

# Great Sacred Music

## Sunday, July 24, 2022

William Byrd: Infelix ego  
Oxford Camerata, Jeremy Summerly

W.A. Mozart: Missa brevis in C, K. 259 "Organ Solo"  
Leipzig Radio Chorus and Symphony Orchestra, Herbert Kegel  
Celestina Casapietra, soprano; Annelies Burmeister, alto  
Peter Schreier, tenor; Hermann Christian Polster, bass

“Infelix Ego” is one of the thirty-seven motets which comprise William Byrd’s two books of Cantiones Sacred published in 1591-92. Kochel 259 gets its nickname from the organ solo in the Benedictus movement.

Commentary: Jackie Nappi

W.A. Mozart: Church Sonata in D, K. 69  
Amsterdam Mozart Players, Peter Hurford, organ  
1976 K. B. Blank organ in Bethlehemkerk, Papendrecht, Holland

Costanzo Festa: Tribus miraculis  
Huelgas Ensemble, Paul van Nevel

Fernando Germani: Toccata  
Jeremy Filsell, organ  
1964 M.P. Moller organ, Basilica of the National Shrine of the Immaculate Conception, Washington, D.C.

Mozart’s church sonatas are short works for organ and strings written to be played between the reading of the Epistle and Gospel during the Mass. IAIN Fenlon writing in Gramophone notes: "Probably born in Florence during the last decade of the fifteenth century, Festa worked at both the French court and for the Papacy in Rome; a figure widely admired by contemporaries, he is effectively the most significant Italian composer writing between the time of Josquin and the arrival on the scene of Palestrina." Renando Germani (1906-1998) was an organist of St. Peter's Basilica, Rome.

J.S. Bach: Cantata 170, "Vergnugte Ruh, beliebte Seelenlust"  
Holland Boys' Choir; Netherlands Bach Collegium, Pieter Jan Leusink  
Sytse Buwalde, alto

The German translates as “Delightful rest, beloved pleasure of the soul”. This solo cantata was written for alto or countertenor and was first performed on July 28, 1726.

Orlande de Lassus: Missa Bell' Amfitrit 'altera  
The Sixteen, Harry Christophers

Lassus: Missa Bell' Amfitrit 'altera "is presumably based on a madrigal that has so far remained unidentified but may be Venetian, since Amphitrite was a sea-nymph," according to Jerome Roche

writing in the liner notes.

Sigfrid Karg-Elert: Ave Maria, Op. 106 No. 2 (from Cathedral Windows, six pieces for organ)

Harry Wilkinson, organ

1933 Ernest Skinner organ Opus 872 in Girard College Chapel, Philadelphia

Sigfrid Karg-Elert "wrote more than two hundred compositions for the organ not to mention his other works for chamber music, piano and voices as well as pieces for harmonium, the demanding keyboard instrument of the 19th century." Source: Christina Antoniadou

Ademar de Chabannes: Mass for St. Martial (1029)

New York's Ensemble for Early Music, Frederick Renz

"At the turn of the first millennium the Benedictine monk Adémar de Chabannes (c. 989–1034) composed the stunning "Apostolic Mass for Saint Martial." Recently rediscovered and transcribed for the Ensemble's six male singers, this plainchant masterpiece is the first composition in the history of western music to be attributed to someone other than 'anonymous.'" Source: The liner notes for the CD "Mass for Saint Martial".

Charles Gounod: Messe Chorale

Vocal Ensemble of Lausanne, Michel Corboz

The Messe Chorale or Quatrieme Messe Solonnelle for chorus and two organs dates from 1888.

Marie-Claire Alain, grand organ of the Cathedral of Lausanne; Daniel Fuchs, choir organ

Robert Hunt: Stabat Mater

Blue Heron, Scott Metcalfe

This music can be found in part books dating from the reign of Henry VIII, now kept at Peterhouse, Cambridge, England.