

MUSIC AT DUKE CHAPEL PRESENTS

THE 2025–2026 BACH CANTATA SERIES

PHILIP CAVE, DIRECTOR



BACH & HANDEL

NOTES FROM LONDON

APRIL 26, 2026, AT 5:00 PM

DUKE UNIVERSITY CHAPEL





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BACH CANTATA SERIES



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APRIL 26, 2026, AT 5:00 P.M. | DUKE UNIVERSITY CHAPEL
Pre-concert talk in Goodson Chapel at 4:00 p.m. by Zebulon Highben

Applause is welcome at the end of each work

G.F. HANDEL: OVERTURE, *ARRIVAL OF THE QUEEN OF SHEBA*, HWV 67
HANDEL: CHANDOS ANTHEM, *AS PANTS THE HART*, HWV 251B
HANDEL: CORONATION ANTHEM, *ZADOK THE PRIEST*, HWV 258
J.S. BACH: CANTATA, *ICH HATTE VIEL BEKÜMMERNIS*, BWV 21



BETH ALLEN-GARDNER, SOPRANO
KIRSTEN OVERDAHL, MEZZO-SOPRANO
MATTHEW NEWHOUSE, TENOR
DAVID FAIRCLOTH, BARITONE
MALLARMÉ MUSIC
PHILIP CAVE, CONDUCTOR

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*

This year's series, "Bach &," has explored musical ideas and idioms that influenced Johann Sebastian Bach's compositions. Today, the "&" focuses on a direct contemporary, George Frideric Handel, and explores the musical language of these two giants of eighteenth-century European music. Our program places three works by Handel alongside one of the most profound sacred cantatas of J.S. Bach.

We begin with the familiar overture to *Solomon*, popularly known as the "Arrival of the Queen of Sheba." Composed in 1748, *Solomon* belongs to Handel's late English oratorios, written for the concert stage rather than the church. The overture is a compact orchestral gem: buoyant, almost airborne in its rhythmic vitality, with intertwining violin lines that suggest elegance and animation.

As Pants the Hart was one of the twelve Anthems composed around 1717–18 during Handel's time at Cannons, the estate of James Brydges, later Duke of Chandos. These works sit between English church anthem and Italianate cantata. Setting verses from Psalm 42, the anthem opens with an expressive instrumental sinfonia before unfolding in a sequence of choruses and solos that balance intimacy with breadth. Handel's vocal writing is already distinctive: lines are shaped with operatic sensitivity to text, while the choruses remain clear and direct.

From this intimate devotional world, we move to one of the most iconic expressions of royal and sacred power: *Zadok the Priest*. Composed for the coronation of George II in 1727, it has been performed at every British coronation since. Its structure

is simple but masterfully controlled. A long, hushed orchestral crescendo—strings weaving quietly in anticipation—gives way to the sudden choral entry, "Zadok the Priest," one of Handel's most thrilling gestures. The text becomes a vehicle for sonic grandeur: broad harmonic blocks, brilliant choral writing, and a strong sense of space. Already a master of operatic drama, Handel fuses his sense of theatre with the grandeur of the English choral style to create a spectacular work.

The perspective shifts with *Ich hatte viel Bekümmernis*, one of Bach's earliest and most expansive cantatas. First performed in Weimar on the Third Sunday after Trinity in 1714 and later revised in Leipzig, it is a work of striking scale and assurance. The cantata is unusual among Bach's Weimar works in its reliance on extended choral settings of biblical text, recalling the older motet tradition even as the surrounding arias and recitatives reflect a more modern, Italian-influenced idiom.

The opening Sinfonia sets a mood of suspended grief: strings and oboe trace slow, chromatic lines over a steadily moving bass line. Out of this emerges the first chorus, "Ich hatte viel Bekümmernis," beginning with three deep sighs ("Ich, ich, ich") and continuing with dense lines that suggest persistent, shared anxiety. The mood pivots on a single utterance: "Aber" (however), as Bach's faltering eighth-note patterns give way to faster melismas for "thy comforts delight my soul."

The three movements that follow draw the listener back to the voice of grief expressed in personal terms. In "Seufzer, Tränen, Kummer, Not," the soprano unfolds long, sighing

phrases alongside an expressive oboe line. An accompanied recitative—a style Bach reserves for moments of heightened emotional intensity—leads into the aria “Bäche von gesalzenen Zähren,” where the tenor’s flowing figures suggest tears that cannot be contained.

Part One of the cantata concludes with a striking, hybrid movement setting words heard earlier from Psalm 42. Handel’s and Bach’s settings are a world apart: Handel, writing for a small private chapel, uses just two voices and a pair of instruments to beautiful, poignant effect. Bach, by contrast, employs a quartet of soloists, chorus, and orchestra in a movement full of changes of texture, pace, and style.

In Leipzig, many of Bach’s cantatas were composed in two parts, one sung before and one after the sermon. The cantatas contributed to the exegesis of the appointed readings of the day. For the Third Sunday after Trinity, these were 1 Peter 5:6–11—urging believers to cast their cares upon God—and Luke 15:1–10, with the parables of the Lost Sheep and Lost Coin. Together they trace a path from anxiety and affliction to divine care and rejoicing, a journey mirrored in *Ich hatte viel Bekümmernis*.

Part Two begins with a recitative and duet in which the Soul seeks and encounters Jesus. Cast in direct speech, it creates an immediate sense of personal exchange. The “walking” bass of the opening Sinfonia returns, but now transformed: what had suggested restless grief becomes steadier, even purposeful, as the music turns toward consolation.

A further chorus expands this new perspective, and the tenor aria that follows makes the change unmistakable. Its lilting, almost pastoral character urges the soul to lay aside sorrow and embrace the light of Christ. From here, the cantata gathers momentum toward its final movement, “Das Lamm, das erwürget ist,” a large-scale chorus of praise in which individual struggle gives way to collective affirmation.

Despite being born in the same year, in the same country, and even in the same town—Halle, in Saxony—the two never met. There are, however, points of contact in musical style. Handel’s overture to *Solomon* recalls the brilliance and clarity of Bach’s orchestral writing—the kind of instrumental vitality heard, for example, in the Second Orchestral Suite. And while Bach and Handel approach sacred text differently, they occasionally arrive at similar expressive ground. The closing affirmation of BWV 21, with its sense of hard-won confidence, is not so far removed in spirit from “Worthy is the Lamb” in *Messiah*: both gather individual strands into a final, communal statement of praise.

Handel, much of whose career was devoted to dramatic and public forms, projects his music outward, through gesture, contrast, and immediacy. Bach, working within the liturgy, builds from within, layering voices and meanings so that the music becomes a form of reflection as much as proclamation. Together, these works illuminate two complementary approaches to sacred music in the early eighteenth century: one shaped for public celebration, the other for contemplation and prayer.

—Philip Cave

CONCERT PROGRAM

CHANDOS ANTHEM NO. 6: AS PANTS THE HART (HWV 251B)

1. Sinfonia

2. Soli and Chorus

As pants the hart for cooling streams, so longs my soul for thee, O God.

3. Aria – Soprano

Tears are my daily food, while thus they say: where is now thy God?

4. Aria – Tenor

Now, when I think thereupon, I pour out my heart by myself.
For I went with the multitude and brought them out into the house of God.

5. Chorus

In the voice of praise and thanksgiving, among such as keep holy day.

6. Duet – Soprano and Tenor

Why so full of grief, O my soul? Why so disquieted within me?

7. Solo and Chorus

Put thy trust in God, for I will praise him

Verses from Psalm 42

CORONATION ANTHEM NO. I: ZADOK THE PRIEST (HWV 258)

Zadok the priest and Nathan the prophet anointed Solomon king.
And all the people rejoiced, and said:
God save the King! Long live the King! May the King live for ever.
Amen. Alleluia.

Text: 1 Kings 1:38–40

ICH HATTE VIEL BEKÜMMERNIS (BWV 21)

ERSTER TEIL

1. Sinfonia

2. Chor

Ich hatte viel Bekümmernis in meinem Herzen; aber
deine Tröstungen erquickten meine Seele.

3. Arie S

Seufzer, Tränen, Kummer, Not,
Ängstlichs Sehnen, Furcht und Tod
Nagen mein beklemmtes Herz,
Ich empfinde Jammer, Schmerz.

PART ONE

1. Sinfonia

2. Chorus

I had much trouble in my heart: but your comforts revive
my soul.

3. Aria S

Sighs, tears, anguish, trouble,
anxious longing, fear and death
gnaw at my constricted heart,
I experience misery, pain.

4. Rezitativ T

Wie hast du dich, mein Gott,
In meiner Not,
In meiner Furcht und Zagen
Denn ganz von mir gewandt?
Ach! kennst du nicht dein Kind?
Ach! hörst du nicht das Klagen
Von denen, die dir sind
Mit Bund und Treu verwandt?
Da warest meine Lust
Und bist mir grausam worden;
Ich suche dich an allen Orten,
Ich ruf und schrei dir nach,
Allein mein Weh und Ach!
Scheint itzt, als sei es dir ganz unbewußt.

5. Arie T

Bäche von gesalznen Zähren,
Fluten rauschen stets einher.
Sturm und Wellen mich versehren,
Und dies trübsalsvolle Meer
Will mir Geist und Leben schwächen,
Mast und Anker wollen brechen,
Hier versink ich in den Grund,
Dort seh ins der Hölle Schlund.

6. Chor

Was betrübst du dich, meine Seele, und bist so unruhig
in mir? Harre auf Gott; denn ich werde ihm noch
danken, daß er meines Angesichtes Hilfe und mein Gott ist.

ZWEITER TEIL

7. Rezitativ (Dialog - Seele, Jesus) S B

Ach Jesu, meine Ruh,
Mein Licht, wo bleibest du?
– O Seele sieh! Ich bin bei dir. –
Bei mir? Hier ist ja lauter Nacht.
– Ich bin dein treuer Freund,
Der auch im Dunkeln wacht,
Wo lauter Schalken seind. –
Brich doch mit deinem Glanz und Licht des Trostes ein.
– Die Stunde kömmet schon,
Da deines Kampfes Kron'
Dir wird ein süßes Labsal sein. –

8. Arie (Duett) S B

Komm, mein Jesu, und erquicke,
– Ja, ich komme und erquicke –
Und erfreu mit deinem Blicke.
– Dich mit meinem Gnadenblicke. –

4. Recitative T

What? have you therefore, my God,
in my trouble,
in my fear and despair,
turned completely away from me?
Ah! do you not know your child?
Ah! do you not hear the cries
of those, that are yours
by covenant and faith?
Once you were my delight
and now have become grim towards me;
I seek you in all places,
I call and cry after you,
yet my woe and ah!
appears now, as though completely unknown to you.

5. Aria T

Streams of salty tears,
floods pour continually forth.
Storms and waves press against me,
and this trouble-filled sea
will weaken my spirit and life,
will break mast and anchor,
here I sink to the ground,
there I gaze into the maw of Hell.

6. Chorus

Why do you trouble yourself, my soul, and are so restless
in me? Wait for God; for I will yet thank him, since he is
the help of my countenance and my God.

PART TWO

7. Recitative (Dialogue - Soul, Jesus) S B

Ah, Jesus, my peace,
my light, where are you?
– O soul behold! I am with you. –
With me? Here is only darkest night.
– I am your faithful Friend,
that also watches in the darkness,
that might harbor dire mischief. –
Dawn then with your radiance and light of comfort.
– The hour approaches already,
when your crown of battle
will become a sweet refreshment. –

8. Aria (Duet) S B

Come, my Jesus, and revive,
– Yes, I come and revive –
And delight with your glance.
– you with my glance of grace. –

Diese Seele, – Deine Seele, –
Die soll sterben – Die soll leben, –
Und nicht leben – Und nicht sterben –
Und in ihrer Unglückshöhle
– Hier aus dieser Wundenhöhle –
Ganz verderben? – Sollst du erben –
Ich muß stets in Kummer schweben,
– Heil! durch diesen Saft der Reben, –
Ja, ach ja, ich bin verloren!
– Nein, ach nein, du bist erkoren! –
Nein, ach nein, du hassest mich!
– Ja, ach ja, ich liebe dich! –
Ach, Jesu, durchsüße mir Seele und Herze!
– Entweichet, ihr Sorgen, verschwinde, du Schmerze! –

9. Chor - Choral T S

Sei nun wieder zufrieden, meine Seele, denn der Herr tut dir Guts.

Was helfen uns die schweren Sorgen,
Was hilft uns unser Weh und Ach?
Was hilft es, daß wir alle Morgen
Beseufzen unser Ungemach?
Wir machen unser Kreuz und Leid
Nur größer durch die Traurigkeit.

Denk nicht in deiner Drangsalhitze,
Daß du von Gott verlassen seist,
Und daß Gott der im Schoße sitze,
Der sich mit stetem Glücke speist.
Die folgend Zeit verändert viel
Und setzet jeglichem sein Ziel.

10. Arie T

Erfreue dich, Seele, erfreue dich, Herze,
Entweiche nun, Kummer, verschwinde, du Schmerze!
Verwandle dich, Weinen, in lauterem Wein,
Es wird nun mein Ächzen ein Jauchzen mir sein!
Es brennet und flammet die reineste Kerze
Der Liebe, des Trostes in Seele und Brust,
Weil Jesus mich tröstet mit himmlischer Lust.

11. Chor

Das Lamm, das erwürget ist, ist würdig zu nehmen Kraft
und Reichtum und Weisheit und Stärke und Ehre und
Preis und Lob.
Lob und Ehre und Preis und Gewalt sei unserm Gott von
Ewigkeit zu Ewigkeit. Amen, Alleluja!

This soul, – your soul, –
shall die – shall live, –
and not live – and not die –
and in its pit of unhappiness
– here out of this cave of injury –
completely perish? – you shall inherit –
I must constantly hover in anguish
– salvation! Through this juice of the vine. –
Yes, ah yes, I am lost!
– No, ah no, you are chosen! –
No, ah no, you hate me!
– Yes, ah yes, I love you! –
Ah, Jesus, thoroughly sweeten my soul and heart!
– Fade, you troubles, disappear, you pains! –

9. Chorus - Chorale T S

Be at peace again, my soul, for the Lord has done good things for you.

What good are heavy worries?
What can our woe and sighing do?
What help is it, that every morning
we bemoan our hard lot?
We make our torment and sorrow
only greater through melancholy.

Think not, in your heat of despair,
that you are abandoned by God,
and that God places in his lap
the one who feeds on constant happiness.
The coming time changes much
and sets a destiny for each.

10. Aria T

Rejoice, soul, rejoice, heart,
fade now, troubles, disappear, pains!
Change, weeping, into pure wine,
my aching now becomes a celebration for me!
Burning and flaming is the purest candle
of love and of comfort in my soul and breast,
since Jesus comforts me with heavenly delight.

11. Chorus

The Lamb, that was slain, is worthy to receive power,
and riches, and wisdom and strength, and honor and
glory and praise.
Praise and honor and glory and power be to our God for
ever and ever. Amen, Alleluia!

Translation: Pamela Dellal

ARTIST BIOGRAPHIES

BETH ALLEN-GARDNER, *mezzo-soprano*

Beth Allen-Gardner is a concert and recital artist based in North Carolina. A sought-after soloist across the southeastern United States, she appears regularly with leading choral and orchestral ensembles, including Mallarmé Music, the Bel Canto Company, the Bach Choir of Bethlehem, and the Choral Societies of Durham and Greensboro, and is a frequent soloist at Duke Chapel.

Recent performances include Handel's Messiah and Judas Maccabaeus, Bach's Magnificat and cantatas, Vivaldi's Gloria, Mozart's Requiem, Vaughan Williams' Serenade to Music, and Beethoven's Missa solemnis. Alongside her concert work, she is an active recitalist.

A prizewinner in several competitions, she has also been recognized in national vocal contests. She holds degrees from UNC–Chapel Hill and UNCG, and has studied at the Sankt Goar International Music Festival and Academy.

KIRSTEN E. OVERDAHL, *mezzo-soprano*

Kirsten E. Overdahl is a recitalist and ensemble musician based in Durham, North Carolina. She appears regularly as a soloist with ensembles including Duke Chapel's Bach Cantata Series, the Craven Messiah Chorus, and The Village Chapel Music Series.

Recent highlights include Bach's Christmas Oratorio, Vivaldi's Gloria, Handel's Messiah, Haydn's Missa in Angustiis, and Britten's Rejoice in the Lamb.

Kirsten is a staff musician at Duke Chapel and holds a degree from St. Olaf College. She is also an environmental health chemist (Ph.D., Duke University, 2021).

MATTHEW NEWHOUSE, *tenor*

Matthew Newhouse is a tenor known for his expressive storytelling and work in concert and ensemble repertoire. He has appeared with the Baltimore Symphony, Apollo's Fire, and others.

Recent highlights include Handel's Messiah and Bach's St John Passion. He is a core member of several ensembles and an advocate for Icelandic art song.

He holds a Master of Music in Voice from Yale University.

DAVID FAIRCLOTH, *baritone*

David Faircloth is a baritone known for his versatility in operatic and concert repertoire. He has appeared with the New York City Opera, Washington Bach Consort, Washington National Opera, Baltimore Opera, and others, and spent three seasons in the Metropolitan Opera chorus.

His work has been noted for its "rich, rangy, and intense singing" and "colorful and richly comic portrayals."

He appears regularly with Duke Chapel and serves as Program Coordinator for Duke Chapel Music.

PHILIP CAVE, *conductor*

Philip Cave is a conductor and advocate for early music, whose work brings together performance, scholarship, and the training of singers. A founding member of The Tallis Scholars, he has performed and recorded extensively, experience that continues to shape his approach to directing voices and building ensemble sound.

He is Artistic Director of Magnificat, with whom he has developed a series of recordings and concert programs devoted to Renaissance and Baroque repertoire. His work is marked by clarity of line, close attention to text, and a strong sense of musical structure, bringing together historical understanding and practical musicianship.

At Duke University, he directs the Evensong Singers and Bach Ensemble, and leads projects that bring students into close collaboration with faculty and professional musicians. He is also the founder and director of Chorworks, an intensive program for young professional singers that has become an important part of the national early music landscape, offering high-level training alongside professional performance experience.

MALLARMÉ MUSIC

Violin 1

Gabriel Richard
Andrew Bonner
Damonico Taylor

Violin 2

Leah Peroutka
Molly Barnes

Violin 3

Yasmine Kwong*

Viola

Suzanne Rousso
Joey O'Donnell

Cello

Stephanie Vial
Katerina Kotar*

Violone

Robbie Link

Oboe

Sarah Huebsch Schilling
William Thauer

Bassoon

David Wells
Charles Wines

Trumpet

Kathryn Adduci
John Manning
Jamie Hardesty

Timpani

Julia Thompson

Continuo

Daniel Swenberg, *theorbo*
Chad Fothergill, *organ*
and harpsichord
David Lim, *organ*

*guest performer

Mallarmé Music is a Durham-based chamber ensemble known for innovative, interdisciplinary programming and strong community engagement. Since 2008, under Artistic Director Suzanne Rousso, the group has expanded its focus on Historically Informed Performance, highlighted by its biennial HIP Festival—making it a natural partner for early music at Duke Chapel. Drawing on professional musicians from across North Carolina, Mallarmé presents both rarely heard repertoire and new works, with an emphasis on collaboration and education.

DUKE CHAPEL EVENSONG SINGERS

Soprano

Danielle Assessor^s
Elizabeth Daly*^s
Amy Finnigan
Paige Marino
Fran Newark
MaryJane Shipman
Anna Sorensen

Alto

Līva Blūma*
Jaclyn Brown*
Christian Broyhill
Raquel Cervantes
Espinosa
Emily Martcheck
Colleen McKeel
Kirsten Overdahls

Tenor

Henry Branson^s
Weston Curnow
Joe Guarascio
Taylor Hoyt^s
Ben Musachio*
Ben South

Bass

Jonathan Barnes
David Hartwell
Aaron Koh Yian
Nathan Quinn
Vitor Roveris^s
Owen Wilson

^sStaff singers

*Guest singer

The Duke Evensong Singers is a select ensemble of approximately thirty voices, directed by Dr. Philip Cave, and comprising undergraduate and graduate students, faculty, and members of the wider community. The group plays a central role in the training of Duke Chapel's Organ Scholars, offering singers and organists the opportunity to engage deeply with the Anglican choral tradition through regular services of Choral Evensong.

Rooted in the English cathedral tradition, the Evensong Singers perform a broad repertoire spanning the fifteenth to the twenty-first centuries. Alongside their liturgical commitments, the ensemble contributes to Duke Chapel's artistic life through concerts and special projects, including recent performances of settings of the Song of Songs and appearances in the Duke Bach Cantata Series.

The choir has also developed an international profile, with a recent tour to Oxford, UK, where they sang in historic chapels and encountered the living choral tradition at its source.

IN ASSOCIATION WITH DUKE CHAPEL MUSIC, THE CHORWORKS YOUNG ARTISTS PROGRAM

brings early-career musicians from across the country to study and perform early music at Duke Chapel.

Celebrating Chorworks 25th year of choral workshops, this year's program features Venetian Vespers music by the great Italian composer Claudio Monteverdi and works by Gabrieli, Grandi, Cozzolani, Donati, Carissimi, and Scarlatti.

The Chorworks singers and musicians will perform in these public concerts and services, which are free and open to the public:

- **Friday, June 19, at 7:00 p.m.** in Goodson Chapel—Sacred Concertos and Motets
- **Saturday, June 20, at 8:00 p.m.** in Duke Chapel—Venetian Vespers Music
- **Sunday, June 16, at 11:00 a.m.** in Duke Chapel—University Worship Service in Duke Chapel



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