

Angelus

FRENCH SACRED SONG



Sarah Fox
Rupert Gough



LOUIS VIERNE (1870–1937)

LES ANGÉLUS (Op. 57)	10' 47
1 Au matin	3' 33
2 À midi	2' 49
3 Au soir	4' 25

CÉSAR FRANCK (1822–1890)

4 Panis angelicus (Messe à trois voix, Op. 12) †	3' 35
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JEAN ROGER-DUCASSE (1873–1954)

5 Ave Regina cælorum	2' 08
6 Salve Regina	2' 31

HENRI BÜSSER (1872–1973)

7 Le sommeil de l'enfant Jésus (Op. 3, No. 3) †	4' 11
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ERNEST CHAUSSON (1855–1899)

8 Pater noster (Op. 16) 2' 32

LOUIS VIERNE *arranged Rupert Gough* (b.1971)

9 À l'Angélus du soir (Op. 17, No. 5) † 5' 04

JEAN LANGLAIS (1907–1991)

10 Ave Maria 1' 50

11 O salutaris 3' 02

OLIVIER MESSIAEN (1908–1992)

12 O sacrum convivium 4' 06

JEAN LANGLAIS

13 Angélus (Huit chants de Bretagne, Op. 161) 5' 28

ANDRÉ CAPLET (1878–1925)

14 Pater noster 3' 39

LILI BOULANGER (1893–1918)

15 Pie Jesu † 4' 11

NADIA BOULANGER (1887–1979)

16 Lux æterna † 2' 21

FLOR PEETERS (1903–1986)

SPECULUM VITÆ (Op. 36) 14' 32

17 Night 4' 14

18 Morning 2' 58

19 Midday 3' 38

20 Evening 3' 42

SARAH FOX | *soprano*
RUPERT GOUGH | *organ*
CECILY BEER † | *harp*

ABOUT THE MUSIC

The Angelus is an act of devotion traditionally recited by Roman Catholics three times a day: in the morning, at noon and in the evening (usually just before or after Vespers). The name is derived from the incipit of the text: *Angelus Domini nuntiavit Mariæ* (The Angel of the Lord declared unto Mary). This Marian devotion is practised by reciting three biblical verses narrating this mystery, alternating with the prayer *Ave Maria* (Hail Mary). The practice probably dates back to an 11th century monastic custom of reciting the *Ave Maria* three times during the striking of the evening, or Compline, bell. Today, the Angelus can often be heard as a call to prayer marking the hours of the day, and the sound of this bell is a recurring theme in the music of this recording.

The album begins with one of the most well-known pieces for soprano and organ: *Les Angélus* by Louis Vierne. At the other end of this musical journey is *Speculum vita*, a

rarely performed tone poem by Belgian composer Flor Peeters, which seems to mirror perfectly this Marian devotion with poetry about the passing of the day. In between is a selection of pieces by French composers, many unrecorded or not heard in this instrumentation before. The performers hope this compilation of settings of prayers, many Marian, provides a sense of daily devotion, and reflects the monastic surroundings at Buckfast Abbey where we enjoyed immersing ourselves in this enchanting music.

At the point of his death at the organ of Notre-Dame de Paris in 1937, Louis Vierne was the undisputed master of the French school of organist-composers – a legacy from his teachers César Franck and Charles-Marie Widor. Vierne composed *Les Angélus*, a triptych for voice and organ (and latterly for orchestra) in 1929, setting three poems by Jehan le Povre Moyne. It is dedicated to Vierne's close friend, Madeleine Richepin, who gave its first

performance with the composer at the Basilica of Saint-Sernin, Toulouse, on 2 February 1932. Vierne actually composed over sixty songs for voice and piano throughout his life, and *Les Angélus* was one of his last, the music displaying his mature compositional style with small melodic units and extreme chromaticism. The first and last movements have a timeless quality due to the repetition of the tolling Angelus bell, hidden within the organ writing. The middle of the day is more vigorous with organ writing rather reminiscent of the scherzo movements of Vierne's organ symphonies.

Born in Liège in 1822, Franck became one of the most influential organists and teachers of his time. In 1858, he became organist at the Basilica of Sainte-Clotilde, then a new parish church in the prestigious neighbourhood which included the National Assembly, embassies, and most of the governmental ministries. In 1861 Franck wrote an orchestral Mass for liturgical use at Sainte-Clotilde. A few



*Louis Vierne pictured at the turn of the century
with his students at l'École Normale*

years later, probably because of concerns on the part of his publisher, he reworked it for much smaller forces: instead of orchestra, just organ, harp, cello and double bass. At the same time, he replaced the original Communion, a setting of *O salutaris* for solo bass, with the *Panis angelicus* for solo tenor which has become so popular and well known ever since. For this recording, the 1872 version is reworked for soprano, harp and organ, with the organ also taking the part of the solo cello.

Jean Roger-Ducasse was a star pupil and friend of Gabriel Fauré. Like Paul Dukas and Maurice Duruflé, Roger-Ducasse was severely self-critical, destroying music that did not meet his exacting standards. He is mostly known for operatic stage works and orchestral pieces with only a handful of liturgical pieces to his name. The two Marian Antiphons *Ave Regina calorum* and *Salve Regina* date from 1910–11 and are beautifully crafted settings for voice and organ which have sadly fallen into total obscurity. The

use of organ for accompaniment would imply these were written for liturgical use, but the style is more that of a sacred song, in the manner of the *Vier ernste Gesänge* (Four Serious Songs) of Johannes Brahms. Whatever the intention, Roger-Ducasse's lyrical writing rather complements the poetic language of these songs of veneration.

Henri Büsser was a student of César Franck, himself becoming Professor of Composition in 1931. He remained largely faithful to 19th century musical ideals and was most successful with stage works. *Le sommeil de l'enfant Jésus* is subtitled 'Berceuse pour la nuit de Noël' (A lullaby for Christmas Eve) and was published in many different versions, both as a song and as an instrumental or orchestral piece. Like the *Vierne Angelus*, this piece also begins with an imitation of a tolling bell, but in this case, it is the strike of Midnight on Christmas Eve. This style of Christmas chamber music was popular at this time in

France – the most familiar being the *Cantique de Noël* by Adolphe Adam, more recognisable these days as ‘O Holy Night’.

Ernest Chausson was another student and friend of Franck. *Pater noster* is one of three motets dating from 1889, but not published until the following century. Originally written for piano or harmonium, it is quite unusual in the way it relies on relatively few dissonances – mainly modulations from minor to major keys. The concluding phrase however has the harmonic tension of Wagner.

À l'Angélus du soir was originally a piano piece by Vierne dating from 1899, the same year as his marriage to Berthe Arlette Taskin. It is a movement from the *Suite bourguignonne*, a joyful suite evoking seven short scenes from the Burgundy region. Four of the movements, including *À l'Angélus du soir*, were later orchestrated, providing the inspiration for this new arrangement for harp, organ and bell.



Born in Brittany and blind from the age of two, Jean Langlais learnt the organ at the Institut National des Jeunes Aveugles (National Institute for Blind Children) before becoming a prize-winning organist at the Paris Conservatoire. He studied improvisation with Charles Tournemire, and later followed in his teacher's footsteps as Titular Organist at Sainte-Clotilde in 1945. Langlais composed a number of songs in this post-war period, including sacred song in the vernacular, predating the liturgical reforms of the Second Vatican Council by over a decade. The origins of *Ave Maria* are an old Breton Song which Langlais worked into music written for the radio play *Le Diable qui n'est à personne* (The devil who belongs to nobody). This was reworked in 1947 as a *cantilène* for the second movement of the organ piece *Suite brève* and, the following year, transformed into a Marian motet available in both Latin and French. The melody fits the *Ave Maria* extremely well and the shifting modal chords, so typical of Langlais's harmonic style, almost give the impression that this is accompanied plainsong.

At the end of 1943, Radio France commissioned Langlais to write *Trois motets* for solo voice, orchestra and bells. These were pieces conceived for the concert hall and not the church. The first motet *O salutaris* never received a performance in its original form for soprano, flute, clarinet and strings. It was transcribed by Langlais with organ accompaniment, and the manuscript gathered dust until finally published in 2007 to mark the composer's centenary. The melismatic vocal writing begins as if related to Gregorian chant, but soon becomes much more improvisatory, and coloured by polymodal harmony from the organ.

Olivier Messiaen, an almost exact contemporary of Langlais, was one of the most significant composers of Catholic organ music, and yet *O sacrum convivium* is the only vocal work that he wrote for the church. The piece was composed in 1937 at the request of Abbé Brun, and was likely first sung that year at Messiaen's church, Sainte-



Trinité, with organ accompaniment. The first known performance was in a concert organised by Les Amis de l'Orgue, at Sainte-Trinité, on 17 February 1938, where it was sung by a solo voice with organ accompaniment. This was also the way the piece was recorded by Jean Langlais and Jeannine Collard on a record made in 1953 for Ducretet-Thomson. This was in fact the first ever recording of Messiaen's music, and our version of the motet aims to replicate this historic recording made with Messiaen's blessing. *O sacrum convivium* was ground-breaking with its exceptionally slow tempo – a device Messiaen had already deployed in his first published organ work also devoted to the Blessed Sacrament: *Le banquet céleste*. With radiant harmonies in the 'transcendental' key of F sharp major, the piece aspires to exist outside of time and space.

Early in 1973 Langlais suffered a serious heart attack, and the long convalescence led to the composition of the *Cinq méditations sur l'Apocalypse* which the composer himself

The original manuscript of Caplet's Pater noster, dating from 1903

PATER NOSTER

Voix

très lentement
dolce

Pater Noster, qui es in

Harmonium

mf

plus largement
mf

cae-lis: sancti-fi- ca-tur - no-men tu- um: ad-

en retrouvé

cresc.

veniat regnum tu- um; fi- at volun-tas tu- a,

cresc. *mf* *cresc.*

dolce *divin*

Si-cut in cae- lo et in ter- ra.

divin

16.20100

AM
Jus 33-26(35)
MUSIQUE

described as ‘complex and violent’. As a cathartic release, Langlais returned to his Celtic roots composing the *Huit chants de Bretagne* as a ‘tribute to my compatriots’. Simplicity was the aim, guided by the harmonisations of Tournemire, ‘which are very dissonant but never destroy the melody’. Completed at the end of 1974, *Angélus* is the third movement with clever combinations of pitches mimicking the chime of the Angelus bell. The traditional Breton melody appears after the introduction and the words of the song are sometimes translated as ‘The bell sounds the Angelus; One day older is the earth. Blessed Mary Virgin pure, O holy one, for ever be blest, Ave Maria.’

Andre Caplet is mainly known for his orchestration of works by Debussy. He won the *Prix de Rome* ahead of Maurice Ravel in 1901, and had a successful career as a conductor. Wounded in the First World War, he thereafter devoted himself to writing mainly religious works, including a particularly effective Mass for three

unaccompanied voices. The *Pater noster* was composed in November 1919 for voice and harmonium, and has never been published or commercially recorded.

In 1913 Lili Boulanger was the first female winner of the *Prix de Rome*, aged just 19. This, despite the chronic illness that plagued her life – a life full of immense musical talent sadly cut short before she reached her 25th year. The *Pie Jesu* was possibly intended to be part of a larger Requiem Mass but, by 1918, she was already so weak that the *Pie Jesu* was dictated to her older sister, Nadia. It is quite a sparse work that reflects much of the torment and depression felt during her lifetime. Originally scored with the addition of a string quartet, the harp appears only at the end in a transformative moment that suggests both resignation and hope.

Lili's death greatly affected Nadia, and she largely turned her back on composition, instead pursuing a relentless career as a teacher and conductor. As a memorial to Lili, Nadia rearranged a *cantique* composed in 1909 with the text



*Lili and Nadia
Boulanger pictured in
1913*

of the *Lux aeterna* from the Requiem Mass, and scored it for the same instruments as Lili's *Pie Jesu*. The two pieces have been sung side by side every year on 15 March as a memorial at the church of Sainte-Trinité.

Flor Peeters was one of the most renowned organists and composers for organ of the twentieth century. He was also a highly respected teacher and a researcher of old Flemish music. Like Charles Tournemire, he composed a great body of works for liturgical organists. In fact, the two became such good friends that when the organ at Sainte-Clotilde was upgraded, Tournemire bequeathed the original console to him, acknowledging the connection with Belgium's other great composer, César Franck.

The Flemish poet Jozef Simons (1888–1948) wrote a number of song texts for Flor Peeters. The tone poem *Speculum vitae* (Mirror of Life) sets four poems charting the progress of the day. We begin in the *Night* and, as in other works on this disc, the organ introduction seems to mimic

the sound of distant bells. Simons' poem sets the scene of night descending before the stars appear, and our eyes turn to the starry heavens where God 'reigns in heavenly glory'. The second movement *Morning* is a lively scherzo and speaks of the 'fragrant incense of all flowing nature' while we give thanks to God for the break of day. In *Midday* a laboured melody set against intense rippling organ harmony depicts the 'torrid heat of noon' which 'brings sloth and languor'. The poet speaks of redemption for those that resist this evil and gives charity and good cheer to 'the feeble'. We finish at *Evening* when the Angelus bells calls all to prayer and, in the calm of evening, we place our soul into the hands of God. Flor Peeters composed this remarkable tone poem in 1935 for the soprano Ria Lenssens. Originally published in Flemish with alternative French and German texts. The English version was made for publication in 1958 by Edition Peters.

RUPERT GOUGH



THE RUFFATTI ORGAN OF BUCKFAST ABBEY

Buckfast Abbey is delighted to have the first organ in the United Kingdom by the renowned Italian organ builder Fratelli Ruffatti.

The instrument consists of a substantial Quire Organ (four divisions and pedal) located on both sides of the Quire and the upper triforium, and a Grand-Orgue in the West Gallery (two divisions and pedal). The scale of the instruments allows a rich variety of tonal colour, which encourages creativity in the accompaniment of the Monastic Community and Abbey Choir, as well as providing the versatility necessary for a wide range of organ repertoire. An exciting feature of the two spatially separated instruments is the possibility of playing antiphonally, as well as the ability to play the instruments together (from one or both consoles).



A notable feature of the Quire Organ is an Italian-inspired Positivo division, which includes a number of special effects including a Nightingale, Cymblestern, Glockenspiel, Drum and Bagpipes: stops common in Italian organs of the Renaissance and unique tools in improvisation and organ repertoire of the period.

The organ features two high-pressure reed stops: a bright Pontifical Trumpet *en chamade*, protruding horizontally from the West Gallery casework, and a darker, more tuba-like Abbatial Trumpet, located in the triforium.

The tonal character of the Grand-Orgue in the West Gallery is inspired by the French Romantic tradition, and the scalings and manufacturing practices of Aristide Cavallé-Coll. The pipes feature the characteristic arched and protruding upper and lower lips. The instrument is contained in two cases and designed to be in harmony with the surrounding architecture, so as not to obscure the stained glass. Since the organ speaks directly on the longitudinal

axis of the building, it supports congregational singing well, and whilst the instrument can be used independently, its tonal qualities integrate well with the Quire Organ, forming one homogeneous, cohesive instrument.

Two four-manual consoles control the instruments: one located in the West Gallery, and a moveable console, with electronic height adjustment, located in the Quire.

The instrument is used daily to accompany Mass and Vespers, and features regularly in our concert series. For further information, visit www.buckfast.org.uk/music

PHILIP ARKWRIGHT



Detail of the Gallery Organ casework, featuring the distinctive arched upper and lower lips characteristic of the work of Aristide Cavaillé-Coll

QUIRE ORGAN SPECIFICATION

POSITIVO *Unenclosed* Manual I

Principale	8'
Bordone	8'
Voce Umana	8'
Ottava	4'
Flauto Veneziano	4'
Decimaquinta	2'
Decimanona	1 ½'
Sesquialtera II	2 ⅔'–1 ⅓'
Ripieno III (26-29-33)	⅔'
Cromorno	8'
<i>Tremulant</i>	
Abbatial Trumpet (Solo)	8'
Pontifical Trumpet (Solo)	8'
Glockenspiel	30 bells
Nightingale	5 pipes
Cymbelstern	12 bells
Drum	3 pipes



Bagpipe C	4'
Bagpipe F	3'
Bagpipe G	2 ⅔'

GREAT *Unenclosed* Manual II

Bourdon	16'
Principal	8'
Bourdon	8'
Spitzflöte	8'
Octave	4'
Blockflöte	4'
Quint	2 ⅔'
Superoctave	2'
Mixture IV (19-22-26-29)	1 ½'
Terz Zimbel III (29-31-33)	½'
Trumpet	8'
Clarion	4'
Abbatial Trumpet (Solo)	8'
Pontifical Trumpet (Solo)	8'
<i>Sub Octave</i>	
<i>Unison Off</i>	

SWELL *Enclosed* Manual III

Flûte à Cheminée	8'
Gemshorn	8'
Viole de Gambe	8'
Viole Céleste	8'
Prestant	4'
Flûte Creuse	4'
Nazard	2 ² / ₃ '
Octavin	2'
Tierce	1 ³ / ₅ '
Plein Jeu IV (15-19-22-26)	2'
Basson	16'
Trompette Harmonique	8'
Hautbois	8'
Clairon Harmonique	4'
<i>Tremulant</i>	
<i>Sub Octave</i>	
<i>Unison Off</i>	
<i>Super Octave</i>	

SOLO *Enclosed* Manual IV

Lieblich Bourdon	16'
Orchestral Flute	8'
Doppelflöte	8'
Salicional	8'
Unda Maris	8'
Flûte Douce	8'
Flûte Céleste	8'
Flauto d'Amore	4'
Harmonic Nazard	2 ² / ₃ '
Harmonic Piccolo	2'
Harmonic Tierce	1 ³ / ₅ '
Bassett Horn	8'
Vox Humana	8'
<i>Tremulant</i>	
Abbatial Trumpet	8'
Pontifical Trumpet	8'
<i>Sub Octave</i>	
<i>Unison Off</i>	
<i>Super Octave</i>	

PEDAL *Unenclosed*

Contra Bourdon	32'
Contrabass	16'
Subbass	16'
Bourdon (Great)	16'
Lieblich Bourdon (Solo)	16'
Quint	10 ² / ₃ '
Octave	8'
Flûte Ouverte	8'
Nazard	5 ¹ / ₃ '
Superoctave	4'
Flûte	2'
Mixture IV (12-15-19-22)	2 ² / ₃ '
Fagott	32'
Bombarde	16'
Basson (Swell)	16'
Trompette	8'
Schalmei	4'



GALLERY ORGAN SPECIFICATION

GRAND-ORGUE *Unenclosed*

Bourdon	16'
Montre	8'
Flûte Harmonique	8'
Bourdon	8'
Prestant	4'
Flûte Octaviante	4'
Cornet III	2 ² / ₃ '-2'-1 ³ / ₂ '
Doublette	2'
Plein Jeu III-V (15-19-22)	2'
Clarinette	8'
<i>Tremblant</i>	
Abbatial Trumpet (Solo)	8'
Pontifical Trumpet (Solo)	8'
<i>Sub Octave</i>	
<i>Unison Off</i>	

EXPRESSIF *Enclosed*

Violoncelle	8'
Violoncelle Céleste	8'
Cor de Chamois	8'
Cor de Chamois Céleste	8'
Prestant	4'
Trompette	8'
Clairon	4'

Tremblant

Sub Octave

Unison Off

Super Octave

PÉDALE *Unenclosed*

Soubasse	16'
Bourdon (Grand-Orgue)	16'
Basse	8'
Bourdon	8'
Flûte	4'
Bombarde	32'
Bombarde	16'
Trompette	8'



ACCESSORIES

Expressif on Manual III
Grand-Orgue on Manual II
Gallery Organ on Manual I

Sustain on each manual
All Swells to Swell

Pedal off *Thumb piston*
Reeds off *Thumb piston*
Mixtures off *Thumb piston*
Quire organ tutti *Thumb piston*
Full organ tutti *Thumb piston*

STATISTICS

81 speaking stops
100 ranks of pipes
5,542 pipes and 42 bells



*Harpist Cecily Beer
during a recording session*

TEXTS & TRANSLATIONS

- 1 Sur ma ville endormie a sonné
l'Angélus, l'Angélus des
clochers en hommage à Marie:
vois comme fuit la nuit et
comme le salut de l'Archange
est joyeux sur ma ville
endormie. Comme faon
de la biche au revers des
côteaux va bondir le soleil!
- In my sleeping city rang
the Angelus, the bells of the Angelus
in homage to Mary:
see how the night flees and the
salvation of the Archangel
is joyful over my sleeping
town. Like a fawn
of the doe on the hillsides
the sun leaps forth!*
- La maison pauvre ou riche, les
arbres, les jardins seront dorés
tantôt et joueront les enfants
comme faon de la biche. Une
journée apporte du bonheur ou
du tourment au cœur! Seigneur,
je vous adore dans la sublimité
des premières lueurs du jour et
vous bénis une journée encore.
- The houses, rich or poor, will soon be
golden, as well as the trees, and the
gardens, and the children will play
like the fawn of the doe. Each
day brings happiness
or torment in the heart! Lord,
I adore you in the sublimity of the
first light of day and
bless you one more day.*
- 2 Au midi qui flamboie et rutilé,
voici sur le bruit de cité et des
foules, la joie d'un clair soleil!
- In the blazing and gleaming noon,
here amidst the noise of the city and
the crowds, the joy of a clear sun!*

Mon Dieu, clament notre merci
les cloches d'Angélus au midi
qui flamboie. Au milieu de la
route où pèlerinons entre
l'enfance aimée et la mort
qu'on redoute.

Sainte Mère de Dieu, nous nous
arrêterons pour implorer ton
aide au milieu de la route. Car la
tâche est immense et lourde
pour nos bras, tes maternelles
mains apaisent nos souffrances
du midi jusqu'au soir tombant,
guide nos pas aux moissons
de ton Fils où la tâche est
immense.

- 3 Puisque la nuit remonte au ciel
et dans nos cœurs, puisque
l'heure est venue où chacun fait
le compte de ses travaux, de ses
douleurs, de ses rancœurs,
nous te prions encore puisque
la nuit remonte!

*My God, the bells of the Angelus
proclaim our thanks at blazing noon.
In the middle of the way on our
pilgrimage between
fond childhood and
dreaded death.*

*Holy Mother of God, we will
stop to implore your
help on the road. As the
task is immense and onerous for our
arms your maternal
hands soothe our sufferings.
From noon until dusk,
guide our steps at the harvest
of your Son where the task is
immense.*

*Since the night rises in the sky and in
our hearts, since the time has come
when everyone accounts of his labours,
of his pains, of his resentments,
we pray to you again as
the night returns!*

Ô Vierge, sois clémente au dernier Angélu qui berce le sommeil de la terre en tourmente! Qu'aux misères du jour nous ne pensions plus! À nos péchés humains, ô Vierge sois clémente!

Dans la vie éternelle où la nuit ne vient pas emporté par le vent que seules font les ailes des divins angelots, nos Ave Maria te chantent notre amour dans la vie éternelle.

4 Panis angelicus
fit panis hominum;
dat panis cœlicus figuris
terminum: O res mirabilis!
Manducat Dominum pauper,
servus et humilis.

5 Ave Regina cœlorum,
Ave Domina Angelorum:
salve radix, salve porta,

O Virgin, be merciful at the last Angelus upon he who cradles the sleep of the earth in torment! That we no longer consider the miseries of the day! On our human sins, O Virgin, be merciful!

In eternal life where the night is not carried away by the wind made only by the wings of divine cherubs, our Hail Marys sing of our love to you in eternal life.

The bread of the angels becomes the bread of mortals; the bread of heaven puts an end to prefigurations. O wondrous thing! The poor, the slave and the humble feed on their Lord.

*Hail, Queen of Heaven.
Hail, Lady of the Angels
Hail, root, hail, gate from whom unto*

ex qua mundo lux est orta:

Gaude Virgo gloriosa,
super omnes speciosa,
vale, o valde decora, et pro
nobis Christum exora. Amen.

6 Salve Regina, Mater
misericordiæ. Vita, dulcedo,
et spes nostra, salve! Ad te
clamamus, exsules filii Evæ,
ad te suspiramus, gementes et
flentes, in hac lacrimarum
valle. Eia ergo, advocata
nostra, illos tuos misericordes
oculos ad nos converte. Et
Iesum, benedictum fructum
ventris tui, nobis, post hoc
exilium, ostende. O clemens,
O pia, O dulcis Virgo Maria.

7 Les cloches tintent dans la
nuit, leur voix joyeuse nous
conduit vers l'Enfant qui dans
l'humble crèche repose sur la

the world a light has arisen:

*Rejoice, glorious Virgin,
lovely beyond all others,
farewell, most beautiful maiden,
and pray for us to Christ. Amen.*

*Hail, holy Queen, Mother
of mercy. Hail 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 towards
us, and after this, our exile,
show unto us the blessed fruit
of thy womb, Jesus.
O clement, O loving,
O sweet Virgin Mary.*

*The bells ring out in the
night, their joyful voice leads us
towards the Child, who lies
on fresh straw in the*

paille fraîche. Dormez, petit Jésus! Dormez, doux chérubin! Votre mère vous garde et veille auprès de vous. Dormez! Nos cœurs pleins d'espérance ont foi dans votre amour! Reposez doucement, Jésus, bien cher enfant! Dormez! À Dieu disons notre joie! Noël! Chantons Noël! Chantons toujours Noël! Fête bénie! Ô jour de délivrance! Un Sauveur vient de naître, nous voici tous à ses genoux. Noël! Minuit... tout est mystère! Tout dort autour de nous! Reposez doucement, ô Jésus! Bien cher enfant! Dormez! Dormez, doux chérubin, que de leurs blanches ailes les anges, croisant leurs mains frêles, abritent votre front divin! Dormez! Dormez, doux chérubin! Noël!

humble crib. Sleep, Baby Jesus! Sleep, sweet cherub! Your mother protects you and keeps watch over you. Sleep! Our hearts, full of hope, have faith in your love! Rest gently, Jesus, dear child! Sleep! To God let us declare our joy! Noël! Let us sing Noël! Ever sing Noël! Blessed feast! O day of deliverance! A Saviour has just been born, we are all here at his knees. Noël! Midnight... everything is a mystery! Everything around us is asleep! Rest gently, O Jesus! Dearest child! Sleep! Sleep, sweet cherub, and let the angels, crossing their frail bands, shelter your divine brow with their white wings! Sleep! Sleep, sweet cherub! Noël!



8 Pater noster, qui es in caelis, sanctificetur nomen tuum; adveniat regnum tuum. Fiat voluntas tua sicut in caelo et in terra. Panem nostrum quotidianum da nobis hodie, et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris. Et ne nos inducas in tentationem; sed libera nos a malo. Amen.

Our Father, who art in heaven, hallowed be thy name; thy kingdom come; thy will be done, on earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation; but deliver us from evil. Amen.

10 Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus, et benedictus fructus ventris tui, Iesus.

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

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

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

11 O salutaris Hostia, quæ cæli pandis ostium,

O saving Victim, who opens the gate of heaven,

bella premunt hostilia:
da robur, fer auxilium.

Uni trinoque Domino
sit sempiterna gloria,
qui vitam sine termino
nobis donet in patria.

- 12 O sacrum convivium,
in quo Christus sumitur;
recolitur memoria passionis
eius; mens impletur gratia;
et futuræ gloriæ nobis pignus
datur. Amen.

For text and translation of track 14, please see track 8 (above)

- 15 Pie Iesu Domine, dona eis
requiem sempiternam.
- 16 Lux æterna luceat eis, Domine,
cum sanctis tuis in æternum,
quia pius es. Requiem æternam
dona eis, Domine, et lux
perpetua luceat eis.

*hostile wars press on us:
give us strength, bring us aid.*

*To the Lord, three in one,
be everlasting glory,
may he give us life without end
in our heavenly homeland.*

*O sacred banquet,
in which Christ is received;
the memorial of his passion is
renewed; the mind is filled with grace;
and a pledge of future glory is given to
us. Amen.*

*Sweet Lord Jesus,
grant them everlasting rest.*

*Let perpetual light shine upon them,
O Lord, with your saints for ever,
for you are merciful. Grant them
eternal rest, O Lord, and let
perpetual light shine upon them.*

- 17 The night descends in sable
splendour upon high peaks and
wooded vale; sea's languid
waves bear craft and sail with
mystic calm and peace
engender.

Whose voice hear we from far
off sphere beyond the world of
hosts nocturnal, from starry
heavens high, supernal, and
paved with gold to saints so
dear?

'Tis God who reigns in
heav'nly glory, whose love
ineffable descends to men on
earth, to foes and friends, to
anxious hearts, to young and
hoary.

- 18 I worship thee at first blush of
the morning, dear Lord, when
breaketh forth thy golden sun
its daily course at steady pace

to run, all nature with its
glorious rays adorning.

The fragrant incense of all
flow'ring nature the silv'ry dew,
refreshing glen and mead,
the joyous lark and all its
singing breed, laud God, the
Lord, the earth's provident
creator.

The gentle Zephyrs cool the
air at day break, join flowing
brooks to chant a simple psalm
and bless the name of him
who doth becalm the storms
of life and mitigate sore
heartache.

- 19 The torrid heat of noon brings
sloth and languor, the towns,
forlorn, deserted, seem to die;
but at the siren's shrill and
shrieking cry men leave their
shops and haste to escape

from danger.

Their vision fails, the sun doth scorch their marrow, they're bound to soil which quivers from the heat; their spirit gone, their hearts low in defeat, they trudge along, weighed down by grief and sorrow.

The air is heavy, heavy is their anguish, grave misery awaits them at their home. Thus cares of life ne'er cease while earth we roam, the strong persist, contrive the weak to vanquish.

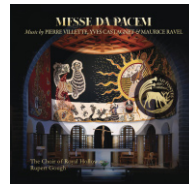
Thrice blessed is the man who cheers the feeble, who proffers heart and goods to men forlorn, who prays and says: 'Lord God, they grace adorn my ev'ry act t'resist all pow'rs of evil.'

20 Be silent! Hear the bells of Angelus ring, saying: pray! Day is done, its winds now sigh, their course have run, and blackbirds plaintive canticles sing.

The evening's peaceful, calm, quiescent, it spreads its pinions leisurely while Venus rises smilingly to say: 'The morrow will be pleasant.' Evening is quiet, still, enchanting to souls weighed down by grief and pain. Abide, dear master, O sustain when in death's hour thou peace art granting.



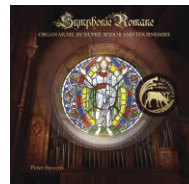
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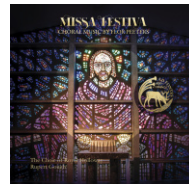
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SARAH FOX

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.

RUPERT GOUGH

Rupert Gough has been Director of Choral Music and College Organist at Royal Holloway, University of London, since 2005. He is also Organist and 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, conducting courses for undergraduates, frequent new choral commissions and has transformed the Chapel Choir into an elite group of 24 choral scholars.

Rupert has a discography of over 50 recordings as organist and conductor with labels from Hyperion to Decca Classics. He is particularly in demand working with contemporary composers, most recently with Ola Gjeilo and the Royal Philharmonic Orchestra. He is a regular reviewer of organ recordings and has had a number of editions and arrangements published by OUP, Edition Peters and Carus Verlag.





CECILY BEER

Cecily Beer has been Resident Harpist at The Waldorf Hotel, Covent Garden, since 2014 and enjoys a varied freelance music career. Alongside playing for high profile events at venues such as Blenheim Palace, Goodwood Estate and National Trust properties, she has performed on separate occasions for Queen Elizabeth II and Prince Philip, Princess Anne, and a 60th birthday concert for King Charles III at The Royal Opera House, Covent Garden. She has performed all over the world, including as guest recitalist in Kuwait City. She has taken part in broadcasts on BBC Radio 3, BBC Radio London, Classic FM, and has made several musical appearances on television. On the concert platform she has performed Mozart's *Concerto for Flute and Harp* in The Shipley Festival, Debussy's *Danses sacrée et profane* for harp solo and strings at St Martin in the Fields, and Tchaikovsky's *Sleeping Beauty* and *The Nutcracker* at Cadogan Hall.



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Recording Engineer DAVID HINITT

Recording Producer DAVID DAVIES

Executive Producer MATTHEW SEARLES

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Organ maintained by GARY OWENS

Front illustration: Depiction of the Angel Gabriel in stained glass (Lady Chapel, Buckfast Abbey)

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*Sarah Fox, Cecily Beer and
Rupert Gough listen back to
takes during a recording session*

ANGELUS

French Sacred Song

Sarah Fox *soprano* | Rupert Gough *organ* | Cecily Beer *harp*

Vierne | Franck | Büsser | Langlais | Messiaen | Caplet | Boulanger | Peeters

Marking the hours of the day by praying the Angelus is a tradition dating back to the eleventh century. By the early twentieth century, this devotional prayer was given musical life in Louis Vierne's triptyque for voice and organ of the same name, whose first and last movements' timeless quality is imbued with the repetition of the tolling Angelus bell hidden within the accompaniment. The sound of this bell is a recurring theme in this recording, captured in the glorious acoustic of Buckfast Abbey, where the Angelus continues to sound to this day – an unbroken link through the centuries. The lyrical writing of these songs of veneration is given enchanting voice by Sarah Fox, together with a number of premiere recordings including Olivier Messiaen's *O sacrum convivium*, performed in its original guise for solo voice and organ.



Total running time: 69' 58

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