

# Great Sacred Music

## Sunday, August 7, 2022

Edward Bairstow: Psalm 121: I Will Lift up Mine Eyes  
Saint Thomas Choir of Men and Boys, Gerre Hancock  
Michael Kleinschmidt, organ

Alexander Grechaninov: Hail, gladdening Light from Liturgy of the Holy Week, Op. 58  
Choir of Clare College, Cambridge, Timothy Brown

Josef Haydn: Te Deum for the Empress Marie Therese  
Tafelmusik; Tolzer Knabenchor, Bruno Weil

Sir Edward Cuthbert Bairstow (1874–1946) was Organist of York Minster from 1913 to 1946. According to Musica Russia, Grechaninov composed four settings of the Divine Liturgy of St. John Chrysostom, an All-Night Vigil, and a cycle of hymns from Passion Week, as well as approximately 20 shorter works. Haydn wrote his Te Deum in 1800 on a commission from Empress Marie Therese.

Herbert Howells: Behold, O God our defender  
Choir of St. Paul's Cathedral, John Scott  
Christopher Dearnley, organ

David Hurd: Christ, Mighty Savior  
Choir of All Saints' Episcopal Church, Beverly Hills, Thomas Foster  
Craig Phillips, organ

Jan Pieterszoon Sweelinck: Echo Fantasia in A  
Jacques van Oortmerssen, organ  
1975 Flentrop organ in Grote Of St. Janskerk, Schiedam, Netherlands

From the liner notes, Paul Andrews writes: "In November 1952, Howells was invited to compose a short Introit for the Coronation Service of Queen Elizabeth II. The text was to be verses from Psalm 84, beginning 'Behold, O God our defender'. He completed this quiet, reflective prelude to a great state occasion at the end of that year, on Christmas Day. For the Coronation itself the combined choirs were large and Howells provided a fully orchestrated score, but this sensitive anthem is more usually heard, as here, with smaller forces and organ accompaniment." David Hurd (1950-) wrote the tune. Craig Phillips wrote the descant. The text is Mozarabic 10th-century. Dutch organist and composer Jan Pieterszoon Sweelinck (1562-1621) laid the foundations for keyboard playing which culminated in the North German school of Bach and his contemporaries.

The Rt. Rev. Peter Lee (1938-2022)

Charles Wood: O Thou the central orb  
Guildford Cathedral Choir, Andrew Millington  
Peter Wright, organ

Leo Brill: Zacharti Lach  
Moshe Haschel, cantor; Maureen Creese, piano

Translation: "I will remember"

The lyrics for Charles Wood's "O Thou the central orb" are taken from a sonnet written by English poet Henry Ramsden Bramley's (1833-1917). sonnet of the same name. Bramley's text refers to Our Lord as follows: "Jesus is also described in the first section of this anthem as a 'pure beam of the most high' and the 'eternal Light' with 'radiance bright.' Source: Holy Trinity, Malvern "Zachart lach" is found in the Book of Jeremiah 2:2 and translates as "remember for thee the affection of thy youth."

John Rutter: Hymn to the Creator of Light  
Choir of King's College, Cambridge, Sir Stephen Cleobury STEE-ven CLEE-oh-berry

Marcel Dupré: Angelus, Op. 34 No. 2  
Maxine Thevenot, organ  
1930/1993 Casavant organ Opus 1409, Holy Rosary Cathedral, Regina, Saskatchewan

John Rutter wrote his anthem "Hymn to the Creator of Light" in 1992 for the choirs of Gloucester, Hereford and Worcester Cathedral. It was dedicated to the memory of Herbert Howells. The Angelus is a Catholic devotion commemorating the Incarnation of Christ, according to Wikipedia..

J.S. Bach: Cantata 178, "Wo Gott der Herr nicht bei uns halt"  
Holland Boys' Choir; Netherlands Bach Collegium, Pieter Jan Leusink  
Sytse Buwalde, alto; Knut Schoch, tenor; Bas Ramselaar, bass

The German translates as "If God the Lord is not on our side." First performed on July 30, 1724 in Leipzig, this cantata consists of six movements. The first is a grand fantasia for choir and orchestra with the choir intoning the chorale written by Lutheran poet Justus Jonas.

Georg Philipp Telemann: Cantata, "Lobet den Herrn, alle seine Heerscharen"  
Collegium vocale des Bach; Chores Seigen, Ulrich Stotzel  
Dorothee Fries, soprano; Mechthild Georg, alto  
Andreas Post, tenor; Albrecht Pohl, bass

We have about thirty cantatas, oratorios, and other sacred works listed in the catalog of Georg Philipp Telemann's compositions.

Healey Willan: Prelude and Fugue in C minor  
Patrick Wedd, organ  
Casavant Organ (1914, 1995) of the Eglise Saint-Jean-Baptiste, Montreal

Canadian organist Patrick Wedd (1948-2019) was Organist and Director of Music at Christ Church Cathedral, Montreal, Quebec from 1996-2018.

Jan Dismas Zelenka: Missa Dei Patris  
Thüringischer Akademischer Singkreis; Virtuosi Saxoniae, Ludwig Guttler  
Venceslava Hrubá-Freiberger, soprano; Rene  
Jacobs, alto; Reinhart Ginzel, tenor; Olaf Bar,  
bass; Friedrich Kircheis, continuo organ

The contrast in musical styles between the music of Johann Sebastian Bach and his Bohemian

contemporary Jan Zelenka (1679-1745) is stunning. You wonder how these two musicians could be living at the same time as their compositional styles are so very different. The Latin title translates as “Mass of the Father of God”.

Franz Schubert: Mass No. 2 in G, D. 167

Atlanta Symphony Orchestra, Chorus & Chamber Chorus, Robert Shaw

Dawn Upshaw, soprano; David Gordon, tenor; William Stone, baritone

Austrian composer Franz Schubert wrote his popular Mass No. 2 in G major in 1815 for the parish church at Lichtental.

George Frideric Handel: Salve Regina

English Concert, Harry Bicket

Lucy Crowe, soprano

Handel's exquisite setting of the Marian antiphon Salve Regina was composed in 1707 while Handel was in Italy at the behest of the Medici family.