

Great Sacred Music

Sunday, August 14, 2022

Claudio Monteverdi: Plorat amare
Pomerium, Alexander Blachly

John Roberts: Immortal, invisible, God only wise
Choir of St. Paul's Cathedral, London, John Scott
Christopher Dearnley, organ
Text: Walter C. Smith Tune: St. Denio

J.S. Bach: Jesu, Joy of Man's Desiring
Choir of Tabernacle Square; Philadelphia Orchestra, Eugene Ormandy

"Plorat amare" translates as "He cries to love." Alexander Blachly founded Pomerium in 1972 at Notre Dame University. Walter Smith wrote the text for "Immortal, invisible, God only wise." "Jesus, Joy of Man's Desiring" is found in Bach's Cantata No. 147. It was heard in the 2002 film "Minority Report."

George Frideric Handel: Zadok the Priest (Coronation Anthem No. 1)
Academy & Chorus of St. Martin-in-the-Fields, Sir Neville Marriner

Gabriel Fauré: Cantique de Jean Racine, Op. 11
Chor Leoni Men's Choir, Diane Loomer

Samuel Barber: Agnus Dei
Saint Thomas Choir of Men and Boys, John Scott
Joshua Ross, treble

"Zadok the Priest", one of four Coronation Anthem which Handel composed, was heard in the 1994 movie "The Madness of King George." "Cantique de Jean Racine" won nineteen year old Gabriel Fauré first prize in a composition competition. Barber's "Agnus Dei" is a choral setting of his Adagio for Strings. It was heard in "Platoon" (1986) & "Lorenzo's Oil" (1992)

Commentary: Graham Ross

Orlando de Lassus: Aurora lucis rutilat
Choir of Clare College, Cambridge, Graham Ross

Orlando de Lassus: Magnificat octavi toni super "Aurora lucis rutilat"
Choir of Clare College, Cambridge, Graham Ross

Franco-Flemish composer Orlando de Lassus (1532-1594) left us over 60 masses and hundreds of motets. The two selections on this playlist are on Haec Dies, a CD of Easter music released by the Choir of Clare College, Cambridge in 2017.

Franz Schubert: Ave Maria, D. 839
London Symphony Orchestra, Ion Marin
Cheryl Studer, soprano

Jeremiah Clarke: Trumpet Voluntary
John Longhurst, organ
1948, Aeolian-Skinner at Tabernacle Organ

Franz Schubert's much-loved "Ave Maria" was heard in "Needful Things" (1993), "Gods and Monsters" (1998), and "Chicken Run" (2000). Jeremiah Clarke's Trumpet Voluntary was heard in "Glory" (1989), "Navy Seals" (1990) and "Quills" (2000).

J.S. Bach: Cantata 168, "Tue Rechnung! Donnerwort"
Concentus Musicus of Vienna; Tolzer Knabenchor, Nikolaus Harnoncourt
Helmut Wittek, soprano; Christian Immler, alto
Kurt Equiluz, tenor; Robert Holl, bass

The German translates as "Give an account of thyself! Word of thunder!" The theme of the cantata is the parable of the unjust steward in Luke 16:1-13. It was first performed on July 29, 1725.

Antonio Vivaldi: Stabat Mater, RV 621
Tafelmusik Baroque Orchestra, Jeanne Lamon
Marie-Nicole Lemieux, contralto

French-Canadian contralto Marie-Nicole Lemieux's rich voice captures the pathos of Vivaldi's setting of the "Stabat Mater", a 13th-century poem depicting Mary at the foot of the cross. It was heard in "The Talented Mr Ripley" (1999).

George Frideric Handel: Organ Concerto No. 13 in F, "The Cuckoo and the Nightingale"
Handel Festival Chamber Orchestra, John Tinge
Johann Aratore, organ

Handel used his organ concerti as interludes in his oratorios.

Claudio Monteverdi: Vespers of the Blessed Virgin
Apollo's Fire; 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

The Vespers of the Blessed Virgin commonly referred to as the 1610 Vespers requires large forces including a choir capable of managing 10 vocal parts.

Herbert Howells: An English Mass
Royal Liverpool Philharmonic Choir and Orchestra, Vernon Handley
Julie Kennard, soprano; John Mark Ainsley, tenor

Herbert Howells "An English Mass" dates from 1955. Andrew Burn notes: "The title refers to the use (apart from the Kyrie) of English words for the setting of the Mass, as well as to the sequence of movements reflecting the Anglican Communion service with the Gloria placed last. Although Howells scored it for chorus, organ and strings, he also suggested optional instrumental additions of flute, oboe, timpani and harp."

Felix Mendelssohn: Surrexit pastor bonus, Op. 39 No. 3
Chamber Choir of Europe, Nicol Matt

The Latin translates as “The Good