

Great Sacred Music  
Sunday, May 1, 2022

Traditional Gaelic: Morning has broken  
Choir of King's College, Cambridge, Sir Stephen Cleobury  
Sioned Williams, harp

Hildegard von Bingen: O virtus sapientiae  
Sequentia

John Rutter: The Lord is my Shepherd from Requiem  
Cambridge Singers; City of London Sinfonia, John Rutter

English author Eleanor Farjeon (1881-1965) wrote the text for “Morning has broken” which is commonly paired with the traditional Gaelic tune “Bunessan.” Hildegard (died 1179) was a German abbess, writer, mystic and composer. John Rutter's Requiem dates from 1985.

Tomás Luis de Victoria: Ave Maria (for double choir)  
Tallis Scholars, Peter Phillips

Maurice Duruflé: Pie Jesu from Requiem, Op. 9  
Atlanta Symphony Orchestra & Chorus, Robert Shaw

Cyril Jenkins: Night  
Yun Kyong Kim, organ  
1920 Austin organ in St. Mary's Catholic Church, Dayton, Ohio

Spanish composer Tomás Luis de Victoria (c. 1548–1611) held several positions in Rome before returning to Madrid to serve the Spanish royal family. Maurice Durufle (1902-1986) was organist at Eglise St. Etienne du Mont in Paris. He was an organ student of Charles Tournemire at the Paris Conservatoire. English composer Cyril Jenkins (1889-1978) composed what the English refer to as ‘light music’.

Commentary: Dr. Joseph Causby

T. Tertius Noble: Grieve Not the Holy Spirit of God  
Choir of St. John's Episcopal Church, Washington, D.C., Samuel Carabetta

Paul Mealor: Locus iste  
Voces8

Dr. T. Tertius Noble (1867-1953) was Organist and Master of the Choristers at St. Thomas Church, New York from 1913 to 1947. Paul Mealor is a Welsh composer born in 1975.

Dominique Phinot: O sacrum convivium  
The Brabant Ensemble, Stephen Rice

Eugene Gigout: Grand choeur dialogue  
Daniel Chorzempa, organ

1911/1941 M.P. Moller Organ in the Cadets' Chapel, United States Military Academy, West Point, New York

Franco-Flemish composer Dominique Phinot ( c. 1510 – c. 1556) wrote one hundred motets, several masses, and other liturgical music. The organ in the Cadets' Chapel at West Point is said to be the largest church organ in the world.

J.S. Bach: Cantata 85, "Ich bin ein guter Hirt ... "  
Bach Collegium Japan, Masaaki Suzuki  
Carolyn Sampson, soprano; Robin Blaze, countertenor  
Gerd Turk, tenor; Peter Kooy, bass-baritone

The German title translates “I am the good Shepherd”. This cantata dates from Bach’s Leipzig period.

Ralph Vaughan Williams: Dona nobis pacem  
Utah Symphony Orchestra; University of Utah Civic Chorale, Maurice Abravanel  
Blanche Christensen, soprano; William Metcalf, baritone

Vaughan Williams’ cantata “Dona nobis pacem” speaks to people in 2022 just as powerfully as it did in 1936 when it was first performed. The San Francisco Choral Society has a wonderful appreciation of Vaughan Williams which is worth bookmarking.

Louis Marchand: Fond d'orgue  
Joseph Payne, organ  
Fisk organ, Opus 78, University of Vermont, Burlington  
Louis Marchand (1669-1732) was a French composer and organist of the baroque period.

Luigi Cherubini: Coronation Mass  
Philharmonia Orchestra and Chorus, Riccardo Muti

Italian composer Luigi Cherubini composed his second mass, the Coronation Mass, for the crowning of Charles X as King of France in 1825. The work uses the usual movements of the Mass with the inclusion of an “Offertorium” and “O salutaris hostia.”

Herbert Howells: Saraband for the morning of Easter  
Robert Benjamin Dobey, organ  
1892 Roosevelt/1980 Schantz organ in the Cathedral of the Immaculate Conception, Syracuse, New York

Hilborne Roosevelt (1849-1886) founded Roosevelt Pipe Organ Builders with his brother Frank. The firm built many grand instruments in the latter part of the 19th century.

Felix Mendelssohn: Te Deum a 8  
Chamber Choir of Europe, Nicol Matt

Inspired by a Te Deum written by Handel, Mendelssohn composed his “Te Deum for 8 voices” when he was 21 years old.

Georg Philipp Telemann: Cantata, "Wer nur den lieben Gott lasst walten"  
Collegium vocale des Bach - Chores Seigen, Ulrich Stotzel  
Dorothee Fries, soprano; Mechthild Georg, alto  
Andreas Post, tenor; Albrecht Pohl, bass

Georg Philipp Telemann based his cantata on "We