

VEXILLA REGIS

A sequence of music from PALM SUNDAY *to* HOLY SATURDAY



The Choir of Westminster Cathedral
Martin Baker



MUSIC FOR PALM SUNDAY

GEORGE MALCOLM (1917–1997)

- 1 Ingrediente Domino 2' 42

GREGORIAN CHANT

- 2 Psalm 21: *Deus, Deus meus* 3' 19

GREGORIAN CHANT

with insert by Martin Baker (b.1967)

- 3 Credo I 5' 16

ORLANDO DE LASSUS (1532–1594)

- 4 Improperium exspectavit 3' 07

GREGORIAN CHANT

- 5 Hymn: *Vexilla regis prodeunt* 4' 15



WILLIAM BYRD (c.1539–1623)

- 6 Ne irascaris, Domine 5' 07
7 Civitas sancti tui 5' 20

MUSIC FOR MAUNDY THURSDAY

GREGORIAN CHANT

- 8 Introit: *Nos autem gloriari oportet* 2' 46

JAMES O'DONNELL (b.1961)

- 9 Acclamation: *I give you a new commandment* 1' 45

MARTIN BAKER (b.1967)

- 10 Postquam surrexit Dominus 6' 12

MAURICE DURUFLÉ (1902–1986)

- 11 Ubi caritas et amor 2' 27
(Quatre motets sur des thèmes grégoriens)

GREGORIAN CHANT

12 Hymn: *Adoro te devote* 4' 02

MUSIC FOR GOOD FRIDAY

ANTON BRUCKNER (1824–1896)

13 Christus factus est 6' 04

TOMÁS LUIS DE VICTORIA (1548–1611)

14 Improperia 5' 28

GREGORIAN CHANT

15 Hymn: *Pange lingua gloriosi* 4' 31

ANTONIO LOTTI (c.1667–1740)

16 Crucifixus à 8 3' 41



MUSIC FOR HOLY SATURDAY

GREGORIAN CHANT

17 Hymn: *Christe calorum Domine* 2' 54

GREGORIAN CHANT

18 Psalm 23: *The Lord's is the earth and its fullness* 3' 15

FELICE ANERIO (1560–1614)

19 Christus factus est 2' 39

ANONYMOUS LITURGICAL

20 Strepitus 0' 40

RICHARD RUNCIMAN TERRY (1865–1938)

21 Praise to the Holiest in the height 3' 53

HOLY WEEK AT WESTMINSTER CATHEDRAL

Life as a cathedral musician is not exempt from the normal frustrations of the world of work; the daily round of meetings, administration, and the challenges of working in a large and complex institution are as much – if not occasionally more – a part of the routine as they are in the world at large. But shining through the cares and concerns of the day is the Cathedral's *raison d'être*: the daily liturgy. Six Masses are celebrated each day, with six and a half hours of Confessions heard, and the daily Solemn Mass, sung by the Cathedral Choir, provides a focus and a high-point: in a very real sense, the 'source and summit' spoken of by the Fathers of the Second Vatican Council.

The regular and reassuring rhythm of the liturgical calendar provides a framework for the Cathedral's musical life; as the seasons return, illuminated by their liturgical colours, the familiar Gregorian chants form a musical

reference point marking the time, and the liturgy is further ornamented by polyphony from across the centuries. But whilst the tread of the passage of liturgical time is constant, it is Holy Week that stands out as the climax of the year. The great liturgies that take place over those eight days are the ultimate reminder of why the Cathedral exists; for those who work there, exhausting as Holy Week is, it leaves us with a renewed awareness of exactly what it is that we do, and why we do it.

The first of the Holy Week liturgies is the Solemn Pontifical Mass of Palm Sunday. This begins with the choir and congregation gathering in the Cathedral Hall, situated to the Cathedral's north east, for the blessing of palms. Led by the choir singing chants and hymns, the congregation then processes outside along the road and into the piazza, before entering through the West Door of the Cathedral. As they enter, a fanfare sounds on the Grand Organ, and as George Malcolm's *Ingrediente Domino* is sung, the choir moves through





*The Choir of Westminster
Cathedral processing through
the piazza on Palm Sunday*

the nave and up into the apse; meanwhile, a crowd of around a thousand people follow behind, carrying their palm branches, and take their places for Mass. This triumphant (if slightly chaotic) atmosphere lasts only as far as the Collect, however; the mood of the liturgy plummets with the scripture readings, setting the scene for the singing of the Passion, and the liturgy concludes with a silent procession at the end of the Mass.

Whilst the Cathedral has many intimate side chapels and hidden spaces for private devotion, the building really comes into its own on big occasions; the vast width of the nave allows everyone a clear view of the High Altar, raised up at the top of the sanctuary, and a huge assembly of clergy and faithful is gathered into one underneath the series of domes, blackened by a century of incense and votive candles. One such occasion is the Chrism Mass, which takes place in most dioceses on the morning of Maundy Thursday, but for many years it has been celebrated in Westminster on the Tuesday



of Holy Week. The opening procession of several hundred priests, followed by canons, bishops, and finally the Cardinal Archbishop, takes around a quarter of an hour to arrive in position, giving a sense of the scale of the celebration. Later in the Mass, the priests renew their commitment to their ministry, and the holy oils – chiefly the oil of Chrism – are blessed for use over the coming year.

At the heart of Holy Week is the Sacred Triduum, the three days from the evening of Maundy Thursday, through Good Friday, and concluding with the Easter Vigil on Holy Saturday night. The Thursday evening Mass of the Lord's Supper opens with the Introit *Nos autem gloriamur*, beginning the three-act drama of the Triduum by speaking of the Cross as the source of our life and our resurrection. One of the special moments of the Mass of the Lord's Supper is the *Mandatum*, the ritual washing of feet derived from St John's account of the Last Supper. The Cathedral's tradition is for twelve of the famous Chelsea Pensioners, in their distinctive red coats, to take part in this ceremony, for which the

Cardinal removes his chasuble and wears a dalmatic, a sign of the serving ministry of a Deacon. After Holy Communion, the Blessed Sacrament is solemnly processed to the Altar of Repose in the Lady Chapel whilst the *Adoro te devote* is sung. The High Altar and sanctuary are then stripped of all their furnishings and decorations, and the Cathedral remains open until midnight for the faithful to watch and pray. It is particularly powerful to stand inside the West Door and look towards the bare sanctuary, the blackened ceiling appearing to stretch upwards forever, the floodlit Great Rood looming over the darkened nave. Compline is celebrated very simply in the Lady Chapel just before midnight, after which the Blessed Sacrament is removed and the Cathedral descends into silence and darkness.

Punctuating the time between the large-scale ceremonies of the Triduum come two smaller, more intimate services. The Office of Readings takes place at 10am on Good Friday and Holy Saturday, with psalms sung in English, alternating between choir and congregation. The contemplative mood



The Choir of Westminster Cathedral processing to the Altar of Repose after the Mass of the Lord's Supper on Maundy Thursday

of these offices is enhanced by the singing of the Lamentations to plainsong, as well as Victoria's *Tenebrae Responsories*.

The Solemn Liturgy of the Passion at 3pm on Good Friday brings the biggest congregation of the entire year to Westminster Cathedral. In addition to the one thousand people seated in the nave, hundreds of people pack the side aisles, filling every available space. The service begins with perhaps the most eloquent liturgical gesture of all: the Cardinal and all the priests process in and prostrate themselves before the Altar in complete silence. Words have reached their limit; no words can sum up the gravity of that moment, and nothing remains other than to prostrate ourselves in silent awe at the death of Christ who 'emptied himself... even to accepting death, death on a cross'.

The Passion according to St John is sung, with a Priest and two lay clerks taking the solo parts. As they process through the nave to the pulpit, Bruckner's electrifying *Christus factus*



The Cardinal and priests prostrate themselves before the Altar at the Solemn Liturgy of the Passion on Good Friday

est is sung by the choir. Later, the Cross is solemnly processed in, and venerated by the clergy, servers, and choristers during the singing of the *Improperia*. Because of the size of the congregation, it is the custom at the Cathedral for those who wish to venerate the Cross to do so after the service; this veneration alone usually takes around ninety minutes, after the conclusion of the two-hour Liturgy of the Passion. As the veneration begins, five lay clerks return to the gallery, high above the nave, to sing Tallis' *Lamentations of Jeremiah*.

Holy Saturday begins, as did Good Friday, with the Office of Readings, but this time the service is inspired by the ancient Office of Tenebræ. Candles are placed around the still-bare Altar and ceremonially extinguished during the course of the service. Finally, only one candle, representing Christ, remains; at the conclusion of the service, it is carried away behind the marble 'tombstone' behind the High Altar. At this moment, the choir creates a *strepitus* – a dramatic noise representing the earthquake that accompanied Christ's death – by banging hymn books on the choir stalls. The service

closes with the singing of St John Henry Newman's hymn *Praise to the Holiest* after which the procession genuflects to the Cross and leaves in silence. The solitary candle representing Christ is left in front of the tombstone, and we wait. In Newman's own words:

Lie down and sleep in peace in the calm grave for a little while, dear Lord, and then wake up for an everlasting reign. We, like the faithful women, will watch around Thee, for all our treasure, all our life, is lodged with Thee...

PETER STEVENS



ABOUT THE MUSIC

This recording presents two narratives. The first is the drama of Holy Week: the events of two thousand years ago that led to Christ's Crucifixion. The second is a story of the modern era: the foundation of a choir of men and boys at Westminster Cathedral at the turn of the 20th century.

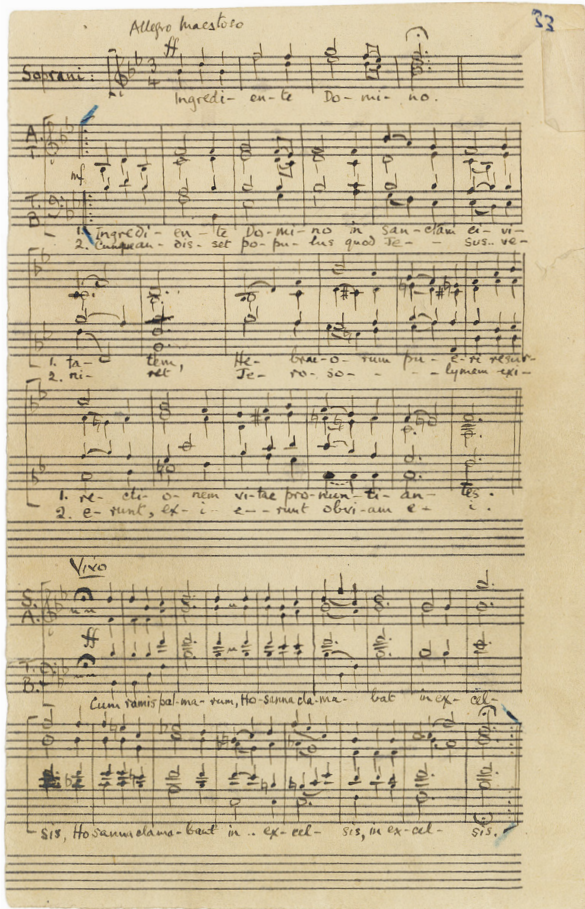
Cardinal Vaughan's vision was that music should be at the centre of the liturgy in his new building of faith. When Westminster Cathedral Choir School opened in 1901, the Cardinal described the eleven newly-enrolled choristers as the foundation stones of the Cathedral. At the start of this recording the choristers sing the fanfare of *Ingrediente Domino* during the procession of palms, whose composer, George Malcolm, was Master of Music at Westminster Cathedral 1947–59. A harpsichordist, pianist, organist and choir trainer of distinction, George Malcolm composed liturgical music that adorns the Cathedral's liturgy perfectly. The choral textures are a showcase for the choir's forthright sound, and

this short motet uses harmonies that emerge out of the choir's historically-informed approach to its core Renaissance repertoire. When the composer Benjamin Britten spoke of the 'brilliance and authenticity' of Westminster Cathedral Choir under George Malcolm's direction, Britten understood exactly what he was listening to.

The Cathedral Choir sings plainsong daily. The antiphon *Deus, Deus meus* begins with the arresting interval of a rising fifth, frequently used as a musical gesture to gain attention (call to mind the opening of the *Last Post*). Verses of Psalm 21 are sung by a solo voice, and these are punctuated by a repeated antiphon sung by all of the men – a so-called responsorial rendition. Unaccompanied chant has a timeless quality to it, but the addition of organ accompaniment adds a flavour all of its own. *Credo I*, for instance, is the oldest of the plainsong Credo settings used at Westminster Cathedral. It is medieval, although its unashamedly aeolian inflection makes it peculiarly well suited to the harmonies of what we



The original manuscript of
 Ingrediente Domino
 by George Malcolm



would now classify as the descending melodic minor scale. The ‘Crucifixus’ section – eleven of the darkest words in Roman Catholic liturgy – is here set by Martin Baker, current Master of Music at Westminster Cathedral. The style references Renaissance models, but it also adds harmonic gestures of the 18th century, thereby bringing this short passage into the ambit of the Cecilian movement and its fascination with the promotion of a *cappella* sacred music. After this heartfelt polyphonic interjection, the accompanied chant resumes at the words ‘Et resurrexit’.

The Offertory at Mass on Palm Sunday is *Improperium expectavit*. Lassus’ setting was published in 1585 and is a simple four-voice setting. Simple, that is, in its hopeless acceptance of a desperate situation. The interrupted cadence at ‘non fuit’ paints lonely resignation at the lack of partners in grief. Similarly, the reduction to two voices at ‘consolantem me quæsivi’ underlines the same point – there really is nobody to turn to. The bipolar Lassus knew all about the highs and lows of the human condition; consequently he was

better able to draw a choral picture of isolated desolation than any other composer of the period. The Gregorian hymn *Vexilla regis* receives alternatim treatment – one group of voices alternates with another; in this case the boys’ odd-numbered verses are answered by even-numbered verses sung by the men; the two groups sing together for the final verse. The dark, minor-key organ harmonies add gravitas to this mode I Vespers hymn, exacerbating the contrasting timbres of upper and lower voices. The dignified melody underlines the picture painted by the 6th-century hymnodist, Venantius Fortunatus, of the Cross on which Jesus hung acting as a kingly banner. Where Lassus understood depression, William Byrd understood religious intolerance. Byrd lived in England at a time when Roman Catholics were persecuted – sometimes even to death – for their religious beliefs. Byrd was born towards the end of King Henry VIII’s reign. As a teenager under Queen Mary the composer was received into the Catholic Church. *Ne irascaris, Domine* is an autobiographical musical polemic on behalf of Byrd’s



adopted religion, using powerful words from the Old Testament book of Isaiah. Towards the end of the second part of the motet, *Civitas sancti tui*, Byrd uses Sion and Jerusalem as emblems for Roman Catholicism, as did other Catholics of the period. Jerusalem (Catholicism) has been brought to its knees, and desolation abounds (for Roman Catholics). Byrd’s wife was often fined for not attending services of the Church of England, but the composer himself was seemingly allowed to stew in his own religious juices. Queen Elizabeth was clearly too sensitive a musical soul to allow the finest living English composer (and the leading musical light of her Chapel Royal) to be diverted from the task of writing great music, irrespective of the Latin texts and transparently Roman Catholic subtexts that Byrd unashamedly promoted.

The Introit at Mass on Maundy Thursday is the mode VI plainsong *Nos autem gloriari*. The main body of the chant is sung by all voices, and the appointed psalm verse contrasts

upper and lower voices. The Gospel Acclamation *I give you a new commandment* is a setting by James O'Donnell, Master of Music at Westminster Cathedral for over a decade at the end of the 20th century. The upper voices are favoured in the texture, thereby simultaneously drawing attention to the optimistic sentiment of these words of Christ, and also directing our gaze heavenwards. In the year 2000, James O'Donnell was succeeded as Master of Music by Martin Baker, who had been Organ Scholar at Westminster Cathedral for two years at the end of the 1980s. After holding positions at St Paul's Cathedral and Westminster Abbey, Martin Baker returned to Westminster Cathedral, having won the improvisation competition at the St Alban's International Organ Festival in 1997. Although *Postquam surrexit Dominus* is written for voices alone, the opening section presents a harmonic palette that grows out of sustained organ timbres. Seamlessly, the music incorporates harmonisations of plainsong (respectfully quoting Maurice Duruflé) before moving to a kaleidoscopic polystylism, whose lush and



imaginative response to the text ranges from modal harmony to cluster work, and passes through the glass wall of sacred polyphony to close harmony: God is everywhere and in every musical style. Duruflé's *Ubi caritas et amor* then presents the *echt* version of Baker's pastiche. Used properly during the washing of feet on Maundy Thursday, this motet is iconic. Written in 1960, it shows Duruflé's expertise in taking a Gregorian theme, respecting its melodic contours and the meaning of its text, and bringing it into the modern era in gently respectful harmonic garb. The upper/lower voice responsorial treatment of the subsequent Gregorian hymn (with words by St Thomas Aquinas) achieves the same end, but with even simpler means. One of the glories of Westminster Cathedral's liturgy is the ability of its organists to provide unassuming, fluid, and musically and liturgically appropriate accompaniments to plainsong. *Adoro te devote* (here accompanied by the Cathedral's current Assistant Master of Music, Peter Stevens) shows how to take an already beautifully balanced melody and subtly and carefully to



underpin it with a harmonic haze that caresses every surface of the liturgical space – incense for the ears.

Anton Bruckner's *Christus factus est* represents an extraordinary attempt to force the sound of a symphony orchestra into a four-voice vocal texture. Such a contradiction suits the import of the liturgy – something has to give at this point in Holy Week, and Bruckner stretches the choir to its very limit. In Tomás Luis de Victoria's setting of the *Improperia*, the choir is supplemented by a vocal quartet, as well as a solo voice who sings the unadorned plainsong. Victoria was a giant of the late Renaissance. A priest and musician, he composed only sacred music (he was himself a Latinist who understood better than any composer of the period how to set Latin words fluently). This motet also uses a handful of Greek words (the Trisagion) interspersed with the Latin text. So this apparently straightforwardly four-voice setting is actually a musical canvas that presents three musical textures, two musical styles, and two languages: this



fragmentation and disorientation is an apt response to the liturgical moment.

Similarly stark and disembodied is the mode I hymn *Pange lingua gloriosi*, used to accompany the Adoration of the Cross during the solemn afternoon liturgy of Good Friday. Another piece of 6th-century hymnody by Venantius Fortunatus, it is heard at the point in the Church's year when Christ gave up the ghost. The ritual is enhanced by the mundane and understated musical material, thereby producing an emotional discontinuity akin to an out-of-body experience. The opening of Antonio Lotti's *Crucifixus* is sublime in its measured introduction of the eight voice-parts one by one. So sublime, indeed, that this short extract has unfairly overshadowed the rest of the composer's oeuvre of Masses, motets, cantatas, and operas. For half a century Lotti worked at the celebrated St Mark's Basilica in Venice – as singer, organist, and latterly as Master of Music. Lotti's music is Italianate through and through (right down to the gut-



wrenching use of the chord of the Italian 6th to portray Christ's moment of greatest physical suffering at the word 'passus').

Holy Saturday is a day of ecstasy: 'ek-stasis' as Greek has it. It is a time when the worshipper 'stands outside' normal existence, in a hinterland between darkness and light. Things cannot get any worse, yet they have not yet got better. For some, the experience of hearing any music on the day between Good Friday and Easter Sunday is an uncomfortable one – to let the mind wallow in the music seems as inappropriate as to allow the music to wash over you. On this day of all days, the style of Gregorian chant becomes the rock on which liturgy may be built. The day calls for reverence, equanimity, and respect in equal measure. Whether in the accompanied alternatim rendition of the hymn *Christe celorum Domine* or the chanted verses of *Psalm 23* (with its fecund but restrained antiphon 'Grow higher, ancient doors'), plainsong proves itself the impeccable Roman Catholic liturgical adjunct. Felice Anerio's *Christus factus est* occupies a



different emotional position to the previous setting of the same words by Bruckner. Anerio handles his musical material with quiet certainty: dissonance is carefully controlled and devastatingly effective. This is an example of a musical statement where less is more. And so the scene is set for the *strepitus*: the choir's ecclesiastical furniture becomes a resonant percussion instrument. For a few seconds in the Church year, bashing hymn books on a choirstall creates an aural effect as dramatic as anything penned by a composer of any period.

Cardinal Vaughan's remarkable vision for the musical establishment at Westminster Cathedral was realised by Sir Richard Runciman Terry, the first Master of Music. Terry wasn't just a highly effective choir trainer; he was also a pioneer in the rediscovery of a huge body of Tudor church music that had lain unperformed for hundreds of years. For Terry to recognise the liturgical worth and artistic validity of that repertory was one thing, but to bring those rediscovered works to performance was entirely another. As it turned out, the consistent application of the technique of singing

plainsong to the performance of Renaissance polyphony became a template for training English choirs to sing in what we now regard as the modern style. By sight-reading piles and piles of Gregorian chant and Tudor sacred music, the minds of Terry's singers were focused on the aspects of good choral practice: clarity, balance, and control. Terry's hymn tune (known as Billing or Newman) to Newman's words, *Praise to the Holiest in the height*, is one sort of legacy. But to have put music-making on a sure footing at Westminster Cathedral is a legacy of global significance.

JEREMY SUMMERLY



*Sir Richard Runciman Terry,
the Cathedral's first
Master of Music*

*The Choir of Westminster
Cathedral recording
the Improperia
by Tomás Luis de Victoria
with the semi-chorus on the
sanctuary*



TEXTS & TRANSLATIONS

- 1 Ingrediente Domino
in sanctam civitatem,
Hebræorum pueri
resurrectionem vite
pronuntiantes.
Cum ramis palmarum:
Hosanna, clamabant,
in excelsis.
Cumque audisset populus,
quod Iesus veniret
Hierosolimam,
exierunt obviam ei.
Cum ramis palmarum:
Hosanna, clamabant,
in excelsis.
- As the Lord entered
the holy city,
the children of the Hebrews
proclaimed the resurrection
of life.
With palm branches
they cried: 'Hosanna
in the highest.'
And when the people
heard that Jesus
was coming to Jerusalem,
they went to greet him.
With palm branches
they cried: 'Hosanna
in the highest.'*
- 2 Deus, Deus meus,
quare me dereliquisti?
¶. Longe a salute mea verba
delictorum meorum.
¶. Deus meus, clamabo
per diem, nec exaudies:
- My God, my God,
why have you forsaken me?
Far from my salvation
are the words of my sins.
My God, I cry
by day and you do not hear;*

in nocte, et non ad
insipientiam mihi.

¶. Tu autem in sancto habitas,
laus Israel.

*and at night
you give me no reply.*

*Yet you live in the holy place,
O praise of Israel.*

- 3 Credo in unum Deum,
Patrem omnipotentem,
factorem cæli et terræ,
visibilium omnium,
et invisibilium.
Et in unum Dominum
Iesum Christum,
Filiū Dei Unigenitum,
et ex Patre natum
ante omnia sæcula,
Deum de Deo,
lumen de lumine,
Deum verum
de Deo vero,
genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem

*I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible
and invisible.
I believe in One Lord
Jesus Christ,
the Only Begotten Son of God,
born of the Father
before all ages.
God from God,
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*

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,
Dominum et vivificantem:
qui ex Patre Filioque
procedit.
Qui cum Patre et Filio
simul adoratur
et conglorificatur:
qui locutus est per prophetas.

*he came down from heaven,
and by the Holy Spirit,
was incarnate
of the Virgin Mary,
and became 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,
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.*



Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem
mortuorum,
et vitam venturi sæculi.
Amen.

*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.*

4 Improperium exspectavit
cor meum et miseriam,
et sustinui qui simul
mecum contristaretur
et non fuit;
consolantem me quaesivi
et non inveni,
et dederunt in escam meam fel,
et in siti mea potaverunt
me aceto.

*My heart dreaded
reproach and misery,
and I looked for one
who would grieve with me,
and there was no one;
I looked for consolation,
and I found none.
Instead they gave me gall for food,
and for my thirst they gave me
vinegar to drink.*

5 Vexilla regis prodeunt;
fulget crucis mysterium,
quo carne carnis conditor
suspensus est patibulo.

*The royal banners forward go,
the Cross shines forth in mystic glow;
where he in flesh, our flesh who made,
our sentence bore, our ransom paid.*

Quo vulneratus insuper
mucrone diro lanceæ,
ut nos lavaret crimine,
manavit unda et sanguine.
Arbor decora et fulgida,
ornata regis purpura,
electa digno stipite
tam sancta membra tangere!
Beata, cuius brachiis
sæculi pependit pretium:
statera facta est corporis,
prædam tulitque tartari.
Salve, ara, salve, victima,
de passionis gloria,
qua vita mortem pertulit
et morte vitam reddidit!
O crux ave, spes unica,
hoc passionis tempore
piis adauge gratiam,
reisque dele crimina.
Te, fons salutis, Trinitas,
collaudet omnis spiritus:
quos per crucis mysterium
salvas, fove per sæcula. Amen.

*There whilst he hung, his sacred side
by soldier's spear was opened wide,
to cleanse us in the precious flood
of water mingled with his blood.
O tree of glory, tree most fair,
ordained those holy limbs to bear,
how bright in purple robe it stood,
the purple of a Saviour's blood!
Upon its arms, like balance true,
he weighed the price for sinners due,
the price which none but he could pay:
and spoiled the spoiler of his prey.
Hail wondrous Altar! Victim, hail!
Your glorious Passion shall avail!
Where death life's very self endured,
yet life by that same death secured.
Hail, Cross, of hopes the most sublime!
Now in this mournful Passion time,
grant to the just increase of grace,
and every sinner's crimes efface.
To you, eternal Three in One,
let homage meet by all be done,
as by the Cross you do restore,
so rule and guide us evermore. Amen.*



6 Ne irascaris, Domine, satis,
et ne ultra memineris
iniquitatis nostræ.
Ecce respice populus
tuus omnes nos.
7 Civitas sancti tui facta
est deserta.
Sion deserta facta est,
Ierusalem desolata est.
8 Nos autem gloriari
oportet, in cruce Domini
nostri Iesu Christi:
in quo est salus, vita,
et resurrectio nostra:
per quem salvati,
et liberati sumus.
Ps. Deus misereatur nostri,
et benedicat nobis:
illuminet vultum suum
super nos,
et misereatur nostri:

*Be not angry, O Lord,
and no longer remember
our iniquity.
Behold,
we are your people.
Your holy city has become
a wasteland.
Sion has become a wasteland,
Jerusalem has been made desolate.
We should glory
in the Cross of
our Lord Jesus Christ,
who is our salvation, our life
and our resurrection;
through him we are saved
and made free.
O God be gracious
and bless us,
and let your face
shed its light
upon us.*

9 Glory and praise to you,
O Christ. I give you a new
commandment:
love one another
as I have loved you,
says the Lord.

10 Postquam surrexit
Dominus a cena,
misit aquam in pelvim,
et cœpit lavare pedes
discipulorum:
hoc exemplum reliquit eis.
Dominus Iesus postquam
cenavit cum discipulis suis,
lavit pedes eorum et ait illis:
Scitis quid fecerim vobis
ego, Dominus et Magister?
Exemplum dedi vobis
ut et vos ita faciatis.
Domine, tu mihi lavas pedes?
Respondit Iesus et dixit ei:
Si non laverō tibi pedes,
non habebis partem mecum.
Venit ergo ad Simonem

*After supper,
the Lord arose
and poured water into a basin,
and began to wash
his disciples' feet:
he gave them this example.
The Lord Jesus, after eating supper
with his disciples,
washed their feet and said to them:
'Do you know what I,
your Lord and Master have done
for you?' I have given an example
that you should do the same.'
'Lord, will you wash my feet too?'
Jesus said in answer:
'If I do not wash your feet,
you will have no share with me.'
Then he came to Simon Peter,*



Petrum, et dixit ei Petrus:
Quod ego facio, tu nescis
modo: scies autem postea.
Domine, tu mihi
lavas pedes?
Respondit Iesus et dixit ei:
Si non laverō tibi pedes,
non habebis partem mecum.
Mandatum novum
do vobis: ut diligatis
invicem, sicut dilexi vos,
dicit Dominus.

11 Ubi caritas et amor,
Deus ibi est.
Congregavit nos in unum
Christi amor.
Exsultemus et in ipso
iucundemur.
Timeamus et amemus
Deum vivum.
Et ex corde diligamus
nos sincero.
Ubi caritas et amor,
Deus ibi est. Amen.

*and Peter said: [Lord, will you...]
'What I do, you do not understand,
but later you will know.'
'Lord, will you wash
my feet too?' Jesus said in answer:
Jesus said in answer:
'If I do not wash your feet,
you will have no share with me.'
I give you a new commandment:
love one another,
as I have loved you,'
says the Lord.*

*Where charity and love are,
God is there.
The love of Christ
has gathered us into one.
Let us rejoice
and be glad in him.
Let us revere and love
the living God.
And may we love each other
with a sincere heart.
Where charity and love are,
God is there. Amen.*

12 Adoro te devote,
latens Deitas,
quæ sub his figuris
vere latitas:
tibi se cor meum
totum subicit,
quia te contemplan
totum deficit.

Visus, tactus, gustus
in te fallitur,
sed auditu solo
tuto creditur;
credo quidquid dixit
Dei Filius:
nil hoc verbo
veritatis verius.

In cruce latebat
sola Deitas,
at hic latet simul
et humanitas:
ambo tamen credens
atque confitens,
peto quod petivit
latro pœnitens.

*I devoutly adore you,
O hidden deity,
truly hidden beneath
these appearances.
My whole heart
submits to you,
contemplates you,
surrenders itself.*

*Sight, touch, taste
are deceived
but hearing suffices
firmly to believe.
I believe all that
the Son of God has said,
there is nothing truer
than his word of truth.*

*On the Cross only that
divinity was hidden,
but here the humanity
is also hidden.
Yet believing
and confessing both,
I ask for what
the repentant thief did ask.*

Plagas, sicut Thomas,
non intueor:
Deum tamen meum
te confiteor:
fac me tibi semper
magis credere,
in te spem habere,
te diligere.

O memoriale
mortis Domini,
panis vivus vitam
præstans homini,
præsta meæ menti
de te vivere,
et te illi semper
dulce sapere.

Pie pellicane,
Iesu Domine,
me immundum munda
tuo sanguine,
cuius una stilla
salvum facere
totum mundum quit
ab omni scelere.

*I do not see wounds,
as Thomas did,
but I confess
that you are my God.
Make me believe
more and more in you,
hope in you
and love you.*

*O memorial of
our Lord's death,
living bread that
gives life to man,
grant my soul
to live in you,
and always to savour
your sweetness.*

*Lord Jesus,
sweet Pelican,
wash my uncleanness
in your blood,
one drop of which
can free
the whole world
of all its sins.*

Iesu, quem velatum
nunc aspicio,
oro, fiat illud,
quod tam sitio:
ut te revelata
cernens facie,
visu sim beatus
tuæ gloriæ. Amen.

13 Christus factus est pro nobis
obediens usque ad mortem,
mortem autem crucis.
Propter quod et Deus
exaltavit illum,
et dedit illi nomen,
quod est super omne nomen.

14 Popule meus,
quid feci tibi?
Aut in quo contristavi te?
Responde mihi!
Quia eduxi te
de terra Ægypti:
parasti Crucem
Salvatori tuo.

*Jesus, whom now
I see hidden,
I ask you to fulfil
what I long for,
that the sight of your face
be unveiled,
and I may be happy
in seeing your glory. Amen.*

*Christ was humbler yet
even to accept death,
death on a Cross.
Therefore, God
raised him high
and gave him the name
which is above every name.*

*O my people,
what have I done to you?
How have I afflicted you?
Answer me!
I led you out
of the land of Egypt:
and you prepare a Cross
for your Saviour.*

Hagios o Theos.
Sanctus Deus.
Hagios Ischyros.
Sanctus Fortis.
Hagios Athanatos,
eleison hymas.

Sanctus Immortalis,
miserere nobis.
Quia eduxi te
per desertum
quadraginta annis,
et manna cibavi te,
et introduxi in terram satis
optimam: parasti Crucem
Salvatori tuo.

Hagios o Theos.
Sanctus Deus.
Hagios Ischyros.
Sanctus Fortis.
Hagios Athanatos,
eleison hymas.
Sanctus Immortalis,
miserere nobis.

*Holy God.
Holy God.
Holy and mighty.
Holy and mighty.
Holy and immortal one,
have mercy on us.
Holy and immortal one,
have mercy on us.
I led you
through the desert
for forty years,
and fed you with manna,
and led you to a land of delight:
and you prepare a Cross
for your Saviour.*

*Holy God.
Holy God.
Holy and mighty.
Holy and mighty.
Holy and immortal one,
have mercy on us.
Holy and immortal one,
have mercy on us.*



15 Pange, lingua, gloriosi
prælium certaminis,
et super crucis trophæo
dic triumphum nobilem,
qualiter Redemptor orbis
immolatus vicerit.

De parentis protoplasti
fraude factor condolens,
quando pomi noxialis
morte morsu corruit,
ipse lignum tunc notavit,
damna ligni ut solveret.

Hoc opus nostræ salutis
ordo depoposcerat,
multiformis perditoris
arte ut artem falleret,
et medelam ferret inde,
hostis unde læserat.

Quando venit ergo sacri
plenitudo temporis,
missus est ab arce Patris
natus, orbis conditor,
atque ventre virginali
carne factus prodiit.

*Sing, my tongue, the glorious battle
Sing the last, the dread affray;
O'er the Cross, the victor's trophy,
Sound the high triumphal lay:
Tell how Christ, the world's Redeemer,
As a victim won the day.*

*God, his Maker, sorely grieving
That the first-made Adam fell,
When he ate the fruit of sorrow,
Whose reward was death and hell,
Noted then this wood, the ruin
Of the ancient wood to quell.*

*For the work of our salvation
Needs would have his order so,
And the multiform deceiver's
Art by art would overthrow,
And from thence would bring the medicine
Whence the insult of the foe.*

*Wherefore, when the sacred fullness
Of the appointed time was come,
This world's Maker left his Father,
Sent the heavenly mansion from,
And proceeded, God Incarnate,
Of the Virgin's holy womb.*

Lustra sex qui iam peracta
tempus implens corporis,
se volente, natus ad hoc,
Passioni deditus,
Agnus in Crucis levatur
immolandus stipite.

Æqua Patri Filioque,
inclito Paraclito,
sempiterna sit beatæ
Trinitati gloria;
cuius alma nos redemit
atque servat gratia. Amen.

16 Crucifixus etiam pro nobis
sub Pontio Pilato;
passus et sepultus est.

17 Christe, cælorum Domine,
mundi Salvator maxime,
qui Crucis omnes munere
mortis solvisti legibus,
Tè nunc orantes poscimus,
tua conserves munera,
quæ sacra per mysteria
cunctis donasti gentibus.

*Thirty years among us dwelling,
His appointed time fulfilled,
Born for this, he meets his Passion,
For that this he freely willed:
On the Cross the Lamb is lifted,
Where his life-blood shall be spilled.*

*To the Trinity be glory
Everlasting, as is meet;
Equal to the Father, equal
To the Son, and Paraclete:
Trinal Unity, whose praises
All created things repeat. Amen.*

*For our sake he was crucified
under Pontius Pilate;
he suffered death and was buried.*

*O dearest Christ, Lord of the heavens,
O Saviour of the world, O Son
whose death upon the Cross has given
release from death's laws to each one,
We ask you now, we beg you, please,
that precious gift you'd also save
which, through the sacred mysteries,
to all the peoples, then you gave.*

Tu Agnus mitis, innocens,
oblatus terræ victima,
sanctorum vestes omnium
tuo lavasti sanguine.

Quos redemisti pretio
tui sacrati corporis,
cælo resurgens advehis
ubi te laudant perpetim.

Quorum nos addas numero,
te deprecamur, Domine,
qui Patri nos ex omnibus
fecisti regnum populis.
Amen.

*You gentle lamb who did no wrong,
O victim offered for all lands,
The robes of all the saints in song
Were washed white by your bleeding hands.*

*You who redeemed us at the price
Of your very body hallowed,
When you return from praise-filled skies
Bring us too, if we have followed.*

*O add us to that number, Lord,
For whom you made a place
Within your Father's reign adored
By every land and race.
Amen.*

18 Grow higher ancient doors and let the king of glory enter.

The Lord's is the earth and its fullness,
the world and all its peoples.
It is he who set it on the seas;
on the waters he made it firm.

Who shall climb the mountain of the Lord?

Who shall stand in his holy place?
The man with clean hands and pure heart,
who desires not worthless things,
who has not sworn so as to deceive his neighbour.



He shall receive blessings from the Lord
and reward from the God who saves him.
Such are the men who seek him,
seek the face of the God of Jacob.

O gates, lift high your heads;
grow higher, ancient doors.

Let him enter, the king of glory!

Who is the king of glory?
The Lord, the mighty, the valiant,
the Lord, the valiant in war.

O gates, lift high your heads;
grow higher, ancient doors.

Let him enter, the king of glory!

Who is he, the king of glory?
He, the Lord of armies,
he is the king of glory.

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.

Grow higher ancient doors and let the king of glory enter.

19 Christus factus est pro nobis
obediens usque ad mortem,
mortem autem crucis.
Propter quod et Deus
exaltavit illum,
et dedit illi nomen,
quod est super omne nomen.

*Christ was humbler yet
even to accept death,
death on a Cross.
Therefore, God
raised him high
and gave him the name
which is above every name.*

21 Praise to the Holiest in the height,
and in the depth be praise:
in all his words most wonderful,
most sure in all his ways.

O loving wisdom of our God!
When all was sin and shame,
a second Adam to the fight
and to the rescue came.

O wisest love! that flesh and blood,
which did in Adam fail,
should strive afresh against the foe,
should strive and should prevail;

And that a higher gift than grace
should flesh and blood refine,
God's presence and his very self,
and essence all-divine.



O generous love! that he, who smote
in man for man the foe,
the double agony in man
for man should undergo;
And in the garden secretly,
and on the Cross on high,
should teach his brethren, and inspire
to suffer and to die.

Praise to the Holiest in the height,
and in the depth be praise:
in all his words most wonderful,
most sure in all his ways.



*The Procession of Clergy
at the Chrism Mass*

THE CHOIR OF WESTMINSTER CATHEDRAL

Westminster Cathedral Choir is acclaimed as one of the world's great choirs. Since its foundation in 1903 it has occupied a unique and enviable position at the forefront of English church music, not least because of the groundbreaking work of its first Master of Music, Sir Richard Runciman Terry, who revived the great works of the English and continental Renaissance composers. The choir's fame grew under Terry as it presented this forgotten music, revolutionising attitudes to the repertoire. Innovation continued under George Malcolm who pioneered the development of the choir's sound along continental lines, resulting in a choir that was truly revolutionary in both what and how it sang. The choir continues these traditions under its present Master of Music, Martin Baker, and it remains the only Catholic cathedral choir in the world to sing daily Mass and Vespers. More recent holders of the post have

included Colin Mawby, Sir Stephen Cleobury, David Hill and James O'Donnell.

The choir's reputation is ever-expanding and it continues to reach new audiences through its series of acclaimed recordings. In 1998 the choir was awarded the Gramophone Awards for 'Best Choral Recording of the Year' and 'Record of the Year' for the performance of Frank Martin's *Messe* and Pizzetti's *Requiem*.

The choir has a history of commissioning and performing new music, famous examples being Britten's *Missa Brevis* for boys' voices, the *Mass in G minor* by Vaughan Williams and compositions by Wood, Holst and Howells. Within the last decade the choir has commissioned new Masses from Sir James MacMillan, Sir Peter Maxwell Davies, Judith Bingham, Sir John Tavener, Matthew Martin and Stephen Hough, all of which were first performed in the context of the regular liturgies at Westminster Cathedral.



Westminster Cathedral Choir features frequently on radio and television. When its busy liturgical schedule permits, it takes its music further afield. In addition to regular concerts around the UK, recent tours have included Hungary, Norway, Germany, Belgium, Italy and the USA.



TREBLE

Christian Traynor-Bucknall
Colm Traynor-Bucknall
Charles Finch
Finnian Phelan
John Sadie
Thomas Scudder
Lukas Siemens
Jasper Arthur
Elliot Bowes
Louis Martin-Okwulu
Harold Risso-Gill
Florian Fardell
Sebastian Hammond
Pascal Siemens
Ethan Uggoda
Barnaby West

ALTO

Oliver Bowes
Dylan Connolly
Elias Ferros
Edric Lonappan
Ian Aitkenhead
Edward McMullan

TENOR

Thomas Brooke
William Blake
John Clapham
Nicholas Keay

BASS

Stephen Alder
Christopher Dollins
Reuben Thomas
Lawrence White



MARTIN BAKER

Born in Manchester in 1967, Martin Baker studied at the Royal Northern College of Music, Chetham's School of Music, and Downing College, Cambridge, then held positions at London's Westminster and St Paul's Cathedrals before being appointed to Westminster Abbey at the age of 24. In 2000 he returned to Westminster Cathedral as Master of Music, where he is responsible for directing the world-renowned choir in its daily choral programme and busy schedule of concerts, tours and recordings. Martin Baker is also much sought after as an organist, playing frequent solo concerts in the UK and around the world.

PETER STEVENS

Peter Stevens is Assistant Master of Music at Westminster Cathedral. Born in Lancashire in 1987, he was educated at Chetham's School of Music, subsequently holding organ scholarships at Manchester Cathedral, St George's Chapel, Windsor Castle, and King's College, Cambridge. He came to Westminster Cathedral in 2010, taking up his present position the following year. In addition to accompanying the Cathedral Choir in their daily services, recordings and concerts, he has given solo recitals across the UK and Europe. In 2013 Peter became Director of the Schola Cantorum of the Edington Festival, following three years as Festival Organist. His teachers have included Thomas Trotter, David Briggs, and Colin Walsh.





Recorded at BUCKFAST ABBEY, 30 March – 1 April 2019

Recording Engineer DAVID HINITT

Recording Producer MATTHEW MARTIN

Assistant Producer MATTHEW SEARLES

Executive Producer PHILIP ARKWRIGHT

Organ maintained by GARY OWENS

Front illustration: The Crucifixion

(Twelfth Station of the Cross, Buckfast Abbey)

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*The Choir of
Westminster Cathedral
during a recording session at
Buckfast Abbey*

VEXILLA REGIS

A sequence of music from Palm Sunday to Holy Saturday

The Choir of Westminster Cathedral

Martin Baker *director*

Peter Stevens *organ*

Malcolm | Lassus | Byrd | Duruflé | Victoria | Lotti | Bruckner | Anerio

The Choir of Westminster Cathedral is famous the world over for its staple of plainsong and polyphony. The choir presents a wealth of music from this repertoire for the richest of liturgical seasons: Holy Week. Masterpieces of the Renaissance by William Byrd and Tomás Luis de Victoria are woven together with ancient Gregorian chants, including *Pange lingua* and *Adoro te devote*, and later penitential works by Anton Bruckner and Maurice Duruflé. The sequence culminates in a setting of Saint John Henry Newman's poem *Praise to the Holiest in the height* by Sir Richard Runciman Terry, the Cathedral's pioneering Master of Music.



Total running time: 79' 22

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