

# Great Sacred Music

## Sunday, April 25, 2021

Plainsong: O sons and daughters  
Benedictines of Mary, Queen of Apostles

William Henry Monk: Abide with me  
Choir of St. John's, Elora, Noel Edison  
Paul Halley, organ  
Text by H.F. Lyte; descant by The Rev. Stephen Crisp

John Rutter: O clap your hands  
Cambridge Singers; City of London Sinfonia, John Rutter

The nuns in the Order of Benedictines of Mary, Queen of Apostles, have their convent in Gower, Missouri. The familiar hymn "Abide with me" was written by H.F. Lyte. The Rev. Stephen Crisp composed the descant. English composer John Rutter set Psalm 47 for SATB choir with organ or orchestral accompaniment. This anthem was published in 1974.

Giovanni Pierluigi da Palestrina: Exsultate Deo  
Choir of Westminster Cathedral, Sir Stephen Cleobury

Healey Willan: How they so softly rest  
Elora Festival Singers, Noel Edison

Benjamin Britten: Jubilate in C  
Holst Singers, Stephen Layton

We normally associate the music of Palestrina with descriptions such as suave or smooth. His setting of "Exsultate Deo" shows the composer's skill in setting more exuberant texts. Canadian composer Healey Willan (1880-1968) composed "How they so softly rest" for the choir of St Paul's, Bloor Street, Toronto in 1917. English composer Benjamin Britten wrote his Jubilate in C in 1961 for St. George's Chapel, Windsor at the request of Prince Philip, the Duke of Edinburgh.

Commentary: Dr. John Ditto

Ralph Vaughan Williams: Prelude on the Welsh Hymn-tune Rhosymedre  
Thomas Murray, organ  
Austin Organ in the Shrine of Our Lady of Czestochowa, Doylestown, Pa.

Richard T. Proulx: Anthem, In Praise of Music  
Compline Choir of Saint Mark's Cathedral, Seattle, Jason Anderson  
Jeff Fair, horn; Brian Fairbanks, tabor

The Welsh "rhosymedre" means "lovely" and is pronounced roh-SHEM-ed-ruh. Richard Proulx (1937-2010) was Organist and Director of Music at Chicago's Holy Name Cathedral from 1980-1994. He was a prolific composer of all genres of music.

Pierre Villette: Panis angelicus  
BBC Singers, Stephen Jackson

George Frideric Handel: Thine be the glory  
Choir of King's College, Cambridge, vaclav Neumann  
Thomas Williamson, organ

Max Reger: Toccata and Fugue in D minor, Op. 59 Nos. 5-6  
Andrew Lucas, organ  
Mander organ in St. Paul's Cathedral, London

French composer Pierre Villette studied with Maurice Durufle. The melody for "Thine be the glory" comes from Handel's oratorio "Joshua". Handel included it in "Judas Maccabeus" because it was so popular. German composer Max Reger wrote a prodigious amount of music for a composer who died at the young age of 43.

J.S. Bach: Cantata 103, "Ihr werdet weinen und heulen ..."  
Bach Collegium Japan, Masaaki Suzuki  
Yukari Nonoshita, soprano; Robin Blaze, countertenor  
James Gilchrist, tenor; Dominik Worner, bass

Bach's Cantata 103 was written for Jubilate Sunday or the Third Sunday after Easter. It is scored for trumpet, piccolo flute, transverse flute, oboes d'amore as well as strings and continuo. The German translates as "Ye shall weep and lament."

George Frideric Handel: Joshua  
Choir of New College, Oxford; King's Consort, Robert King  
Emma Kirkby, soprano; James Bowman, counter-tenor  
John Mark Ainsley, tenor; Michael George, baritone; Aidan Oliver, treble

From Bruce Lamott's program notes on the [Philharmonia Baroque's website](#) : "Handel composed the music for Joshua at his usual prodigious rate, completing the entire oratorio within a month, albeit freely borrowing material from his own previous works as well as those of other composers, as was his usual practice. His score indicates that he began on July 19, and finished by August 19, 1747. The three acts are focused on three discrete dramatic themes pertaining to the conquest of Canaan: the arrival of the Israelites and their reflections on the exodus from Egypt, the military prowess of Joshua encompassing three different battle scenarios, and the celebration of Joshua's heroism and Jehovah's protection."

Michel Corrette: Laudate Dominum  
Vocal & Instrumental Ensemble of Lyon, Guy Cornut  
Colette Alliot-Lugaz, soprano; Regis Oudot, tenor; Philippe Huttenlocher, bass

Lindsay Kemp writing in [Gramophone](#) states: "the theme of secular music adapted to church use is enterprisingly followed up in the coupling, Michel Corrette's 1766 appropriation of Vivaldi's "Spring" as a setting of the psalm Laudate Dominum. It sounds like a joke but in fact it is a tour de force of quite considerable skill; the way Corrette releases Vivaldi's opening bars adorned with joyous choral singing at the end of a creeping orchestral sunrise is a masterstroke, the finale's stealthy introduction is equally inspired, and the re-ordering and redistribution of familiar material shows taste and resource

throughout. In short, an enchanting piece of work."