

Great Sacred Music
Sunday, April 10, 2022
Palm Sunday

Michael Teschner: All glory, laud and honor
Choir of Wells Cathedral, Malcolm Archer
Rupert Gough, organ

John Ireland: Vexilla Regis (Hymn for Passion Sunday)
London Symphony Chorus and Orchestra, Richard Hickox
Paula Bott, soprano; Teresa Shaw, contralto
James Oxley, tenor; Bryn Terfel, bass-baritone; Roderick Elms, organ

Thomas Weelkes: Hosanna to the Son of David
Choir of Truro Cathedral, David Briggs

We begin our Palm Sunday program with the quintessential Palm Sunday hymn, All glory, laud and honor. The text was written by Theodulf, Bishop of Orléans (c. 820) and translated by J.M. Neale in 1854. The tune was composed by Melchior Teschner (1584-1635) and is known commonly as St. Theodolph. John Ireland's setting of the Passiontide hymn The Royal Banners Forward Go is scored for soprano, alto, tenor, bass, chorus, 2 trumpets, 3 trombones & organ. English composer Thomas Weelkes' anthem "Hosanna to the Son of David" captures the jubilation of Christ's entry into Jerusalem.

Vicente Goicoechea: Christus factus est
Coro Cervantes, Carlos Fernandes Aransay

Alexandre Guilmant: 4th mvt (Lento assai) from Sonata No. 7 in F, Op. 89
Robert Delcamp, organ
Casavant organ of All Saints' Chapel, University of the South, Sewanee, Tennessee

Spanish composer and priest Erasti Vicente Goicoechea (1854-1916) was director of the choir at The Cathedral of Our Lady of the Holy Assumption in Valladolid, Spain. Dr. Robert Delcamp is a retired Professor of Music, University Organist and Choirmaster, and past Chair of the Music Department at Sewanee, The University of the South in Tennessee. He is organist of All Saints' Chapel.

Commentary: Glenn Mehrbach

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

William Horsley: There is a green hill far away
Choir of Liverpool Cathedral, David Poulter

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. English composer William Horsley (1774-1858) was Organist of the Asylum for Female Orphans from 1802-1854. His tune Horsley for the text There is a green hill far away dates from 1844. Cecil Frances Alexander wrote this much-loved hymn in 1848. It is published in

some 568 hymnals.

Thomas Tallis: Blessed are those that be undefiled
Tallis Scholars, Peter Phillips

Rene Clausen: Ubi caritas
Vocal Arts Ensemble of Durham, Rodney Wynkoop

J.S. Bach: Fantasy on "Valet will ich dir geben", BWV735
Michael Murray, organ
The great Schnitger organ in St. Michael's, Zwolle, Netherlands

"Blessed are those that be undefiled" by Thomas Tallis (1505-1585) is a setting of Psalm 119:1-6. Rene Clausen (1953-) is Professor of Music at Concordia College, Moorhead, Minnesota. Bach knew Melchior Teschner's tune well as you will hear in this compact fantasia on the familiar Palm Sunday processional hymn.

J.S. Bach: Cantata 182, "Himmelskonig, sei willkommen"
Amici Voices

I can hear you thinking "But Bach didn't write any cantatas for the Sundays before Easter." Bach composed Cantata 182 when he was employed at Weimar in 1714. The court imposed no musical restrictions on Bach during Lent. The German translates as "King of Heaven, welcome"

Henryk Gorecki: Totus Tuus, Op. 60
Handel and Haydn Society Chorus, Grant Llewellyn

Vladimir Morosan writes in Hyperion's liner notes: "Górecki (1933-2010) composed the work in 1987 for the third visit of Pope John Paul II to his homeland and the piece uses sonorously contrasting sections of eight-part and four-part writing, reminiscent of the Russians. The text, while short and simple, is given considerable extension and imbued with prayerful intensity through repetition."

J.S. Bach: Prelude and Fugue in C minor, BWV 546
Daniel Bishop, organ
Willis organ in Liverpool Cathedral

Bach's grand Prelude and Fugue in C minor has always seemed to me the perfect concluding work for the Palm Sunday liturgies. It captures the drama of the events of Holy Week as only Bach could. Not many young organists understand how to interpret Bach's masterworks. But Daniel Bishop does. His mastery of the music and the noble Willis organ in Liverpool Cathedral is superb.

Alexander Glazunov: King of the Jews, Op. 95
Moscow Capella; Moscow Symphony Orchestra, Igor Golovschin

Ivan March writes in Gramophone: "Glazunov's King of the Jews was written as incidental music for a large-scale religious mystery play, first performed in 1913, and soon forgotten. But, fortunately, the music survived, and lends itself to concert performance owing to its beautiful linking theme suggesting (in the composer's words) 'the figure on the cross'. It first appears on the cor anglais in the Introduction, and the various interludes, dances and entr'actes, together with the stirring, very Russian

choruses join readily together to form a kind of cantata. It is the choruses which form the work's basic structure, depicting the 'Entrance of Christ into Jerusalem', the 'Song of Jesus's Disciples', and finally the ravishing 'Song of the Singers of Psalms'. But much of the rest of the music is also inspired, its simple eloquence and rich palette showing the composer at his finest."

Luigi Boccherini: Stabat Mater, Op. 61
The King's Consort and Choir, Robert King
Susan Gritton, soprano I; Sarah Fox, soprano II; Paul Agnew, tenor

A prolific composer, Italian musician Luigi Boccherini composed over five hundred pieces in a variety of forms. He also composed over a dozen sacred works This version of Boccherini's Stabat Mater dates from 1810 version.

J.S. Bach: Chorale Prelude on "O Mensch, bewein dein Sunde gross", BWV 622
Friedrich Froschle, organ
Walcker organ in Ulm Cathedral, Germany

Bach injects a mood of supplication into every note of this beautiful choral melody which translates as "O man, bemoan thy grievous sin".