

Great Sacred Music

Sunday, October 17, 2021

Ralph Vaughan Williams: For All the Saints
Choir of All Saints' Episcopal Church, Beverly Hills, Craig Phillips
Jason Klein-Mendoza, organ

Alexander Grechaninov: Cherubic Hymn, Op. 29
Choir of Clare College, Cambridge, Graham Ross

Traditional Shaker, arr. John Bertalot: Lord of the Dance
The Choir of Saint Thomas Church, New York City, John Scott
Jeremy Bruns, organ

Vaughan Williams' grand hymn tune Sine Nomine is sung regularly on the Feast of All Saints. According to Musica Russia, Grechaninov composed four settings of the Divine Liturgy of St. John Chrysostom, an All-Night Vigil, and a cycle of hymns from Passion Week, as well as approximately 20 shorter works. English composer and organist John Bertalot (1931-)’s anthem recounts the story of Jesus’ life. The tune is an American Shaker tune known as “Simple Gifts.”

Felix Mendelssohn: Nunc dimittis, Op. 69 No. 1
St. Albans Abbey Girls Choir; Lay Clerks of St. Albans Cathedral Choir, Tom Winpenny
Peter Holder, organ

Traditional: Boruch Atoh
Zamir Chorale of Boston, Joshua Jacobson

Girolamo Frescobaldi: Bergamasca
Rene Saorgin, organ
The 1844 Serassi Brothers organ in the Cathedral of Santa Maria at Bastia, Italy

Felix Menselsohn composed Opus 69 which includes the Nunc Dimittis for use in the Church of England. Joshua Jacobson founded the Zamir Chorale of Boston in 1969. French organist René Saorgin (1928-2015) studied with Maurice Duruflé at the Paris Conservatoire.

Commentary: Benedict Sheehan

Benedict Sheehan: Great Litany~Liturgy of St. John Chrysostom
The Saint Tikhon Choir, Benedict Sheehan
Timothy Parsons, counter-tenor; Michael Hawes, baritone; Jason Thoms, bass

John Rutter: Cantate Domino
Choir of King's College, Cambridge, Sir Stephen Cleobury

Composer Benedict Sheehan Director of Music at St. Tikhon’s Orthodox Theological Seminary and Monastery in Waymart, Pennsylvania. John Rutter's "Cantate DOMINO" is one of nine movements in his 1996 work Psalmfest.

Johann Stamitz: Motetto de Venerabili Sacramento
Alsfeld Vocal Ensemble; Bremen Baroque Orchestra, Wolfgang Helbich
Monika Frimmer, soprano

W.A. Mozart: Church Sonata No. 4 in D, K. 144
Amsterdam Mozart Players
Peter Hurford, organ
1976 K. B. Blank organ in Bethlehemkerk, Papendrecht, Holland

Czech composer Johann Stamitz's communion motet "O salutaris hostia" is scored for soprano, choir and orchestra. Mozart composed his Church Sonatas for use in the Liturgy between the reading of the Epistle and the Gospel.

J.S. Bach: Cantata 49, "Ich geh' und suche mit Verlangen"
Vocal Concerto of Leipzig; Baroque Ensemble of Limoges, Christophe Coin
Barbara Schlick, soprano; Gotthold Schwarz, bass

The German translates as "I go and seek with longing". This solo cantata for bass was first performed on November 3, 1726 in Leipzig.

Antonio Vivaldi: Laudate Pueri, RV 600
King's Consort, Robert King
Susan Gritton, soprano

Vivaldi's setting of Psalm 112 dates to the 1720s.

Matthew Locke: Three Voluntaries for Organ
Gustav Leonhardt, organ

English composer Matthew Locke (1621-1677) was a chorister at Exeter Cathedral under Edward Gibbons.

Felix Mendelssohn: Lauda Sion, Op. 73
Chamber Choir of Europe; Wurttemberg Philharmonic, Nicol Matt
Isabel Muller-Cant, soprano; Eibe Mohlmann, alto
Daniel Sans, tenor; Philip Niederberger, bass

Ryan Turner writes: "The hymn Lauda Sion is a rarely heard work today and unfairly so owing to its exceptionally high quality. It was composed in 1846 as a result of a commission for the Catholic Church at St. Martin's at Liège. The assignment was to celebrate a new setting of the Corpus Christi sequence of St. Thomas Aquinas on the 600th anniversary of the founding of the feast of Corpus Christi."

Philippe Rogier: Missa Philippus Secundus Rex Hispaniae
Magnificat; His Majestie's Sagbutts and Cornets, Philip Cave

From the liner notes: "The lush textures and colours for which Rogier is renowned are highlighted by the musicians and singers in this historically-informed performance that is bursting with vitality and energy. The inclusion of cornetts and sackbuts adds a noble and grandious sound to the performance

and were an important tool for composers in creating a colourful timbre in the 16th and 17th centuries."

W.A. Mozart: Mass No. 14 in C, K. 317 "Coronation"
London Voices; Philharmonia Orchestra, Claus Peter Flor
Yvonne Kenny, soprano; Kathleen Kuhlmann, mezzo-soprano
Keith Lewis, tenor; David Wilson-Johnson, bass-baritone

Mozart's "Coronation" Mass dates from 1779 and is one of 17 masses the Viennese composer produced.

Anton Bruckner: Te Deum
Chorus of the German Opera, Berlin; Berlin Philharmonic, Eugen Jochum
Maria Stader, soprano; Sieglinde Wagner, contralto
Ernst Haefliger, tenor; Peter Lager, bass

Austrian composer Anton Bruckner began composing this work in 1881, about the same time as he was completing his Symphony No. 6 and starting on Symphony No. 7.