

Behold, I stand before the door and knock;
If anyone hears My voice
and opens wide the door,
I will come in and share
the meal with them,
And they with Me.

5. Aria (Soprano)

Open wide, my entire heart,
You shall behold your Jesus,
Who shows Himself with joy,
Highest love and faithfulness.

6. Chorale

Amen, amen!
Come, beautiful crown of joy,
Lord Jesus, God's own Son!
My soul shall praise You always;
Forever You shall be
My comfort in distress.

ARTIST BIOGRAPHIES

ROSEEN GILES

Roseen Giles is a baroque flutist and musicologist with a specialty in the music of Claudio Monteverdi and early modern culture. She is Mrs. Alexander Hehmeyer Associate Professor of Music at Duke University and the author of two books: *Monteverdi & the Marvellous: Sound, Poetry, & Representation* (2023) and *Lettera amorosa: Musical Love Letters in Early Modern Italy* (2025).

DAVID LIM

As the Organ Scholar at Duke Chapel, David Lim performs on the Chapel's four organs, assists with choir rehearsals, and receives intensive musical instruction. He comes to Duke Chapel from Minnesota, having served Episcopal, Lutheran, and Roman Catholic parishes. He holds degrees from Gustavus Adolphus College (biology and music), the University of Iowa, and the University of Oklahoma (Doctor of Musical Arts).

David has performed solo organ recitals across the country and sung with the National Lutheran Choir. A teacher and researcher, he has taught collegiate-level applied lessons in organ performance and courses in keyboard harmony and music theory at the University of Wisconsin-River Falls and the University of Oklahoma, where he was a 2021 recipient of the Provost's Certificate of Distinction in Teaching. He was the winner of the 2014 Immanuel Lutheran Church Organ Scholar Award and was inducted into Pi Kappa Lambda in 2017. He has presented at the American Guild of Organists National Convention and the THEMUS Conference at Temple University in Philadelphia. His musicological research has been published by the Organ Historical Society and *The Diapason*.

PHILIP CAVE

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 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. Through Chorworks workshops, Philip and his fellow faculty members seek to share ideas and provide inspiration and encouragement to the next generation of young performers.

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. Magnificat has released over a dozen CD recordings, which have attracted much critical acclaim. Their newest album, *Orlandus Lassus—The Alchemist, vol.2*, has recently been released on Linn Records. Please visit magnificat-consort.uk for further information.

As Duke Chapel's conductor-in-residence, Philip leads the Bach Cantata Series and conducts Duke Chapel's Evensong Singers who sing Choral Evensongs in Duke Chapel: Those who love sacred music and are unfamiliar with this service are encouraged to experience its peaceful atmosphere and beautiful music. All are welcome.



DUKE BACH ENSEMBLE

MALLARME MUSIC

Soprano:

Kathleen Jasinskas ^
Elizabeth Daly
Amy Finnigan

Alto:

Kirsten Overdahl *^
Līva Blumā
Sara Roberts

Tenor:

Henry Branson *^
Robert Strebendt ^
Benjamin Musachio ^
Robert Sparks

Bass:

Christopher Short *^
Ethan Corey Bunch ^
Chris DeStasio

** soloists in Cantata 61*

^ soloists in Du Mont

Violin 1:

David Wilson
Gabriel Richard
Martie Perry

Violin 2:

Leah Peroutka
Allison Willet

Viola:

Suzanne Rousso
Joey O'Donnell

Cello:

Stephanie Vial

Violone:

Robbie Link

Harpichord:

Jennifer Streeter

Organ:

David Lim

Baroque flute:

Roseen Giles

Bassoon:

Charles Wines



UPCOMING EVENTS

SINGING THE SONG OF SONGS

700 YEARS OF BIBLICAL LOVE SONGS

MARCH 8, 2026, 4:00 P.M. | DUKE CHAPEL | ADMISSION FREE

Duke Evensong Singers • David Lim, organ • Philip Cave

Song of Songs settings from the 15th to the 21st centuries

Set me as a Seal: Eleanor Daley, David Briggs, Matthew Martin, William Walton
Ego flos campi: John Barber, Antoine Brumel, Jacobus Clemens non Papa, Leonora d'Este
Vadam et circuibō: Jonathan Dove, Tomás Luis de Victoria
My beloved spake: Patrick Hadley, John Sanders, Healey Willan

SPRING ORATORIO

LIGHT FROM LIGHT

MARCH 28, 2026, 7:30 P.M. | DUKE CHAPEL | TICKETS.DUKE.EDU

Duke Chapel Choir • Mallarme Music • Zebulon Highben

with **Alissa Roca, soprano • Chad Fothergill, organ**

Arvo Pärt: Berliner Messe (1990)

John Rutter: Requiem (1985)

MUSIC FOR HOLY SATURDAY

BAROQUE LAMENTATIONS & MISERERE

APRIL 4, 2024, 4:00 P.M. | GOODSON CHAPEL | ADMISSION FREE

Clara Rottsolk, soprano • Daniel Swenberg, theorbo • Philip Cave, organ

Miserere mei: Sébastien de Brossard (1655–1730)

Leçon de Ténèbres: François Couperin (1668–1733)

Miserere mei: Michel Richard de Lalande (1657–1726)

BACH CANTATA SERIES

BACH & HANDEL

APRIL 26, 2026, 5:00 P.M. | DUKE CHAPEL | ADMISSION FREE

Duke Evensong Singers • Mallarmé Music • Philip Cave

Handel: Overture, Arrival of the Queen of Sheba, HWV 67

Handel: Chandos Anthem: As pants the hart, HWV 251b

Bach: Cantata: Ich hatte viel Bekümmernis, BWV 21

Handel: Coronation Anthem: Zadok the Priest, HWV 258

Pre-concert talk at 4:00 p.m. in Goodson Chapel by Dr. Zebulon Highben

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