

## Ignacio de Jerusalem - Mass In D, Dixit Dominus (2007)

Written by bluesever

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Ignacio de Jerusalem (Itália, 1707 – Cidade do México, 1769) 01. *Responsorio Segundo De S. S. José* Dixit Dominus 02. –

1. *Dixit Dominus Domino Meo* 03. – 2. *Virgam Virtutis Tuae* 04. – 3. *Judicabit In Nationibus* 05. – 4. *De Torrente In Via Bibet* 06. – 5. *Gloria Patri, Et Filio* 07. – 6. *Amen*

Manuel de Sumaya (Manuel de Zumaya) (Mexico, c.1679-1755)

08. *Sol-Fa De Pedro*

Ignacio de Jerusalem Mass In D

09. – 1. *Kyrie* 10. – 2. *Gloria: Gloria In Excelsis Deo* 11. – 3. *Gloria: Gratias Agimus Tibi* 12. – 4. *Gloria: Qui Tollis Peccata Mundi* 13. – 5. *Gloria: Quoniam Tu Solus* 14. – 6. *Gloria: Cum Sancto Spiritu* 15. – 7. *Gloria: Amen* 16. – 8. *Credo: Credo In Unum Deum* 17. – 9. *Credo: Et Incarnatus Est* 18. – 10. *Credo: Crucifixus Etiam Pro Nobis* 19. – 11. *Credo: Et Resurrexit Tertia Die* 20. – 12. *Sanctus*

Manuel de Sumaya (Manuel de Zumaya)

21. *Hieremiae Prophetiae Lamentationes* 22. *Celebren, Publiquen*

Chanticleer Sinfonia Joseph Jennings – conductor

In 17th and 18th century New England, transplanted Englishmen like Daniel Read, Abraham Wood, and especially William Billings were composing beautiful but rough-hewn and distinctly American vocal music for use in what were called "singing schools." Far to the west and south, in what was then called New Spain and would later be called Mexico, natives and transplanted Spaniards were composing liturgical music of a richness and complexity that was worthy of the greatest cathedrals of Europe -- and teaching their native converts to do the same. This disc showcases the works of two of 18th century Mexico's finest composers: the Mexican-born Manuel de Zumaya and the transplanted European Ignacio de Jerusalem. The latter is represented by a polychoral Mass in D Minor, a responsory, and a gorgeous Dixit Dominus setting written in six sections; from the former listeners have a setting of Jeremiah's lamentations, a breathtakingly complex solfeggio composition titled Sol-fa de Pedro, and the polychoral Celebren, Publiquen. Accompanied by an ad hoc period instrument ensemble dubbed the Chanticleer Sinfonia for this album, Chanticleer does its usual job of effortlessly and thrillingly bringing this music to vivid life, and the recorded sound could hardly be brighter and

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richer. This is one of Chanticleer's finest and most satisfying albums. ---Rick Anderson, Rovi

This fine disc brings together two composers from the so called "high period" in South American baroque music. Influenced wholly by the Spanish culture or "New Spain", the music of Ignacio de Jerusalem (c.1710-1769) and Manuel de Sumaya [Zumaya] (c. 1678-1755) is rich and highly varied with several outstanding touches that create an atmosphere e of mystery and great spiritual beauty.

Of special interest is the Mass in D Major by Jerusalem which is replete with original touches that show Jerusalem's complete understanding of the vocal idiom. The sheer splendor of the "Gloria" has to be heard to be believed and I would rate this work up amongst the top sacred works composed in the 18th century. Zumaya is slightly less original but no less technically accomplished as the sober lamentations based on texts by the prophet Jeremiah amply demonstrate.

Recorded in 1994, this disc is excellently placed to re-take its rightful position as one of the most exciting issues of the mid 1990's. Chanticleer and Joseph Jennings are masters of this sort of repertoire and the detailed and copious notes are a bonus which should make this CD a most desirable purchase. ---Gerald Fenech, classical.net

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