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CLASSICS

LANGLAIS

MESSE

SOLENNELLE

**French Sacred Music
for Choir and Organ**

Eton College Chapel Choir
Ralph Allwood director
David Goode organ



LANGLAIS - MESSE SOLENNELLE

Messe Solennelle	Jean Langlais	
1 Kyrie		[4.37]
2 Gloria (<i>Cantor - Samuel Landman</i>)		[4.24]
3 Sanctus		[1.32]
4 Benedictus		[2.49]
5 Agnus Dei		[5.21]
6 Tantum Ergo	Déodat de Severac	[2.27]
7 O Salutaris Hostia Op. 21	Pierre Villette	[2.49]
8 O Quam Amabilis Es Op. 71	Pierre Villette	[3.57]
9 O Sacrum Convivium	Olivier Messiaen	[4.21]
10 Institution de l'Eucharist (Livre du Saint Sacrement)	Olivier Messiaen	[6.22]
11 Ave Verum Op. 34, No. 1	Marcel Dupré	[2.48]
12 Jesu, Dulcis Memoria Op. 78	Pierre Villette	[3.34]
13 Panis Angelicus Op. 80	Pierre Villette	[3.09]
14 Salve Regina	Francis Poulenc	[4.29]
15 Regina Coeli, No. 1 from 3 Motets <i>(Soloist - Leo Poppewell)</i>	Jean Roger-Ducasse	[4.07]
16 Pastorale	Jean Roger-Ducasse	[12.17]
Total Timings		[69.04]

ETON COLLEGE CHAPEL CHOIR · RALPH ALLWOOD DIRECTOR
DAVID GOODE ORGAN

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The six composers represented in this programme of 20th Century French choral and organ music provide an interesting insight into the degree to which the nation's musical life revolved around Paris, and particularly the Conservatoire, that legendary institution with which anybody who was anybody in French Music during the late 19th and 20th centuries seems to have had some connection. It was indeed a closely-knit community of musicians. Olivier Messiaen (1908-1992), the best-known composer amongst them, and renowned organist at L'Eglise de la Trinité, studied there from the age of 11, and returned as professor of harmony (from 1941) and composition (from 1966), staying until his retirement. Amongst Messiaen's teachers was Marcel Dupré (1886-1971), one of the century's most noted international organ recitalists, who had, himself, studied there from a young age, and spent much of his lifetime as organist at St. Sulpice, a short metro journey under the Seine. He had inherited the post from his Conservatoire teacher, Widor. Another of Dupré's Conservatoire pupils was Jean Langlais (1907-1991), who spent much of his working life as organist at St. Clotilde, a short walk up the Rue de Grenelle from his teacher's church. Langlais was blind from a young age, and returned to teach at the Institut National des Jeunes Aveugles, where he had studied as a child; he also taught at the

Schola Cantorum. Representing the oldest generation here is Jean Roger-Ducasse (1873-1954), who studied at the Conservatoire with (amongst others) Gabriel Fauré, before succeeding him as professor of composition.

By contrast, Déodat de Severac (1872-1921) and Pierre Villette (1926-1998) were a little too much on the fringe to make it into the Parisian 'Magic Circle': the former travelled from his native Languedoc, but opted for the Schola Cantorum, studying with Vincent D'Indy before returning to the south, where his compositional career remained relatively unknown. Villette, too, studied in Paris at the Conservatoire (with Maurice Duruflé), but soon returned to the provinces in order to become director of the Conservatoire at Besançon, before moving to Aix-en-Provence, where he spent the rest of his life, his music again remaining in comparative obscurity. That leaves Francis Poulenc (1899-1963): by the time he had started having composition lessons with Charles Koechlin he was already notorious as a member of the popular clique of young composers known as *Les Six*, whose predominant "two fingers-up-at-the-establishment" attitude very much captured the spirit of the Twenties. Of all the members of *Les Six*, Poulenc went on to earn himself the most enduring reputation as a composer.

Composed in 1951, the *Messe Solennelle* is perhaps Langlais' best-known choral work. The piece is scored for four-part choir and two organs, written with the traditional French cathedral configuration in mind: passages of music on the *Grand Orgue*, which would usually be situated high up on the west wall of the cathedral, alternate with choral sections accompanied by the smaller *Orgue de Choeur* situated near the choir towards the east end. In the absence of two suitable organs, however, the work can be played on one, as is the case in this recording, where the majestic 1902 Hill proves more than adequate. Langlais' language is characterised by melodies which – although original creations – show a distinct affinity with plainsong. These, combined with vivid modal writing, striking use of quasi-mediaeval parallel fourths and fifths, a colourful control of dissonance, and a mastery of the organ's tonal palette, give the work an arrestingly unique and instantly recognisable quality.

Although De Severac's varied oeuvre includes several operas and stage works, a number of substantial orchestral and chamber works, and many solo instrumental pieces, his charmingly simple setting of *Tantum Ergo* has become perhaps his best-known work, especially in

England, where it has been widely adopted by church and cathedral choirs. Its attractive hymn-like simplicity and diatonic harmonies give it an appealing directness of expression.

The style of Pierre Villette combines a number of varied and popular influences ranging from the plainchant of the traditional Catholic liturgy to jazz, from the soft-toned romanticism of Fauré to the colouristic harmonies of Debussy and early Messiaen. All of these combine to form a colourful and often rich harmonic language. His choral music has become popular in recent years, largely due to performance by choirs outside France. Indeed, although his instrumental and solo vocal music has remained comparatively in the shadows, Villette must now be amongst the most widely performed composers not yet to have gained an entry in the *Grove Dictionary*. The sheer complexity of his harmony in many of his works is perhaps partly to blame for the lack of performances for many years. That said, the four pieces recorded here rank amongst his simpler motets. *O salutaris hostia*, written in 1954, is somewhat the most challenging of the four – both to sing and to hear – while the remaining three motets are late works, written between 1992 and 1995, and present a largely melodious and approachably contemplative stance. In all four

works, Villette's practice is to present his initial melodic material using fairly diatonic harmony, reserving the lush chromaticism for more developmental phrases, and – his trademark – a lavish splash of harmonic colour in the final phrase of each work.

The composer of the broadest scope and widest range of influences represented here is without doubt Olivier Messiaen. Initially inspired by the colouristic and exotic harmonies of Debussy, his music incorporated elements as diverse as the rhythmic features of ancient Greek and Hindu music, the modality of Oriental music, and birdsong. Most of his melodic and harmonic material is based on a complex system of 'modes of limited transposition' which he pioneered, lending an instantly recognisable quality to all his works, while, underlying his entire compositional outlook was his unshakeable Roman Catholic faith. As a teacher of composition he was himself very influential, and certain aspects of his own work (particularly his exploration of the compositional ideas central to "total serialism") can be said to have directed the course of the Avant-Garde style spearheaded by Pierre Boulez in the 50s and 60s, although he did not himself choose to pursue that path. Indeed, such was his stature as a composer that – for the most

part at any rate – he was able to maintain the respect of both his Avant-Garde colleagues and the more traditional ones. The two works included in this programme represents opposite ends of his compositional career. The unaccompanied motet *O Sacrum Convivium* is an early work, revelling in a static chromaticism, which lends the work a fervently devotional quality. Though much of Messiaen's music is overtly Christian in content, this is his only liturgical motet; the composer, with characteristic eccentricity, believed that plainsong was the perfect, and unsurpassable, music with which the liturgy should be adorned. By contrast, *Institution de L'Eucharist*, from the *Livre du Saint Sacrement*, is a late work; here the heart of the work is in the juxtaposition of the purity of the major chord with sonorities of ever-increasing dissonance, culminating in an arrestingly discordant cluster at the work's climax. This gradual harmonic progression is embellished with birdsong-like flourishes in the right hand, making use of some of the instrument's more colourful tones.

Marcel Dupré was primarily known in his lifetime as an organist and talented improviser and composer of organ music, though, like many of his contemporaries in the organ lofts of Paris, he contributed a number of choral works to the

repertoire. The charming motet *Ave verum* is appealing through its unassuming simplicity. An ingratiating descending theme is presented in imitation over lulling repeated chords in the organ, becoming gradually more chromatic and declamatory as the text demands, before returning to the tranquillity of the opening.

Until 1936, Poulenc had little to do with the music of the church in his composing life. When, however, he dramatically rediscovered the Roman Catholic faith of his childhood in the wake of the devastating loss of a close friend in a car accident, there followed a significant number of sacred compositions, both liturgical motets and concert works (such as the large-scale *Gloria* and the opera *Dialogues des Carmelites*). His setting of the *Salve Regina* is typical of his unaccompanied motets. Poulenc writes in a direct, homophonic style; his harmonic language is tonal, with occasional colourful use of chromaticism and added-note (sometimes verging on “wrong-note”) harmonies. The result is a uniquely appealing language which simultaneously expresses devotional fervour, spiritual serenity, and a down-to-earth simplicity.

Gabriel Fauré’s music is never too far from the musical language of his pupil, Jean Roger-Ducasse,

though the younger composer at times adopts a more colourful chromaticism to his language, with impressionistic touches. The short but sublime motet *Regina coeli* is scored for soprano soloist (in this performance the part is taken by a boy treble) and four-part choir. In a manner not unlike that of Debussy, Roger-Ducasse makes particularly effective use of inversions and added-note harmony, which lends the music an ethereal quality. The *Pastorale* for organ is another work of sublime beauty, though on a much larger scale. It is surprising that the piece is little-known and rarely performed, for it is a veritable virtuosic masterpiece – and one which manages to convey a real grandeur of structure without ever losing its lightness of touch. The work is based on a serene *siciliano* theme, which the composer gradually develops with ever-increasing harmonic daring and textural intricacy, exploiting a huge range of the instrument’s tonal colours, and building up a thrilling climax, before subsiding once more to the peaceful manner in which it started.

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TEXTS

Messe Solennelle

Jean Langlais

1 Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

2 Gloria

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 cœlestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu 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,

*Glory be to God on high,
and on earth peace
and goodwill towards men.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.
We give thanks to Thee
For Thy great glory.
O Lord God, heavenly King,
God the Father Almighty,
the only begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
thou that sittest at the right hand of God the Father*

miserere nobis.
Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus.
Jesu Christe.
cum Sancto Spiritu
in gloria Dei Patris,
Amen.

3 Sanctus

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

4 Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

5 Agnus Dei

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi,
miserere nobis.

*Have mercy upon us.
For Thou only art holy,
Thou only art the Lord,
Thou only art most high.
Jesu Christ.
With the Holy Ghost
in the glory of God the Father,
Amen.*

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

*Blessed is He that cometh in the name of the Lord.
Hosanna in the highest.*

*O Lamb of God that takest away the sins of the world,
Have mercy upon us.*

*O Lamb of God that takest away the sins of the world,
Have mercy upon us.*

Agnus Dei qui tollis peccata mundi,
dona nobis pacem.

6 Tantum Ergo

Déodat de Severac

Tantum ergo Sacramentum
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui:
Præstet fides supplementum
Sensuum defectui.

Genitori, Genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio:
Procedenti ab utroque
Compar sit laudatio.
Amen.

7 O Salutaris Hostia Op. 21

Pierre Villette

O salutaris Hostia,
Quæ celi pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.
Uni trinoque Domino

*O Lamb of God that takest away the sins of the world,
Grant us thy peace.*

*Down in adoration falling,
This great Sacrament we hail,
Over ancient forms of worship
Newer rites of grace prevail;
Faith will tell us Christ is present,
When our human senses fail.*

*To the everlasting Father,
And the Son who made us free
And the Spirit, God proceeding
From them Each eternally,
Be salvation, honour, blessing,
Might and endless majesty.
Amen.*

*O saving host, opening wide
The gate of Heaven to us below;
Our foes press hard on every side;
Thine aid supply, thine strength bestow.
To your great name be endless praise,*

Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.

8 O Quam Amabilis Es Op. 71

Pierre Villette

O quam amabilis es, bone Jesu,
O dulcis Jesu.

Quam delectabilis es, Jesu,
O dulcis Jesu.

O cordis jubilum, mentis solatium
O bone Jesu.

O quam admirabilis es, bone Jesu,
bone Jesu,

quam admirabilis, honorabilis es
quam venerabilis es, bone Jesu,
dulcis Jesu,

Semper laudabilis es, Jesu.
Bone Jesu, Dulcis Jesu, Pie Jesu,
O bone Jesu, Pie Jesu!

*Immortal Godhead, One in Three.
O grant us endless length of days,
In our true native land with thee.
Amen.*

*O how kind thou art, good Jesu,
O sweet Jesu.*

*How delightful thou art, Jesu,
O sweet Jesu.*

*Thou the heart's joy, the mind's consolation
O good Jesu.*

*O how kind thou art, good Jesu,
good Jesu.*

*O how kind, how honorable thou art,
How venerable thou art, good Jesu,
Sweet Jesu,*

*Thou art ever to be praised, Holy Jesu.
Good Jesu, Sweet Jesu, Holy Jesu,
O good Jesu, Holy Jesu!*

9 O Sacrum Convivium

Olivier Messiaen

O sacrum convivium,
in quo Christus sumitur
recolitur memoria passionis eius.
Mens impletur gratia
et futurae gloriae nobis pignus datur.

11 Ave Verum Op. 34, No. 1

Marcel Dupré

Ave verum Corpus,
natum de Maria Virgine,
Vere passum,
immolatum in cruce pro homine,
Cujus latus perforatum
unda fluxit et sanguine;
Esto nobis praegustatum,
in mortis examine.
O Jesu dulcis! O Jesu pie!
O Jesu Fili Mariae.

12 Jesu, Dulcis Memoria Op. 78

Pierre Villette

Jesu dulcis memoria,
Dans vera cordis gaudia:

*O sacred feast,
at which Christ is received
the memory of his passion is renewed.
Our souls are filled with grace,
and a pledge of future glory is given to us.*

*Hail, true body of Christ,
born of Virgin Mary,
Verily suffered,
sacrificed upon the Cross for mankind.
From whose pierced side
flow water and blood,
That we may have
a foretaste of our death.
O sweet Jesus! O gentle Jesus!
O Jesus, Son of Mary.*

*Jesu's sweet memory imparts
A true rejoicing to our hearts.*

Sed super mel et omnia
Eius dulcis praesentia.

Nil canitur suavius,
Nil auditur jucundius,
Nil cogitatur dulcius
Quam Jesus Dei Filius.

Jesu spes paenitentibus,
Quam pius es petentibus!
Quam bonus te quaerentibus!
Sed quid invenientibus?
Nec lingua valet dicere,
Nec littera exprimere;
Expertus potest credere,
Quid sit Jesum diligere.

Sis Jesu nostrum gaudium,
Qui es futurus praemium:
Sit nostra in te Gloria,
Per cuncta semper saecula.

Text: attributed to St Bernard of Clairvaux [1090-1153].

13 **Panis Angelicus Op. 80**
Pierre Villette

Panis angelicus, fit panis hominum:
Dat panis coelicus figuris terminum:

*Sweeter than honey and all things
Is the joy his presence brings.*

*Nothing is sung with softer tone
Or greater joy than this alone,
No sweeter contemplation known
Than Jesus Christ, God's only Son.*

*Hope to sinners who confess,
To them that seek, what holiness;
To them that strive, what power to bless,
But what to those who find thy face?
No tongue nor speech may ever say,
Letters nor scholarship convey;
Who comprehend are only they
Who, prizing Jesus, count their joy.*

*Jesu, be Thou our joy outpoured,
Who art our future great reward.
All glory be in Thee adored,
For ever our eternal Lord.*

*The angelic bread becomes the bread of man;
The heavenly bread gives an end to all figures.*

O res mirabilis! manducat Dominum.
Pauper, pauper, servus et humilis.

St. Thomas Aquinas [1225-1274]

14 **Salve Regina**
Francis Poulenc

Salve, Regina, Mater misericordiae,
vita, dulcedo, et spes nostra salve.
Ad te clamamus exules filii Evae,
Ad te suspiramus, gementes et flentes
in hac lacrymarum valle.
Eja, ergo, Advocata nostra, illos tuos
misericordes oculos ad nos converte;
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exilium ostende.
O clemens, O pia, O dulcis Virgo Maria.

15 **Regina Coeli, No. 1 from 3 Motets**
Jean Roger-Ducasse

Regina coeli laetare, Alleluia.
Quia quem meruisti portare
Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.

*What a wondrous thing!
A poor and humble servant feeds on the Lord.*

*Hail, holy Queen, Mother of Mercy,
our life, our sweetness and our hope.
To thee do we cry, poor banished children of Eve;
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn then, most gracious advocate,
thine eyes of mercy toward us;
and after this our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.*

*O Queen of heaven rejoice. Alleluia.
For He whom thou didst merit to bear,
hath arisen as he said. Alleluia.
Pray for us to God, Alleluia.*

BIOGRAPHIES

ETON COLLEGE CHAPEL CHOIR

In 1441, Henry VI founded Eton College in honour of the Blessed Virgin Mary. At the same time, he founded its sister college, King's College in Cambridge, and gave each its chapel in magnificent Perpendicular style. The foundation of Eton College provided ten men and sixteen boys to sing the services and with very few breaks, the choir has been singing in the chapel from then until the present day.

College Chapel Choir today is formed from boys in the school, with the occasional master, about half of whom have been choristers at cathedrals or chapels before they come to Eton for their secondary education. The choral tradition is maintained by regular school services throughout term-time. Music Scholarships are offered annually to enable talented boys to continue their education at Eton. The choir and boy organists' ten recordings range from the 15th Century Eton Choirbook to jazz standards in close harmony.



TREBLES

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Alexis de Vivenot
Oliver Firth
William Fitzalan Howard
John Gowers
Richard Gowers
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Joseph Landman
Archie Law
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James Mooney
Leo Popplewell
George Robarts
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ALTOS

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James Eager
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James Spicer
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Benjamin Durrant
Charles Gardiner-Hill
Henry Hunter
Samuel Landman
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Josef Werker

BASSES

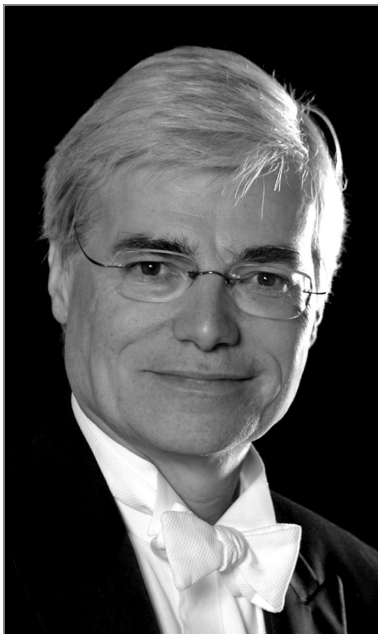
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Christopher Pellew
James Poston
Alexander Ryan
Tomós Xerri

RALPH ALLWOOD

Ralph Allwood is Precentor and Director of Music at Eton College. He was a pupil at Tiffin School and graduated from Durham University in 1972 with the Eve Myra Kysh prize for music, conducting the University Chamber Choir from 1970-1972. He was

later a member of the Choir of King's College, Cambridge under Sir David Willcocks and then became Director of Music at Pangbourne College.

While Director of Music at Uppingham he founded



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the annual Choral Courses for prospective choral scholars. There are now seven Eton Choral Courses attended each year by four hundred singers aged between 16 and 20, and 100 have now been held. 2010 is the 30th Anniversary of the courses.

He is a judge for the Llangollen International Eisteddfod and is a regular visitor to several Welsh choirs, including the National Youth Choir of Wales. Most recent choral travels have taken him to Nantes, Philadelphia, Canberra, Beijing and Minneapolis.

In addition to Eton College Chapel Choir, he also directs the Windsor and Eton Choral Society and the Rodolfus Choir. The latter, a young choir made up of the best singers from the last four or five years' Eton Choral Courses, have released recordings of music by Tallis, Francis Grier, Bax and Vilette, English Folk Song arrangements, arrangements by Gottwald and the Monteverdi Vespers with the Southern Sinfonia. A disc of Howells with Signum is the latest, and the Bach *B minor mass* will shortly be recorded. He is a choral advisor for Novello and Co, for the National Youth Choir of Great Britain and for the Voices Foundation.

www.ralphallwood.com

DAVID GOODE

David Goode is Organist and Head of Keyboard at Eton College, combining this with an international concert career. He was a music scholar at Eton and organ scholar at King's College, Cambridge from 1991-4 studying organ with David Sanger and Jacques van Oortmerssen. From 1996-2001 he was Sub-Organist at Christ Church, Oxford; having won top prizes at the 1997 St. Alban's Competition, and the 1998 Calgary Competition, he concentrated on a free-lance career between 2001 and 2003. In 2003 he moved to Los Angeles as Organist-in-Residence at First Congregational Church, home to the world's largest church organ.

He has played often at the Proms (most recently in September 2009) and in many other UK festivals, as well as in twenty countries worldwide. In March 2009 he played the *Art of Fugue* at the Queen Elizabeth Hall, and performed with Alison Balsom at the Moscow Arts Centre. Known for his performances of large-scale Romantic music, including that of Max Reger, he has also played numerous contemporary works, including Francis Pott's *Christus* (a performance described by *The Times* as 'a stupendous achievement').



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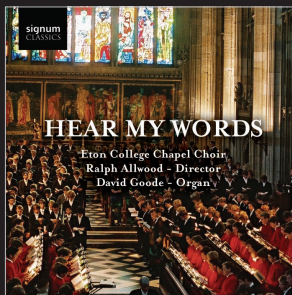
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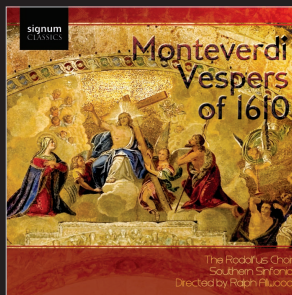
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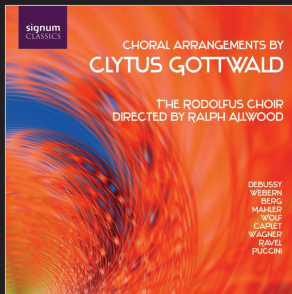
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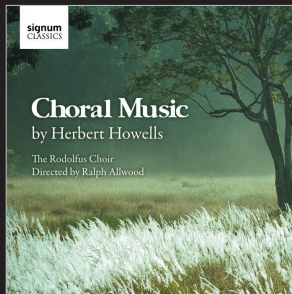
Hear My Words
Eton College Chapel Choir / Ralph Allwood
SIGCD115



Monteverdi Vespers of 1610
The Rodolfus Choir / Ralph Allwood
SIGCD109



Choral Arrangements by Clytus Gottwald
The Rodolfus Choir / Ralph Allwood
SIGCD102



Choral Music by Herbert Howells
The Rodolfus Choir / Ralph Allwood
SIGCD190