

Great Sacred Music

Sunday, May 8, 2022

Traditional: The Clouds of Night
Benedictines of Mary, Queen of Apostles

William Henry Monk: Abide with me
Choir of St. John's, Elora, Noel Edison
Paul Halley, organ
Text by H.F. Lyte; descant by The Rev. Stephen Crisp

John Rutter: O clap your hands
Cambridge Singers; City of London Sinfonia, John Rutter

The nuns in the Order of Benedictines of Mary, Queen of Apostles, have their convent in Gower, Missouri. The familiar hymn "Abide with me" was written by H.F. Lyte. The Rev. Stephen Crisp composed the descant. English composer John Rutter set Psalm 47 for SATB choir with organ or orchestral accompaniment. This anthem was published in 1974.

Alessandro Scarlatti: Exsultate Deo
Musica Sacra Chorus & Orchestra, Richard Westenburg

Traditional American spiritual: Oh, What a Beautiful City
(an orchestra and chorus assembled for this event), James Levine
Kathleen Battle and Jessye Norman, sopranos

Louis Vierne: Berceuse from 24 Pieces en style libre
Peter Hurford, organ
1978 Rieger organ in Ratzeburg Cathedral, Germany

Richard Westenburg (1932-2008) founded New York City's Musica Sacra Chorus and Orchestra in 1964. The spiritual "O what a beautiful city" is based on the Book of Revelation. British organist Peter Hurford (1930-2019) was Organist of St. Alban's Cathedral from 1957-1998.

Commentary: Alan McLellan

Guillaume Dufay: Nuper rosarum flores
Hilliard Ensemble, Paul Hillier

Randall Thompson: Ye shall have a song
Atlanta Sacred Chorale, Eric Nelson
From "The Peacable Kingdom"

Thomas Tallis: Discomfort them, O Lord
Oxford Camerata, Jeremy Summerly

This motet was composed for the consecration of Florence's great Cathedral, Santa Maria del Fiore. Latin translates as "Recently garlands of roses. "Ye shall have a song" is the 8th movement of Randall

Thompson's "The Peaceable Kingdom." English composer Thomas Tallis uses a text from Judith 9:9-11 for his anthem "Discomfort them, O Lord" which dates from 1588.

Felix Mendelssohn: Psalm 22, "Mein Gott, warum has du mich verlassen"
Chamber Choir of Europe, Nicol Matt
from Three Psalms, Op. 78

Fanny Mendelssohn-Hensel: Prelude in F
Christa Rakich, organ
1932 Kilgen organ in St. Justin's Church, Hartford, Connecticut

The last two works in Hour 1 of Great Sacred Music feature brother and sister, Felix and Fanny Mendelssohn.

J.S. Bach: Cantata 146, "Wir müssen durch viel Trübsal"
Holland Boys' Choir; Netherlands Bach Collegium, Pieter Jan Leusink
Marjon Strijk, soprano; Sytse Buwalde, alto
Marcel Beekman, tenor; Bas Ramselaar, bass

This cantata which was written for the Third Sunday after Trinity opens with one of Bach's finest sinfonias which the composer adapted from BWV 1052.

Arvo Pärt: ...which was the son of...
Estonian Philharmonic Chamber Choir, Paul Hillier

"Which Was the Son of ..." was commissioned by the city of Reykjavík for their European Capital of Culture 2000 programme, Voices of Europe.

Alexandre Guilmant: Grand Chorus in G minor, Op. 84
Robert Delcamp, organ
1961/2004 Casavant organ, Opus 2654 in All Saints' Chapel, University of the South, Sewanee, Tennessee

Dr. Robert Delcamp is retired Professor of Music, University Organist and Choirmaster, and Chair of the Music Department at The University of the South in Sewanee, Tennessee. He is organist of All Saints' Chapel.

Anton Bruckner: Mass No. 3 in F minor
New Philharmonia Chorus and Orchestra, Daniel Barenboim
Heather Harper, soprano; Anna Reynolds, contralto; Robert Tear, tenor; Marius Rintzler, bass

The Mass in F minor dates from 1867.

Louis Vierne: Messe solennelle in C sharp minor, Op. 16
Les Petits Chanteurs du Mont-Royal; Les Chantres musiciens, Gilbert Patenaude
Vincent Boucher, grand organ; Jonathan Oldengarm, choir organ

French composer Louis Vierne composed his Messe solennelle op. 16 for mixed choir and two organs in 1899. It was first performed in St. Sulpice with Charles-Marie Widor playing the main organ in the

rear gallery and Louis Vierne playing the choir organ in the front of the church.

Felix Mendelssohn: *Lauda Sion*, Op. 73
Chamber Choir of Europe, Nicol Matt

Ryan Turner writes: “The hymn *Lauda Sion* is a rarely heard work today and unfairly so owing to its exceptionally high quality. It was composed in 1846 as a result of a commission for the Catholic Church at St. Martin’s at Liège. The assignment was to celebrate a new setting of the Corpus Christi sequence of St. Thomas Aquinas on the 600th anniversary of the founding of the feast of Corpus Christi.”