

# Great Sacred Music

## Sunday, February 13, 2022

Basil Harwood: O how glorious  
Choir of St. Paul's Cathedral, John Scott  
Andrew Lucas, organ

Giovanni Pierluigi da Palestrina: Agnus Dei II from Missa Papae Marcelli  
Tallis Scholars, Peter Phillips  
Recorded in the Basilica of Santa Maria Maggiore, Rome in February 1994

David Hurd: Christ, Mighty Savior  
Choir of All Saints' Episcopal Church, Beverly Hills, Thomas Foster  
Craig Phillips, organ

The All Saints anthem "O how glorious is the Kingdom" is essentially an organ concerto with choir accompaniment. Palestrina (1525-1594) composed 105 masses. The Missa Papae Marcelli was supposedly written to convince the Church authorities that polyphonic music had its place in the life and liturgies of the Church and that it should not be banned. David Hurd (1950-) wrote the tune. Craig Phillips wrote the descant. Text: Mozarabic 10th century.

Felix Mendelssohn: If with all your hearts from Elijah  
Atlanta Symphony Orchestra, Robert Shaw  
Jerry Hadley, tenor, as Obadiah

Randall Thompson: Alleluia  
Robert Shaw Chamber Singers, Robert Shaw

Francis Poulenc: Salve Regina  
Winchester Cathedral Choir, David Hill

Mendelssohn plus Robert Shaw plus Jerry Hadley: it doesn't get much better than this! Randall Thompson composed his "Alleluia" for the opening of the Tanglewood Music Festival in July 1940. He intended it to be a slow, sad piece of music. Poulenc's setting of the "Hail Mary" text dates from the mid-thirties when he returned to his Catholic faith after the untimely death of a dear friend.

Commentary: Andrew Scanlon

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  
Jean-Yves Daniel-Lesur (1908-2002).

Traditional, arr. John Rutter: Steal Away from Feel The Spirit  
Cambridge Singers; BBC Concert Orchestra, John Rutter

Melanie Marshall, mezzo-soprano

French musician Jean-Yves Daniel-Lesur (1908-2002) studied with Charles Tournemire and was a friend of Olivier Messiaen. English composer John Rutter's setting of seven African-American spirituals was first performed in Carnegie Hall in 2001.

Richard Shephard: And when the builders  
Choir of Gloucester Cathedral, John Sanders  
Mark Blatchly, organ

Jacobus Gallus: Planxit David  
Huelgas Ensemble, Paul van Nevel

Louis Vierne: Toccata  
John Rose, organ  
The Austin Organ at the Cathedral of St. Joseph, Hartford, Connecticut

English composer Richard Shephard (1949–2021) was a prominent composer of church music in the latter part of the 20th-century. Jacobus Gallus, a/k/a Jacob Handl, (1550-1591) set King David's Lamentation for double choir. John Rose (1948-) is the College Organist of Trinity College, Hartford, Connecticut.

J.S. Bach: Cantata 84, "Ich bin vergnugt mit meinen glucke"  
Holland Boys' Choir; Netherlands Bach Collegium, Pieter Jan Leusink  
Ruth Holton, soprano

This solo cantata for soprano was first performed on February 9, 1727 in Leipzig. The German translates as "I am content in my good fortune." Craig Smith writes: "Saxony, where Bach spent his whole life, isn't very far from the Alpine countries, so that it's not surprising to find yodeling effects in Bach's vocal works. The little whoop that happens on the word "weniges" is one of the many felicities of the second aria in the cantata."

George Frideric Handel, arr. by John Christopher Smith: Gideon  
Junge Kantorei/Frankfurt Baroque Orchestra, Joachim Carlos Martini  
Barbara Hannigan, soprano; Linda Perillo, soprano; Nicola Wemyss, soprano  
David Cordier, alto; Knut Schoch, tenor, as Gideon; Stephan MacLeod, bass, as the Prophet

John Christopher Smith (1712-1795) was Handel's assistant. He created this oratorio after Handel's death by compiling bits of Handel's previously used music and adding a little of his own from his oratorio, The Feast of Darius.