

MUSIC AT DUKE CHAPEL PRESENTS

THE 2026–2027 BACH CANTATA SERIES

PHILIP CAVE, DIRECTOR

ODES & ORATORIOS

SEPTEMBER 27, 2026, AT 5:00 PM

DUKE UNIVERSITY CHAPEL





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BACH CANTATA SERIES



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Pre-concert talk in Goodson Chapel at 4:00 PM by Chad Fothergill

Applause is welcome at the end of each work

CANTATAS & DUETS
BY JOHANN SEBASTIAN BACH
AND GEORGE FRIDERIC HANDEL

QUEL FIOR CHE ALL' ALBA RIDE, HWV 192	G. F. HANDEL
VERGNÜGTE RUH, CANTATA FOR ALTO, BWV 170	J. S. BACH
SE TU NON LASCI AMORE, HWV 193	G. F. HANDEL
ICH BIN VERGNÜGT, CANTATA FOR SOPRANO, BWV 84	J. S. BACH
NÒ, DI VOI NON VUO FIDARMI, HWV 189	G. F. HANDEL



CLARA ROTTSOLK, SOPRANO
TAM SIN SIMMILL, MEZZO-SOPRANO
MALLARMÉ MUSIC
SOPHIA CORNICELLO & ROBERT COSTIN, ORGAN AND HARPSICHORD
DIRECTED BY PHILIP CAVE

ODES ✕ ORATORIOS

Today's program brings together music by Handel and Bach that explores the human heart from strikingly different perspectives: its desires, disappointments, anxieties, and search for peace.

Handel's *Quel fior che all'alba ride, Se tu non lasci amore*, and *Nò, di voi non vo' fidarmi* explore the uncertainties of love. A flower that blooms at dawn is already destined to wither by evening; a heart that refuses to abandon love risks suffering; and Love and Beauty themselves are denounced as deceitful tyrants. These intimate dramas reveal Handel's extraordinary gift for melody and his instinctive understanding of how two voices can converse, embrace, and contend with one another.

These three duets offer interest on another level, too. Handel later returned to this very music, transforming it in his Oratorio *Messiah*. Material from *Quel fior* reappears in "His Yoke Is Easy" and "And He Shall Purify"; *Se tu non lasci amore* provides the musical basis for "O Death, Where Is Thy Sting?"; and *Nò, di voi non vo' fidarmi* contributes to "For Unto Us a Child Is Born." Music originally associated with the world of secular love is transformed through new words, a new language, and a new dramatic context. These reworkings offer a striking example of Handel's resourcefulness—and of the power of music to acquire new meaning in a new setting.

JOHANN SEBASTIAN BACH: *VERGNÜGTE RUH, BELIEBTE SEELENLUST*, BWV 170

Bach's *Vergnügte Ruh, beliebte Seelenlust* was written for the Sixth Sunday after Trinity and first performed in Leipzig on 28 July 1726. It is an unusually concentrated work: a cantata for solo alto, with oboe d'amore, strings, obbligato organ, and continuo.

The opening aria sets the tone with a serene, flowing melody. The alto longs for a peace that cannot be found in a sinful world, while the instrumental writing creates an atmosphere of inward contemplation. Bach's choice of instrumental colors is an integral part of this expressive design: the oboe d'amore, with its mellow, distinctive timbre, is an especially important partner to the alto, while the organ contributes an additional layer of expressive and contrapuntal interest.

The second movement, a recitative, brings a sudden and dramatic change of mood. The world is described as a "house of sin," full of hatred, envy, and violence. Bach's writing becomes angular and harmonically unsettling, with striking dissonances and vocal lines that give the text an almost physical intensity. The singer is not simply describing a troubled world but confronting it.

The third movement, *Wie jammern mich doch die verkehrten Herzen*, continues this meditation on human wickedness. Its agitated vocal writing and expressive instrumental lines convey the distress of a soul that cannot understand how others can take pleasure in hatred and vengeance. The music gives voice to both moral indignation and genuine anguish.

A second recitative follows, but its perspective is transformed. The singer asks why anyone would wish to

remain in a world where hatred answers love. Yet the answer lies in Christ's commandment to love even one's enemies. The music turns away from anger and toward the possibility of reconciliation, culminating in the hope of dwelling with God, who is described as Love itself.

The final aria, *Mir ekelt mehr zu leben*, returns to a more expansive instrumental texture. Its stark opening declaration—"It sickens me to live longer"—expresses the soul's profound longing to escape sin and find rest in Christ. The cantata's journey from serenity through outrage and spiritual struggle to a final yearning for transcendence is one of Bach's most compelling explorations of the inner life.

JOHANN SEBASTIAN BACH: *ICH BIN VERGNÜGT MIT MEINEM GLÜCKE*, BWV 84

Ich bin vergnügt mit meinem Glücke was composed for Septuagesima Sunday and probably first performed in Leipzig in February 1727. Its soprano solo offers a striking contrast to the anguish of BWV 170. Here, contentment is found in the ability to receive life's modest blessings with gratitude.

The opening aria introduces this attitude through a graceful, intimate dialogue between the soprano and oboe, supported by strings and continuo. The oboe is not merely an accompaniment but a genuine partner to the voice, extending, reflecting, and sometimes seeming to complete the soprano's thoughts.

In the first recitative, the singer considers what God gives and what human beings might imagine they deserve. Bach's setting follows the text closely, moving between reflection, gentle admonition, and reassurance. The central message is that God owes us nothing, and that even the smallest gifts are cause for gratitude.

The second aria, *Ich esse mit Freuden mein wenig Brot*, develops this idea with greater animation. The soprano expresses pleasure in simple nourishment and goodwill toward others, while the agile oboe and solo violin add an element of graceful musical conversation. The music's liveliness reinforces the idea that contentment need not be passive: it can be a source of genuine joy in everyday life.

The following recitative looks toward the end of life. The singer is willing to enjoy the bread earned through honest work and to trust in God's eventual reward. The imagery is plain and direct, yet the underlying faith is profound.

The two Bach cantatas thus approach contentment from opposite directions. In BWV 170, peace is something the soul longs for beyond a troubled world; in BWV 84, it is discovered in accepting gratefully the modest blessings of everyday life.

The cantata concludes with a four-part chorale, drawn from the final verse of *Wer weiß, wie nahe mir mein Ende*. The intimate voice of the soloist gives way to a communal affirmation of trust: whatever the future may bring, God's grace is sufficient.

—Philip Cave

CONCERT PROGRAM

QUEL FIOR CHE ALL' ALBA RIDE, HWV 192

GEORGE FRIDERIC HANDEL
(1685–1759)

I. QUEL FIOR CHE ALL' ALBA RIDE

*Quel fior ch'all' alba ride,
il sole poi l'uccide,
e tomba ha nella sera.
È un fior la vita ancora:
l'ocaso ha nell' aurora
e perde in un sol dì la primavera.*

That flower which smiles at dawn
is then killed by the sun,
and finds its grave in the evening.
Life too is a flower:
its sunset lies within its dawn,
and in a single day it loses its spring.

II. È UN FIOR LA VITA ANCORA

*È un fior la vita ancora:
l'ocaso ha nell' aurora
e perde in un sol dì la primavera.*

Life too is a flower:
its sunset lies within its dawn,
and in a single day it loses its spring.

III. L'OCCASO HA NELL'AURORA

*L'ocaso ha nell' aurora
e perde in un sol dì la primavera.*

Its sunset lies within its dawn,
and in a single day it loses its spring.

VERGNÜGTE RUH, BELIEBTE SEELENLUST CANTATA FOR THE SIXTH SUNDAY AFTER TRINITY

JOHANN SEBASTIAN BACH
(1685–1750)

I. ARIE A

Vergnügte Ruh, beliebte Seelenlust,
Dich kann man nicht bei Höllensünden,
Wohl aber Himmelseintracht finden;
Du stärkst allein die schwache Brust.
Drum sollen lauter Tugendgaben
In meinem Herzen Wohnung haben.

I. ARIA A

Delightful rest, beloved pleasure of the soul,
you cannot be found among the sins of hell,
but rather in the concord of heaven;
you alone strengthen the weak breast.
Therefore the pure gifts of virtue
shall have their dwelling in my heart.

2. REZITATIV A

Die Welt, das Sündenhaus,
Bricht nur in Höllenlieder aus
Und sucht durch Haß und Neid
Des Satans Bild an sich zu tragen.
Ihr Mund ist voller Ottergift,
Der oft die Unschuld tödlich trifft,
Und will allein von Racha! sagen.
Gerechter Gott, wie weit
Ist doch der Mensch von dir entfernt;
Du liebst, jedoch sein Mund
Macht Fluch und Feindschaft kund
Und will den Nächsten nur mit Füßen treten.
Ach! diese Schuld ist schwerlich zu verbeten.

2. RECITATIVE A

The world, that house of sin,
erupts only in hellish songs,
and attempts, through hatred and envy,
to wear Satan's badge upon itself.
Its mouth is full of adder's venom,
which often mortally attacks the innocent,
and seeks to speak of vengeance alone.
Righteous God, how far
has humanity distanced itself from you;
you love, yet its mouth
proclaims curses and enmity
and wishes only to trample a neighbor under its feet.
Alas! this crime is difficult to atone for.

CONCERT PROGRAM

3. ARIE A

Wie jammern mich doch die verkehrten Herzen,
Die dir, mein Gott, so sehr zuwider sein;
Ich zittre recht und fühle tausend Schmerzen,
Wenn sie sich nur an Rach und Haß erfreun.
Gerechter Gott, was magst du doch gedenken,
Wenn sie allein mit rechten Satansränken
Dein scharfes Strafgebot so frech verlacht.
Ach! ohne Zweifel hast du so gedacht:
Wie jammern mich doch die verkehrten Herzen!

4. REZITATIV A

Wer sollte sich demnach
Wohl hier zu leben wünschen,
Wenn man nur Haß und Ungemach
Vor seine Liebe sieht?
Doch, weil ich auch den Feind
Wie meinen besten Freund
Nach Gottes Vorschrift lieben soll,
So flieht
Mein Herze Zorn und Groll
Und wünscht allein bei Gott zu leben,
Der selbst die Liebe heißt.
Ach, eintrachtvoller Geist,
Wenn wird er dir doch nur sein Himmelszion geben?

5. ARIE A

Mir ekelt mehr zu leben,
Drum nimm mich, Jesu, hin!
Mir graut vor allen Sünden,
Laß mich dies Wohnhaus finden,
Woselbst ich ruhig bin.

3. ARIA A

How the perverted hearts afflict me,
which are so sorely, my God, set against you;
I truly tremble and feel a thousand pangs,
when they rejoice only in vengeance and hate.
Righteous God, what might you be thinking,
when they, with the very intrigues of Satan,
only scorn your sharp proscriptions so boldly.
Alas! Without a doubt you have thought:
how the perverted hearts afflict me!

4. RECITATIVE A

Who should hereafter
wish, indeed, to live here,
when only hatred and hardship
is the answer to love?
Yet, since even my enemy
as my best friend
I should love according to God's commandment,
thus my heart flees from
anger and bitterness,
and wishes only to live with God,
who is Love itself.
Ah, harmonious spirit,
when at last will he grant you his heavenly Zion?

5. ARIA A

It sickens me to live longer,
therefore take me away, Jesus!
I shudder before all sins,
let me find this dwelling-place
where I myself shall be at peace.

TEXT: GEORG CHRISTIAN LEHMS, 1711

TRANSLATION: PAMELA DELLAL

SE TU NON LASCI AMORE, HWV 193

G. F. HANDEL

I. SE TU NON LASCI AMORE

*Se tu non lasci amore,
mio cor, ti pentirai,
lo so ben io:
lontano dal tuo bene
tu non avrai che pene!*

If you do not abandon love,
my heart, you will repent it,
I know it well:
far from your beloved
you will know nothing but suffering!

II. MA CON CHI PARLO, OH DIO!

Ma con chi parlo, oh Dio!

But to whom am I speaking, O God?

III. QUANDO NON HO PIÙ CORE

*Quando non ho più core,
o il core che pur ho
non è più mio!*

When I no longer have a heart,
or the heart that I still possess
is no longer mine!

ICH BIN VERGNÜGT MIT MEINEM GLÜCKE CANTATA FOR SEPTUAGESIMA

J. S. BACH

I. ARIE S

Ich bin vergnügt mit meinem Glücke,
Das mir der liebe Gott beschert.
Soll ich nicht reiche Fülle haben,
So dank ich ihm vor kleine Gaben
Und bin auch nicht derselben wert.

I. ARIA S

I am content with the fortune
that my dear God bestows on me.
If I am not to have the comfort of riches,
then I thank him for little gifts
and am also not worthy of these.

2. REZITATIV S

Gott ist mir ja nichts schuldig,
Und wenn er mir was gibt,
So zeigt er mir, daß er mich liebt;
Ich kann mir nichts bei ihm verdienen,
Denn was ich tu, ist meine Pflicht.
Ja! wenn mein Tun gleich noch so gut geschienen,
So hab ich doch nichts Rechtes ausgericht'.
Doch ist der Mensch so ungeduldig,
Daß er sich oft betrübt,
Wenn ihm der liebe Gott nicht überflüssig gibt.
Hat er uns nicht so lange Zeit
Umsonst ernähret und gekleidt
Und will uns einsten seliglich
In seine Herrlichkeit erhöhn?
Es ist genug vor mich,
Daß ich nicht hungrig darf zu Bette gehn.

2. RECITATIVE S

God indeed owes me nothing,
and if he gives me something,
then he shows me that he loves me;
I can earn nothing for myself from him,
for whatever I do is my duty.
Yes! Even though my deeds seem good,
yet I have really set nothing right at all.
But a person is so impatient
that he is often troubled
when dear God doesn't give to him in abundance.
Hasn't he, for a long time now,
nevertheless fed and clothed us
and in the future will blessedly
raise us to his glory?
It is enough for me,
that I needn't go hungry to bed.

CONCERT PROGRAM

3. ARIE S

Ich esse mit Freuden mein wenig Brot
Und gönne dem Nächsten von Herzen das Seine.
Ein ruhig Gewissen, ein fröhlicher Geist,
Ein dankbares Herze, das lobet und preist,
vermehret den Segen, verzuckert die Not.

4. REZITATIV S

Im Schweiß meines Angesichts
Will ich indes mein Brot genießen,
Und wenn mein Lebenslauf,
Mein Lebensabend wird beschließen,
So teilt mir Gott den Groschen aus,
Da steht der Himmel drauf.
O! wenn ich diese Gabe
zu meinem Gnadenlohne habe,
So brauch ich weiter nichts.

5. CHORAL

Ich leb indes in dir vergnügt
Und sterb ohn alle Kümmeris,
Mir genüget, wie es mein Gott füget,
Ich glaub und bin es ganz gewiß:
Durch deine Gnad und Christi Blut
Machst du's mit meinem Ende gut.

TRANSLATION: PAMELA DELLAL

3. ARIA S

I eat my little bit of bread with joy
and heartily leave to my neighbor their own.
A peaceful conscience, a happy spirit,
a thankful heart, that gives praise and thanks,
heightens its blessing, sweetens its sorrow.

4. RECITATIVE S

In the sweat of my brow
I will meanwhile enjoy my bread,
and when my life's course,
the evening of my life, is concluded,
then God will hand out the pennies to me,
then heaven will stand open.
Oh! If I have this gift
as my gracious reward,
then I need nothing else.

5. CHORALE

Meanwhile I live contented in you
and die without any trouble,
I am satisfied with what God plans,
I believe and am completely certain:
through your grace and Christ's blood
you will make my end a good one.

NÒ, DI VOI NON VO' FIDARMI, HWV 189

I. NÒ, DI VOI NON VO' FIDARMI

*Nò, di voi non vo' fidarmi,
cieco Amor, crudel Beltà.
Tropo siete menzognere,
lusinghiere Deità.*

II. ALTRA VOLTA INCATENARMI

*Altra volta incatenarmi
già poteste il fido cor.*

III. SO PER PROVA I VOSTRI INGANNI

*So per prova i vostri inganni,
due tiranni siete ogn'or.*

No, I will not trust you,
blind Love, cruel Beauty.
You are far too deceitful,
flattering divinities.

Once before you were able
to bind my faithful heart.

I know your deceptions from experience;
you are always two tyrants.

G. F. HANDEL

ARTIST BIOGRAPHIES

CLARA ROTTSOLK is a soprano celebrated for her expressive artistry and versatility in repertoire ranging from the Renaissance to the present day. Her performances have taken her throughout the United States and internationally, with appearances as a soloist and chamber musician with ensembles including American Bach Soloists, Les Délices, Tempesta di Mare, Piffaro, TENET, and the Seattle Baroque Orchestra. She is particularly known for her work in historically informed performance and has appeared at many of North America's leading early-music festivals, including Carmel Bach, Berkeley Early Music, Boston Early Music, and Montréal Baroque.

Her recordings include French Baroque cantatas with Les Délices, Scarlatti cantatas with Tempesta di Mare on the Chandos-Chaconne label, and Monteverdi madrigals with ARTEK. Her singing has been praised by *The New York Times* for its "clear, appealing voice and expressive conviction."

A native of Seattle, Rottsolk studied at Rice University and Westminster Choir College. She joined the faculty of Duke University's Department of Music in 2025 as Assistant Professor of the Practice of Music in Voice, where she brings her extensive experience as a performer and teacher to the Duke community.

TAMSIN SIMMILL is an English mezzo-soprano whose career has encompassed early music, Anglican church repertoire, and contemporary music. She began singing professionally while studying at Oxford, performing and recording with such leading early-music artists as Emma Kirkby and the Consort of Musicke, and later with the Hilliard Ensemble and Finzi Singers. She has premiered works by composers including Arvo Pärt and other contemporary British composers, and has recorded for Chandos.

Since settling in North Carolina in 1999, Simmill has become a familiar presence on the Triangle's early-music and choral scene. She has appeared frequently at Duke Chapel, including as a soloist in the Bach Cantata Series, and performs with the Raleigh Bach Soloists, North Carolina Symphony Chamber Choir, Mallarmé Music, and other regional ensembles. Her repertoire ranges from Renaissance and Baroque music to contemporary works, with a particular affinity for the intimate scale and expressive possibilities of early music.

SOPHIA CORNICELLO is a pianist, organist, and harpsichordist with a particular interest in early music and historically informed performance. She graduated from Bard College Conservatory in 2026 with degrees in piano performance and mathematics, studying piano with Rieko Aizawa and organ and harpsichord with Renée Anne Louprette. At Bard, she was a member of the Bard Baroque Ensemble and performed as both a soloist and chamber musician.

A finalist in the 2025 Rosalyn Tureck International Bach Competition, Cornicello has also received an Early Music America Workshop Scholarship and was a 2026 fellow of the Emmanuel Music Bach Institute in Boston. Her musical interests extend from Renaissance music to contemporary works, and she has performed on piano, organ, and harpsichord in a wide variety of settings.

Cornicello is the 2026–27 Organ Scholar at Duke University Chapel, where she accompanies worship and choral services, rehearses and performs with the Chapel choirs, and continues her development as a church musician and continuo player.

ROBERT COSTIN is a British organist and harpsichordist who has performed extensively throughout Europe, North America, Australia, and New Zealand. A former chorister at Peterborough Cathedral, he studied at the Royal Academy of Music and Pembroke College, Cambridge, where he was organ scholar and studied with David Sanger. He became a Fellow of the Royal College of Organists at the age of nineteen and has held musical and educational posts in cathedrals and schools in the UK and overseas.

Costin has appeared as a recitalist at major venues including Westminster Abbey, St Paul's Cathedral, and Notre-Dame de Paris, and has been broadcast on BBC Radio and Radio New Zealand. He has made numerous recordings, with a particular focus on the music of J. S. Bach, including the *Goldberg Variations*, the complete *Well-Tempered Clavier*, the *Trio Sonatas*, and *The Art of Fugue*. His recordings have received international critical acclaim. He is currently Head of Visual and Performing Arts at Saint Mary's School in Raleigh and continues an active career as a performer and teacher.

ARTIST BIOGRAPHIES

PHILIP CAVE is Conductor-in-Residence at Duke University Chapel, where he directs the Bach Cantata Series and the Chapel's Evensong Singers. A conductor, educator, and singer, his musical interests range from Renaissance and Baroque music to contemporary repertoire, with a particular interest in bringing music to life through expressive performance.

His musical training began as a chorister at the age of seven, leading to studies at Oxford University under Simon Preston and David Wulstan and a career performing as a soloist and with ensembles including the Clerkes of Oxenford, The Tallis Scholars, and the Choir of New College, Oxford. As a soloist, he has performed extensively in oratorio and art song, including the Evangelist in Bach's *St Matthew* and *St John* Passions. His approach to early music is fueled by curiosity and imagination, whether through the restoration of unknown or neglected works or the reexamination of the familiar. He is particularly interested in musical gesture and textual expression and, drawing on

his experience as a singer, encourages the use of vocal colors, timbres, and both bold and subtle nuances.

Cave is the founder and director of **Magnificat**, the British vocal ensemble with which he has built an extensive recording portfolio, releasing more than a dozen recordings devoted to Renaissance and Baroque repertoire. The ensemble is currently completing its series of recordings of Magnificats of Orlandus Lassus, with the final volume forthcoming on Linn Records. He is also Executive Director of **Chorworks**, whose Young Artists Program brings emerging singers together for intensive study and performance of music from the sixteenth through eighteenth centuries, with a particular emphasis on historically informed performance. The program provides young musicians with the opportunity to work alongside experienced professional performers in an immersive ensemble setting. He lives in Chapel Hill and is still trying to understand the difference between a biscuit and a scone.

MALLARMÉ MUSIC

VIOLIN I

DAVID WILSON

GABRIEL RICHARD

ANDREW BONNER

VIOLIN 2

LEAH PEROUTKA

JOEY O'DONNELL

VIOLA

SUZANNE ROUSO

CELLO

STEPHANIE VIAL

VIOLONE

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