

# Great Sacred Music

## Sunday, September 26, 2021

Sir Hubert Parry: O praise ye the Lord!  
Choir of Liverpool Cathedral, David Poulter  
Ian Tracey, organ

Martin Luther: Psalm 46  
Choir of St. Paul's Cathedral, London, John Scott  
Andrew Lucas, organ

John Sanders: Jubilate  
Choir of Gloucester Cathedral, John Sanders  
Mark Blatchly, organ

The tune paired with "O praise ye the Lord", Laudate Dominum, the Latin words for the opening phrase of Psalm 150, comes from the end of the anthem "Hear My Words, O Ye People" by C. Hubert H. Parry, an anthem he composed in 1894 for a festival of the Salisbury Diocesan Choral Association. Martin Luther's favorite psalm apparently was Psalm 46. Here his confident tune "Ein feste burg" is adapted as an Anglican chant. John Sanders (1933-2003) held the position of Organist of Gloucester Cathedral from 1967-1994.

Margaret Kortz: How Firm A Foundation  
Coral Ridge Choir and Orchestra, Roger G. McMurrin  
Diane Bish, organ; D. James Kennedy, narrator

Anonymous: Praise to the Lord, the Almighty, the King of Creation  
Choir of King's College, Cambridge, Sir Stephen Cleobury  
Thomas Williamson, organ

Louis Marchand: Fond d'orgue  
Joseph Payne, organ  
Fisk organ, Opus 78, University of Vermont, Burlington

Margaret Kortz's tune Foundation appeared in 1832 in A Compilation of Genuine Church Music, by Joseph Funk. Joachim Neander's "Praise to the Lord" has been around for over 300 years, a powerful tribute to his splendid setting of the Psalm 150 text. Louis Marchand, French composer and organist, lived from 1669-1732.

Commentary: Dr. Nicholas Capozzoli

Healey Willan: How they so softly rest  
Elora Festival Singers, Noel Edison

Don Carlo Gesualdo: Ave dulcissima Maria  
Monteverdi Choir, Sir John Eliot Gardiner  
Alastair Ross, organ

Canadian composer Healey Willan (1880-1968) composed "How they so softly rest" for the choir of St Paul's, Bloor Street, Toronto in 1917. Don Carlo Gesualdo was a conflicted character if ever there was one: an Italian nobleman, a composer and a murderer.

George Frideric Handel: Hallelujah, your voices raise from Occasional Oratorio  
Howard University Choir; Handel Festival Orchestra of Washington, Stephen Simon

Sir Charles Villiers Stanford: Te Deum from Morning, Evening and Communion Service in C, Op. 115  
Choir of Trinity College, Cambridge; Trinity Brass, Stephen Layton  
Owain Park, organ

Girolamo Frescobaldi: Canzona III  
Robert Parkins, organ  
Brombaugh Organ, Op. 34, in Duke University Memorial Chapel

Handel wrote An Occasional Oratorio in early 1746. The libretto uses texts by John Milton and Edmund Spenser. As R.J. Stove writes on the liner notes: "[Stanford's] Te Deum, in the composer's own rearrangement with brass and timpani as well as organ, evokes at times Lully praising Louis XIV." From the Duke University Chapel website: "The meantone system of the Chapel's Brombaugh organ uses pure tuning for major thirds, offering choices of e-flat/d-sharp and g-sharp/a-flat. This means that it favors certain intervals, chords, and keys, while making others unusable. In the "good" keys, the contrast between consonance and dissonance is enhanced. Early music that might seem bland when played on modern instruments 'springs to life.' Only a handful of modern meantone organs exist in the United States, and its early Italian design makes the Brombaugh even rarer."

J.S. Bach: Cantata 19, "Es erhub sich ein streit"  
Holland Boys' Choir; Netherlands Bach Collegium, Pieter Jan Leusink  
Ruth Holton, soprano; Sytse Buwalde, alto; Nico van der Meel, tenor; Bas Ramselaar, bass

Bach composed BWV 19 in 1726. First performed on September 29, it is one of three cantatas which he wrote for the Feast of St. Michael the archangel. The German translates as "There arose a war."

Antonio Vivaldi: Magnificat in G minor, RV 610  
Taverner Choir & Players, Andrew Parrott  
Emily Van Evera, soprano; Nancy Argenta, soprano; Alison Place, mezzo-soprano;  
Catherine King, mezzo-soprano; Margaret Cable, contralto

Italian composer Antonio Vivaldi composed several settings of the Magnificat. RV 610 is the original setting for SATB choir, 2 soprano soloists, alto and tenor soloists.

Alexander Glazunov: Three Choruses from King of the Jews, Op. 95  
Moscow Capella; Moscow Symphony Orchestra, Igor Golovschin

Ivan March writes in Gramophone: "Glazunov's King of the Jews was written as incidental music for a large-scale religious mystery play, first performed in 1913, and soon forgotten. But, fortunately, the music survived, and lends itself to concert performance owing to its beautiful linking theme suggesting (in the composer's words) 'the figure on the cross'. It first appears on the cor anglais in the Introduction, and the various interludes, dances and entr'actes, together with the stirring, very Russian

choruses join readily together to form a kind of cantata. It is the choruses which form the work's basic structure, depicting the 'Entrance of Christ into Jerusalem', the 'Song of Jesus's Disciples', and finally the ravishing 'Song of the Singers of Psalms'. But much of the rest of the music is also inspired, its simple eloquence and rich palette showing the composer at his finest."

Sir Michael Tippett: *A Child of Our Time*

City of Birmingham Symphony Chorus and Orchestra, Sir Michael Tippett

Sir Michael Tippett went to prison for his anti-war beliefs. *A Child of Our Time* was his musical statement against the horrors of war, in particular, his revulsion to the events of Kristallnacht. Tippett chose Bach's Passions as the structural model for his oratorio which was first performed in 1944. He used five American spirituals for the chorales or hymns with great effect. The contrast between Tippett's very personal musical idiom and the serene conviction of the spirituals is a hallmark of this major 20th-century composition.

W.A. Mozart: *Solemn Vespers of the Confessor*, K. 339

Bavarian Radio Symphony Orchestra & Chorus, Eugen Jochum

Edda Moser, soprano; Julia Hamari,

mezzo-soprano; Nicolai Gedda, tenor; Dietrich Fischer-Dieskau, baritone

Austrian composer Mozart wrote his setting of the *Solemn Vespers of the Confessor* in 1780 for use in Salzburg Cathedral.