

Great Sacred Music

Sunday, November 22, 2020

Plainsong: Come, Holy Ghost, our souls inspire
Choir of King's College, Cambridge, Sir David Willcocks

Cyril Taylor: Glorious things of Thee are spoken
Choir of King's College, Cambridge, Sir Stephen Cleobury
Benjamin Bayl, organ

Jacobus Gallus: Pater noster
Huelgas Ensemble, Paul van Nevel

The 9th century Latin hymn "Come, Holy Ghost, our souls inspire" was paraphrased by John Cosin (1594-1672). Taylor wrote his marvelous hymn tune Abbot's Leigh whilst in the army stationed at Abbot's Leigh. Jacobus Gallus (1550-1591) was a late-renaissance composer who was born in Slovenia.

John Rutter: Wings of the morning
Cambridge Singers; City of London Sinfonia, John Rutter

Franz Schubert: Psalm 23, D. 706
Capella Bavariae, Wolfgang Sawallisch, piano

Marcel Dupre: Angelus, Op. 34, No. 2
Maxine Thevenot, organ
1930/1993 Casavant organ Opus 1409, Holy Rosary Cathedral, Regina, Saskatchewan

"Wings of the morning" is a setting of Psalm 139 and is scored for SATB choir and accompaniment. Franz Schubert's much-loved setting of Psalm 23 was composed in 1822 as a commission from Anna Fröhlich. Dr. Maxine Thévenot is Canon Precentor and Director of Cathedral Music and Organist at the Cathedral of St. John, Albuquerque, New Mexico.

Commentary: The Reverend Canon Darwin Kirby, Jr.

Claudio Monteverdi: Nisi Dominus aedificaverit domum
The Sixteen Choir and Orchestra, Harry Christophers

Giovanni Gabrieli: Domine Deus meus a 6
Gabrieli Consort and Players, Paul McCreesh

The Vespers of the Blessed Virgin commonly referred to as the 1610 Vespers requires large forces including a choir capable of managing 10 vocal parts. This movement is a setting of Psalm 127.

George Frideric Handel: Zadok the Priest (Coronation Anthem No. 1)
Choir of King's College, Cambridge; English Chamber Orchestra
Philip Ledger

Fernando Germani: Toccata
Jeremy Filsell, organ
1964 M.P. Moller organ, Basilica of the National Shrine of the Immaculate Conception,
Washington, D.C.

Handel composed four anthems for the coronation of George II and Queen Caroline of Great Britain in 1727. Dr. Filsell is the Organist and Master of the Choisters at St. Thomas' Church, New York.

J.S. Bach: Cantata 26, "Ach wie fluchtig, ach wie nichtig"
Bach Collegium Japan, Masaaki Suzuki
Yukari Nonoshita, soprano; Robin Blaze, countertenor
Makoto Sakurada, tenor; Peter Kooy, bass-baritone

This cantata was first performed on November 19, 1726 in Leipzig. The German translates as "Ah, how fleeting, ah, how fading" which sounds rather gloomy. Bach, however, crafts exuberant music which looks at our life after death.

Gabriel Faure: Requiem, Op. 48
Saint Thomas Choir of Men and Boys; Orchestra of St. Luke's, John Scott
Richard Pittsinger, treble; David Pittsinger, bass-baritone
Frederick Teardo, organ

Gabriel Fauré's Requiem was first performed at L'église de la Madeleine, Paris in 1888.

Francois Couperin: Dialogue sur la Voix humaine from Messe pour les Couvents
Michel Chapuis, organ
1772 Isnard organ at St. Maximin La Sainte Beaufort, Provence, France

Couperin wrote two masses for organ. Each section of the mass has its own distinctive musical style and selection of stops.

Oskar Lindberg: Requiem, Op. 21
Oratory Choir of Engelbrekt Church Stockholm; Stockholm University Orchestra, Hans Kyhle
Iwa Sorenson, soprano; Edith Thallaug, alto; Christer Solen, tenor; Erik Saeden, bass

Swedish composer Oskar Fredrik Lindberg (1887-1955) edited the Church of Sweden hymnbook, among other activities.

Sir Arthur Sullivan: Boer War Te Deum
The London Chorus and New London Orchestra, Ronald Corp

From the pen of the composer of those popular Gilbert and Sullivan operettas comes a serious large-scale choral work. This Te Deum was commissioned to commemorate the end of

the Boer War.

Jacobus Gallus: Missa super "Sancta Maria"
Huelgas Ensemble, Paul van Nevel

Jacobus Gallus, also known as Jakob Handl (1550-1591), was born in Slovenia. He was heavily influenced by the Venetian style of the Gabriellis, Claudio Merulo and others.

Jean-Baptiste Lully: Miserere
Le Concert Spirituel, Herve Niquet

The choral music of the Italian-born French composer Jean-Baptiste Lully deserves to be performed more frequently than it is. In my opinion Lully shares Vivaldi's gift for setting his texts with music which makes the words leap off the page.