

# Great Sacred Music

## Sunday, March 13, 2022

Felix Mendelssohn: O Haupt voll Blut und Wunden  
Chamber Choir of Europe; Wurttemberg Philharmonic, Nicol Matt  
Raimund Spogis, baritone

William Cornysh: Stabat mater  
Tallis Scholars, Peter Phillips

Mendelssohn greatly admired Bach's music. You will hear nods to the baroque master both in structure and style in this passionate anthem. This Stabat Mater was originally thought to have been composed by William Cornysh who was a musician employed by King Henry VIII. Scholars now think it and other works were composed by his father Cornysh the Elder. Not much is known about him.

Commentary: Thomas Nutt-Powell

Traditional, arr. John Bertalot: Amazing Grace  
Andre Caplet, and , Donald Pearson  
Eric Plutz, organ

Herbert Howells: All my hope on God is founded  
Choir of Trinity College, Cambridge, Stephen Layton  
Jeremy Cole, organ

This is English organist John Bertalot's 1990 setting of the New Britain. The text of "All my hope on God is founded" was translated from the German by Robert Bridges in 1899. The tune "Michael" was penned by Herbert Howells in 1936 and has been a most felicitous pairing with that text ever since.

Costanzo Festa: Super flumina Babylonis  
Huelgas Ensemble, Paul van Nevel

Johannes Brahms: Prelude and Fugue in A minor  
Robert Parkins, organ  
1978 Flentrop Organ, Duke Chapel, Duke University

Writing in Gramophone, Iain Fenton notes that "the five-part motet Super flumina Babylonis...is a remarkable piece, reminiscent of Josquin's celebrated motet Absalon fili mi, not only in general tone but also in its use of Old Testament literary sources and in its exploration of harmonic areas that are remote from common usage of the time. In the liner notes accompanying his recording, Dr. Parkins notes: "The Prelude and Fugue in A Minor, ostensibly Brahms's first essay in organ composition, was sent to Clara Schumann as a gift to celebrate his own birthday in 1856. What it lacks in maturity and polish, it more than makes up for in youthful energy and impetuosity, but not at the expense of experimentation with time-honoured contrapuntal devices. More specifically, the fugue subject - already foreshadowed in the pedal line of the brief prelude - appears also in inversion, just preceding still another transformation by augmentation. As in many of Bach's early preludes and fugues, Brahms's counterpoint dissolves toward the end into the free style of the prelude, and the final statement of the subject is nearly buried under a furious flurry of notes."

J.S. Bach: Motet No. 4: "Furchte dich nicht, ich bin bei dir", BWV 228  
Chamber Choir of Augsburg Cathedral, Reinhard Kammler

"Fear thou not; for I am with thee" is the translation of the German. This motet was written in 1726 for a funeral or so most scholars seem to think.

Antonio Vivaldi: Stabat Mater, RV 621  
Tafelmusik Baroque Orchestra, Jeanne Lamont  
Marie-Nicole Lemieux, contralto

French-Canadian Marie-Nicole Lemieux's sublime contralto voice and Vivaldi's emotionally-wrenching setting of the Stabat Mater text are a powerful combination.

Andre Caplet: The Mirror of Suffering from The Mirror of Jesus  
Quatuor Sine Nomine; Vocal Ensemble of Lausanne, Jean-Claude Fasel  
Marie-Claude Chappuis, mezzo-soprano; Anne Bassand, harp  
Marc-Antoine Bonanomi, double bass

"Le Miroir de Jesus" is a tryptich on the Mysteries of the Rosary, with text by Henri Gheon. The sections are "The Mirror of Joy", "The Mirror of Suffering" and "The Mirror of Glory"

Orlande de Lassus: Missa pro defunctis  
Hilliard Ensemble

An unknown author at the Malta School of Music writes: "Lassus' Missa Pro Defunctis for four voices was written in 1578 and is possibly one of the last Requiem masses to use a pre-Tridentine setting, as is attested by the use of the unusual Gradual Si Ambulem."

Hildegard von Bingen: Selections from The Origin of Fire  
Anonymous 4

Hildegard (died 1179) was a German abbess, writer, mystic and composer.

John Sanders: The Reproaches  
Choir of Gloucester Cathedral, John Sanders

John Sanders (1933-2003) held the position of Organist of Gloucester Cathedral from 1967-1994. "O my people, O my people, What have I done to you How have I offended you? Answer me! Answer me!" John Sanders sets these opening lines of The Reproaches with an anguished cry of despair. This work can be found on a CD entitled Psalms for the Soul on the Naxos label.

Heinrich Ignaz Franz von Biber: Requiem a 15 in A  
Choir and Orchestra of De Nederlandse Bachvereniging, Gustav Leonhardt  
Marta Almajano, soprano; Mieke van der Sluis, soprano  
John Elwes, tenor; Mark Padmore, tenor; Frans Huijts, baritone; Harry van der Kamp, bass

From the Harmonia Mundi liner notes, Bernard Trebuch writes: "This requiem in A major is the well-

known one. The relatively large-scale forces -above all, the use of the court trumpeters- suggest that the work may have been intended for the funeral service of an important dignitary, possibly even that of Biber's employer, Archbischof Maximilian Gandolph of Khuenburg, in 1687. Certainly, the key of A major is unusual for a requiem."