

Great Sacred Music

Sunday, February 26, 2023

Martin Herbst: *Forty days and forty nights*

Choir of Wells Cathedral, Malcolm Archer
Rupert Gough, organ

Thomas Tallis: *Miserere nostri*

Tallis Scholars, Peter Phillips

Samuel Sebastian Wesley: *Wash me thoroughly*

Clare College Chapel Choir, Timothy Brown
Dominic Wheeler, organ

The Lenten hymn Forty days and forty nights is sung to an adaptation of German composer Marti Herbst's tune "Aus tiefer Not". Thomas Tallis' motet Miserere nostri is scored for seven parts. Listen for the canonic writing which displays Tallis' immense skill in writing counterpoint. Samuel Sebastian Wesley (1810–1876) was the grandson of Methodist preacher Charles Wesley.

Henry Purcell: *Thou Knowest, Lord, The Secrets of Our Hearts Z. 58*

Christ Church Cathedral Choir, Oxford, Simon Preston
Francis Grier, organ

Paul Mealor: *A Welsh Prayer*

Royal Holloway Choir, Rupert Gough
Cecily Beer, harp; Lise Vandersmissen, harp

J.S. Bach: *Vater unser im Himmelreich, BWV 683*

Hans Fagius, organ
The reconstructed 1764 Wahlberg organ of Fredrikskyrkan, Karlskrona, Sweden

Henry Purcell composer music for the burial sentence text, "Thou Knowest, Lord, The Secrets of Our Hearts" in 1672 for the funeral of Henry Cooke. Paul Mealor wrote A Welsh Prayer for Holywell Music and the North Wales International Music Festival as a gift to celebrate the 65th birthday of His Royal Highness The Prince of Wales. Herr Bach left us two settings of the "Our Father Prayer", this one being found in "Ogelbuchlein."

Commentary: The Rev. James Hodges

Albert Hay Malotte: *The Lord's Prayer*

Ambrosian Singers, Wyn Morris
Stuart Burrows, tenor; Martin Neary, organ

Giovanni Pierluigi da Palestrina: *Peccantem me quotidie*

Voices of Ascension, Dennis Keene

Benedict Sheehan: *Holy God~Liturgy of St. John Chrysostom*

The Saint Tikhon Choir, Benedict Sheehan

Albert Hay Malotte's setting of The Lord's Prayer dates from 1935 and rapidly became one of the most popular settings of that familiar text. This motet by Palestrina takes its text from the Seventh Respond at Matins for the Dead. Benedict Sheehan's setting of the Liturgy of St. John Chrysostom is the first using an English text.

Felix Mendelssohn: *Aus tiefer Not, Op. 23*

Chamber Choir of Europe, Nicol Matt
Robert Morvai, tenor

Christopher Tambling: *Toccata on Aus der Tiefe*

Piers Maxim, organ

Mendelssohn's setting of Aus tiefer Not (From deep affliction) is a setting of Luther's paraphrase of Psalm 130. Piers Maxim is the Director of Music at Great Malvern Priory.

J.S. Bach: *Cantata 177, "Ich ruf zu dir, Herr Jesu Christ"*

Holland Boys' Choir; Netherlands Bach Collegium, Pieter Jan Leusink
Ruth Holton, soprano; Sytse Buwalde, alto
Marcel Beekman, tenor; Bas Ramselaar, bass

This cantata was first performed on July 6, 1732. The opening movement sounds simple enough. It begins with a short sinfonia. That is followed by a masterpiece of writing so typical of the middle-aged Bach. The chorale tune sung by sopranos with oboes in unison is adorned with a finely-wrought counterpoint. The movement concludes as it began with the sinfonia.

Gregorio Allegri: *Miserere mei, Deus*

Choir of Westminster Abbey, Martin Neary
Richard Farnsworth, soprano I; Alexander Martin & Thomas Smeddon, soprano II Michael Lee, countertenor; Simon Birchall, bass

Originally only heard in the Sistine Chapel during Holy Week, Allegri's setting of Psalm 51 was introduced to the world by a young Mozart who heard it and copied it from memory.

Gaetano Donizetti: *Credo*

Slovak Radio-TV Chorus and Orchestra, Edoardo Brizio
Cinzia Forte, soprano; Stella Salvati, mezzo-soprano
Roberto Bencivenga, tenor; Carlo Lepore, bass

We think of Donizetti primarily as an opera composer. Fortunately the master of operatic melody left us several fine sacred choral works of which this Credo is one.

Don Lorenzo Perosi: *Passion According to St. Mark*

Turin Philharmonic Chorus, Ruggero Maghini, chorus master; Angelicum Orchestra of Milan, Ennio Gerelli
Renato Capecchi, baritone, as Christ

Lorenzo Perosi (1872-1956) was Perpetual Director of the Sistine Choir from 1898.

Thomas Tallis: *Lamentations of Jeremiah the Prophet*

Pro Cantione Antigua, Mark Brown

Martin Dicke writes: "The prophet Jeremiah was an eyewitness to the siege of the city of Jerusalem that began in 589 BC and concluded with its destruction around 586 BC. The English composer Thomas Tallis (c1505-85) set verses 1-5 to music in two motets."

Dmitri Smirnov: *Prayers from the Liturgy of St. John Chrysostom*

Chamber Choir "Lege Artis", Boris Abalyan

We conclude Great Sacred Music with a setting of the Liturgy of St. John Chrysostom by Russian-British composer Dmitri Smirnov (1948-2020).