

Great Sacred Music

Sunday, October 3, 2021

Jeremiah Clarke: The head that once was crowned with thorns
Choir of King's College, Cambridge, Sir David Willcocks
Ian Hare, organ

Anglican chant: Psalm 19, "The heavens declare the glory of God"
Hereford Cathedral Choir, Roy Massey
Geraint Bowen, organ

Margaret Rizza: Mysterium amoris
Gaudete Ensemble, Eamonn Dougan

Thomas Kelley wrote the text for "The head that once was crowned with thorns" which is commonly paired with the tune St. Magnus by Jeremiah Clarke. Roy MASsey (1934-) was Organist of Hereford Cathedral from 1974-2001). Margaret Rizza (1929-) sang professionally for 25 years and taught at London's Guildhall School of Music, but did not begin composing until 1997.

Sir Hubert Parry: I was glad when they said unto me
Choir of St. Paul's Cathedral, London, John Scott
Andrew Lucas, organ

Shaker Tune arr. Stephen Caracciola: Simple Gifts
Cantus

Jean-Yves Daniel-Lesur: In Paradisum
Andrew Scanlon, organ
The Perkins & Wells Memorial Organ, C.B. Fisk Op. 126, 2005, St. Paul's Episcopal Church,
Greenville, NC

Sir Hubert Parry's setting of Psalm 122 was first performed at the coronation of King Edward VII in 1902. From their website: "As one of the nation's few full-time vocal ensembles, Cantus has grown in prominence with its distinctive approach to creating music. Working without a conductor, the members of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process." French musician Jean-Yves Daniel-Lesur (1908-2002) studied with Charles Tournemire and was a friend of Olivier Messiaen.

Commentary: David Jernigan

David Jernigan: Phos hilaron
Choir of Christ Church, Raleigh, North Carolina, David Jernigan

Thomas Tallis: In ieiunio et fletu
Magnificat, Philip Cave

David Jernigan is a graduate of East Carolina University and Yale University. He runs the music

program at Raleigh's Christ Church. Thomas Tallis' motet "In ieiunio et fletu (in fasting and weeping)" takes its text from Joel 2:12, 17.

Manuel Arenzana: Dixit Dominus

Mexico City Chorus and Chamber Orchestra, Benjamin Jaurez Echenique

Irasema Terrazas, soprano; Gabriela Thierry, mezzo-soprano

Flavio Becerra, tenor; Jorge Cozatl, bass; Ivan Juarez, bass

Antonio de Cabezon: Tiento I

Robert Parkins, organ

1976 Flentrop Organ in Duke University Chapel

Mexican composer Manuel Arenzana (c. 1762 -1821) was Maestro de Capilla of the Cathedral Basilica of the Immaculate Conception from 1792 to 1821. Dr. Robert Parkins has been the University Organist of Duke University since 1985.

J.S. Bach: Cantata 96, "Herr Christ, der einge Gottessohn"

Bach Collegium Japan, Masaaki Suzuki

Yukari Nonoshita, soprano; Timothy Kenworthy-Brown, countertenor

Makoto Sakurada, tenor; Peter Kooy, bass-baritone

The German translates as "Lord Christ, the only Son of God". This cantata was first performed in Leipzig in 1724. Listen to the use of the sprightly Piccolo Flute in the opening chorus which many commentators consider one of Bach's finest.

Sir Michael Tippett: Crown of the Year

Choir of Christ Church Cathedral, Oxford, Stephen Darlington

English composer Sir. Michael Tippett composed his cantata "Crown of the Yea" for the centenary of the Badminton School in Bristol, in 1958.

J.S. Bach: Trio Sonata in E flat, BWV 525

Marie-Claire Alain, organ

French organist Marie-Claire Alain (1926-2013) recorded the organ works of Johann Sebastian Bach three times.

Ethel Smyth: Mass in D

BBC Symphony Chorus and Orchestra, Sakari Oramo

Susanna Hurrell, soprano; Catriona Morison, mezzo-soprano

Ben Johnson, tenor; Duncan Rock, bass

From the Chandos liner notes: "Dame Ethel Smyth is without a doubt the most well-known British female composer of her generation. "Well-known" in this context, however, is something of an oxymoron. Smyth studied in the Leipzig Conservatory alongside Dvořák, Grieg and Tchaikovsky. Private studies followed with Heinrich von Herzogenberg, who's friends included Brahms. Smyth's sound is distinctly Romantic; her Mass in D, composed in 1891, is heavily indebted to Brahms' "German Requiem" with a similar scale, harmonic devices and orchestral and choral textures."

Joseph Gabriel Rheinberger: Cantus Missae, Op. 109
St. Clement's Choir, Philadelphia, Peter Richard Conte

Liechtenstein-born composer Joseph Gabriel Rheinberger (1839-1901) wrote fourteen mass settings. The Cantus Missae in E flat dates from 1878.

Marc-Antoine Charpentier: Litanies a la Vierge
Le Concert Spirituel, Herve Niquet

French Baroque composer Marc-Antoine Charpentier (1643-1704) wrote his “Litanies a la Vierge” between 1683 and 1685 while he was the house composer for the Duchesse de Guise.