

# Great Sacred Music

## Sunday, May 29, 2022

Richard Proulx: Jesus, Lead the Way  
Choirs of St. John's Cathedral, Denver, Donald Pearson  
Eric Plutz, organ

Daniel E. Gawthrop: Return Unto Thy Rest  
Utah State University Chamber Singers, Cory Evans

T. Tertius Noble: Souls of the Righteous  
Washington Memorial Chapel Choir, Peter Richard Conte

A widely-respected choir trainer and composer, Richard Proulx (1937-2010) was Organist and Director of Music from 1980–1994 at the Cathedral of the Holy Name in Chicago. Daniel Gawthrop (1949-) is an American composer of choral and organ music. Over the years he has been commissioned to write more than one hundred original works. Tertius T. Noble (1867-1953) was Organist of York Minster in England before he was appointed Organist of St. Thomas Church in 1913.

Ron Nelson: Behold Man  
Turtle Creek Chorale, Timothy Seelig

Edwin Fissinger: Lux aeterna  
Woodley Ensemble, Robert Lehman

Gerre Hancock: Improvisation on the hymn tune "St. Denio" (Immortal, Invisible)  
Gerre Hancock, organ  
Arents Memorial Organ in St. Thomas' Church, Fifth Avenue, New York

From their website: "In 1980, 30 men stood on stage and sang at Holy Trinity Catholic Church. Now known as Turtle Creek Chorale (TCC), that group has grown to more than 200 dues-paying members who contribute over 100,000 hours annually to rehearsals, performances, and community outreach services." Dr. Edward Fissinger (1920-1990) was a charter member of the American Choral Directors Association. Dr. Gerre Hancock (1934-2012) was Organist and Director of Music at St. Thomas Church, New York from 1971-2004. He studied with Nadia Boulanger, Jean Langlais and Marie-Claire Alain

Commentary: Richard A. Storck

Samuel Barber: Agnus Dei  
Saint Thomas Choir of Men and Boys, John Scott  
Joshua Ross, treble

Traditional American spiritual, arr. by Norman Luboff, Deep River  
Choir of Clare College, Cambridge, Timothy Brown  
Reuben Thomas, bass

American composer Samuel Barber arranged the Adagio movement of his 1936 String Quartet for

SATB chorus in 1967. Barber used the text to the Agnus Dei portion of the Mass and scored the music in the visually terrifying key of B flat minor. The spiritual “Deep River” describes the soul’s longing for heaven.

Antonin Dvorak, arr. Robert Prizeman: Goin' Home  
Libera, Robert Prizeman

Gerald Near: My Song Shall Be Always of the Loving-Kindness of the Lord  
Gloriae Dei Cantores, Elizabeth C. Patterson  
James E. Jordan, organ

Horatio Parker: Allegretto from Sonata in E flat minor  
Brian Jones, organ  
1962 Aeolian-Skinner Organ in Trinity Church, Boston, Massachusetts

The text of “Going Home” was written by William Arms Fisher to a melody from the Largo movement of Dvorak’s New World Symphony. American composer Gerald Near (1942-) studied with Leo Sowerby. American composer Horatio Parker (1863-1919) was taught by George Whitefield Chadwick and himself taught Charles Ives and Roger Sessions.

J.S. Bach: Cantata 44, "Sie werden euch in den Bann tun"  
Holland Boys' Choir; Netherlands Bach Collegium, Pieter Jan Leusink  
Ruth Holton, soprano; Sytse Buwalde, alto  
Knut Schoch, tenor; Bas Ramselaar, bass

Craig Smith notes: “There is a tough, almost hard-bitten quality about Bach Cantata BWV 44. The clangorous, hectoring tenor-bass duet with two obbligato oboes runs directly into an even more frenetic little chorus filled with paranoia and fear. The agitation is replaced in the alto aria with obbligato oboe by an almost catatonic dread. The chorale for tenors and continuo is one of the strangest harmonizations in all of Bach. The soprano aria weakly tries for a brighter tone, but still has in its makeup a deeply troubled soul. The beautiful harmonization of “Innsbruck, ich muss dich lassen” is the only hint at a benediction in the piece.”

Randall Thompson: Mass of the Holy Spirit  
Schola Cantorum of Oxford, James Burton

Morten Lauridsen writes: “Whereas Thompson looked to the Baroque as a compositional springboard for The Peaceable Kingdom, the musical materials of the a cappella Mass owe more not only to the eighteenth-century but also to the style and characteristics of Renaissance counterpoint, especially as seen in the music of Orlandus Lassus.”

Roberta Bitgood: Chorale Prelude on "God Himself is With Us"  
Frances Nobert, organ  
Glatter-Gotz, Rosales organ in First United Church of Christ Congregational, Claremont, California

Dr. Roberta Bitgood (1908-2007) was a composer and church musician. She also had the distinction of being the first woman to be elected president of the American Guild of Organists.

Domenico Cimarosa: Requiem

Montreux Festival Choir; Lausanne Chamber Orchestra, Vittorio Negri  
Elly Ameling, soprano; Birgit Finnila, contralto  
Richard Van Vrooman, tenor; Kurt Widmer, bass

Domenico Cimarosa (1749-1801) was famous for his eighty opera buffa. But he was commissioned to write this superb Missa de Requiem in 1787 upon the death of the wife of the French Ambassador to Russia.

Stephen Paulus: Prayers and Remembrances  
True Concord Voices & Orchestra, Eric Holtan

American composer Stephen Paulus (1949-2014) composed Prayers and Remembrances for the 10th anniversary of the events of 9/11/2001

Amy Beach: Help Us, O God!, Op. 50  
Harvard University Choir, Murray Forbes Somerville

Among her many accomplishments Amy Beach (1867-1944) was composer in residence at St. Bartholomew's Episcopal Church, New York.