

# Great Sacred Music

## Sunday, August 8, 2021

Samuel Sebastian Wesley: The Church's one foundation  
Choir of Wells Cathedral, Malcolm Archer  
Rupert Gough, organ

Josquin Despres: Pange lingua  
Tallis Scholars, Peter Phillips

Gustav Holst: Turn back, O man  
Choir of St. Paul's Cathedral, John Scott  
Andrew Lucas, organ

Samuel J. Stone (1839-1900) wrote "The Church's One Foundation", a hymn that appears on 791 hymnals. "Pange lingua" translates as "Sing, my tongue, the glorious battle." Clifford Bax (1886–1962) wrote the text to "Turn back, o man" at the request of Gustav Holst.

Anonymous, arr. Anthony Furnivall: Amazing Grace  
Choir of All Saints' Episcopal Church, Beverly Hills, Craig Phillips  
Jason Klein-Mendoza, organ

Josquin Despres: Gaude Virgo  
Tallis Scholars, Peter Phillips

Dietrich Buxtehude: Canzonetta in A minor, Bux WV 225  
Nicholas Danby, organ

John Newton was at one point the captain of a slave ship before he was converted and became an ardent abolitionist. David Skinner writes: "The four-part Gaude Virgo Mater Christi is thought to be a small-scale study for his Ave Maria [virgo serena], which was chosen by Petrucci to stand at the head of his first published collection of motets in 1502." Nicholas Danby (1935-1997) was Professor of Organ at both the Royal College of Music and the Royal Academy of Music, London.

Samuel Adler: Let us Rejoice  
Gloriae Dei Cantores; Gloriae Dei Ringers, Elizabeth C. Patterson

Josquin Despres: Tu solus qui facis mirabilia  
Hilliard Ensemble, Paul Hillier

John Rutter: God be in my head  
Cambridge Singers, John Rutter

Composer and teacher Samuel Adler (1928-) has served on the faculties of the Julliard School and Eastman School of Music. We continue with our observance of the 500th anniversary of Josquin des Pres' death with the motet "Tu solus qui facis mirabilia" which translates as "You alone can do wonders." William McVicker writes about John Rutter's "God be in my head": "This short work represents a mere shaving from the composer's workbench in terms of numbers of bars, but nonetheless

the result is a very beautiful setting of fine words from the Sarum Primer."

Louis-Nicolas Clerambault: Ad caenam Agni providi  
Les Demoiselles De Saint-Cyr, Emmanuel Mandrin

W.A. Mozart: Magnificat, K. 193  
Capella Brugensis; Collegium Instrumentale Brugense, Patrick Peire  
Greta de Reyghere, soprano; Marijke Arnhem, mezzo-soprano  
Renaat Deckers, tenor; Jan Van der Crabben, bass

Marcel Dupre: Prelude and Fugue in B, Op. 7 No. 1  
David Baskeyfield, organ  
1932/1942 Aeolian-Skinner Organ in the Church of St. Mary the Virgin, New York

Les Demoiselles De Saint-Cyr is a choral ensemble named after the young ladies from impoverished noble families who attended La Maison Royale de Saint Louis. Mozart composed his setting of the Magnificat for the Cathedral in Salzburg in 1774. David Baskeyfield is the Director of Music at Christ Episcopal Church, Pittsford, New York.

J.S. Bach: Cantata 46, "Schauet doch und sehet"  
Holland Boys' Choir; Netherlands Bach Collegium, Pieter Jan Leusink  
Ruth Holton, soprano; Sytse Buwalde, alto  
Knut Schoch, tenor; Bas Ramselaar, bass

Simon Crouch's commentary explained why I thought I had heard the opening chorus somewhere else. Bach recycled it for the "Qui tollis" movement of the B minor mass. The German translates as "Look, then, and see if there is any sorrow." The text includes a verse from The Lamentations of Jeremiah the Prophet, Chapter 1, verse 12.

<http://www.classical.net/music/comp.lst/works/bachjs/cantatas/046.php>

Commentary: Philip Cave

Josquin Despres: Miserere mei, Deus  
Magnificat, Philip Cave

From Linnrecords.com: "Magnificat was formed in 1991 by its conductor, Philip Cave, to explore the rich diversity of choral music from the last five centuries. The ensemble specialises in the restoration and performance of neglected choral masterpieces of the 16th and 17th centuries."

J.S. Bach: Partita on "O Gott, du frommer Gott", BWV 767  
Masaaki Suzuki, organ  
1692 Schnitger/Hinz organ in the Martinikerk, Groningen

Johann Sebastian Bach developed nine variations on the familiar hymn tune "O God, thou faithful God" in this magnificent partita which dates from 1720.

Josquin Despres: Missa L'homme arme sexti toni  
Tallis Scholars, Peter Phillips

Peter Philips writes: "Josquin's Mass *Sexti toni* ('in the sixth mode') is so called because he has transposed the melody to make its final note F (as opposed to the more normal G), giving it a major-key tonality. This element of transposition is one of the features borrowed from *Super voces musicales*, though there, it was turned into a constructional principle. The idea of stating the melody in retrograde has also been transferred from the other Mass, though instead of giving the direct and retrograde forms in consecutive statements as he did before, here in the third *Agnus Dei* Josquin states them both at the same time. These form the lowest two parts in a movement where the number of voice-parts has been increased from four to six, and the upper voices are in two paired canons at the unison. While this shows exceptional compositional virtuosity, the actual sound in this final *Agnus Dei* is most unfamiliar, suggesting, if anything, the methods of such modern minimalist composers as Philip Glass."

Alan Hovhaness: *Simple Mass*, Op. 282  
Gloriae Dei Cantores, Elizabeth C. Patterson

American-Armenian composer Alan Hovhaness (1911-2000) composed over 65 symphonies and many choral works. *Simple Mass* is his Opus 282.

Josquin Despres: *Missa Pange lingua*  
Tallis Scholars, Peter Phillips

Ted Libbey writes: "Josquin des Prez's masses are works of towering genius, notable for the purity and expressiveness of their musical language. One late mass, probably composed around 1514, is the four-voice *Missa Pange Lingua*, based on the plainchant hymn for the Feast of Corpus Christi."

Antonio Vivaldi: *I turbato mare*, RV 627  
The King's Consort, Robert King  
Susan Gritton, soprano

This Marian motet describes how the captain and his ship are brought safely into port by the star of the sea, Mary.