

# Great Sacred Music

## Sunday, September 5, 2021

William Shrubsole, arr. Vaughan Williams: All Hail The Power  
Choir of the First Congregational Church of Los Angeles, Thomas Somerville  
Frederick Swann, organ

Sir George Elvey: Psalm 4  
Choir of St. Paul's Cathedral, London, John Scott  
Andrew Lucas, organ

Wilfred Josepsh: Baruch Shenatan Torah  
The Zemel Choir, Robert Max

William Shrubsole (1760-1806) wrote the tune "Miles Lane" which has been associated with the text by Edward Perronet. Vaughan Williams thought highly of the tune. Sir George Elvey (1816-1893) was organist of St. George's Chapel, Windsor from 1835 to 1882. Wilfred Josepsh (1927-1997) born in Gosforth, Newcastle on Tyne.

Felix Mendelssohn: Psalm 43, "Richte mich Gott", Op. 78 No. 2  
St. Albans Abbey Girls Choir; Lay Clerks of St. Albans Cathedral Choir, Tom Winpenny

John Rutter: Thy perfect love  
Cambridge Singers; City of London Sinfonia, John Rutter

Orlando Gibbons: Fantasia in A minor  
Simon Preston, organ

Mendelssohn published his Three Psalms in 1874-77. An anonymous 15th-century author wrote "Thy perfect love" which John Rutter set to music in 1974. English concert organist Simon Preston (1938-) has been at various times in his career Organist of Christ Church Cathedral, Oxford and Organist of Westminster Abbey.

Commentary: Rabbi Eric Solomon

Don Aronowitz: Hachkivenou  
Adolphe Attia, cantor; Herve Desarbre, organ

Giovanni Pierluigi da Palestrina: Salve Regina  
The Studio of Ancient Music of Montreal, Christopher Jackson

Cantor Adolphe Attia presided at the liturgies in the Great Synagogue of Paris in the mid-20th-century. Hermannus Contractus (1013-1054) wrote the text for the Marian hymn "Salve Regina" (Hail Queen of Heaven).

Sir Charles Villiers Stanford: Glorious and Powerful God, Op. 135 No. 3  
Worcester Cathedral Choir, Donald Hunt

Sir Arnold Bax: Magnificat  
The Rodolfus Choir, Ralph Allwood  
Christopher Hughes, organ

Max Reger: Toccata in D minor, Op. 59 No. 5  
Andrew Lucas, organ  
Willis/MAnderson organ in St. Paul's Cathedral, London

Irish composer Sir Charles Villiers Stanford was educated at Queens College, Cambridge. Sir Arnold Bax (1883-1953) was an English composer whose oeuvre straddled romanticism and impressionism. English organist Andrew Lucas has been Master of the Music at St. Alban's Cathedral since 1998.

J.S. Bach: Cantata 78, "Jesu, der du meine Seele"  
Bach Collegium Japan, Masaaki Suzuki  
Yukari Nonoshita, soprano; Daniel Taylor, countertenor  
Makoto Sakurada, tenor; Peter Kooy, bass

The second movement of this cantata is one of those remarkable pieces of writing for which Bach was well-known. The cantata was first performed on September 10, 1724.

Johann Adolf Hasse: Salve Regina in E flat  
Musica Antiqua of Cologne, Reinhard Goebel  
Barbara Bonney, soprano; Bernarda Fink, mezzo-soprano

From the BBC Music Magazine: "In the mid-18th century, Johann Adolf Hasse was one of Europe's most celebrated composers, feted especially for the flowing, elegant vocal lines that graced his numerous and popular operas. By the time of his death in 1783, however, he had been largely forgotten and his work sank into a 200-year-long obscurity from which it is only now beginning to emerge."

Ralph Vaughan Williams: Benedicite  
Bach Choir; London Symphony Orchestra, Sir David Willcocks  
Heather Harper, soprano

English composer Ralph Vaughan Williams used the words from The Song of the Three Young Men which appears in the Book of Daniel 3, 57-88; 56, as well as a poem by J. Austin (1613-1669) for his setting of the Benedicite.

Darius Milhaud: Sacred Service  
Prague Philharmonic Choir; Czech Philharmonic Orchestra, Gerard Schwarz  
Yaron Windmueller, baritone; Rabbi Rodney Mariner, reader

Temple Emmanuel, San Francisco commissioned Darius Milhaud to compose his *Sérvice Sacré* in 1948.

Franz Schubert: Mass No. 6 in E flat, D. 950  
Vienna Boys' Choir; Chorus Viennensis; Orchestra of the Age of Enlightenment,  
Bruno Weil  
Benjamin Schmidinger, soprano; Albin Lenzer, alto  
Jorg Hering, tenor; Kurt Azesberger, tenor; Harry van der Kamp, bass

The Mass in E flat was Schubert's last mass setting. It dates from the summer of 1828. This mass and the one in A flat are considered to be the acme of Schubert's religious compositions.