

Great Sacred Music

Sunday, October 16, 2022

Vincenzo Ugolini: Beata es Virgo Maria
The Studio of Ancient Music of Montreal, Christopher Jackson

Maurice Durufle: Tantum ergo, Op. 10 No. 4
Winchester Cathedral Choir, David Hill

William Mundy: Kyrie
Oxford Camerata, Jeremy Summerly

Canadian conductor Christopher Jackson (1948-2015) founded Studio de musique ancienne de Montréal in 1974. The text "Tantum ergo" comes from the hymn "Pange lingua gloriosa" originally written by St. Thomas Aquinas. Jeremy Summerly founded the Oxford Camerata in 1984.

Philip Stopford: If Ye Love Me
Utah State University Chamber Singers, Cory Evans

Ralph Vaughan Williams: O Taste and See
Worcester Cathedral Choir, Christopher Robinson

Louis Vierne: Berceuse from 24 Pieces en style libre
Gordon Turk, organ
1908 Robert Hope-Jones organ in the Great Auditorium, Ocean Grove, New Jersey

English composer Philip Stopford (1977-) was Organist and Director of Music at Christ Episcopal Church, Bronxville, New York, from 2016-2021. We observe the 150th anniversary of Ralph Vaughan Williams birth with this short communion anthem written for the coronation of Queen Elizabeth II in 1953. From the Garden State Theatre Organ Society's site: "The auditorium instrument was dedicated on the evening of July 3, 1908 by concert organist, Mark Andrews, with over eight thousand persons in attendance. During the summer of 1908 famed organist Edwin H. Lemare gave a series of ten daily recitals during the convention of the National Association of Organists."

Commentary: Brian Schmidt

Tomas Luis de Victoria: Salve Regina
Duke Vespers Ensemble; Mallarme Chamber Players; Washington Cornett and Sackbutt Ensemble, Brian Schmidt
Christopher Jacobson, organ

Healey Willan: Gloria Deo per Imensa Saecula
Choir of St. John's, Elora, Noel Edison

Herbert Howells: Te Deum Laudamus (for Washington National Cathedral)
Gloriae Dei Cantores, Elizabeth C. Patterson
James E. Jordan Jr., organ

Thomas Tomkins: Voluntary in C
Simon Preston, organ
1605 Knole organ, Knole House, Kent, England

Tomas Luis de Victoria spent many years in Rome where he succeeded Giovanni Pierluigi da Palestrina as master of music of the Collegium Germanicum. Dr. Healey Willan wrote most of his sacred choral compositions for his choir at the Church of St. Mary Magdelene, Toronto. Herbert Howells wrote his setting of the Te Deum for Dr. Paul Callaway, Organist of Washington National Cathedral, in 1977. Simon Preston (1938-2022) enjoyed a distinguished career as conductor and organist. He held posts at Westminster Abbey and Christ Church Cathedral, Oxford.

J.S. Bach: Cantata 169, "Gott soll allein mein Herze haben"
Concentus Musicus of Vienna; Tolzer Knabenchor, Nikolaus Harnoncourt
Paul Esswood, alto

This cantata was first performed on October 20, 1726 in Leipzig. The German translates as "God alone shall have my heart." Bach repurposed a movement from his Harpsichord Concerto in E BWV 1053 for the opening movement of this cantata.

Annibale Padovano: Mass for 3 Voices and 21 Instruments
Huelgas Ensemble, Paul Van Nevel

Italian composer Annibale Padovano (1527-1575) flourished during the late Renaissance Venetian School.

Dietrich Buxtehude: Fugue in C, BuxWV 174 "Gigue"
Robert Noehren, organ
Schlicker organ in Kenmore Presbyterian Church, Buffalo, New York

Dr. Robert Hoehren (1910-2002) was University Organist and Head of the Organ Department at the University of Michigan.

Felix Mendelssohn: Symphony No. 2 in B flat, Op. 52 "Hymn of Praise"
London Philharmonic Orchestra; London Philharmonic Choir, Riccardo Chailly
Margaret Price, sop I ; Sally Burgess, sop II; Siegfried Jerusalem, tenor

From the Naxos liner notes: "Composed to celebrate the 400th anniversary of Gutenberg's invention of the printing press and taking Beethoven's Ninth Symphony as his model, Felix Mendelssohn's immense Symphony No. 2, sub-titled 'Hymn of Praise', enjoyed great success following its 1840 première in Leipzig. Using texts from the Lutheran Bible, he created a stirring symphonic cantata in which the whole world unites in a triumphant song to the Heavenly Father."

Josquin Despres: Missa Gaudeamus
The Tallis Scholars, Peter Phillips

Peter Phillips writes: "Missa Gaudeamus represents Renaissance artistry at its most intense. Largely based on the first six notes of a substantial chant melody, it deploys mathematics in a number of clever, but rewardingly audible ways. Written for the Feast of All Saints, this is high art."