

# Great Sacred Music

## Sunday, August 28, 2022

William Harris: Lead, kindly light  
Choir of Wells Cathedral, Malcolm Archer  
Rupert Gough, organ  
Tune: Alberta Text: John Henry Newman

Benedict Sheehan: "Great Litany" from the Liturgy of St. John Chrysostom  
The Saint Tikhon Choir, Benedict Sheehan  
Timothy Parsons, counter-tenor; Michael Hawes, baritone; Jason Thoms, bass

John Henry Newman wrote the text for "Lead, kindly light" in 1833. It is published in 1,052 hymnals. American composer Benedict Sheehan has written a setting of the ancient Liturgy of St. John Chrysostom which has been well-received.

John Rutter: "Esurientes" from Magnificat  
Cambridge Singers; City of London Sinfonia, John Rutter  
Patricia Forbes, soprano

George Frideric Handel: All we like sheep have gone astray from Messiah  
Choir of King's College, Cambridge; Brandenburg Consort, Sir Stephen Cleobury

J.S. Bach: 2nd mvt (Largo) from Trio Sonata No. 2 in C minor, BWV 526  
Soohwang Choi, organ  
2001 Richards Fowkes Organ, Christ Church, New Brunswick, New Jersey

English composer John Rutter (1945-) conducted the first performance of his Magnificat in Carnegie Hall in May 1990. The text for "All we like sheep have gone astray" comes from 1 Peter 2:25. Soohwang Choi maintains an active career as an organist, and has performed in the Us, Italy, Germany, Japan, and Korea.

Commentary: Jessica Fulkerson

Guillaume de Machaut: Sanctus from La Messe de Nostre Dame  
Oxford Camerata, Jeremy Summerly

Hector Berlioz: Rex tremendae from Requiem, Op. 5  
London Philharmonic Choir; Philharmonia Orchestra and Chorus, John Nelson  
Recorded in performance, March 08, 2019, in St. Paul's Cathedral, London

Guillaume de Machaut (1300-1377) was a composer and a poet whose poetry was admired by Geoffrey Chaucer. Hector Berlioz wrote his Grande Messe des morts in 1837 to honor the soldiers who had died in the Revolution of 1830.

Ludwig van Beethoven: Hallelujah from Christ on the Mount of Olives, Op. 85  
Atlanta Symphony Orchestra & Chorus, Robert Shaw

Johannes Brahms: How lovely is thy dwelling place from A German Requiem  
Boston Symphony Orchestra and Chorus, James Levine

Joseph Gabriel Rheinberger: 2nd mvt (Cantilena) from Organ Sonata No. 11 in D minor, Op. 148  
Bruce Stevens, organ  
The 1888 Miller organ, Lebanon, Pennsylvania

Apparently Beethoven wrote "Christ on the Mount of Olives" in a few weeks in 1802, a fact which scholars point to as the reason why some of the music is a bit pedestrian. The much-loved "Hallelujah" chorus is the final movement in this otherwise seldom-performed oratorio. Brahms wrote "A German Requiem" using a text which he himself assembled from the Lutheran Bible.

J.S. Bach: Cantata 103, "Ihr werdet weinen und heulen ..."  
Bach Collegium Japan, Masaaki Suzuki  
Yukari Nonoshita, soprano; Robin Blaze, countertenor  
James Gilchrist, tenor; Dominik Worner, bass

Simon Crouch writes: "The most immediately noticeable feature of the opening chorus is the virtuoso soprano recorder line that darts and gambols all over the place, high above the orchestra, before the entry of the chorus." The German translation is "You shall weep and lament."

Morten Lauridsen: Lux aeterna  
Polyphony with the Britten Sinfonia, Stephen Layton

American composer Morten Lauridsen (1943-) wrote Lux Aeterna for Los Angeles conductor and musician Paul Salamunovich (1917-1924).

W.A. Mozart: Fantasia in F minor for Musical Clockwork, K. 608  
Simon Preston, organ  
Harrison & Harrison organ in Westminster Abbey

English organist Simon Preston (1938-2022) was an organ scholar at King's College, Cambridge under Sir David Willcocks.

Simon McEnery: The Resurrection  
Salisbury Cathedral Choir; Sarum Orchestra, David Halls  
Imogen Roose, soprano; Carolyn Jackson, mezzo-soprano  
Declan Kelly, tenor; Dyfed Wyn Evans, baritone

John Steane, writing in Gramophone, states: "The text of the new work is based on St John's Gospel and concentrates imaginatively upon the experience of individuals – Mary Magdalene, Thomas and Peter. The music involves the usual vocal forces but the instrumentation is for piano and strings. The verbal style sets a tone of modestly poetic thoughtfulness ("In the rubble / Of our disappointed dreams") but does not forfeit the common touch (as in "unless you believe that Friday's a hoax"). The music submits the choir stalls to the softer effects of the popular musical, unerringly seeking out those lovely chords of bittersweet nostalgia, with the syncopations of a rosy-coloured indulgence and the reassurance of an ostinato figure on the piano. We wouldn't realistically expect to find Elton John at the piano but the music does not forbid the idea that we might..."

Alonso Lobo: Lamentations

Choir of Westminster Cathedral, Martin Baker

Spanish composer Alonso Lobo (1555-1617) composed two sets of Holy Week Lamentations, Lessons I & II at Matins (Tenebrae) of Holy Saturday.

Jules Van Nuffel: Te Deum

Choir of St. Rombaux Cathedral, Malines, Belgium; Art of Brass, Johan van Bouwelen

Peter Pieters, organ

Jules Van Nuffel (1883-1953) was a Belgian priest and composer.