

MISSA FESTIVA

CHORAL MUSIC BY FLOR PEETERS



The Choir of Royal Holloway
Rupert Gough



FLOR PEETERS (1903–1986)

1 Entrata Festiva (Op. 93) *† 5' 03

MISSA FESTIVA (Op. 62) *† 25' 56

2 Kyrie 4' 20

3 Gloria 4' 17

4 Credo 7' 43

5 Sanctus 2' 51

6 Benedictus 2' 39

7 Agnus Dei 4' 07

8 Ego sum panis (Op. 9, No. 1) ‡ 4' 29

9 Ave Maria (Op. 9, No. 2) † 2' 57

10 Tantum ergo (Op. 9, No. 4) ‡ 2' 55

MISSA IN HONOREM

SANCTI JOSEPHI (Op. 21) ‡ 17' 45

11 Kyrie 2' 09

12 Gloria 3' 50

13 Credo 6' 25

14 Sanctus 1' 26

15 Benedictus 1' 41

16 Agnus Dei 2' 16

17 Ave verum (Op. 63, No. 1) 2' 58

18 Magnificat (Op. 108) † 7' 11

THE CHOIR OF ROYAL HOLLOWAY

ONYX BRASS *

RUPERT GOUGH | *director*

MATTHEW SEARLES † | *organ*

GEORGE NICHOLLS ‡ | *organ*

ABOUT THE MUSIC

Flor Peeters was born on 4 July 1903, exactly one month before the saintly Pope Pius X was elected to office. On 22 November, the apt feast of Saint Cecilia, the new pope published a personal statement, or *motu proprio*, known by its opening words, *Tra le sollecitudini* (Among the concerns). In this, he sought to recall the Catholic Church to the primacy of Gregorian chant in worship alongside the classic polyphony of Palestrina and his contemporaries, to restrict accompaniment to the organ—unless permission were first obtained from the local bishop for the use of wind instruments, but definitely not strings, percussion, brass band, or piano—while acknowledging that ‘modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.’ You know a pope means business when he presses the point with a double negative. Although the *motu proprio* was

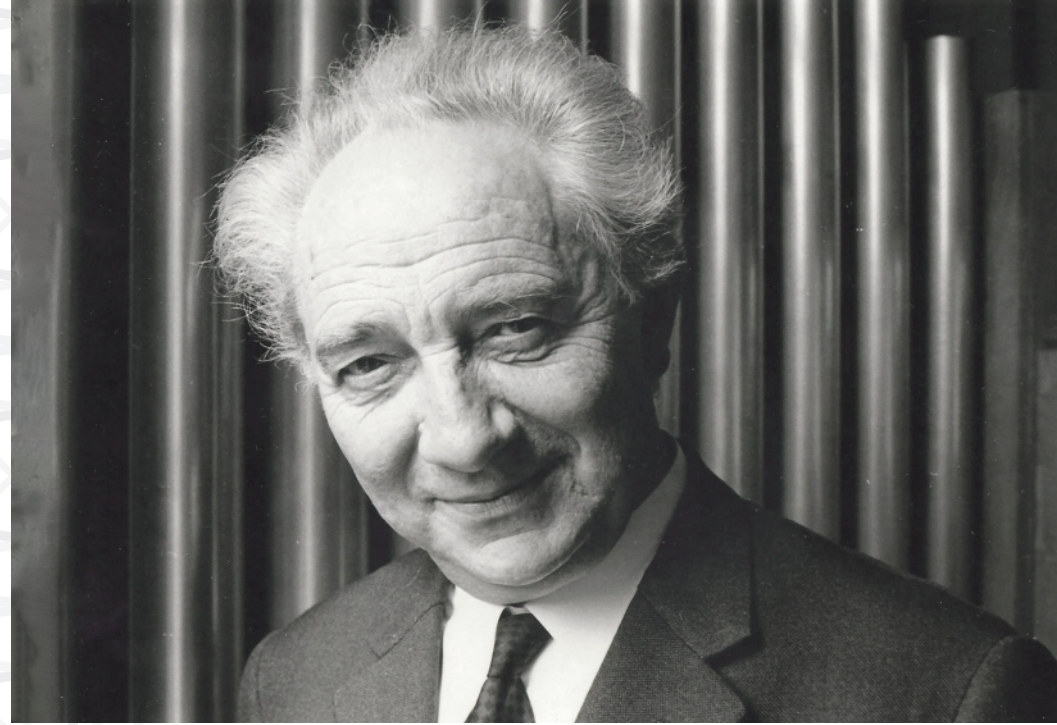
moderately successful at the time, it met some resistance, and comprehensively broke down after Vatican II. Still, in 2003, Pope John Paul II took advantage of the centenary of the original document to write an essay in which he commented in no way unfavourably on many of its fundamental principles.

The Peeters family lived in the Flemish Belgian village of Tielen. Flor’s father, Ludovicus, was the local Postmaster, as well as Organist and Sacristan at the village church. Flor’s mother was his father’s third wife, and Flor was her ninth and last child. In addition to eight full siblings, he had four adult half-siblings from his father’s first two marriages, both wives having died tragically young. While Ludovicus was no Johann Sebastian, there was more than a touch of the Bach household here. All nine of the children living at home played musical instruments of various kinds and singing together was an important family pastime. Above all, the family was devout: music and faith

went hand in hand and were absorbed equally readily.

Flor may have been last to the party, but it quickly became apparent that the last was to be first, as evidence of precocious talent quickly emerged. He took a particular interest in brass music, sitting in on rehearsals of the village band, and learning to play several of the instruments.

In 1919, at the age of 16, Flor was admitted to the prestigious Lemmens Institute in Mechelen. This had been founded in 1879 by the Belgian bishops with—as its founding Director—Jacques-Nicolas Lemmens (1823–1881), the immensely respected and influential organist, teacher and composer. Among his pupils had been Alexandre Guilmant (1837–1911) and Charles-Marie Widor (1844–1937), as well as the Belgian Oscar Depuydt (1858–1925). A brilliant organist in every respect, Depuydt was particularly renowned for his abilities in improvisation. He was Organist at the Cathedral of St Rumbold in Mechelen—seat of the Primate of Belgium—and a



Flor Peeters pictured in 1969

Professor at the Lemmens-Institute. So it was that he became organ teacher to the teenage Flor, while others taught him Gregorian chant, counterpoint and fugue.

In 1923, his formal studies complete in half the usual time, Flor became Assistant to Depuydt at the cathedral and teaching assistant at the Institute. When Depuydt died in 1925, the twenty-two-year-old Flor was chosen to replace him as both Organist and Professor. He was to stay in post at the Cathedral for the next 61 years. Alongside his responsibilities at St Rumbold, he was a very active teacher, recitalist and composer, all involving a great deal of international travel until, in 1978, ill health made this impossible.

European Catholic cathedral music had been dominated by a group of French organists since the later decades of the nineteenth century. These *Organistes Titulaires*, usually reigning from on high in the west gallery, had real star quality around the world. Charles-Marie Widor, his

successor Marcel Dupré (with whom Flor had a close friendship), Charles Tournemire (perhaps Flor's best friend), Louis Vierne, Jean Langlais, Maurice Duruflé and Olivier Messiaen were all renowned teachers, composers and recitalists alongside their church duties. Flor was interconnected with all these remarkable musicians, with a similar career profile.

Among the many publishers of Flor's music, one of the most committed was C. F. Peters Corporation, New York. The firm was founded in 1948 by Walter Hinrichsen. He was the second son of Henri Hinrichsen, proprietor of Edition Peters, Leipzig, which had been founded in 1800. Because Henri was Jewish, the Leipzig firm was confiscated in 1938 and, tragically, he was murdered in Auschwitz. Walter had emigrated to the USA in 1936. There, he married Evelyn Merrell, who had studied music education and organ at Mills College, California. Walter depended extensively on Evelyn's musical insight in building a

A letter from Walter
Hinrichsen to Flor
Peeters in 1959,
discussing the title of
the *Entrata Festiva*

March 26, 1959

Mr. Flor Peeters
Stuivenbergvaart 27
Mechelen, Belgium

Dear Flor:

As soon as we received your cordial letter of March 19 with the good news that your new composition for organ, two trumpets, and two trombones, tympani, and choir ad libitum is soon ready to be sent to us, Evelyn and I have tried to compose the most suitable title for your new Opus. Guide is completely correct that the contemplated title "Festival Entree" is insuitable, because one word is English and one word is French. I believe that we should also not choose the title "Festival Procession" because the choir directors would think that you intended this composition only as a prelude and they would naturally not use it as a postlude.

From the various titles we thought of I would like to recommend highly to you one of those which Evelyn composed--namely, "WITH PRAISE PROCEED!". If by any chance you find a better one in the meantime, please do not hesitate to choose yours.

In receipt of your request for 20 copies each of Opus 82 and 88, I wish to advise you that these 40 reference copies will be shipped to you without charge through the usual channels of Schott Freres.

Without further news at this moment, and with kindest personal regards and Happy Easter greetings to your whole family,

Sincerely,

Walter Hinrichsen

remarkable catalogue of contemporary composers. She knew Flor from his masterclasses and recitals in America, and helped secure his *Organ Concerto* (Op. 52), for publication in the new firm's first year of business.

Entrata Festiva (Op. 93) is the first of the choral works on this recording. It could perfectly well also be placed at the end, its subtitle being Processional and Recessional. Walter commissioned it from Flor in 1958, and then this happened. In early January 1959, Flor announces he has begun the composition. Walter acknowledges the news, describing it as a 'Festival Piece'. In mid-March, Flor refers to the title as Festival Entrée, but frets about the mishmash of English and French. Walter replies on 26 March, strongly recommending a title he says was 'composed' by Evelyn: WITH PRAISE PROCEED! (his capitals). On 27 March, Flor sends the finished manuscript to Walter.

On 3 April, Flor writes that he has always 'preferred 'Italian' titles' and suggesting *Intrada festivo (sic)*, which he

thinks ‘sounds more classical’. On 7 April, Walter pushes back, proposing again WITH PRAISE PROCEED! on the grounds that *Intrada* sounds only suitable for a prelude. However, he then suggests the Italian as the main title, and WITH PRAISE PROCEED! as a subtitle. On 10 April, to cut the burgeoning Gordian knot, Flor proposes just to call it by its tempo annotation, *Allegro maestoso*, subtitling it just with the instrumentation. Finally, on 14 August, Flor refers to it as *Entrata Festiva*, while Walter, in a letter that crosses with Flor’s, calls it ALLEGRO MAESTOSO, saying that it has already been engraved. Fourteen days later, Walter also falls into line with *Entrata Festiva*, to which Processional and Recessional are added in the final publication. Such are the excitements of music publishing!

The first performance took place on 19 November 1959 in Boys Town, Nebraska. This was—and still is—a Catholic mission, founded at the end of 1917 by the Irish priest, Fr Edward Flanagan, to give a better start in life to boys from

troubled backgrounds. The story of Boys Town was immortalised in a film of the same name shot in 1938 on location in Boys Town, with Spencer Tracy as Father Flanagan, and Mickey Rooney as a troubled boy, Whitey Marsh. Music was always part of the life of Boys Town, and as it grew, so did its musical life. Flor went there several times to teach and perform. By 1959, there was a substantial choir and a Boys Town Brass Band, perfect for the *Entrata Festiva*.

The piece is forthright and exciting, and the well-written brass parts obviously owe much to Flor’s own experience. When the (optional) choir enters, they sing an adapted form of the *Laudes Regiae* chant, used on the Solemnity of Christ the King. Flor’s approach is pragmatic: if there is no choir, he provides an option for the piece to end early.

The final title chosen, *Entrata Festiva*, is reminiscent of that of another of Flor’s best-known works, the *Missa Festiva* (Op. 62). Composed in 1947, it was published in

1954 by the Düsseldorf publisher, Edition Schwann, which was acquired by C. F. Peters, Frankfurt, in 1974. This might suggest that there was no significant connection between these two works. Yet, at the start of the Gloria of the Mass, it is impossible not to hear a distinctive rhythmic feature that is surprisingly close to the opening of the *Entrata Festiva*. This seems especially obvious in this recording because Rupert Gough has reorchestrated the *Missa Festiva* for the same instrumentation as the *Entrata Festiva*. He captures the style of Flor's brass writing so well that one must remind oneself that Flor didn't orchestrate it himself.

There is a further quirky connection. In late August 1956, Flor was in New York, spending time with Walter and Evelyn and their young family. He returned to Belgium on 2 September, but nine days later inscribed a copy of the published score of *Missa Festiva*: 'Hommage cordial to Evelyn and Walter Hinrichsen, 11-9-56, Mechelen' and mailed it to them. At the time, neither party knew that this

To my dear friend and pupil Leopold Stueys.

ENTRATA FESTIVA

PROCESSIONAL AND RECESSIONAL

Allegro macstoso

FLOR PEETERS, Op. 93

Trumpets 1-2

Trombones 1-2

Timpani ad lib.

Organ

ff

Allegro macstoso

5

5

© 1959 by C. F. Peters Corporation.

*The first published page
of the Entrata Festiva*

work would eventually become a title in the Edition Peters catalogue.

The Mass is set for five-part choir, the ‘additional’ voice being baritone. The harmonic language frequently uses parallel root position chords, often over long pedal notes, or chains of parallel fourths or fifths. This is part of Flor’s harmonic ‘fingerprint’, evoking medieval organum. Furthermore, in many places the voices enter imitatively in turn, reminiscent of a Renaissance polyphonic Mass. Pope Pius X would have been pleased at the combination of the ancient and modern, and the use of the organ—although he would have blenched a little at Rupert’s brass additions in a liturgical work.

We leap back twenty-three years for the next three pieces, which come from *Quattuor Motetta* (Op. 9). These were written in 1924, the year after Flor became Assistant Organist at the cathedral, and while Depuydt was still the *Titularis-Organist* (as it is known there). Schwann published

them in a version for two equal voices and organ in 1937, but by 1949 Flor had revised them for SATB and organ, and they were republished in this version. They are remarkably accomplished and confident works for a twenty-one-year-old composer.

Ego sum panis begins with a disarmingly simple, homophonic statement in E minor from just the upper three voices singing ‘I am the living bread’. But when we get to ‘your fathers ate manna in the desert’, the harmony turns chromatic, and the voices break apart until first the tenor and then the alto limply note ‘and they are dead’. A brief interlude from the organ allows this to sink in, and then all four voices, for the first time singing properly together, deliver the message ‘this is the bread which comes down from heaven, so that man may eat it and not die’. The opening E minor material returns before the harmony turns major, and the voices enter in quasi-Renaissance imitation repeating ‘he who eats this bread’. Then the music

turns bright and cheerful for ‘shall live for ever’ before subsiding to a peaceful close. All these pieces are not just musically elegant: the theology of the text is also written into the music most effectively.

The setting of *Ave Maria* is initially rich and affectionate—passionate even—full of devotional warmth towards the Mother of God. However, when the text gets to the idea of ‘now and at the hour of our death’, the mood gradually changes, at first continuing in the same vein, but then, as if the significance of the prayer is sinking in, subsiding, and slowing to a thoughtful end.

Tantum ergo starts loud, organ and choir seized by the idea of bowing before Christ in the Blessed Sacrament. Then the focus shifts from what we are doing to the one who is to be praised. ‘To both begetter and begotten be praise and rejoicing, salvation, honour, virtue and blessing; and to the one who proceeds from both Father and Son be equal praise.’ The harmony twists itself into ever greater

convolutions during this verse, before ending with a forceful ‘Amen’.

In 1928, three years after becoming Organist at St Rumbould’s, Flor composed one of his most successful choral works. This is the *Missa in honorem Sancti Josephi* (Op. 21). Its original structure was for three equal voices with organ. It was written for use during a concert tour in Denmark. The Belgian Bishop Josef Brems was Primate of the Catholic Church there and himself an organist. Flor dedicated the Mass setting to him, titling it after the bishop’s name saint. In 1931, Flor reworked it into four parts, and it is this version that is recorded here.

This is a work in which Flor’s references to the Gregorian and Renaissance traditions are very much in tune with the wishes expressed by Pius X for Catholic church music. For example, the Kyrie is very close to being accompanied chant—not unakin to Duruflé’s approach—as well as utilising imitative polyphonic entries. As in the

Missa Festiva, the harmony often evokes organum practice, reinforced by the modalism of the harmony.

In 1947, Flor wrote another *Quattuor Motetta* (Op. 63), this time set *a cappella*. The first of these, *Ave verum corpus*, is included in this recording. Flor was now forty-four. The music is more inward-looking, more reflective, more concerned with an internal sense of awe than the external expression of it. Flor said in an interview that a good organist must be both an artist and a Christian. He would have expected an artist to mature continuously, and here we see this also happening in his spirituality.

The final piece in this recording is also the last of them chronologically: *Magnificat* (Op. 108), written in 1962. It is dedicated 'To my dear friend Roger Wagner and the distinguished Wagner-Chorale'. Roger Wagner (1914–1992), born in France, emigrated with his family to Los Angeles when he was seven. A musical prodigy, he conducted his first choir at the age of twelve. When he was

seventeen, his father sent him back to France to further his musical education, and while there, he studied with Flor's close friend Marcel Dupré. In 1946, he formed the Wagner Chorale, which quickly became famous through its numerous concerts, broadcasts, and recordings.

The *Magnificat* is for SATB choir and organ. The organ begins with an upward driving figure derived from the eighth Gregorian tone for the Canticle of the Blessed Virgin Mary. This is taken up *fortissimo* by the choir in longer notes. Thereafter, each successive section of the text is vividly characterised. While no other Gregorian tones are quoted directly, the melodic lines often feel closely related to chant. At the end of the Gloria, the organ repeats its upward flourish from the start, taken up as before by the choir. A final *fortissimo* 'Magnificat' with some marvellous scrunchy chords from the organ brings the piece to an exciting close.

The *Magnificat* was composed and dedicated to the Roger Wagner Chorale in the same year that they recorded the *Gloria* by Antonio Vivaldi on an LP released in 1963. The last work on the LP was the *Entrata Festiva* by Flor Peeters, used there as a recessional.

NICHOLAS RIDDLE

ALSO AVAILABLE ON AD FONTES



Messe Da Pacem: Music by Villette, Castagnet and Ravel (AF004)

The Choir of Royal Holloway

★★★★★ *'Think the soundworld of Debussy and Duruflé, occasionally inflected by jazz-derived harmonies and some churchy counterpoint, and you have Villette's appealing musical style... this disc offers an intriguing and revealing listen.'* (Choir & Organ)

'The performances are simply superb... This is a distinguished release in every respect and lovers of French choral music should hasten to hear it.' (MusicWeb International)

visit www.adfontes.org.uk for more information



*The Choir of Royal Holloway
during a recording session*

TEXTS & TRANSLATIONS

- | | | |
|---|---|---|
| 1 | Christus vincit,
Christus regnat,
Christus imperat. | <i>Christ conquers,
Christ reigns.
Christ rules.</i> |
| 2 | Kyrie eleison.
Christe eleison.
Kyrie eleison. | <i>Lord, have mercy.
Christ, have mercy.
Lord, have mercy.</i> |
| 3 | Gloria in excelsis Deo
et in terra pax hominibus
bonæ voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex cælestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Iesu Christe.
Domine Deus, Agnus Dei,
Filius Patris, | <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
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,</i> |

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.

*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.*

- 4 Credo in unum Deum,
Patrem omnipotentem,
factorem cæli et terræ,
visibilium omnium
et invisibilium.
Et in unum Dominum
Iesum Christum,
Filius Dei unigenitum.
Et ex Patre natum
ante omnia sæcula.
Deum de Deo,

*I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible
and invisible.
And in one Lord,
Jesus Christ,
the only begotten Son of God,
born of the Father
before all ages.
God from God,*

lumen de lumine,
Deum verum de Deo vero.
genitum, non factum,
consubstantiali Patri,
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de cælis.
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine:
Et homo factus est;
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die,
secundum Scripturas:
et ascendit in cælum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria, iudicare vivos
et mortuos:
cuius regni non erit finis.
Et in Spiritum Sanctum,

*Light from Light,
true God from true God,
begotten, not made,
consubstantial with the Father;
through him all things were made.
For us men
and for our salvation
he came down from heaven:
and by the Holy Spirit
was incarnate
of the Virgin Mary,
and was made man.
For our sake he was crucified
under Pontius Pilate;
he suffered death and was buried.
And rose again on the third day
in accordance with the Scriptures;
he ascended into heaven
and is seated at the right hand of
the Father. He will come again
in glory to judge the living
and the dead,
and his kingdom will have no end.
I believe in the Holy Spirit,*

Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem
mortuorum.
Et vitam venturi sæculi.
Amen.

*the Lord, the giver of life,
who proceeds from the Father and the
Son, who with the Father and the Son
is adored and glorified,
who has spoken through the prophets.
I believe in one holy, catholic
and apostolic Church.
I confess one Baptism
for the forgiveness of sins.
And I look forward to the resurrection
of the dead,
and the life of the world to come.
Amen.*

5 Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cæli et terra
gloria tua.
Hosanna in excelsis.

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth are
full of your glory.
Hosanna in the highest.*

6 Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*

- 7 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.
- 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.*
- 8 Ego sum panis vitæ.
Patres vestri manducaverunt
manna in deserto
et mortui sunt.
Hic est panis de cœlo
descendens ut si quis ex ipso
manducet non moriatur.
Ego sum panis vivus,
qui de cœlo descendi:
si quis manducaverit ex hoc
pane, vivet in æternum.
- I am the bread of life.
Your fathers ate
manna in the desert
and they are dead.
This is the bread which comes down
from heaven, so that man
may eat it and not die.
I am the living bread,
that came down from heaven:
whoever eats this bread,
shall live forever.*
- 9 Ave Maria, gratia plena,
Dominus tecum,
benedicta tu in mulieribus,
- Hail Mary, full of grace.
The Lord is with thee.
Blessed art thou amongst women,*

et benedictus fructus
ventris tui, Iesus.

*and blessed is the fruit
of thy womb, Jesus.*

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostræ.
Amen.

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

- 10 Tantum ergo Sacramentum
veneremur cernui,
et antiquum documentum
novo cedat ritui:
præstet fides supplementum
sensuum defectui.
- Therefore we, before him bending,
this great sacrament revere:
types and shadows have their ending,
for the newer rite is here;
faith, our outward sense befriending,
makes the inward vision clear.*

Genitori, Genitoque
laus, et jubilatio,
salus, honor, virtus quoque
sit et benedictio:
procedenti ab utroque
compar sit laudatio.
Amen.

*Glory let us give and blessing
to the Father, and the Son,
honour, might and praise addressing,
while eternal ages run;
ever too his love confessing,
who, from both, with both is one.
Amen.*

For texts and translations of tracks 11–16, please see tracks 2–7 (above)

17 Ave verum corpus natum
de Maria Virgine:
Vere passum, immolatum
in cruce pro homine.
Cuius latus perforatum
unda fluxit sanguine:

Esto nobis prægustatum
mortis in examine.
O dulcis, O pie,
O Jesu fili Mariæ.

18 Magnificat
anima mea Dominum.
Et exsultavit spiritus meus:
in Deo salutari meo.
Quia respexit humilitatem
ancillæ suæ: ecce enim ex hoc
beatam me dicent
omnes generationes.
Quia fecit mihi magna,
qui potens est,
et sanctum nomen eius.
Et misericordia ejus
a progenie in progenies:

*Hail to thee! True body sprung
from the Virgin Mary's womb!
The same that on the cross was hung
and bore for man the bitter doom.
Thou whose side was pierced
and flowed both with water*

*and with blood, suffer us to taste
thee in our life's last agony.
Sweetest, Jesu,
Jesu, son of Mary.*

*My soul
glorifies the Lord,
my spirit rejoices
in God my Saviour.
He looks on his servant
in her lowliness; henceforth
all ages will
call me blessed.
The Almighty works
marvels for me.
Holy his name!
His mercy is from
age to age,*

timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.
Deposuit potentes de sede:
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum:
recordatus misericordiæ suæ.
Sicut locutus est
ad patres nostros:
Abraham et semini eius
in sæcula.
Gloria Patri, et Filio:
et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper: et in sæcula
sæculorum.
Amen.

*on those who fear him.
He puts forth his arm in strength
and scatters
the proud-hearted.
He casts the mighty from their thrones
and raises the lowly.
He fills the starving with good things,
sends the rich away empty away.
He protects Israel his servant,
remembering his mercy,
the mercy promised
to our fathers,
to Abraham and his sons
for ever.
Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning,
is now and ever shall be,
world without end.
Amen.*



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
Isabelle Davies
Eve Garrard
Eleanor Miles-Kingston
Lucy Mitten
Amelia Smith
Phoebe Wakefield
Dorothy Whyte-Venables

ALTO

Elizabeth Ajao
Olivia Earl
Sophie Janes
Lucy Ormrod
Shivani Rattan

TENOR

Jordan Berry
James Edgeler
Robert Murray John
Zachary Smith

BARITONE/BASS

Marcus Coleridge
Alfie Evans-Hutchinson
James Gooding
Gabriel Huc-Hepher
Joseph Morris
Samuel Morton-Morris
Benjamin Richards

ONYX BRASS

Celebrating its 30th anniversary in 2023, Onyx Brass continues to be the leading light in establishing the brass quintet as a medium for serious chamber music, combining ‘staggering virtuosity’ (BBC Radio 3) with the entertaining and articulate style that has become the group’s trademark. The group’s extensive discography has received huge critical acclaim: Gramophone hail ‘some of the most thrilling chamber brass-playing of its kind’ and Record Review described the group as a ‘wonderful, virtuosic brass quintet’. Education has always been central to the remit of Onyx Brass and the group has held several residencies, including 15 years at Imperial College, London.

TRUMPET

Alan Thomas
Ryan Linham

TROMBONE

Jonny Hollick
David Whitehouse





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.

MATTHEW SEARLES

Matthew Searles is Assistant Master of the Music at Buckfast Abbey. In this role, he shares in the accompaniment of the Abbey Choir and Monastic Community in the *Opus Dei*, and has oversight of the Abbey Choristers. In 2018, at the conclusion of Buckfast's millennium celebrations, Matthew played for Midnight Mass, which was televised live on BBC One. Prior to this, Matthew spent two years as Sub-Organist of Liverpool Metropolitan Cathedral.

Matthew studied at Royal Holloway, University of London, where as organ scholar he graduated with first class honours and the Driver Prize for 'outstanding musical performance'. Matthew continued his studies, in both organ and harpsichord, at the Conservatoire à Rayonnement Régional de Poitiers, France. He is a Fellow of the Royal College of Organists.





GEORGE NICHOLLS

George Nicholls is the Organ Scholar at Royal Holloway, University of London, and is a final-year music student. He began his musical studies with Paul Carr and in 2015 continued at the Royal Birmingham Junior Conservatoire. From 2017 to 2019 he was the Organ Scholar at St Alban the Martyr, Birmingham, where he found a passion for improvisation which now plays an important part in his musical practices. George studies improvisation with John Pryer and is currently learning organ under Rupert Gough. At Royal Holloway, in addition to accompanying the choir in their weekly services and concerts, George's playing has been broadcast on BBC Radio 3 and BBC Television. Some of his recent recital venues have included St Aposteln Kirch, Cologne and l'Oratoire du Louvre, Paris.



Recorded at BUCKFAST ABBEY, 16–18 September 2021

Recording Engineer DAVID HINITT

Recording Producer ADRIAN PEACOCK

Assistant Producer MATTHEW SEARLES

Executive Producer PHILIP ARKWRIGHT

Booklet Proofreader AARON KIELY

Organ maintained by GARY OWENS

Front illustration: The Sanctuary of the Blessed Sacrament Chapel of Buckfast Abbey, including the east window completed by Dom Charles Norris in 1968.

Photography © Christopher Willoughby (pages 4–5, 48), Peter Pieters (page 11), Buckfast Abbey Media Studios (pages 28–29, 38–39, 50, 52–53), Thomas Bowles (page 43), Liz Isles (page 44) and Matthew Johnson (page 47).

Letter (page 14) used by kind permission by C.F. Peters Corporation. Score (page 19) copyright © 1959 by C.F. Peters Corporation. Used by kind permission by C.F. Peters Corporation. All rights reserved.

© Ad Fontes 2022

© Ad Fontes 2022

All rights of the producer and of the owner of the recorded work reserved. Unauthorised copying, hiring, renting, public performance and broadcasting of this record are prohibited.

Manufactured in the EU
www.adfontes.org.uk



*Rupert Gough with Onyx Brass
during a recording session*

MISSA FESTIVA

Choral music by Flor Peeters

The Choir of Royal Holloway | Onyx Brass

Rupert Gough *director*

Matthew Searles & George Nicholls *organ*

Flor Peeters was one of the most significant Catholic composers of the twentieth century, whose deeply spiritual œuvre incorporates elements of Gregorian chant and Renaissance polyphony. This recording celebrates his Latin choral music, a perfect assimilation of the *Motu Proprio* of Pope Pius X in 1903, which was unjustly neglected following the Second Vatican Council but is now sung in both Catholic and Protestant churches throughout the world. This album, which includes a number of premiere recordings, also features the popular *Missa Festiva*, to which Rupert Gough has added brass parts in line with those written by the composer for the *Entrata Festiva*. These dramatic works, brought to life by the Choir of Royal Holloway, are contrasted with eucharistic motets and the smaller-scale *Missa In honorem Sancti Josephi*, which showcase the full breadth of Peeters' idiomatic style.



Total running time: 69' 20

www.adfontes.org.uk

