

# Great Sacred Music

## Sunday, June 26, 2022

T. Tertius Noble: Come, Labor On  
St. Thomas Choir of Men & Boys, Gerre Hancock  
Michael Kleinschmidt, organ

Felipe Pedrell: A solis ortus  
Coro Cervantes, Carlos Fernandes Aransay  
Tansy Castledine, organ

Leo Sowerby: Come, Holy Ghost  
Choir of Trinity Church, Wall Street, New York, Larry King  
Larry King, organ

Thomas Tertius Noble (1867-1953) was Organist of Ely Cathedral and York Minster before emigrating to New York City to become Organist of St. Thomas Church in 1913. The poet Coelius Sedulius flourished in Rome about 450. Dr. Leo Sowerby (1895-1968) was considered by most Episcopal church musicians to be the unofficial Dean of Church Music.

Cesar Franck: Panis angelicus  
Vienna Symphony Orchestra; Vienna Boys' Choir, Helmuth Froschauer  
Placido Domingo, tenor

Felix Mendelssohn: Thanks be to God! from Elijah  
Edinburgh Festival Chorus; Orchestra of the Age of Enlightenment, Paul Daniel  
Bryn Terfel, bass-baritone

Belgian composer César Franck composed his setting of Panis Angelicus for harp, cello and organ as part of his Messe à trois voix in 1872. Mendelssohn wrote "Elijah" for the 1846 Birmingham Festival. He used Bach and Handel as his models for the oratorio form.

Commentary: Robert Kennedy

Anonymous: Tierce en taille in C  
Kenneth Gilbert, organ  
1981 Helmut Wolff organ, McGill University.

Walter Lambe: Stella caeli  
The Thirteen Chamber Choir, Matthew Robertson

Sir Edward Bairstow: If the Lord had not helped me  
Choir of Liverpool Cathedral, Daniel Bishop  
David Poulter, organ

"The Livre d'orgue de Montréal" is the most voluminous extant manuscript of French organ music of the period of Louis XIV. Consisting of 398 pieces composed between 1675 and 1724, it was brought to Montréal in 1724 by Jean Girard, a Sulpician cleric and later organist at the parish of Notre-Dame. Not

much is known about English composer Walter Lambe (1450–1? – 1504) apart from several compositions found in the Eton Choirbook. Sir Edward Cuthbert Bairstow (1874-1946) was Organist of York Minster from 1913-1946.

Peter I. Tchaikovsky: Da ispravitsya  
St. Petersburg Chamber Choir, Nikolai Korniev

Jan Pieterszoon Sweelinck: Toccata in C  
James David Christie, organ  
C.B. Fisk Organ, Opus 72, in Houghton Chapel, Wellesley College, Massachusetts

“Da ispravitsya molitva moya, yako kadilo pred Toboyu” translates as “Let my prayer arise in thy sight as incense”. It is one of Tchaikovsky's "Nine Sacred Choral Works." James David Christie held positions as chair and professor of organ at the Oberlin Conservatory; distinguished artist in residence at the College of the Holy Cross, Worcester, Massachusetts; chair and college organist at Wellesley College in Wellesley, Massachusetts.

J.S. Bach: Cantata 76, "Die Himmel erzahlen die Ehre Gottes"  
Bach Collegium Japan, Masaaki Suzuki  
Midori Suzuki, soprano; Robin Blaze, countertenor  
Gerd Turk, tenor; Chiyuki Urano, bass

The German translates as “The Heavens declare the Glory of God.” This is one of Bach’s longest cantatas, having two parts of seven movements each. It was the second cantata which he wrote at Leipzig and was first performed on the Second Sunday after Trinity on June 6, 1723.

John Rutter: Loving Shepherd of thy sheep  
Cambridge Singers, John Rutter

English composer John Rutter (1945-) is primarily known for his anthems and carols. He collaborated with Sir David Willcocks on the highly successful five volume series Carols for Choirs.

John Knowles Paine: St. Peter  
Pro Arte Chamber Orchestra; Back Bay Chorale, Gunther Schuller  
Jeanne Ommerle, soprano; D'Anna Fortunato, mezzo-soprano  
Paul Austin Kelly, tenor; David Evitts, baritone

Over 125 years ago, John Knowles Paine's oratorio St Peter received its premiere in Boston's old Music Hall and was immediately heralded as a masterpiece. Paine himself, at the time, was rapidly becoming recognized as the foremost figure in a blossoming American music scene, and he is remembered today as the first American composer of international significance.

From the GM Recordings liner notes: "After its initial performance though, St Peter inexplicably lapsed into obscurity until the efforts of Gunther Schuller and a dedicated group of assistants brought the oratorio to light again in the spring of 1989."