

MESSE DA PACEM

Music by PIERRE VILLETTE, YVES CASTAGNET & MAURICE RAVEL



The Choir of Royal Holloway
Rupert Gough



MAURICE RAVEL (1875–1937)

arranged by Rupert Gough (b.1971)

1 Requiem æternam † 7' 07

PIERRE VILLETTE (1926–1998)

MESSE DA PACEM (Op. 38) † 35' 38

2 Kyrie 4' 13

3 Gloria 14' 11

4 Sanctus 5' 17

5 Benedictus 6' 31

6 Agnus Dei 5' 26

7 Élévation (Op. 22) * 3' 45

8 Hymne à la Vierge (Op. 24) 4' 41

9 Salutation angélique (Op. 20) * 3' 05

YVES CASTAGNET (b.1964)

MESSE BRÈVE ‡ 11' 39

10 Kyrie 1' 44

11 Gloria 4' 48

12 Sanctus & Benedictus 2' 09

13 Agnus Dei 2' 58

14 Veni Sancte Spiritus † 9' 32

THE CHOIR OF ROYAL HOLLOWAY

RUPERT GOUGH | *director/organ* *

SARAH FOX | *soprano*

ANDREW DEWAR † | *organ*

LIAM CONDON ‡ | *organ*

ABOUT THE MUSIC

This recording pays homage to the rich lineage of compositional styles across the last century in France. It particularly seeks to elevate the standing of composer Pierre Villette, whose music, and particularly his Masses, remain largely unknown even in his native country.

Villette was born in 1926, at a time when Maurice Ravel was internationally regarded as France's greatest living composer. Ravel wrote very little choral music – the *Trois chansons* of 1916 are well known, but the only other such compositions are early cantatas, and other choral and orchestral works written as submissions for the *Prix de Rome* competition. His failure to win, or even pass, the first round in 1905 caused great scandal, and perhaps left Ravel disinclined to write large choral works. He certainly never ventured into the world of liturgical music. The *Pavane pour une infante défunte* was composed for piano in 1899 while Ravel was studying with Gabriel Fauré. The pavane is

traditionally a slow processional dance, popular in the courts of Europe in the sixteenth and seventeenth centuries, and Ravel described his piece as 'an evocation of a pavane that a little princess (*infanta*) might, in former times, have danced at the Spanish court'. Allegedly, Ravel also told the conductor Manoah Leide-Tedesco that the title 'has nothing to do with the composition. I simply liked the sound of those words and I put them there, *c'est tout*.' Ravel's own orchestration of the work in 1910 increased the popularity of the piece, and it has appeared in many different arrangements and reimaginings ever since. Given the pathos of the piece (and the link to Fauré, known, above all else, for his *Requiem*), I decided to set Ravel's melody to the words of the Introit of the Requiem Mass. All the choral lines are drawn out of Ravel's own texture and the organ part is coloured by the orchestrated version of the piano original. In this arrangement, the Pavane (*Requiem aeternam*) is dedicated to the Choir of Royal Holloway.

Pierre Marie Charles Villette was born on 7 February 1926 in Duclair, Seine-Maritime near Rouen. Pierre's father, Henri, ran a woodworking business but was also an able musician, conducting the local civic orchestra and playing a number of instruments, including the organ. Pierre was raised a devout Catholic and, from the age of six, sang as a chorister at Rouen Cathedral. During these formative years, Pierre studied organ and became absorbed in a world of Gregorian chant as well as polyphony from the Renaissance masters. At the age of fourteen, Pierre began to commute weekly to Paris for lessons in harmony and organ from Maurice Duruflé and, within a year, was accepted into the Paris Conservatoire. With the Nazi occupation of Paris, Pierre's studies were interrupted, resuming in 1944 following the liberation. He was a prize-winning student at the conservatoire, including first prize for harmony in 1945 shared with Pierre Boulez.

After the death of his father in 1948, Pierre returned

home to run the family joinery business. His health began to deteriorate and seven operations culminated in the removal of a lung. He was encouraged to take the fresh air of the Alps and began to spend long periods of time in Plateau d'Assy in the Haute-Savoie region. During this time, Pierre became organist of Notre-Dame de Toute Grâce, and established a choir. This remarkable church, facing Mont Blanc, was built between 1937 and 1946 as a kind of showcase for the value of modern church commissions. Adorning this modernist structure is commissioned work from some of the finest artists of the first half of the twentieth century, including Georges Braque, Marc Chagall and Henri Matisse.

The three shorter works of Villette on this recording all come from this period in the Alps. The song *Salutation angélique* was composed in January 1954 in the village of Saint-Gervais-les-Bains near Plateau d'Assy. Although conceived for soprano and organ, the accompaniment is



The church of Notre-Dame de Toute Grâce, Plateau d'Assy

opulent and richly scored, and it is hardly surprising then that later versions exist with string or full orchestral accompaniment. The piece is often performed by upper-voice choirs but this is the first recording of the work with solo soprano – and with a French organ. Villette's setting of the *Ave Maria* is far removed from the pious offerings of Bruckner or Gounod, but here, in the vernacular, this devotional prayer feels more intimate. Human emotion abounds in the expressive solo lines and exotic harmonies of this romantic miniature.

It was on the small instrument at Notre-Dame de Toute Grâce where Pierre composed his only solo organ piece, the *Élévation* in 1955. This simple meditation makes much use of the sound of the Voix Céleste and is often elevated by the lack of 16' pitch in the bass line, with slow-moving unresolving harmony. With the high-pitched fragmented staccato chords towards the end of the piece, it is hard not to draw parallels with Olivier Messiaen's first published

work for organ, *Le banquet céleste*, from 1928. Later, in 1965, Pierre adapted this piece as one of the *Trois préludes pour cordes*. The *Élévation* is dedicated to Josette Salaün whom Pierre met during his time in Plateau d'Assy. In 1956, Pierre and Josette married in the church in a ceremony conducted by the church's founder, Canon Jean Devémy, which featured some of Pierre's choral and organ music.

What was to become Villette's most frequently performed piece, the motet *Hymne à la Vierge*, appears in publications with inconsistent dates of composition and with a dedication to Josette. However, Josette has clarified that the piece was originally entitled *Prière à Notre-Dame de Toute Grâce*, dedicated to Canon Devémy, and the manuscript is dated 1955. Villette sets Roland Bouhéret's poem with rich harmony spread across up to eight parts, the simple homophonic texture supporting the enchanting melody of the sopranos. It is during the final bars, restating the opening text 'Ô toute belle Vierge Marie', where the



*Pierre and Josette Villette following their marriage at
Notre-Dame de Toute Grâce in 1956*

composer reveals his real love of jazz with three consecutive thirteenth chords. Pierre was a skilled piano improviser and heavily influenced by jazz. According to Josette, Pierre was profoundly affected by his experiences of hearing the Glenn Miller Orchestra in Paris in the early 1940s.

A year after their marriage, Pierre entered into a life of academic administration, first as head of the Conservatoire de Besançon (1957–67) and later as director of the Conservatoire d'Aix-en-Provence (1967–87). Composition therefore became a part-time activity. Following retirement in 1987, Pierre devoted himself fully to composition '*à la gloire du Seigneur*' (to the glory of God). Having spent all his working life away from Paris, the inevitable musical epicentre of France, Villette's music had received limited exposure. Donald Hunt (Master of Choristers and Organist of Worcester Cathedral, 1976–96) did much to bring Villette's music to a wider audience in the UK, and

described these final years in an article in *The Organ* magazine a few years after Pierre's death, on 6 March 1998:

'After his retirement, Villette continued to live in Aix-en-Provence, patiently cared for by his devoted wife as his health deteriorated. He continued to compose, but the works were now almost all on a smaller scale, mostly devoted to instrumental offerings, especially for the piano. But inevitably there were more works for the church, as this was always a high priority for him; throughout his life he had a strong faith, and he gained so much inspiration from the language of the traditional Catholic liturgy, hence an almost continuous supply of motets, many of which he would not have heard sung in his lifetime.'

There are two extant Masses, the *Messe Da Pacem* of 1970, and a larger-scale *Messe en Français* first performed at the Three Choirs Festival in 1981. It would seem that Pierre toyed with the idea of writing a Mass much earlier. Manuscripts of the Kyrie and Agnus Dei with sketches of an organ accompaniment are signed and dated Saint-Georges-sur-Fontaine (near Rouen) in the summer of



*Pierre Villette at the Conservatoire
d'Aix-en-Provence in 1988*

1951. Pierre must have revisited these earlier sketches when he moved to the south of France in 1967, adding new large-scale movements for the Gloria, Sanctus and Benedictus to create a Mass scored for choir, echo choir, soprano soloist, full symphony orchestra, and one or two organs. Op. 38 was completed in 1970, and first performed in the Église de la Madeleine in Aix, conducted by Clément Zaffini with Pierre playing the main organ part.

All Villette's skills of harmony, counterpoint and fugue learnt at the conservatoire are brought to bear in this Mass. His harmonic language, clearly imbued with the impressionistic and modal style of Debussy and Duruflé, is coloured further with a rich smattering of jazz harmony. The choral writing benefits from subtle counterpoint, culminating in a fugue for the final section of the Gloria. The Sanctus calls for a 'Céleste' – a semi-chorus placed at a distance. This ethereal effect in the 'Hosanna' section includes a whole passage of parallel mixed third chords –

A page of the Sanctus from the original manuscript of the orchestral score of the Mass, showing the 'Céleste' part



Andrew Dewar at the organ of Notre-Dame d'Auteuil during a recording session

chords containing both major and minor triads where one could consider the minor third as a 'blue note'. Two musical motifs permeate the Mass: the Kyrie opens with a lyrical phrase given to the Hautbois, which is later developed in the soprano solo section of the Gloria. The first four notes of this melody recur throughout the Mass, including during the final bars of the Agnus Dei. Another motif uses contrary motion triads and is first heard in the organ introduction to the Gloria, immediately before the choir enters. It is this motif that also returns at the very end of the Mass for the words 'dona pacem' – bringing to a conclusion this Mass seeking peace.

In order to produce an arrangement of the Mass for accompaniment by a single organ, reference was made to the full orchestral manuscript score as well as a keyboard reduction in Pierre's hand. Whilst this reduction states 'organ' on the cover, it is clearly written as a piano reduction, requiring considerable adaptation to make it playable on the organ. Despite being an organist himself,

Pierre gave no indications of registration or allocation of notes to the pedals, and there are frequently chords with more notes than fingers. I have attempted to create an organ part which honours as much of Villette's reduction as possible as well as the orchestration, whilst fitting within the style of organ scoring which would have been familiar to Pierre from his teacher, Maurice Duruflé. As with Duruflé's *Requiem*, the organist has to make considerable use of 'thumbing down' from one keyboard to another, and taking a number of melodic lines with the feet. The suggested registrations are designed to exploit the typical sounds of a reasonably sized Cavaillé-Coll instrument. The distinctive timbres of these instruments (especially evident with the organ used for this recording) are remarkably colourful and resonant, complementing the rich harmonies that abound in Pierre's writing. The orchestration regularly contrasts the sounds of strings, brass and woodwind, and this gives opportunity to draw on characteristic Cavaillé-Coll timbres including the Voix Humaine – sometimes in

combination with the Voix Céleste, as advocated by Charles Tournemire. A good example occurs in the Sanctus, where a passage exploring different chords of added resonance alternates discrete sounds before including choral chords sung *bouche fermée*, seemingly mimicking the instruments.

Central to the daily liturgy in the life of the cathedral of Notre-Dame in Paris (before the disastrous fire of April 2019) is the organist of the Choir Organ. Daily services are normally accompanied on this instrument, and Yves Castagnet has been responsible for enriching the music of this great building in this position since 1988.

Yves Castagnet studied organ, harmony, counterpoint, fugue, orchestration and improvisation at the Paris Conservatoire, where he graduated in 1985 with many first prizes, including the organ prize. In 1988, he won the grand prize for interpretation at the International Competition of Chartres, and began a solo career that allows him to perform regularly in France and abroad.

In 1991 the Association Musique Sacrée à Notre-Dame de Paris was established jointly by the City of Paris and the Parisian Diocesan Association, with the task of teaching music, training singers, organising musical accompaniment of liturgy, creating concerts and recitals, and carrying out research into the rich musical legacy of Notre-Dame cathedral. At its core is the Choir School of Notre-Dame (the *Maîtrise*), composed of the Children's Choir, the Young Ensemble, the Adult Choir, and the Gregorian Ensemble. As a member of the faculty of the *Maîtrise*, Yves teaches interpretation to the singers of the Adult Choir, and frequently accompanies the choirs in concert. He also regularly appears as a guest artist with groups including the Concert d'Astrée, the Radio France Choir, and the Chorus of the University of Paris-Sorbonne.

The *Messe Brève* was composed between 1990–91, just before the restructuring of the *Maîtrise* into its current form. The choir was then directed by the *Maître de Chapelle*

Yves
Castagnet



Canon Jehan Revert, whom Castagnet acknowledges as ‘a real guide, and whose memory will always remain in the hearts of the musicians of Notre-Dame.’ The Mass was his first composition, and is deliberately short to fit comfortably within the requirements of the liturgy, following the Second Vatican Council. For Castagnet, it is also ‘a reflection of my deep attachment to this unique place and so inspiring for the young musician that I was then.’ Castagnet’s writing is concise and yet vividly varied. As with Villette, resonance is a key part of Castagnet’s writing, in this case particularly evocative of the resonant space of Notre-Dame cathedral and its glorious organs. Much use is made of sustained or suspended harmonies and broad open fifths in the organ pedals.

Veni Sancte Spiritus was composed in 2013 to celebrate the 850th anniversary of the cathedral. It is dedicated to Lionel Sow who conducted the *Maîtrise* from 2006 to 2014 – ‘an extraordinary musician with whom it was for me such

a pleasure to work daily.’ Based on the well-known Gregorian sequence for the Solemnity of Pentecost, the Gregorian chant is only quoted in the solo organ interventions, as a distant echo, while it is only at the final ‘Amen’ that the voices sing the ancient theme. Right from the outset there is tremendous energy in this piece characterised by the rippling organ texture – a scherzo-like figuration, reminiscent of another former organist of Notre-Dame, Louis Vierne. Castagnet is a composer who writes only when moved to do so; he explains that he had not planned to write *Veni Sancte Spiritus*, and most of it was conceived during the day before Pentecost Sunday in 2013 – ‘for the believer that I am, how could I not see it as a sign...?’

RUPERT GOUGH



*The Choir of Royal Holloway
during a recording session*

TEXTS & TRANSLATIONS

- | | | |
|---|---|---|
| 1 | <p>Requiem æternam
dona eis, Domine:
et lux perpetua
luceat eis.
Te decet hymnus,
Deus, in Sion,
et tibi reddetur
votum in Ierusalem.
Exaudi orationem meam,
ad te omnis caro veniet.</p> | <p><i>Grant them eternal
rest, Lord,
and let perpetual light
shine upon them.
A hymn to you is fitting,
O God, in Zion,
and a vow shall be paid
to you in Jerusalem.
Hear my prayer:
to you all flesh shall come.</i></p> |
| 2 | <p>Kyrie eleison.
Christe eleison.
Kyrie eleison.</p> | <p><i>Lord, have mercy.
Christ, have mercy.
Lord, have mercy.</i></p> |
| 3 | <p>Gloria in excelsis Deo
et in terra pax hominibus
bonæ voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi</p> | <p><i>Glory to God in the highest,
and on earth peace to people
of good will.
We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks</i></p> |

- | | | |
|---|---|--|
| <p>propter magnam gloriam tuam.
Domine Deus, Rex cœlestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Iesu Christe.
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem
nostram;
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus,
Iesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris.
Amen.</p> | <p><i>for your great glory.
Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ,
Only Begotten Son,
Lord God, Lamb of God,
Son of the Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand
of the Father,
have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.</i></p> | |
| 4 | <p>Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cœli et terra</p> | <p><i>Holy, holy, holy
Lord God of Hosts.
Heaven and earth are</i></p> |

- gloria tua.
Hosanna in excelsis.
- 5 Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.
- 6 Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.
- 8 Ô toute belle Vierge Marie,
votre âme trouve en Dieu
le parfait amour.
Il vous revêt du manteau de la
grâce comme une fiancée
parée de ses bijoux.
Alléluia, alléluia.
Je vais chanter
- full of your glory.
Hosanna in the highest.*
- Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*
- Lamb of God,
you take away the sins of the world:
have mercy on us.
Lamb of God,
you take away the sins of the world:
have mercy on us.
Lamb of God,
you take away the sins of the world:
grant us peace.*
- O beautiful Virgin Mary,
in God your soul discovers
perfect love.
He cloaks you with the mantle of
grace like a betrothed
adorned with her jewels.
Alleluia, alleluia.
I will sing*

ta louange, Seigneur,
car tu as pris soin de moi,
car tu m'as enveloppée
du voile de l'innocence.

Vous êtes née avant les collines,
Ô sagesse de Dieu,
porte du salut.
Heureux celui qui marche
dans vos traces,
qui apprête son cœur
à la voix de vos conseils.
Alléluia, alléluia.
Je vais chanter
ta louange, Seigneur,
car tu m'as faite avant le jour,
car tu m'as fait précéder
le jaillissement des sources.

Avant les astres
vous étiez présente,
Mère du Créateur,
au profond du ciel.
Quand Dieu fixait
les limites du monde

*your praise, Lord,
for you have looked after me,
for you have covered me
with the veil of innocence.*

*You were born before the hills,
O wisdom of God,
the way to salvation.
Happy is he who walks
in your footsteps,
who prepares his heart
to listen to your advice.
Alleluia, alleluia.
I will sing
your praise, Lord,
for you have made me before the day,
for you have made me go before
the gushing of fountains.*

*You were present
before the stars,
Mother of the Creator,
in the depths of heaven.
When God was
creating the world,*

vous partagiez son cœur,
étant à l'œuvre avec lui.

- 9 Je vous salue, Marie,
pleine de grâce,
le Seigneur est avec vous.
Vous êtes bénie
entre toutes les femmes,
et Jésus, le fruit
de vos entrailles, est béni.

Sainte Marie, Mère de Dieu,
priez pour nous,
pauvres pécheurs,
maintenant et à l'heure
de notre mort.
Ainsi soit-il.

*working with him,
you shared his heart.*

*Hail Mary,
full of grace,
the Lord is with thee.
Blessed art thou
among women,
and blessed is the fruit
of thy womb, Jesus.*

*Holy Mary, Mother of God,
pray for us
sinners,
now and at the hour
of our death.
Amen.*

For translations of tracks 10–13, please see tracks 2–6 (above)

- 14 Veni, Sancte Spiritus,
et emitte cælitus
lucis tuæ radium.

Veni pater pauperum,
veni dator munerum,
veni lumen cordium.

Consolator optime,
dulcis hospes animæ,
dulce refrigerium.

In labore requies,
in æstu temperies,
in fletu solatium.

O lux beatissima,
reple cordis intima
tuorum fidelium.

Sine tuo numine,
nihil est in homine,
nihil est innoxium.

Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.

*Holy Spirit, Lord of light,
from the clear, celestial height
thy pure beaming radiance give.*

*Come, thou father of the poor,
come with treasures which endure;
come, thou light of all that live!*

*Thou of all consolers best,
thou, the soul's delightful guest,
dost refreshing peace bestow.*

*Thou in toil art comfort sweet;
pleasant coolness in the heat;
solace in the midst of woe.*

*Light immortal, light divine,
visit thou these hearts of thine,
and our inmost being fill.*

*If thou take thy grace away,
nothing pure in man will stay;
all his good is turned to ill.*

*Heal our wounds, our strength renew;
on our dryness pour thy dew;
wash the stains of guilt away.*

Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.

Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.

Da virtutis meritum,
da salutis exitum,
da perenne gaudium.
Amen.

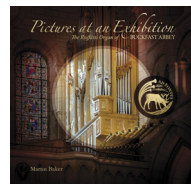
*Bend the stubborn heart and will;
melt the frozen, warm the chill;
guide the steps that go astray.*

*Thou, on us who evermore
thee confess and thee adore,
with thy sevenfold gifts descend.*

*Give us comfort when we die;
give us life with thee on high;
give us joys that never end.
Amen.*

We would like to thank the following people, without whom this recording would not have been possible: Frédéric Blanc (organiste titulaire of Notre-Dame d'Auteuil) for his enthusiasm for the project and managing all the arrangements with the parish of Auteuil; Anne and Bertrand Vilette, Pierre's son and daughter, who have been very supportive and provided pictures from their family collections; and Katie Wood at United Music Publishing Ltd.

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THE CAVAILLÉ-COLL ORGAN OF ÉGLISE NOTRE-DAME D'AUTEUIL

The village of Auteuil was subsumed into the city of Paris in 1860, as a part of the 16th Arrondissement. The current church of Notre-Dame d'Auteuil was built between 1877–1892 in a Romano-Byzantine style, designed by Émile Vaudremer. The story of its organ is an unusual one.

At the time of the construction of the new church the parish priest, Abbé Lamazou, was a great admirer of the organ builder Aristide Cavaillé-Coll. Lamazou ambitiously commissioned a new three-manual organ, and Cavaillé-Coll immediately set about constructing a 46-stop instrument for the church. At about the same time, a huge hall was being erected in the Place du Trocadéro for the Paris *Exposition Universelle* of 1878. The architects planned for an organ in this vast auditorium of 5,000 seats but left the commissioning of an organ too late. As the new church in Auteuil was barely beyond its foundations, Abbé Lamazou

decided to 'lend' the organ to the World Exhibition. Ultimately, the Palais du Trocadéro remained as a large concert hall, and the now enlarged instrument endured as France's first large organ outside of a church.

Now indebted to the Auteuil parish for their assistance, Cavaillé-Coll promised to build a new instrument paying particular attention the quality of the workmanship and voicing. Perhaps for financial reasons, the new instrument was rather smaller (32 stops over two manuals) and completed in 1855 with an inaugural recital given by Charles-Marie Widor. Cavaillé-Coll had kept his word, and this organ was recognised for its outstanding beauty of voicing – its delicate balancing of the voices and registers.

The organ was renovated in 1912 by Charles Mutin and enlarged in 1937 by Gloton-Debierre, who added the additional manual which had previously been lacking (Positif) and increased the compass of the manuals and pedals. Space was made by relocating the pedal pipework into lateral

galleries on either side of the instrument – a very effective way of filling the whole church with bass resonance. A new electro-pneumatic action and console was also installed. With Albert Alain and Louis Vierne as consultants, Cavallé-Coll's voicing was not impaired, and the symphonic aesthetics were preserved.

Further renovations were made in the 1960s and 80s, and a full restoration by Denis Lacorre was completed in 2018. This last rebuild divides the second manual into two separate expressive divisions, giving the instrument even more flexibility of dynamic range. All the mixtures were revised and two new stops were added, in addition to sostenutos and a pedal divide.

RUPERT GOUGH



Pipes of the Grand-Orgue following the restoration of the organ in 2018

GRAND-ORGUE *Unenclosed* Manual I

Montre	16'
Bourdon	16'
Montre	8'
Salicional	8'
Flûte Harmonique	8'
Bourdon	8'
Prestant	4'
Flûte Douce	4'
Doublette	2'
Fourniture	V
Plein-jeu	V
Cornet	V
Bombarde	16'
Trompette	8'
Clairon	4'

Octaves graves

Annulation unison

Octaves aiguës

POSITIF *Enclosed* Manual II

Flûte Creuse	8'
Flûte	4'

Quinte	2 $\frac{2}{3}$ '
Quarte de Nasard	2'
Tierce	1 $\frac{2}{3}$ '
Larigot	1 $\frac{1}{3}$ '
Plein-jeu	IV
Cymbale	III

Octaves graves

Annulation unison

Octaves aiguës

GRAND-CHŒUR *Enclosed* Manual II

Principal	8'
Cor de Nuit	8'
Unda Maris	8'
Fourniture	IV
Cromorne	8'
Trompette	8'
Clairon	4'

Tremblant

Octaves graves

Annulation unison

Octaves aiguës

RÉCIT *Enclosed* Manual III

Quintaton	16'
Gambe	8'
Voix Céleste	8'
Cor de Nuit	8'
Flûte Traversière	8'
Flûte Octaviane	4'
Nasard	2 2/3'
Octavin	2'
Fourniture	IV
Plein-jeu	III
Voix Humaine	8'
Basson-Hautbois	8'
Bombarde	16'
Trompette Harmonique	8'
Clairon	4'

Trémolo

Octaves graves

Annulation unison

Octaves aiguës

PÉDALE *Unenclosed*

Soubasse	32'
Flûte	16'
Soubasse	16'
Principal	8'
Flûte	8'
Basse	8'
Flûte	4'
Bombarde	16'
Trompette	8'
Clairon	4'

ACCESSORIES

Coupure Pédale

Appel Crescendo

Appel Tutti

Appel Sostenutos

Appel Soubasse 32'

Sostenutos cumulatifs (GO, Pos, GC, Réc)

Sostenutos substitutifs (Péd, GO, Pos, GC, Réc)

*The Choir of Royal Holloway
with alumna, Sarah Fox,
during a recording session*



THE CHOIR OF ROYAL HOLLOWAY

The Choir of Royal Holloway is unique in the UK as the only collegiate choir with a weekly programme of services and concerts, and is considered to be one of the finest mixed-voice collegiate choirs in Britain. The choir gives 50 or more concerts a year in the UK and abroad. The choir has collaborated, performed and recorded with many prestigious ensembles, including the King's Singers, BBC Singers, London Mozart Players, Tallinn Chamber Orchestra, Onyx Brass, Fretwork, and the Britten Sinfonia.

Through the success of their recording catalogue and subsequent live performances, the choir has developed a reputation for the performance of music from the Baltic region. The choir has also enjoyed fruitful collaborations with many living composers and is in much demand for recording projects. Their recent recording *Winter Songs* with Ola Gjeilo was No. 1 in the UK and US iTunes chart.

SOPRANO

Megan Bennett
Libby Chessor
Emily Christian
Zoe Fox
Maia Jarvis
Kirsty O'Neill
Isabelle Palmer
Isabel Pott
Clara Swartzentruber

ALTO

Elizabeth Ajao
Cecily Beer
Celia Stoddart
Shivani Rattan
Lydia Ward
Chloe Wedlake

TENOR

James Edgeler
Ben Rutt-Howard
Robin Popplewell
Luke Saint
Christopher Willoughby

BASS

Alfie Evans-Hutchinson
Oran Friar
Jonathan Hunkin
Samuel Morton-Morris
Laurence Padfield
Thomas Rayner
Benjamin Richards



RUPERT GOUGH

Rupert Gough has been Director of Choral Music & College Organist at Royal Holloway, University of London, since 2005. He is also Organist & Director of Music at London's oldest surviving church, St Bartholomew the Great, which maintains a professional choir. At Royal Holloway Rupert has developed the choral programme to include weekly choral recitals, choral conducting courses for undergraduates, frequent new choral commissions and has transformed the Chapel Choir into an elite group of 24 choral scholars.

Rupert has worked with a variety of professional ensembles including the BBC Singers, King's Singers, Britten Sinfonia, London Mozart Players and Tallinn Chamber Orchestra. As an organist he has performed widely as a soloist and as a part of a violin and organ duo. Highlights include the Saint-Saëns *Organ Symphony* with the Hong Kong Philharmonic and recitals in Moscow and across the USA.

SARAH FOX

Educated at Giggleswick School, Sarah Fox was a choral scholar at Royal Holloway, University of London, before further study at the Royal College of Music. A former winner of the Kathleen Ferrier Award and the John Christie Award, she is also an Honorary Fellow of Royal Holloway. She is equally at home in many musical genres including opera, folksong and musical theatre.

She regularly performs roles at the Royal Opera House, Covent Garden, Glyndebourne Festival Opera and The Royal Danish Opera, and her concert career encompasses engagements across America as well as tours throughout the UK and Europe. She works with many of the world's leading orchestras and has appeared several times at the BBC Proms, the Edinburgh Festival and the Three Choirs Festival, and is a regular guest at London's Wigmore Hall. Sarah also performs frequently with John Wilson and his orchestra.





ANDREW DEWAR

Andrew Dewar's musical career started at an early age; he began playing organ at his local church in Yeovil, Somerset, at the age of nine. With a scholarship to Wells Cathedral School in 1996 he studied organ with Rupert Gough, David Sanger, David Briggs (improvisation) and harpsichord with David Ponsford. From 1999–2000 he was Organ Scholar at Wells Cathedral, before moving to Germany where he studied at the Musikhochschule in Stuttgart with Ludger Lohmann. Andrew has been Organist of the American Cathedral in Paris since 2010 and is also Professor of Organ at the Royal College of Music, London.

Andrew has won a host of prizes at international organ competitions, including St Albans, and has an extensive concert diary which has taken him on tours to Russia and North America, alongside frequent engagements throughout Europe. In addition to his solo recital work, he regularly takes masterclasses and sits on adjudication panels.

LIAM CONDON

Liam Condon currently holds the position of Organ Scholar at Lichfield Cathedral. He previously held the organ scholarship, under the guidance of Rupert Gough, at Royal Holloway, University of London, where he graduated with a degree in music and worked closely with the renowned Chapel Choir. The organ scholarship saw Liam tour with the choir to various countries in Europe as well as North America, whilst also having the opportunity to perform live on BBC Radio 3 and 4. Alongside his degree studies, Liam was the Director of Music of St Michael and St Mary Magdalene Church, Bracknell.





Recorded at ÉGLISE NOTRE-DAME D'AUTEUIL,
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Recording Engineer DAVID ROWELL

Recording Producer ADRIAN HUNTER

Assistant Producer MATTHEW SEARLES

Executive Producer PHILIP ARKWRIGHT

Booklet Proofreader AARON KIELY

Front illustration: The Apocalypse, tapestry by Jean Lurçat
(Chancel of Notre-Dame de Toute Grâce, Plateau d'Assy, France)

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*The Choir of Royal Holloway on
the roof of the Duruflé apartment,
following a recording session*

MESSE DA PACEM

Music by Pierre Villette, Yves Castagnet & Maurice Ravel

The Choir of Royal Holloway

Rupert Gough *director & organ*

Sarah Fox *soprano*

Andrew Dewar & Liam Condon *organ*

The Choir of Royal Holloway presents the debut recording of Pierre Villette's *Messe Da Pacem* in a new arrangement for choir and organ by Rupert Gough. Alongside the Mass is Villette's well-known *Hymne à la Vierge*, and works by contemporary Parisian composer Yves Castagnet recorded here for the first time. The album opens with a new choral arrangement of Ravel's ever-popular *Pavane pour une infante défunte*. The Choir is joined by alumna, and award-winning soprano, Sarah Fox, and accompanied on the newly restored Cavaillé-Coll organ of Notre-Dame d'Auteuil in Paris.



Total running time: 75' 27

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