

Great Sacred Music

Sunday, November 7, 2021

Edwin George Monk: Angel-voices ever singing
Choir of Wells Cathedral, Malcolm Archer
Rupert Gough, organ

Zoltán Kodály: Psalm 114
Brighton Festival Chorus, Laszlo Heltay
Elizabeth Gale, soprano; Sally Le Sage, soprano; Hannah Francis, soprano
Alfred Hodgson, contralto; Ian Caley, tenor; Michael Rippon, bass;
Gillian Weir, organ

Traditional Swedish: How Great Thou Art
Mormon Tabernacle Choir; The Vocal Majority Jerold Ottley
Jim Longhurst, organ

Francis Pott wrote "Angel voices ever singing" in 1861. It appears in 356 hymnals. Hungarian composer and ethnomusicologist Zoltán Kodály (1882-1967) was passionate about the folk music of his country. Swedish author Carl Gustav Boberg wrote the text for "How great thou art." Stuart K. Hine translated it.

Giovanni Gabrieli: Deus, in nomine tuo
Gregg Smith Singers; Texas Boys Choir, Vittorio Negri

Pablo Casals: O vos omnes
Escolania de Montserrat, Ireneu Segarra

John Rutter: The Lord is my shepherd from Requiem
Choir of King's College, Cambridge; City of London Sinfonia, Sir Stephen Cleobury

Italian composer Giovanni Gabrieli (c. 1554/1557–1612) flourished at the time when renaissance music was giving way to baroque music. Pablo Casals (1876–1973) is perhaps more famous for his cello playing than his composing. His motet "O Vos Omnes" is scored for double choir. The Latin translates as "O all you" and is a responsary from the Holy Saturday Liturgy. The hallmarks of English composer John Rutter's music are its accessibility and beautiful melodies.

Commentary: Peter Richard Conte

J.S. Bach, arr. Virgil Fox: Komm, susser Tod (Come, sweet death), BWV 478
Peter Richard Conte, organ
Wanamkaer organ in Macy's, Center City, Philadelphia

George Frideric Handel: See, the conquering hero comes from Judas Maccabaeus
Howard University Choir; Handel Festival Orchestra of Washington, Stephen Simon
Steven Hendrickson, trumpet; Eileen Gunther, organ

This transcription of Bach's beloved chorale was transcribed and arranged for organ by Virgil Fox. It was premiered at the 1939 American Guild of Organists' Convention by Dr. Fox on the Grand Court Organ at the Wanamaker Store, Philadelphia. Originally written for "Joshua" (1747), Handel added "See, the conquering hero comes" to his oratorio "Judas Macabeus" (1746).

John Tavener: Song for Athene
Winchester Cathedral Choir, Sir Stephen Cleobury

Marcel Dupré: Cortege and Litany, Op. 19 No. 2
Michael Murray, organ
1963 Casavant organ, Opus 2679, in the Basilique Notre-Dame Du Cap, Trois-Rivières, Québec

20th-century English composer John Tavener, not the Tudor composer John Taverner, was much influenced by ancient chant. French composer Marcel Dupre wrote his Cortege et Litanie as part of a suite of incidental music for chamber orchestra. In 1925 Wanamaker music director Alexander Russell persuaded Dupre to arrange the work for organ solo and for organ and orchestra. Michael Murray plays the solo organ version for us.

J.S. Bach: Cantata 163, "Nur jedem das Seine"
Concentus Musicus of Vienna; Tolzer Knabenchor, Nikolas Harnoncourt
Tobias Eiwanger, soprano; Panito Iconomou, alto; Kurt Equiluz, tenor; Robert Holl, bass

Cantata 163 "To each only his due!" was first performed on November 24, 1715. It is scored for strings and continuo. Poet Salomon Franck wrote the text which is based on Matthew 22:15–22)

Heinrich Isaac: Missa Paschale
Hilliard Ensemble
Bruce Dickey, cornett; Charles Toet, tenor trombone; Richard Lister, bass trombone

The early music male choral group The Hilliard Ensemble functioned from 1974-2014.

W.A. Mozart: Regina coeli, K. 108
Chorus and Orchestra of the Academy of Ancient Music; Westminster Cathedral Boys Choir,
Christopher Hogwood
Emma Kirkby, soprano

English soprano Dame Carolyn Emma Kirkby (1949-) is a highly regarded early music specialist.

Alexander Kastalsky: Requiem for Fallen Brothers
Cathedral Choral Society; Clarion Choir; Saint Tikhon Choir; Kansas City Chorale; Orchestra of St. Luke's, Leonard Slatkin
Anna Dennis, soprano; Joseph Beutel, bass-baritone

From the Naxos liner notes: "Alexander Kastalsky was a student of Tchaikovsky and a mentor to Rachmaninov, becoming director of the Moscow Synodal School until the Bolshevik regime banned all sacred music, including the extraordinary Requiem for Fallen Brothers which consequently lay forgotten for over a century. The Requiem is a rich and varied mosaic that honours those who perished in the First World War, poignantly combining Orthodox and Gregorian chant with hymns from the allied nations, even including Rock of Ages. This unprecedented and peerless monument to those who

made the ultimate sacrifice was acclaimed on its 1917 premiere as a 'uniquely Russian requiem that... gave musical voice to the tears of many nations'."

Various: Venetian Vespers
Gabrieli Consort and Players, Paul McCreesh

This reconstruction of what a vespers service at Saint Mark's Basilica, Venice, might have sounded like was released in 2001. It was the Gabrieli Consort and Players second CD published.

Joseph Gabriel Rheinberger: Tempo moderato from Organ Sonata No. 4 in A minor, Op. 98
Scott Dettra, organ
1996 Schoenstein Organ in St. Paul's Parish, K Street, Washington, DC

Scott Dettra is Director of Music and Organist of the Church of the Incarnation in Dallas, Texas.