

# Great Sacred Music

## Sunday, November 21, 2021

Sir Hubert Parry: Dear Lord and Father of mankind  
Choir of King's College, Cambridge, Sir Stephen Cleobury  
Benjamin Bayl, organ; Thomas Bullard, baritone

Franz Schubert: Psalm 23 in A flat, D. 706 "Gott is mein Hirt"  
Chamber Orchestra of Europe, Claudio Abbado  
Brigitte Poschner, soprano; Barbara Bonney, soprano  
Dalia Schaechter, alto; Margareta Hintermeier, alto

Anonymous: Pia Mater  
Hilliard Ensemble  
The Old Hall Manuscript compiled c. 1410-1415

English composer Sir Hubert Parry's tune for the hymn "Dear Lord and Father of Mankind" was written for a contralto aria in his oratorio "Judith." Schubert's setting of Psalm 23 was written for a concert. This 3 voice 14th century setting of the "Pia Mater" text is one of several dozen rarely-performed works on a seven-CD set put out by the Hilliard Ensemble entitled "Renaissance & Baroque Music."

Joseph-Guy Ropartz: Ave Maria  
Michel Piquemal Vocal Ensemble, Michel Piquemal

John Rutter: Look at the world  
Cambridge Singers; City of London Sinfonia, John Rutter

J.S. Bach: Chorale Prelude "Dearest Jesus, we are here"  
Christopher Herrick, organ

Joseph-Guy Ropartz (1864-1955) was a French musician who studied with Théodore Dubois, Jules Massenet, and Cesar Franck. John Rutter notes that Look at the World was composed in 1996, is a simple anthem with a text on the theme of the environment. It was written to mark the 70th anniversary of the Council for the Protection of Rural England. The text for "Dearest Jesus, we are here" was written by Tobias Clausnitzer in 1663.

Anonymous: Conductus: O Maria stella maris  
Anonymous 4

Anton Bruckner: Virga Jesse floruit  
Bavarian Radio Choir, Eugen Jochum

Dan Locklair: Ubi Caritas  
Sospiri, Christopher Watson  
Jeremy Cole, organ

This plainsong setting of "O Mary, Star of the Sea" is a track on Anonymous 4's 1995 recording "The

Lily and the Lamb." "Virga Jesse floruit" is one of a dozen or so Latin motets which the great Austrian symphonist Anton Bruckner wrote when he was a young church organist. North Carolina composer Dan Locklair's music is widely performed throughout the U.S. and around the world. His catalog includes symphonic works, a ballet, an opera, chamber, instrumental, vocal and choral compositions.

Malcolm Singer: Psalm 117  
The Zemel Choir, Robert Max

Samuel Wesley: In exitu Israel  
Choir of St. Paul's Cathedral, London, John Scott

Léon Boëllmann: Toccata from Suite gothique, Op. 25  
Peter Hurford, organ  
1978 Rieger organ in Ratzeburg Cathedral, Germany

Malcolm Singer was Director of Music at the Yehudi Menuhin School in London from 1998-2017. English composer Samuel Wesley (1766-1837) scored his setting of In Exitu Israel with text from Psalm 113 for double choir a capella. French composer and organist Léon Boëllmann (1862-1897) was Organist of Church of St. Vincent de Paul from 1881-1897. The Suite Gothique is the best known of the approximately twelve pieces which he wrote for organ.

J.S. Bach: Cantata 116, "Du Friedefurst, Herr Jesu Christ"  
Holland Boys' Choir; Netherlands Bach Collegium, Pieter Jan Leusink  
Ruth Holton, soprano; Sytse Buwalde, alto  
Knut Schoch, tenor; Bas Ramselaar, bass

The German translates as "Thou Prince of Peace, Lord Jesus Christ". The cantata was first performed in Leipzig on November 26, 1724. Of interest is the orchestration of this cantata. Bach uses two oboes d'amore and a horn in addition to the usual strings.

Claudio Monteverdi: Magnificat from Vespers of the Blessed Virgin  
Apollo's Fire (The Cleveland Baroque Orchestra); with Apollo's Singers, Jeannette Sorrell  
Ian Honeyman, tenor; Gareth Morrell, tenor; Sandra Simon, soprano  
Jennifer Ellis Kampani, soprano; Meg Bragle, mezzo-soprano  
Jeffrey Strauss, baritone; Michael McMurray, bass

This setting of the Magnificat comes from Monteverdi's Vespro della Beata Virgine of 1610. The scale of the work makes it one of the grandest musical compositions of the pre-Bach era.

Commentary: William Weisser

Daniel Gawthrop: Rodomontade  
William J. Weisser, organ  
Aeolian-Skinner Organ in St. Philip's Cathedral, Atlanta, Georgia

Daniel Gawthrop (1949-) is an American composer of choral and organ music. Over the years he has been commissioned to write more than one hundred original works.

Sir Arthur Sullivan: Te Deum

BBC Concert Orchestra; London Choral Society, Ronald Corp  
Teresa Cahill, soprano; Margaret Phillips, organ

From the pen of the composer of those popular Gilbert and Sullivan operettas comes a serious large-scale choral work. This Te Deum was commissioned to commemorate the end of the Boer War.

W.A. Mozart: Missa solemnis in C, K. 337  
Leipzig Radio Chorus and Symphony Orchestra, Herbert Kegel  
Mitsuko Shirai, soprano; Rosemarie Lang, contralto  
Aldo Baldin, tenor; Hermann Christian Polster, bass

Mozart's Missa Solemnis in C minor dates from 1768. It is subtitled the Waisenhausmesse or Orphanage Mass because it was commissioned for the dedication of an orphanage.

Pierre de la Rue: Missa de Septem Doloribus  
Ars Antiqua de Paris, Michel Sanvoisin

Pierre de la Rue (c.1460-1518) who lived in Burgundy wrote thirty-masses. The Mass of the Seven Sorrows of the Blessed Virgin is scored for five voices.

Thomas Attwood Walmisley: Remember, O Lord, what is come upon us  
Choir of St. Paul's Cathedral, London, John Scott  
Andrew Lucas, organ

Thomas Attwood Walmisley (1814-1856) was simultaneously organist of Trinity College and St. John's College, Cambridge.