

Great Sacred Music

Sunday, March 19, 2023

David Hurd: *Christ, Mighty Savior*

Choir of All Saints' Episcopal Church, Beverly Hills, Thomas Foster
Craig Phillips, organ

Giovanni Pierluigi da Palestrina: *Litanae de Beata Virgine Maria*

The Studio of Ancient Music of Montreal, Christopher Jackson

Traditional, arr. John Rutter: *Deep River from Feel the Spirit*

Cambridge Singers; BBC Concert Orchestra, John Rutter
Melanie Marshall, mezzo-soprano

David Hurd (1950-) wrote the tune for "Christ, Mighty Savior." Craig Phillips wrote the descant. The text is Mozarabic 10th-century. Palestrina composed his setting of the Litany of Loreto, a litany of supplication to the Virgin Mary that has been in use in the Catholic Church since the Middle Ages, sometime between 1571-75. "Feel the Spirit" is a collection of seven gospel-inspired arrangements for choir and orchestra which John Rutter published in 2001.

Henry Purcell: *O Lord, rebuke me not*

Chanticleer; Capriccio Stravagante, Joseph Jennings

Sir Hubert Parry: *Chorale Prelude on "Eventide"*

Carlo Curley, organ

1912/2010 Harrison & Harrison organ of the Church of St. MGabriary Redcliffe, Bristol, England

"O Lord rebuke me not" is a setting of Psalm 38:1-10, which is a penitential psalm in which the psalmist asks for forgiveness and mercy. Monroe, North Carolina native, Carlo Curley (1952-2012), was a brilliant organist who had studied with Piet Kee and Virgil Fox.

Commentary: Dr. David Lynch

Plainsong: *Pange lingua gloriosi*

Gabrieli Consort and Players, Paul McCreesh

Don Carlo Gesualdo: *In monte Oliveti*

Pomerium, Alexander Blachly

Marcel Dupré: *Final from Seven Pieces, Op. 27*

Michael Murray, organ

E.m. Skinner/Aeolin-Skinner organ in Cathedral of St. John the Divine, New York City

"Pange lingua gloriosi" was composed by the medieval theologian and hymnodist St. Thomas Aquinas (1225-1274), one of the most influential theologians in the history of the Catholic Church. Gesualdo's music was not widely known or performed during his lifetime, but it was rediscovered in the 20th century and has since become recognized as some of the most innovative and daring music of the late Renaissance era. In addition to his performing and composing career, Marcel Dupré was also a

dedicated music educator. He held teaching positions at several prestigious institutions, including the Paris Conservatory and the Juilliard School in New York, and he trained many of the leading organists of his generation.

J.S. Bach: *Cantata 182, "Himmelskonig, sei willkommen", BWV 182*

Amici Voices

Helen Charlston, mezzo-soprano; Hiroshi Amako, tenor

Henry Hawkesworth, bass

Johann Sebastian Bach's Cantata 182, "Himmelskönig, sei willkommen" (Welcome, King of Heaven), is a sacred cantata written for Palm Sunday, the Sunday before Easter. It was composed in 1714 during Bach's tenure as the court musician in Weimar, Germany, and was later revised and performed during his time as the Cantor at St. Thomas Church in Leipzig.

Traditional Byzantine Chant: *Theotokion to Psalm 44*

Greek Byzantine Choir, Lycourgos Angelopoulos

A Theotokion is a hymn to Mary the Theotokos, which is read or chanted during the Divine Services of the Eastern Orthodox and Eastern Catholic churches.

Dietrich Buxtehude: *Prelude and Fugue in D, Bux BWV141*

Jacques van Oortmerssen, organ

1738 Muller/1989 Flentrop organ in St. Nicolas Bovenkerk in Kampen, The Netherlands

Dutch Jacques van Oortmerssen (1950-2015) was a prolific recording artist, with over 50 recordings to his name, and he was widely regarded as one of the most important organists of his generation.

Marcel Tyberg: *Mass No. 1 in G*

South Dakota Chorale, Brian A. Schmidt

Christopher Jacobson, organ

The music of Austrian composer Marcel Tyberg (1893-1944) remained largely unknown until the late 20th century, when his scores were discovered in the attic of a family home in upstate New York. The scores had been left there by Tyberg's sister, who had fled Austria during World War II and later settled in the United States.

Felix Mendelssohn: *O Haupt voll Blut und Wunden*

Chamber Choir of Europe; Wurttemberg Philharmonic, Nicol Matt

Raimund Spogis, baritone

Mendelssohn's version of "O Haupt voll Blut und Wunden" ("O sacred head sore wounded") is an anthem for solo voices, choir, and orchestra, and was composed in 1830. The piece is notable for its rich harmonies and expressive melody, which are typical of Mendelssohn's Romantic style. The work also features a prominent role for the solo violin, which is used to highlight the emotional intensity of the music.

Gabriel Faure: *Requiem, Op. 48*

English Voices; London Festival Orchestra, Ross Pople

Angharad Gruffydd-Jones, soprano; Jonathan Brown, baritone

Amanda Smith, violin; Stephen Farr, organ

Fauré's Requiem is unique in that it does not emphasize the fear and judgment of death, but instead focuses on the comfort and peace that come with eternal rest. The piece has been described as a meditation on death rather than a dramatic portrayal of it, and has become one of the most beloved and frequently performed choral works of the 19th century.

William Croft: *The Burial Service*

Choir of King's College, Cambridge, Sir David Wilcocks

William Croft's *The Burial Service* is a setting of the funeral liturgy of the Church of England. It was composed in the early 18th century.

Source: ChatGPT