

Great Sacred Music

Sunday, February 12, 2023

Ralph Vaughan Williams: *Come down, O Love Divine*

Choir of Wells Cathedral, Malcolm Archer

Rupert Gough, organ

Traditional American, arr by Joseph Jennings: *Wondrous Love*

Chanticleer, Joseph Jennings

Margaret Rizza: *Mysterium amoris*

Gaudete Ensemble, Eamonn Dougan

English composer Vaughan Williams named his hymn tune Down Ampney after the village in which he was born. The text is a translation of the 14th century Italian poet Bianco da Siena. The author of the hymn "What wondrous love is this, O my soul, O my soul!" is unknown as is the composer of the tune. The hymn appears in 247 hymnals. English composer Margaret Rizza (1929-) sang professionally for 25 years and taught at London's Guildhall School of Music. She did not begin composing until 1997.

Morten Lauridsen: *Ubi caritas et amor*

Polyphony, Stephen Layton

Sir William Harris: *Love of love, light of light*

Choir of Christ Church Cathedral, Oxford, Stephen Darlington

Ralph Vaughan Williams: *Prelude on the Welsh Hymn-tune Rhosymedre*

Thomas Murray, organ

Austin Organ in the Shrine of Our Lady of Czestochowa, Doylestown, Pennsylvania

"Ubi caritas et amor" (where charity and love are) is part of the text to the Antiphon sung on Maundy Thursday during the Washing of the Feet ceremony. Sir William Harris was Organist of St. George's Chapel, Windsor, from 1933-1973. The Welsh "rhosymedre" means "lovely" and is pronounced roh-SHEM-ed-ruh.

Commentary: James H. Lazenby

Jake Runestad: *Let My Love Be Heard*

Wartburg College Choir, Lee Nelson

Maurice Durufle: *"Ubi caritas et amor" from Four Motets on Gregorian Themes, Op. 10*

Choir of St. John's, Elora, Noel Edison

A graduate of Peabody Conservatory, American composer Jake Runestad (1986-) is a prolific composer of classical music in many genres. Maurice Durufle's Quatre Motets sur des thèmes grégoriens op. 10, date from 1960.

Ralph Vaughan Williams: *"Love bade me welcome" from Five Mystical Songs*

Corydon Singers w/the English Chamber Orchestra, Matthew Best

Thomas Allen, baritone

William Bolcom: *Jesus Loves Me from Gospel Preludes, Book 2*

Christopher Jacobson, organ

1932 Aeolian Organ Opus 1785 at Duke University Chapel

"Love bade me welcome" is a text written by 17th century Anglican priest George Herbert. American composer William Bolcom won a Pulitzer Prize in 1988 for his composition 12 New Etudes for Piano.

J.S. Bach: *Cantata 18, "Gleich wie der Regen und Schnee"*

Holland Boys' Choir; Netherlands Bach Collegium, Pieter Jan Leusink

Marjon Strijk, soprano; Sytse Buwalde, alto

Robert Getchell, tenor; Bas Ramselaar, bass

The German translates as "For as the rain cometh down, and the snow from heaven." This cantata dates back to Bach's time at Weimar and was first performed there in 1713 or 1714. He later used it at Leipzig on February 13, 1724.

George Frideric Handel: *Chandos Anthem No. 02, "In the Lord I put my trust"*

The Sixteen Choir and Orchestra, Harry Christophers

Ian Partridge, tenor

Chandos Anthem No. 2 is based on Psalm 100, the Jubilate Deo. It is one of eleven anthems, really short cantatas, which Handel wrote for use in the chapel at Cannons, the country home of James Brydges, Duke of Chandos.

Henry Purcell: *My heart is inditing*

Choir of Christ Church Cathedral, Oxford; English Concert, Simon Preston

Henry Purcell (1659-95) wrote his anthem "my heart is inditing" for the coronation of King James II in 1685.

Havergal Brian: *Te ergo quaesumus from Symphony No. 1 "Gothic"*

Slovak Philharmonic Orchestra, Ondrej Lenard

English composer Havergal Brian's Symphony No. 1 is one of the longest symphonic works extant in the repertoire. Its orchestral forces are enormous. As you can imagine, the work is performed infrequently. The Te Deum on our playlist occurs at the beginning of the second movement.

Jean-Baptiste Lully: *Benedictus*

Le Concert Spirituel, Herve Niquet

The choral music of the Italian-born Lully deserves to be performed more frequently than it is. In my opinion Lully shares Vivaldi's gift for setting his texts with music which makes the words leap off the page.

Baldassare Galuppi: *Confitebor tibi, Domine*

Il Seminario Musicale, Gerrard Lesne

French countertenor Gerard Lesne (1956-) is director of Il Seminario Musicale.

Max Helfman: The Holy Ark

Slovak Chamber Choir; Slovak Radio Symphony Orchestra, Samuel Adler

Raphael Frieder, cantor

Max Helfman (1901-1963) was Dean of Fine Arts at the Institute of Judaism in Los Angeles where the staff included such notables as Mario Castelnuovo Tedesco, Roy Harris and Lukas Foss.