

Great Sacred Music

Sunday, February 6, 2022

Sir Hubert Parry: O praise ye the Lord!
Choir of Wells Cathedral, Malcolm Archer
Rupert Gough, organ

Traditional American spiritual: There is a Balm in Gilead
(an orchestra and chorus assembled for this event), James Levine
Kathleen Battle and Jessye Norman, sopranos
Recorded in Carnegie Hall, March 1990, for a television presentation produced by Peter Gelb,
General Manager of the Metropolitan Opera.

Henry Purcell: Praise the Lord, O Jerusalem
Choir of Christ Church Cathedral, Oxford; English Concert, Simon Preston

English organist and choir trainer Malcolm Archer (1952-) is currently Director of Chapel Music at Winchester College. "There is a balm in Gilead" juxtaposes an Old Testament query about healing with the New Testament hope for salvation. Henry Purcell (1659-1695) wrote Praise the Lord, O Jerusalem for use in the Chapel Royal. It dates from 1689.

Supply Belcher: An Anthem of Praise
Oregon State University Choir, Ron Jeffers

Traditional American spiritual, arr. Gerre Hancock, Deep River
Saint Thomas Choir of Men and Boys, John Scott
This composition dates from 1860.

Martin Luther: Psalm 46, "God is our hope and strength"
Choir of King's College, Cambridge, Sir David Willcocks

American music teacher Supply Belcher (1751-1836) published his "The Harmony of Music" in 1794. While "Deep River" first appears in a collection in the 19th-century, it was Harry Burleigh's arrangement published in 1917 which made this spiritual one of the most-loved and best-known. The Luther chant used for Psalm 46 is an example of how a familiar hymn tune is adapted for use as an Anglican chant.

Commentary: Dr. David Lynch

Plainsong: Pange lingua gloriosi
Gabrieli Consort and Players, Paul McCreesh

Anonymous: Pange lingua
Kenneth Gilbert, organ
1981 Helmut Wolff organ, McGill University.

Christopher Tye: Omnes gentes
Oxford Camerata, Jeremy Summerly

Simon Preston: Alleluyas
Sir Stephen Cleobury, organ
Harrison and Harrison organ in King's College Chapel, Cambridge

The text of *Pange lingua, gloriosi proelium caertaminis* was written by Venantius Honorius Clematianus Fortunatus (c.530-609). "Le Livre d'orgue de Montreal" is an 18th-manuscript brought to Montreal in 1724 by Sulpician monks. It was rediscovered in 1978 by musicologist Elisabeth Gallat-Morin. English organist Simon Preston was a chorister at King's College, Cambridge, under Boris Ord, and organ scholar under Sir David Willcocks.

J.S. Bach: Cantata 83, "Erfreute Zeit im neuen Bunde"
Holland Boys' Choir; Netherlands Bach Collegium, Pieter Jan Leusink
Marjon Strijk, soprano; Sytse Buwalde, alto
Marcel Beekman, tenor; Bas Ramselaar, bass

This cantata was first performed on Candlemas 1724. The German translates as "Joy in the new covenant."

George Frideric Handel: Chandos Anthem No. 09, "O praise the Lord with one consent" Psalm 135
The Sixteen Choir and Orchestra, Harry Christophers
Patrizia Kwella, soprano; James Bowman, alto
Ian Partridge, tenor; Michael George, bass

Handel wrote his eleven Chandos Anthems whilst in the employ of James Brydges, Duke of Chandos, at his country home Cannons from 1717 to 1718.

Max Reger: Prelude and Fugue in E minor, Op. 69 Nos. 1 and 2
Bernard Haas, organ
Link organ in Evangelical Church, Giengen an der Brenz, Germany

German composer Max Reger wrote a prodigious amount of music for a composer who died at the young age of 43.

Franz Liszt: Missa Choralis
Corydon Singers, Matthew Best
Leigh Melrose, baritone; Thomas Trotter, organ

The Alfred Music website notes: "The Missa Choralis for Chorus and Organ was written by Franz Liszt while in Rome in 1865 during a period of study and composition of church music. Liszt especially admired Palestrina and found fascination in the use of plainchant and medieval modal tonalities. The setting of the Missa Choralis follows 18th century tradition, such as was used by Haydn and Mozart. Choral Score in Latin. Includes: Kyrie * Gloria * Credo * Sanctus * Benedictus * Agnus Dei."

Howard Hanson: Lumen In Christo
Seattle Symphony Orchestra and Chorale, Gerard Schwarz

Lumen in Christo dates from 1974. In it the composer explores light in all its manifestations.

Josef Haydn: Lord Nelson Mass

Leipzig Radio Chorus; Dresden State Orchestra, Sir Neville Marriner

Margaret Marshall, soprano; Carolyn Watkinson, contralto

Keith Lewis, tenor; Robert Holl, bass

The original title of Haydn's Lord Nelson Mass was *Missa in Angustiis* or Mass for troubled times.

Ralph Vaughan Williams: Festival Te Deum

Choir of Westminster Abbey, Douglas Guest

Ralph Vaughan Williams wrote his Festival Te Deum for the coronation in 1937.