

MUSIC AT DUKE CHAPEL PRESENTS

THE 2025–2026 BACH CANTATA SERIES

PHILIP CAVE, DIRECTOR



BACH & VIVALDI

NOTES FROM VENICE

NOVEMBER 9, 2025, AT 5:00 PM

DUKE UNIVERSITY CHAPEL





MUSIC AT DUKE CHAPEL
BACH CANTATA SERIES



BACH & VIVALDI
NOTES FROM VENICE

NOVEMBER 9, 2025, AT 5:00 PM | DUKE UNIVERSITY CHAPEL

Applause is welcome at the end of each work

VIVALDI: CONCERTO IN A MINOR FOR TWO VIOLINS AND ORCHESTRA, RV 522

i. Allegro – ii. Larghetto e spiritoso – iii. Allegro

J. S. BACH: SOLO CANTATA NON SA CHE SIA DOLORE, BWV 209

Brief Intermission

VIVALDI/J. S. BACH: CONCERTO IN A MINOR FOR ORGAN, BWV 593

i. [Allegro] – ii. Adagio (senza pedale a due claviere) – iii. Allegro

VIVALDI: SOLO MOTET IN FURORE IUSTISSIMAE IRAE, RV 626



CLARA ROTTSOLK, SOPRANO

ROSEEN GILES, BAROQUE FLUTE

JUSTINE SHIH & YASMINE KWONG, BAROQUE VIOLINS

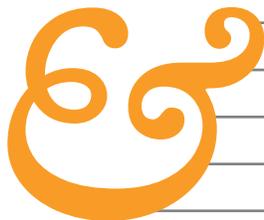
DAVID LIM, ORGAN

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 & DUMONT** IN *NOTES FROM PARIS*,

AND THE TWO GREAT GERMAN CONTEMPORARIES

BACH & HANDEL IN *NOTES FROM LONDON*

Bach in Musical Dialogue with Europe

Johann Sebastian Bach's music speaks with a cosmopolitan voice. Though he rarely left Germany, his imagination travelled widely—absorbing the brilliance of Italian, the elegance of French, and the grandeur of English music. *Notes from Venice*, *Notes from Paris*, and *Notes from London* invite listeners to hear Bach interacting with the musical worlds around him, revealing a composer at once deeply astute and endlessly curious.

Notes from Venice

Bach and Vivaldi in Dialogue

In the early eighteenth century, Venice stood as the musical capital of Europe, its bold new forms and innovative musical language spreading quickly across the continent. Italian music radiated rhythmic energy and dazzling color, and among these works, Antonio Vivaldi's concertos made a profound impression on Bach, who studied and transcribed them with keen interest. Our program *Notes from Venice* explores how Bach absorbed and transformed the Italian concerto style with its clarity, momentum, and virtuosic dialogue into a synthesis of intellect and invention.

Though they never met, Bach's study of Vivaldi's concertos profoundly shaped his own compositional voice and the very language of the high Baroque. During his time in Weimar and Cöthen, Bach transcribed at least nine of Vivaldi's concertos, gaining an intimate understanding of their structural ingenuity and the importance of ritornello form. In adapting these qualities to the organ and other instruments, Bach not only paid homage to the structure of Vivaldi's works but transformed them into a German idiom—a vivid example of how musical ideas cross borders.

This program explores this creative process from multiple angles: two versions of the same concerto, with an Italian cantata and a Latin motet that reveal these composers' shared fascination with expressive contrast and musical form.



Published in Venice in 1711, Vivaldi's **Concerto in A minor for Two Violins**, from *L'estro armonico*, Op. 3, stands at the center of this story. Its concise design and interplay between soloists and orchestra made a powerful impression on Bach. The concerto is built in *ritornello* form, in which recurring orchestral refrains frame contrasting episodes for the soloists. These sections are not mere repetition but transformation: motives shift between players, harmonies darken or brighten, and the music unfolds with theatrical drive. The two violins converse as equals, sometimes echoing each other, sometimes sparring—an ideal blend of logic and spontaneity.

Bach's adaptation of this work as a **Concerto for organ solo** (BWV 593) is one of four such reworkings for the organ, reimagining Vivaldi's dialogue in a new medium. The organist's two hands and feet become soloists and orchestra at once. The *tutti* passages expand into grand chords; the solo lines dance between manuals; pedal figures anchor the structure while adding new layers of counterpoint. Bach achieves contrast using different manuals—one loud for the tutti sections, and a softer sound for the solo sections.

Further variety can be heard in the slow movement for which Bach specified *senza pedale a due claviere* (without pedals and on two keyboards), and in the last movement the organist is required to play two separate manuals and two parts simultaneously on the pedals!

The same cross-cultural spirit animates ***Non sa che sia dolore***, one of only two surviving Bach cantatas on Italian texts. Although the cantata's text is framed in classical antiquity, referencing gods and mythological themes, it was clearly written for someone leaving town. One possible candidate has been Johann Matthias Gesner, a classical scholar and friend of Bach. He was originally from Ansbach, a town that is mentioned in the cantata, and was for several years the rector at the Thomasschule in Leipzig.

The cantata opens with a lively *sinfonia* for flute and strings, evoking the elegance of Bach's orchestral Suite No. 2. (which will be featured at our next cantata concert). Two *recitative-aria* pairs follow, the first expressing the depth of human sorrow and the pain of parting, with a glimpse of the departer's promising future.

The second recitative offers a brief reflection on farewell, leading to a final aria that lifts the mood—cheerful, forward-looking, and full of hope, celebrating the joys that lie beyond parting.

In both arias, the flute takes on a virtuoso role that recalls the violin in Vivaldi's concertos, weaving arabesques around the soprano in elegant conversation.

The virtuosic Latin motet ***In furore iustissimae irae*** belongs to a group of three surviving solo motets for soprano that Vivaldi composed in Rome on one of his visits to that city in the 1720s. Its alternation of recitative and aria, word-painting, and tight motivic organization reflect the same principles that Bach absorbed from Vivaldi's instrumental writing. Though designated as "motet" because it sets a Latin text, the work's dramatic portrayal of divine anger and human fear brings the operatic and the sacred into striking proximity.

The work unfolds in four movements: the opening aria bursts with fiery coloratura and driving rhythms, vividly depicting divine anger and human awe. A brief recitative offers a moment of penitential reflection, leading to a second aria of serene, arching lines that convey calm and hopeful submission. The motet concludes with an exuberant *Alleluia*, in which soprano and strings unite in radiant brilliance, celebrating divine justice and the joy of faithful devotion. In this compact work, Vivaldi fuses operatic virtuosity with devotional intensity, making the music both thrilling and spiritually affecting.



Across all four of today's works, the essential Baroque ideal of contrast shines through in the interplay of opposites—solo and ensemble, fast and slow tempi, loud and soft contrasts—one might add clarity and complexity, reason and passion. Vivaldi's concertos taught Europe how to organize musical thought around contrast and return; Bach transformed those lessons into something deeper, fusing Italian brightness with German solemnity. Heard together, their music forms a single, eloquent conversation—an artistic bridge across the Alps, still resonating three centuries later.

TEXTS & TRANSLATIONS

NON SA CHE SIA DOLORE

1. Sinfonia

2. Recitativo

Non sa che sia dolore
Chi dall' amico suo parte e non more.
Il fanciullin' che plora e geme
Ed allor che più ei teme,
Vien la madre a consolar.
Va dunque a cenni del cielo,
Adempi or di Minerva il zelo.

3. Aria

Parti pur e con dolore
Lasci a noi dolente il core.
La patria goderai,
A dover la servirai;
Varchi or di sponda in sponda,
Propizi vedi il vento e l'onda.

4. Recitativo

Tuo saver al tempo e l'età contrasta,
Virtù e valor solo a vincer basta;
Ma chi gran ti farà più che non fusti
Ansbaca, piena di tanti Augusti.

5. Aria

Ricetti gramezza e pavento,
Qual nocchier, placato il vento
Più non teme o si scolora,
Ma contento in su la prora
Va cantando in faccia al mar.

JOHANN SEBASTIAN BACH

1. Sinfonia

2. Recitativo

He does not know what sorrow is
who parts from his friend and does not die.
The little child weeps and moans,
and indeed, the more fearful he is,
his mother comes to console him.
Therefore, go and seek a sign from heaven,
that you will now fulfill Minerva's purpose.

3. Aria

Go then, and with grief
Leave to us our sorrowful hearts.
You will delight your nation,
As you will serve it with duty;
Set sail now from shore to shore,
you will find the winds and waves gracious.

4. Recitativo

Your knowledge contrasts with your age and years,
strength and bravery alone are enough for victory;
but greater than you were will you now be,
Ansbach, favored by such august ones.

5. Aria

Suppressing grief and fear,
The sailor, in quiet winds,
no longer is fearful or pale,
but happily upon his prow
goes forth singing in the face of the sea.

Translation: Pamela Dellal

MOTET: IN FURORE IUSTISSIME IRAE

1. Aria (da capo – Allegro)

In furore iustissimae irae
tu divinitus facis potentem.
Quando potes me reum punire
ipsum crimen te gerit clementem.

2. Recitativo

Miserationum Pater piissime,
parce mihi dolenti, peccatori languenti,
O Jesu dulcissime.

3. Aria (da capo – Largo)

Tunc meus fletus evadet laetus
dum pro te meum languescit cor.
Fac me plorare, mi Jesu care,
et fletus laetus fovebit cor.

4. Alleluia (Allegro)

Alleluia.

ANTONIO VIVALDI

1. Aria

In the fury of most righteous wrath
You, of divine nature, show great strength;
When able to punish me, the guilty one,
You are lenient toward the crime.

2. Recitativo

Most pious Father of mercies,
Spare me, suffering one, a fainting sinner,
O sweetest Jesus.

3. Aria

Then my weeping will become joyful
While for You my heart languishes.
Let me weep, my dear Jesus,
and joyful tears will warm my heart.

4. Alleluia

Hallelujah.



ARTIST BIOGRAPHIES

CLARA ROTTSOLK

“With a silken voice capable of extraordinary power” (*San Diego Union-Tribune*), soprano Clara Rottsolk’s solo appearances have taken her across the United States, the Middle East, Japan, and South America. She has appeared as a soloist with prominent modern orchestras and period instrument ensembles under the direction of conductors including Grete Pedersen, Nicholas McGeegan, Jeffrey Thomas, Dinis Sousa, Stephen Stubbs, David Danzmayr, Ruben Valenzuela, Chia-Hsuan Lin, Timothy Nelson, and Andrew Megill. Also dedicated to chamber and recital repertoire, she performs with ensembles including Les Délices, TENET, Piffaro the Renaissance Wind Band, Colorado Bach Ensemble, House of Time, ARTEK, and Pegasus Baroque. Frequently in demand as a festival soloist, her credits include Carmel Bach, Berkeley Early Music, Montréal Baroque, Spoleto USA, Winter Park Bach, Seattle Bach, St. Louis Bach, Indianapolis Early Music, Whidbey Island Music, and Boston Early Music Fringe. Her solo recordings can be found on Chandos, Analekta, MSR Classics, and independent labels. Clara is Assistant Professor of the Practice of Music in Voice at Duke University.

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 a Doctor of Musical Arts from the University of Oklahoma. David has performed solo organ recitals across the country and sung with the National Lutheran Choir. A teacher and researcher, David 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 have 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.

VIOLIN SOLOISTS

YASMINE KWONG is a current sophomore studying music and evolutionary anthropology. She attended Eastern Music Festival and the NC Governor's School for instrumental music and currently plays violin in the Duke Symphony Orchestra. Having listened to ample Netherlands Bach Society videos throughout her life, she is excited for the opportunity to play baroque violin. She thanks her teachers Jinglong Zhang and Eric Pritchard, as well as Stephanie Vial and Philip Cave for their additional guidance in this performance. She enjoys playing indie rock in her band and volunteering with musical empowerment. This semester, she has also found herself playing viola in her chamber group and learning to be a DJ at Duke's radio station.

JUSTINE SHIH is a Ph.D. candidate in Neuroscience, supported by the National Science Foundation Graduate Research Fellowship. She graduated as valedictorian from the University of Chicago with a B.A. in Neuroscience and an Honors B.A. in Music, where she received the David L. Fulton Prize for Orchestral Excellence and the Olga and Paul Menn Foundation Prize for Outstanding Thesis Composition. She has served as concertmaster for the Duke Symphony Orchestra, the PRISMA Festival Orchestra, and the Columbus Symphony Youth Orchestra, where she made her solo debut with the Sibelius Violin Concerto. She is super excited for the opportunity and challenge to learn baroque violin and would like to thank her teacher, Eric Pritchard, as well as coaches Stephanie Vial and Philip Cave, for their guidance. Outside of violin, Justine is an avid singer-songwriter!

MALLARME MUSIC

Violin 1:

David Wilson, *concertmaster*
Gabriel Richard
Vivian Mayers

Violin 2:

Leah Peroutka
Andrew Bonner

Viola:

Suzanne Rousso
Joey O'Donnell

Cello:

Stephanie Vial

Violone:

Robbie Link

with

Roseen Giles, *baroque flute*
Daniel Swenberg, *theorbo*
David Lim, *organ solo and continuo*

and violin soloists:

Justine Shih & Yasmine Kwong



UPCOMING CANTATA PROGRAMS

SUNDAY FEBRUARY 15, 2026 AT 5:00 PM | NOTES FROM PARIS

BACH & DUMONT IN DIALOGUE

The French court and chapels of the seventeenth century cultivated a distinctive sound world: elegant, measured, and resonant with solemn beauty. Henry Dumont's (1610–1684) sacred music exemplifies this refined expressiveness, balancing devotional sincerity with courtly grace. *Notes from Paris* traces how elements of the French style—its ornament, symmetry, and sonorous style—found their counterpart in Bach's music, enriching his own language of faith and form.

Henry Dumont:	<i>Litanies de la Vierge</i> <i>Super flumina Babylonis</i>
J.S. Bach:	<i>Pièce d'Orgue</i> , BWV 572 Cantata <i>Nun komm, der Heiden Heiland</i> , BWV 61 Orchestral Suite No.2 in B minor, BWV 1067



SUNDAY APRIL 26, 2026 AT 5:00 PM | NOTES FROM LONDON

BACH & HANDEL IN DIALOGUE

Born in the same year, yet destined never to meet, Bach and Handel pursued two very different expeditions in Baroque imagination. While Bach worked in Leipzig, serving church and congregation, Handel achieved renown in London's theatres and public halls. *Notes from London* reflects on their shared heritage and divergent callings—Bach's introspective spirituality set against Handel's grand public expression—revealing how both transformed German tradition into universal art.

G.F. Handel:	Overture, <i>Arrival of the Queen of Sheba</i> , HWV 67 Chandos Anthem VI, <i>As Pants the Hart</i> , HWV 251b Coronation Anthem, <i>Zadok the Priest</i> , HWV 258
J.S. Bach:	Cantata: <i>Ich hatte viel Bekümmernis</i> , BWV 21



CALLED “ONE OF THE MOST REMARKABLE MUSICAL TREASURES
OF THE TRIANGLE,” THE BACH SERIES CONTINUES TO INSPIRE.
HELP IT GROW—YOUR GIFT KEEPS THIS EXTRAORDINARY MUSIC ALIVE,
PERFORMED, HEARD, AND REIMAGINED FOR OUR TIME.

Make your gift today at duke.is/GiveBach
Scan the QR code



or by check made payable to Duke University Chapel
with “Support Early Music” in the memo line.



BRIDGING FAITH & LEARNING

@DUKECHAPEL
CHAPEL.DUKE.EDU

