

Ave Maria

First Vespers of the Solemnity of Our Lady of Buckfast



The Choir of Buckfast Abbey
Philip Arkwright



ORGAN PRELUDE

- 1 Improvisation sur le thème du 'Memorare' * ... 4' 12

FRANCISCO GUERRERO (1528–1599)

- 2 Trahe me post te 4' 52

GREGORIAN CHANT

- 3 Deus in adiutorium † 1' 05
4 Psalm 109 † 3' 28
5 ORGAN IMPROVISATION * 1' 30

GREGORIAN CHANT

- 6 Psalm 112 † 3' 13
7 ORGAN IMPROVISATION * 1' 27

GREGORIAN CHANT

with fauxbourdon verses by Philip Arkwright (b.1983)

- 8 Psalm 121 † 5' 12
9 ORGAN IMPROVISATION * 1' 16

GREGORIAN CHANT

with fauxbourdon verses by Matthew Martin (b.1976)

- 10 Psalm 126 † 4' 03
11 ORGAN IMPROVISATION * 1' 42

GREGORIAN CHANT

- 12 Scripture Reading: *Benedixit te* 0' 35
13 Short Responsory: *Ave Maria* † 1' 55



FELICE ANERIO (c.1560–1614)

14 Office Hymn: *Ave maris stella* † 5' 35

GREGORIAN CHANT

15 Versicle: *Dignare me* 0' 38

TOMÁS LUIS DE VICTORIA (c.1548–1611)

16 Magnificat Octavi toni † 9' 08

17 ORGAN IMPROVISATION * 2' 24

GREGORIAN CHANT

18 Litany of Supplication 2' 44

19 Benedicamus Domino † 0' 51

WILLIAM BYRD (c.1539–1623)

20 Salve Regina 5' 06

TRADITIONAL

arranged by David Davies (b.1973)

21 Hail, Queen of heaven * 3' 45

PHILIP ARKWRIGHT

22 Ave Maria 3' 01

GUY WEITZ (1883–1970)

23 Stella Maris (Symphony I) * 7' 49

THE CHOIR OF BUCKFAST ABBEY

PHILIP ARKWRIGHT | *director*

DAVID DAVIES * | *gallery organ*

MATTHEW SEARLES † | *quire organ*

OUR LADY OF BUCKFAST

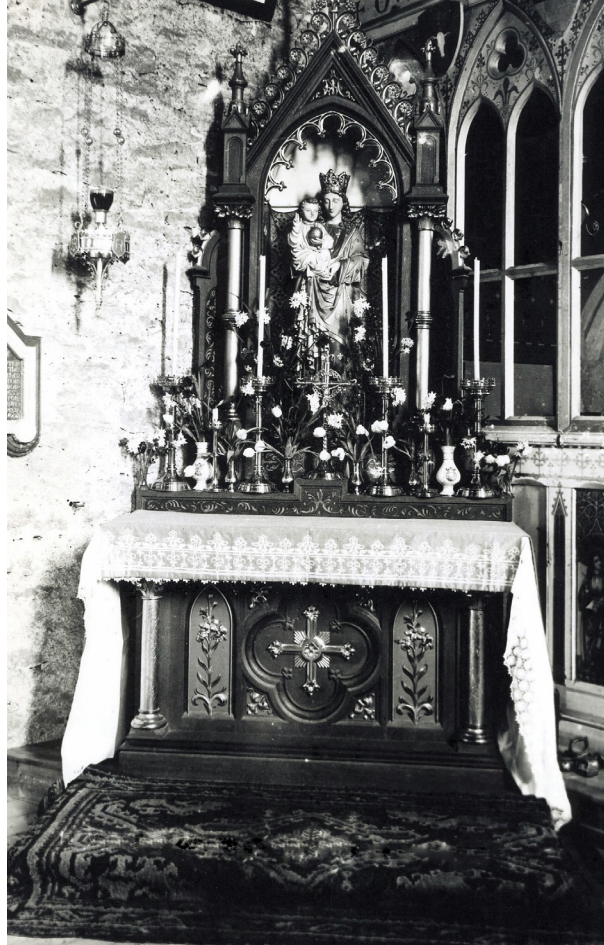
'On the north east side of the transept we see the beautiful Lady Chapel. Here, in the central niche above the Altar, is a stately statue of the Blessed Virgin Mary holding in her arms the divine Child Jesus. This is actually a restoration of an ancient image, a large fragment of which was discovered by Dom Adam Hamilton soon after the return of the monks to Buckfast. The architect (Mr Walters) incorporated this fragment into the present charmingly decorated model, and on 24 May 1903, it was solemnly restored to the veneration of the faithful by Abbot Boniface Natter. This was indeed one of the red-letter days in the history of the new Buckfast, marking a new stage in the endeavour to restore the Abbey to its former splendour. St Mary's Abbey it had been in the past, and St Mary's Abbey it is once again. What more beautiful symbol of this continuity than this statue of Our Lady!'

Dom John Stephan OSB (1886–1976)
Buckfast Abbey: A short history guide (1962)



*The restored statue of
Our Lady of Buckfast
located in the Abbey's
Lady Chapel*

*The restored statue of
Our Lady of Buckfast placed
for veneration by the faithful
on 24 May 1903, in the
temporary church*



Whilst the Church officially celebrates ‘Our Lady, Help of Christians’, 24 May marks a solemnity at Buckfast, it being the patronal feast. As explained by Dom Stephan above, a statue of the Blessed Virgin Mary lay buried amongst the ruins of the second Abbey Church to stand in the beautiful valley of rolling hills next to the river Dart. The return of Benedictine monks to the site in 1882 brought a period of excavation of the foundations of the church demolished by order of King Henry VIII in 1539. The present Abbey, the third situated on the site, is built exactly upon those foundations, making it the only monastic church in England to stand on its original intended location.

The restored statue was placed for veneration by the faithful on 24 May 1903 in what is now the Chapter House – the temporary church built by the monks for the celebration of Mass and the Office during the construction of today’s Abbey Church.

The statue was translated to its present place in the Lady Chapel of the Abbey at a special Ceremony of Inauguration on 2 August 1922, with great solemnity. His Lordship the Bishop of Plymouth, the Rt Rev. Charles Maurice Graham, accompanied by the Monastic Community and a vast number of laity, processed to the West Door of the Abbey Church singing litanies and hymns, led by the Choir of Westminster Cathedral. The Bishop proceeded to bless the walls and pillars of the new church with holy water, followed by the blessing of the organ. The second act of this sacred drama was the installation of the statue of Our Lady, venerated for hundreds of years in a shrine on this same spot. Two newly-composed hymns were sung as the statue was placed in the central niche, set to music by Dom John Stephan OSB. One of these hymns begins:

*'Set amid the hills of Devon
Stands Our Lady's holy shrine:
Bless it, gentle Queen of Heaven,
Mary, Mother, make it Thine.'*



*The translation of the statue of Our Lady of Buckfast
to the new shrine in the Abbey Church on 2 August 1922*

The following morning, Pontifical High Mass was sung in the presence of His Eminence Cardinal Francis Bourne, Archbishop of Westminster, who also preached. A great many of the English ecclesiastical hierarchy were present, alongside abbots of the other Benedictine monasteries. The *Te Deum* was solemnly sung immediately after Mass, and followed by a grand luncheon at which the company sang *For he's a jolly good fellow* in honour of Abbot Anscar Vonier.

The final stage in the story of the rebuilding of Buckfast came on 25 August 1932, with the Consecration and Mass of Dedication. In an apostolic letter, Pope Pius XI named Cardinal Bourne as his 'Legate for the sacred functions pertaining to the dedication of the Abbey Church'. This was the first time since 1554 that an Englishman had the privilege of exercising this function in his own country. For the occasion, a special indult was issued by the Pope to Abbot Vonier personally, to 'honour publically your virtues and labours, from this present we grant to you, as a

personal privilege the use of the *Cappa Magna* – a special form of liturgical vestment with a long train, proper only to cardinals and bishops and other honorary prelates; a rare privilege indeed.

Officiating at the ceremony were seven consecrating prelates, which included three archbishops and four bishops. Fifteen individual bishops took charge of consecrating the Abbey's fifteen altars; a ceremony which includes the installation of the relics of various saints and martyrs within the stone of the altars, followed by anointing with oil of Chrism. In addition to the Gregorian chants proper to the Mass, music included Victoria's *Ecce sacerdos magnus*, Palestrina's *Missa Æterna Christi munera*, as well as the Offertory text *Domine Deus in simplicate cordis mei*, which was adapted to a musical setting by William Byrd, though which setting is not known. The *Buckfast Chimes* – a quarterly publication from that era – states that Sir Richard Runciman Terry, then Master of Music at



*The procession of the reliquary to the Abbey Church
on 25 August 1932*

Westminster Cathedral, wrote a ‘splendid’ article in the *Universe*, showing ‘appreciation of the rendering of the programme of vocal music by the choir of monks’. The article goes on to say ‘Dr Terry mentions as a ‘thrill’ the singing of the *Credo de Angelis*, alternatively by the choir (in the lantern-gallery of the tower) and the hundreds of clergy and Catholic laity (occupying the choir stalls and body of the Church)’.

Almost a century since the revered statue of Our Lady of Buckfast was again displayed publically, it is fitting to know that the Gregorian chants sung then for the Office of Vespers are those sung on the feast each and every year since. This recording presents those chants as part of this continuing tradition.

PHILIP ARKWRIGHT

ABOUT THE MUSIC

No celebration of music dedicated to Our Lady of Buckfast would be complete without some reference to the *Memorare* – a chant sung by the Monastic Community each evening in the beautiful Lady Chapel of Buckfast Abbey, after the Office of Compline. The only notated version in existence is in modern notation and harmonised, with an explanation ‘this motet is based on a rhythmus by F. Lambert, arranged and harmonised by Dom John Stephan.’ Little is known of the composer mentioned; however, Dom John Stephan (1886–1976) was a monk and Parish Priest of Buckfast, and composed music for the consecration of the Abbey Church in 1932.

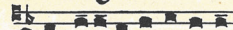
The text, with a Gregorian mode I melody, exists separately, and is published in the collection *Cantus Mariales* (1903). It is not known locally why the chant already in existence was never adopted for use at Buckfast. Dom John’s editor’s note goes on to say, ‘it has been sung every

Memorare, a Motet in honour of Our Lady

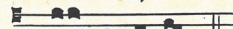
(In Unison or S.A.T.B.)



Our Lady of Buckfast



De-mo-ni-str, O pi-is-si-ma



Vir-go Ma-ria.

EDITED BY D. JOHN STEPHAN, O.S.B. (Third edition)
ST. MARY'S ABBEY, BUCKFAST, SOUTH DEVON

Price 3d. each, 3/- per doz. post free

Imprimi potest: JOANNES EPUS PLYMUTEN, 15 - XI. - 39

The cover of Dom John
Stephan's edition of the
Memorare

evening at Buckfast Abbey since 1909, and chimed on the bells since 1910', a tradition which continues to this day. The melody itself has a vast range of a compound fourth, making it especially difficult to pitch comfortably: begin too high and the higher notes are unattainable by the community! The current incarnation of the sung melody fits correctly into a mode VI chant, with a single use of a B natural. This is legitimately permitted, if not frequently used, in the mode. It appears thus in Gregorian notation on the cover of Dom John's publication of the chant. Presented here is a pre-service extemporisation founded on the chant melody; at the sound of the sacristy bell, the congregation rises for the procession of the choir and sacred ministers.

The great biblical love poem attributed to King Solomon, the *Song of Songs*, has been an abundant source of compositional inspiration throughout the ages. A text expressing deep emotional love – with frequent erotic imagery – between a lover and his beloved, has traditionally

been interpreted as an allegory for the bond or covenant between God and his people, Israel. The Spanish composer and priest Francisco Guerrero, like many of his continental peers, used the script as the textual foundation of many of his devotional works in honour of the Blessed Virgin Mary. At first reading of the translation of *Trabe me post te*, one may be scandalised that such a lustful passage might be used liturgically with the insertion of the name of the Blessed Virgin. One is not to apply such descriptions to the person of Mary, Mother of God, but instead to meditate upon the beauty of the union between the Divine and his holy Church; between Our Lord and his Blessed Mother; and the due honour and glory given to Mary by the Church in heaven and on earth, as the most perfect example of discipleship.

Guerrero, both a chorister and latterly choirmaster at Seville Cathedral, published this work first in 1555, and twice again during the 1580s and 1590s, perhaps owing to its popularity during his lifetime. Guerrero was a prolific

composer, his *œuvre* comprising over one hundred motets as well as two complete books of Masses, alongside other liturgical works for the Office of Vespers and the Office of the Dead. Together with Tomás Luis de Victoria, and Cristóbal de Morales, he is regarded as one of the great Spanish composers of the sixteenth century. In fact, it is most likely that, of the three, he was the most well-known name amongst contemporary musicians. Whilst his music lacks the artistic solemn determination of his teacher Morales, and the systematic compositional organisation of Victoria, it is deemed profoundly expressive by its use of continual melodic invention, often accompanied by unflinchingly stark harmonies within the polyphonic progressions.

Trabe me post te, very much like Guerrero's most frequently performed motet *Ave Virgo sanctissima*, employs canonic writing between the two soprano parts – here at the third, rather than at unison pitch – within a five-part texture. Simple imitation is used effectively between the

soprano parts at the words 'Quam pulchra es,' also in the long drawn-out chords of the 'carissima' section, and again with an unashamedly melodic rise for 'ascendam in palmam' (I shall climb the palm tree). The work was most probably composed for use on a Marian feast, and its most likely modern use is for a Votive Mass of the Blessed Virgin Mary on Saturdays. Variations on the text exist as Magnificat Antiphons both in the Roman and Monastic Rites for the 8th December – the Solemnity of the Immaculate Conception of Our Lady.

After the Introit, the incipit *Deus in adiutorium meum* is sung to the monastic solemn tone, as an introduction to the Office. The Office continues with the appointed psalmody for the solemnity, as given in the *Antiphonale Monasticum* (1934), for Vespers from the Common of Our Lady; *Psalm 109* (mode VII), *Psalm 112* (mode I), *Psalm 121* (mode VII sung *in alternatim* with *fauxbourdon* verses by Philip Arkwright), and *Psalm 126* (mode VIII sung *in alternatim* with *fauxbourdon* verses by Matthew Martin). The

addition of such *fauxbourdon* verses adds textural variety and grandeur to the psalmody on such occasions. As directed by the Rule of St Benedict, Vespers has four portions of psalmody – unlike the pre-conciliar Roman Rite which had five, and the modern Roman Rite which has two, in addition to a New Testament Cantic. Each psalm is preceded by and succeeded with a Gregorian antiphon, each text containing a reference to the Blessed Virgin Mary, thus imbuing the recitation of the psalmody with a pleasing symmetrical form. Gregorian chant permeates both Mass and the Office at Buckfast Abbey, and is given pride of place amongst all other music. The Second Vatican Council stated that ‘the Church recognises Gregorian chant as being specially suited to the Roman liturgy.’

Given the solemn nature of the patronal feast, the psalms are adorned with organ improvisations – miniature responses or meditations upon the texts and melodies present in the antiphons. The opportunity to improvise at various places in the liturgy adds moments of unique



*His Lordship the Bishop of Plymouth (Rt Rev. John Barrett)
traces a cross on the West Door in holy water at the
Consecration of the Abbey in 1932*

drama to the steadfast and unchanging music of the chant, allowing space for inventive and artistic craftsmanship. Again, the Second Vatican Council decreed that ‘the pipe organ is to be held in high esteem in the Latin Church, for it is the traditional musical instrument, the sound of which can add a wonderful splendour to the Church’s ceremonies and powerfully lifts up men’s minds to God and higher things.’ Additionally, the organ accompaniment of Gregorian chant is a musical device employed to both support the singers and colour the chant melodies with modal harmony.

After a brief *Capitulum* (*Scripture Reading*) and a chant *Short Responsory*, during which a cantor alternates brief phrases with the choir, comes the *Office Hymn*. The modern Roman Rite places the hymn near to the beginning of each Office, setting the theme of the day in poetic form. The traditional Benedictine Office, however, places the hymn after the appointed scripture for the day has been chanted. The addition of ‘man-made’ hymns was resisted by the early

Church, in order that such compositions would not introduce dogmatic error or heresy into the official liturgy. It is probable that St Ambrose (340–397), Bishop of Milan, used the introduction of metrical and antiphonal singing in the Western Church as a method of teaching the faith to members of his church. *Ave maris stella* is a Gregorian chant mode I hymn, used liturgically from the eighth century. Whilst the text is of disputed origin, manuscripts from the tenth century exist in Vienna, Austria, and St Gallen, Switzerland. If some sources are to be believed and the author was, in fact, Venantius Fortunatus (c.530–c.609), then its composition would be as early as the sixth century. ‘Star of the Sea’ is an ancient title of Our Lady, and the hymn devotionally portrays the Blessed Virgin as a loving and merciful mother, interceding to God on behalf of man. Perhaps for this reason, the hymn has been used as prayer for safe travel, especially upon the sea.

The plainsong verses are interspersed here with polyphonic verses by Felice Anerio. Anerio, who was born

and lived his whole life in Rome, began his musical career as a chorister at the Cappella Giulia (or the Julian Chapel), before his appointment as *maestro di cappella* at the Collegio degli Inglesi, known today as the Venerable English College, a seminary for the training of English students to the priesthood. He was highly-regarded as a composer, replacing Giovanni Pierluigi da Palestrina as choirmaster to the papal choir, the most prestigious musical appointment in Rome. Shortly after this appointment he was ordained to the priesthood, as were many Roman composers, except, of course, his immediate predecessor Palestrina. The practice of alternating Gregorian hymn melodies with polyphonic verses has been a popular one; other Renaissance composers to do so for this hymn melody were Hans Leo Hassler, Palestrina, and Byrd. It was common for composers to settle on placing a *cantus firmus* of the chant melody in the tenor part, allowing some freedom for counterpoint in the bass and upper parts. Anerio chooses the upper soprano voice for the slow

moving notes of the chant. The four-line prose gives a formal structure to the *fauxbourdon* verses, with four definite cadence points, each with a prepared suspension, allowing for moments of musical tension and release.

The climax of the Office of Vespers – and the most musically substantial – is the great song of Mary, the *Magnificat*. This Gospel canticle has been sung each day at Vespers since the earliest formal liturgies of the Church, in which Mary's exultant proclamation at the visitation of her cousin Elizabeth is remembered, as recorded in the Gospel according to Luke. Victoria wrote eighteen settings of the Magnificat, each Gregorian mode receiving compositions for odd and even verses, allowing alternate verses to be sung to plainsong. Born in the province of Avila, Castile, Victoria learned his trade as an organist and a composer during his time as a chorister at Avila Cathedral. King Philip II of Spain, recognising Victoria's talent, granted him generous bursaries and gave him significant periods of time away from Spain to take up roles in Rome. Victoria, like

Guerrero and Anerio before him, was ordained to the priesthood, taking the role of Chaplain to the King's sister, the Dowager Empress Maria.

Victoria's music has differences in compositional style to that of the great Palestrina, arguably encompassing an emotional appeal, even a penetrating mysticism which is perhaps lacking in Palestrina's more methodical and harmonically benign constructions. The mainly four-part texture of his mode VIII even-verse setting contains the Gregorian tone VIII G music in at least one voice throughout, in an ornamented version. Whilst not always strictly a *cantus firmus*, it is a compositional device which gives a satisfying structure, even making the music sound familiar when fresh to the ear. Each verse contains an innate joy – as is consistent with the mode – which can be difficult to successfully maintain without regular moments of contrasting repose. Not only does Victoria infuse his work with such elation, he progresses throughout to a climax in the six-part voice scheme of the final verse 'Sicut



*The Office of Vespers during the Abbey's
Millennium celebrations in 2018*

erat in principio’, leading to a fiery ‘Amen’ of unparalleled bliss. A reprise of the Gregorian Antiphon which preceded the Magnificat, asserting ‘To thee, O Holy Mother of God we cried’, is a temporary moment of unison singing to conclude this glorious polyphonic work.

The *Litany of Supplication* in the Monastic Rite begins with the Greek threefold ‘Kyrie eleison, Christe eleison, Kyrie eleison,’ associated more commonly with the Penitential Rite of the Mass. It is arguable that certain intercessions were once sung at this point, giving rise to the name ‘Litany’ – just as they are placed in the modern Roman Rite, before ending with the *Pater noster*. It is the role of the Monastic Superior to chant the *Pater noster*, with the community giving ascent to the final phrase ‘sed libera nos a malo’ (lead us not into temptation). The Collect of the day is sung, usually by the Hebdomadarian who is the monk responsible for intoning antiphons and collects for the week. The conclusion of the Office comes with the chanting of the *Benedicamus Domino* by the Cantor, with its response ‘Deo

gratias’ by the full choir. The melody of the chant changes according to the season or feast being celebrated. Here we hear the *Benedicamus Domino* for feasts of the Blessed Virgin Mary, rather than that for the First Vespers of a solemnity, which other institutions not dedicated to the Blessed Virgin would sing for their patronal feast.

Whilst not strictly having a place within the Office of Vespers, the *Salve Regina* is sung at the final Office of the day (usually Compline) in Ordinary Time after Eastertide until Advent. Byrd’s chamber-like setting concludes this service; it is his second such version of the text, the other being a longer five-part work, more suited to use as a devotional motet rather than for the conclusion of an Office. The four-part version may be shorter and harmonically simpler than its five-part counterpart, but in no way lacks the vehemence typically associated with Byrd’s writing. In its construction, the upper voices sing sixteen bars contrapuntally before being joined by the basses for the only homophonic phrase ‘Ad te clamamus’ (to thee do

we cry). Byrd instils an intensity into such phrases as ‘gementes’ (groaning) with descending semitones, and ‘flentes’ (weeping) with rising semitones. Whilst one should not read too much into word painting, Byrd drew into the score a rising and descending phrase on the word ‘valle’ (valley), perhaps to paint the literal shape of an undulating hill. That said, it is quite possible, of course, that Byrd expresses in his music his own grief at the treatment of his fellow Roman Catholics in England, and their inability to practise their religion publicly. These moments of creative ponderings confirm not only Byrd’s fervour of faith, but also his crafty humour and intelligence.

Henri Frederich Hély’s (1818–1888) rousing hymn tune *Stella* sets to music the words of *Hail, Queen of heaven* by John Lingard (1771–1851), an English priest and historian. One of the most popular Roman Catholic traditional Marian hymns, the tune is named after the village near Newcastle-upon-Tyne where Hély served as organist, rather than ‘Star of the Sea’ as mentioned within the hymn.

Here, the last verse is given a new arrangement by David Davies; an appropriate and triumphal conclusion to the feast day Office.

Belgian-born organist Guy Weitz studied the organ with Alexandre Guilmant, Charles-Marie Widor and Vincent d’Indy in Paris, but fled to London following the outbreak of war in 1914. Remembered mostly for his two symphonies for organ, as well as some other virtuoso works, he was the long-serving organist of the church of the Immaculate Conception, Farm Street, Mayfair. *Stella Maris* is the third and final movement from Weitz’s first symphony, each based upon a Gregorian theme. Its toccata-like treatment is reminiscent of the post-Romantic French style.

PHILIP ARKWRIGHT

*His Eminence Cardinal Bourne,
Archbishop of Westminster, following the Inauguration
Ceremony at Buckfast Abbey in 1922*



TEXTS & TRANSLATIONS

- 2 Trahe me post te,
Virgo Maria, curremus in
odore unguentorum tuorum.
Quam pulchra es, et quam
decora, carissima indeliciis!
Statura tua assimilata est
palmæ, et ubera tua botris.
Dixi: ascendam in palmam,
et apprehendam fructum eius;
Et erunt ubera tua
sicut botri vineæ,
et odor oris tui sicut
odor malorum.
- 3 Deus, in adiutorium
meum intende. Domine,
ad adiuvandum me festina.
Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc,
et semper, et in sæcula
sæculorum. Amen. Alleluia.
- Draw me after you,
Virgin Mary, we will run
in the scent of your perfume.
How fair and pleasant you are,
dearest one, for delights.
Your stature is like that of a palm
tree, and your breasts are like grapes.
I said: I will climb the palm tree,
and I shall take hold of its fruit;
and now your breasts will be
like grapes of the vine
and the smell of your mouth
will be like the smell of apples.*
- O God, come to my aid.
O Lord, make haste
to help me.
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. Alleluia.*

- 4 Lætare Virgo Mater,
alleluia: surrexit Christus
de sepulcro, alleluia.
- Dixit Dominus Domino meo:
sede a dextris meis.
Donec ponam inimicos tuos,
scabellum pedum tuorum.
Virgam virtutis tuæ emittet
Dominus ex Sion:
dominare in medio
inimicorum tuorum.
Tecum principium
in die virtutis tuæ
in splendoribus sanctorum:
ex utero ante
luciferum genui te.
Iuravit Dominus
et non pænitebit eum:
Tu es sacerdos in æternum
secundum ordinem
Melchisedech.
Dominus a dextris tuis,
confregit in die iræ
suæ reges.

*Rejoice, O Virgin Mother,
alleluia; Christ has risen
from the tomb, alleluia.*

*The Lord's revelation to my Master:
'Sit on my right:
your foes I will put
beneath your feet.'
The Lord will wield from Sion,
your sceptre of power:
rule in the midst
of all your foes.
A prince from the
day of your birth
on the holy mountains;
from the womb before the
dawn I begot you.
The Lord has sworn an oath
he will not change.
'You are a priest for ever,
a priest like Melchizedek
of old.'
The Master standing at your right
hand will shatter kings
in the day of his wrath.*

Iudicabit in nationibus,
implebit ruinas:
conquassabit capita
in terra multorum.
De torrente
in via bibet:
propterea exaltabit caput.
Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc,
et semper, et in sæcula
sæculorum. Amen.

Lætare Virgo Mater,
alleluia: surrexit Christus
de sepulcro, alleluia.

6 Ave Maria, gratia plena:
Dominus tecum:
benedicta tu in mulieribus.

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini
benedictum, ex hoc nunc,

*He, the Judge of the nations,
will heap high the bodies;
heads shall be shattered
far and wide.
He shall drink from the stream
by the wayside
and therefore he shall lift up his head.
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.*

*Rejoice, O Virgin Mother,
alleluia; Christ has risen
from the tomb, alleluia.*

*Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou amongst women.*

*Praise, O servants of the Lord,
praise the name of the Lord!
May the name of the Lord
be blessed both now*

et usque in sæculum.
A solis ortu usque
ad occasum,
laudabile nomen Domini.
Excelsus super omnes
gentes Dominus,
et super cælos gloria eius.
Quis sicut Dominus, Deus
noster, qui in altis habitat,
et humilia respicit
in cælo et in terra?
Suscitans a terra inopem,
et de stercore erigens
pauperem:
Ut collocat eum
cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem
in domo, matrem filiorum
lætantem.
Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc,

*and for evermore!
From the rising of the sun
to its setting
praised be the name of the Lord!
High above all nations
is the Lord,
above the heavens his glory.
Who is like the Lord, our God,
who has risen on high to his throne
yet stoops from the heights,
to look down upon heaven and earth?
From the dust he lifts up the lowly,
from his misery
he raises the poor
to set them in
the company of princes,
yes, with the princes of his people.
To the childless wife
he gives a home and gladdens
her heart with children.
Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now, and*

et semper, et in sæcula
sæculorum. Amen.

Ave Maria, gratia plena:
Dominus tecum:
benedicta tu in mulieribus.

- 8 Benedicta es tu, Virgo Maria,
a Domino Deo excelso
præ omnibus mulieribus
super terram.

Lætatus sum in his quæ
dicta sunt mihi:
In domum Domini ibimus.
Stantes erant pedes nostri,
in atriis tuis Ierusalem.
Ierusalem, quæ ædificatur
ut civitas: cuius participatio
eius in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini:
testimonium Israel ad
confitendum nomini Domini.
Quia illic sederunt sedes
in iudicio,

*ever shall be,
world without end. Amen.*

*Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou amongst women.*

*Blessed are you Virgin Mary,
set before all women
on the earth by the
Lord God Almighty.*

*I rejoiced when I heard
them say:
'Let us go to God's house.'
And now our feet are standing
within your gates, O Jerusalem.
Jerusalem is built
as a city
strongly compact.
It is there that the tribes go up,
the tribes of the Lord.
For Israel's law it is,
there to praise the Lord's name.
There were set the thrones
of judgment*

sedes super domum David.
Rogate quæ ad pacem
sunt Ierusalem:
et abundantia diligentibus te.
Fiat pax in virtute tua:
et abundantia in turribus tuis.
Propter fratres meos
et proximos meos,
loquebar pacem de te:
Propter domum Domini
Dei nostri, quæsivi bona tibi.
Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc,
et semper, et in sæcula
sæculorum. Amen.

Benedicta es tu, Virgo Maria,
a Domino Deo excelso
præ omnibus mulieribus
super terram.

*of the house of David.
For the peace of Jerusalem
pray: 'Peace be to
your homes!
May peace reign in your walls,
in your palaces, peace!'
For love of my brethren
and friends,
I say: 'Peace upon you.'
For love of the house of the Lord
I will ask for your good.
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.*

*Blessed are you Virgin Mary,
set before all women
on the earth by the
Lord God Almighty.*

10 Exaltata est Virgo Maria
super choro Angelorum:
et in capite eius corona
stellarum duodecim, alleluia.

Nisi Dominus ædificaverit
domum, in vanum
laboraverunt qui ædificant eam.
Nisi Dominus custodierit
civitatem, frustra vigilat
qui custodit eam.
Vanum est vobis
ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis
somnum: ecce hæreditas
Domini, filii;
merces, fructus ventris.
Sicut sagittæ
in manu potentis,
ita filii excussorum.
Beatus vir qui implevit
desiderium suum ex ipsis:
non confundetur cum loquatur

*The Virgin Mary has been exalted
above the choirs of Angels,
and on her head is a crown
of twelve stars, alleluia.*

*If the Lord does not build the
house, in vain
do its builders labour;
if the Lord does not watch over
the city, in vain
does the watchman keep vigil.
In vain is your
earlier rising,
your going later to rest,
you who toil for the bread you eat,
when he pours gifts on his beloved
while they slumber.
Truly sons are a gift from the Lord,
a blessing, the fruit of the womb.
Indeed, the sons of youth
are like arrows
in the hand of a warrior.
O the happiness of the man who has
filled his quiver with these arrows!
He will have no cause for shame*

inimicis suis
in porta.
Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc,
et semper, et in sæcula
sæculorum. Amen.

Exaltata est Virgo Maria
super choro Angelorum:
et in capite eius corona
stellarum duodecim, alleluia.

12 Benedixit te Dominus
in virtute sua,
quia per te ad nihilum
redegit inimicos nostros.
Benedicta es tu, Virgo Maria,
a Domino Deo excelso
præ omnibus mulieribus
super terram.
Deo gratias.

*when he disputes with his foes
in the gateways.
Glory be to the Father, and to the
Son, and to the Holy Spirit.
As it was in the beginning, is now,
and ever shall be,
world without end. Amen.*

*The Virgin Mary has been exalted
above the choirs of Angels,
and on her head is a crown
of twelve stars, alleluia.*

*The Lord has blessed you
with his power,
because through you, he has
brought our enemies to nothing.
Blessed are you Virgin Mary,
set before all women
on the earth by the
Lord God Almighty.
Thanks be to God.*

13 Ave Maria, gratia plena:
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui.
Gloria Patri, et Filio,
et Spiritui Sancto.

*Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou amongst women,
and blessed is the fruit of thy womb.
Glory be to the Father, and to the
Son, and to the Holy Spirit.*

14 Ave maris stella,
Dei mater alma,
atque semper virgo,
felix cæli porta.

*Hail star of the sea,
merciful Mother of God,
ever a virgin,
happy door of heaven.*

Sumens illud Ave
Gabrielis ore,
funda nos in pace,
mutans Evæ nomen.

*Taking this 'Ave' from the
mouth of Gabriel,
bring us to peace, reversing
the name 'Eva'.*

Solve vincla reis,
profer lumen cæcis,
mala nostra pelle,
bona cuncta posce.

*Unbind the shackles of the accused,
bring light to the blind,
take away our misfortunes
and bring us every good.*

Monstra te esse matrem:
sumat per te preces,
qui pro nobis natus,
tulit esse tuus.

*Show yourself as mother;
may he who was yours,
who was born for us,
receive our prayer through you.*

Virgo singularis,
inter omnes mitis,
nos culpis solutos,
mites fac et castos.

*Unique virgin,
gentler than all,
make us gentle and chaste,
free from the bonds of sin.*

Vitam præsta puram,
iter para tutum,
ut videntes Iesum,
semper collætémur.

*Bring us a pure life,
prepare the true way,
so that, seeing Jesus,
we may rejoice for ever.*

Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto,
tribus honor unus. Amen.

*Praise be to God the Father, to the
most high Christ be glory.
to the Holy Spirit, to all three
one honour. Amen.*

15 Dignare me laudare te,
Virgo sacrata.
Da mihi virtutem
contra hostes tuos.

*Vouchsafe that I may praise thee,
O sacred Virgin.
Give me strength
against thine enemies.*

16 Ad te O sancta Dei Genitrix,
clamavimus, et per te venit
Domini auxilium nobis.

*To thee, O holy Mother of God,
we cried, and through thee
the Lord has come to our aid.*

Magnificat anima
mea Dominum.
Et exultavit spiritus meus

*My soul glorifies
the Lord.
My spirit rejoices*

in Deo salutari meo.
Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc beatam
me dicent omnes generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen eius.
Et misericordia eius
a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est
ad patres nostros,
Abraham et semini eius
in saecula.

*in God my saviour.
He looks on his servant
in her lowliness;
henceforth all ages
will call me blessed.
The Almighty works
marvels for me.
Holy his name!
His mercy is from
age to age,
on those who fear him.
He puts forth his arm in strength:
and scatters the
proud-hearted.
He casts the mighty from their
thrones: and raises the lowly.
He fills the starving with good
things, sends the rich away empty.
He protects Israel, his servant,
remembering his mercy.
the mercy promised
to our fathers,
to Abraham and his sons
forever.*

Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc,
et semper, et in saecula
saeculorum. Amen.

Ad te O sancta Dei Genitrix,
clamavimus, et per te venit
Domini auxilium nobis.

18 Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

*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.*

*To thee, O holy Mother of God,
we cried, and through thee
the Lord has come to our aid.*

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

*Our Father who art in heaven,
hallowed by 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*

tentationem,
sed libera nos a malo.

Dominus vobiscum.
Et cum spiritu tuo.

Oremus.
Deus, cuius Unigenitus Filius,
per intercessionem Virginis
eius Matris, omnia,
etiam ab hominibus eversa,
nova facit:
concede, quæsumus,
ut cuncti qui ad hanc Mariæ
ædem apud Buckfast
adveniunt, eius dulcissimam
præsentiam sentiant
et in omnibus huius vitæ
tribulationibus maternum
eius experiantur auxilium.
Per Dominum nostrum
Iesum Christum Filium tuum:
qui tecum vivit et regnat
in unitate Spiritus Sancti Deus,
per omnia sæcula sæculorum.
Amen.

*temptation;
but deliver us from evil.*

*The Lord be with you.
And with your spirit.*

*Let us pray.
O God, whose only begotten Son,
restores all things,
even those things
which have been destroyed
by men;
grant that, through the intercession
of his Virgin Mother,
all who come to this shrine
of Mary at Buckfast,
may experience her
gentle presence
and rejoice in her maternal care
in all their needs.
Through our Lord Jesus Christ,
your Son,
who lives and reigns with you
in the unity of the Holy Spirit,
one God for ever and ever.
Amen.*

Dominus vobiscum.
Et cum spiritu tuo.
Benedicat vos omnipotens
Deus, Pater, et Filius, et
Spiritus Sanctus. Amen.

*The Lord be with you.
And with your spirit.
May almighty God bless you,
the Father, and the Son, and the
Holy Spirit. Amen.*

19 Benedicamus Domino.
Deo gratias.
Fidelium animæ per
misericordiam Dei requiescant
in pace. Amen.
Divinum auxilium maneat
semper nobiscum.
Et cum fratribus nostris
absentibus. Amen.

*Let us bless the Lord.
Thanks be to God.
May the souls of the faithful
through the mercy of God
rest in peace. Amen.
May the divine assistance
remain with us always.
And with our absent
brethren. Amen.*

20 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.

*Hail holy queen,
mother of mercy:
our life, our sweetness
and our hope, hail.
To you do we cry,
the exiled sons of Eve.
To you we sigh, groaning
and weeping in this
valley of tears.*

Eia ergo, advocata nostra,
 illos tuos misericordes oculos
 ad nos converte.
 Et Iesum benedictum
 fructum ventris tui nobis
 post hoc exsilium ostende.
 O clemens: O pia:
 O dulcis Virgo Maria.

*Turn then, our advocate,
 your eyes of mercy towards us.
 And after this exile,
 show to us
 the blessed fruit
 of your womb, Jesus.
 O clement, O holy,
 O sweet Virgin Mary.*

- 21 Hail Queen of heaven, the ocean star,
 guide of the wanderer here below:
 thrown on life's surge we claim thy care—
 save us from peril and from woe.
 Mother of Christ, Star of the Sea,
 pray for the wanderer, pray for me.

O gentle, chaste, and spotless Maid,
 we sinners make our prayers through thee;
 remind thy Son that he has paid
 the price of our iniquity.
 Virgin most pure, Star of the Sea,
 pray for the sinner, pray for me.

Sojourners in this vale of tears,
 to thee, blest advocate, we cry;
 pity our sorrows, calm our fears,
 and soothe with hope our misery.

Refuge in grief, Star of the Sea,
 pray for the mourner, pray for me.

And while to him who reigns above,
 in Godhead One, in Persons Three,
 the source of life, of grace, of love,
 homage we pay on bended knee;
 do thou, bright Queen, Star of the Sea,
 pray for thy children, pray for me.

- 22 Ave Maria, gratia plena,
 Dominus tecum,
 benedicta tu in mulieribus,
 et benedictus fructus
 ventris tui, Iesus.
 Sancta Maria, Mater Dei
 ora pro nobis peccatoribus,
 nunc et in hora mortis nostrae.
 Amen.
- Hail Mary, full of grace.
 The Lord is with thee.
 Blessed art thou amongst women,
 and blessed is the fruit
 of thy womb, Jesus.
 Holy Mary, Mother of God,
 pray for us sinners,
 now and at the hour of our death.
 Amen.*



THE CHOIR OF BUCKFAST ABBEY

The Abbey Choir in its present form was founded in 2009. The choir has since developed a wide repertoire, specialising in the early polyphonic music of the sixteenth century – notably the English school of composers such as Taverner, Byrd, and Tallis, as well as composers of the continental schools, including Palestrina, Victoria and Philips. Complementing this early music, the choir also sings a repertoire from the French Romantic tradition by such composers as Widor, Vierne, Langlais and Duruflé. In addition, the choir enjoys performing the contemporary Roman Catholic music of composers MacMillan, Panufnik, and our composer-in-residence, Dom Sebastian Wolff OSB.

In 2018, at the conclusion of Buckfast's millennium year, the choir sang Christmas Midnight Mass, which was televised live on BBC One. In addition to singing at the weekly Solemn Mass and on feast days, the choir gives a number of concert performances per year.

SOPRANO

Hannah Deasy
Louise Hardy
Denise Kehoe
Louise Knightley
Sally Leger
Sally Reeve
Alicia Stolliday
Jane Suckling
Josie Walledge
Elle Williams

COUNTERTENOR

Laurence Blyth
Clive Dickinson
Peter Oakley
Chris Tipping
Martyn Warren

TENOR

Peter Bemish
Jason Bomford
Jonathan Harris
Jonathan Wood

BASS

Bob Humphrys
Tony Kehoe
Richard Mitchell
Julian Sutton





PHILIP ARKWRIGHT

Philip Arkwright is Organist & Master of the Music at Buckfast Abbey. Born in St Helens, Merseyside, Philip began his musical career as Organ Scholar at Liverpool Metropolitan Cathedral and was subsequently appointed as Sub-Organist and Director of the Cathedral Girls' Choir. Philip graduated with a combined honours degree in theology and religious studies, with music, from Liverpool Hope University, and afterwards with a master's degree in Sacred Music. During his tenure at Buckfast Abbey, Philip has overseen the expansion of the music department to include the new Ruffatti organ, the formation of a new choir of choristers, a thriving concert and organ recital series, in addition to the establishment of the Abbey's own record label. In 2018, Philip directed the Abbey Choir at a number of high profile services and events to celebrate 1000 years since the monastery's foundation, including a live televised broadcast of Christmas Midnight Mass – the first such broadcast from a Roman Catholic abbey in the UK.

DAVID DAVIES

David Davies is Organist of Buckfast Abbey and Organist at the University of Exeter. He trained as an organist, pianist and conductor at Eton College, Magdalen College, Oxford, and the Institute of Sacred Music, Yale University. David has held church and cathedral appointments both in the USA and the UK, most recently as Assistant Director of Music at Exeter Cathedral and Sub-Organist and Director of the Girls' Choir at Guildford Cathedral.

He has given concerts across the USA, Japan, South Africa and in several European countries. He also tutors on organ academy courses and lectures frequently on the intersection of the arts and liturgy.





MATTHEW SEARLES

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

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



Recorded at BUCKFAST ABBEY, 13–15 September 2019

Recording Engineer DAVID HINITT

Recording Producer DAVID DAVIES

Assistant Producer MATTHEW SEARLES

Executive Producer PHILIP ARKWRIGHT

Organ maintained by GARY OWENS

*Front illustration: The statue of Our Lady of Buckfast
(Lady Chapel, Buckfast Abbey)*

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*The Choir of
Buckfast Abbey during a
recording session*

AVE MARIA

First Vespers of the Solemnity of Our Lady of Buckfast

The Choir of Buckfast Abbey

Philip Arkwright *director*

David Davies *gallery organ* | Matthew Searles *quire organ*

Guerrero | Anerio | Victoria | Byrd | Arkwright | Weitz

The Choir of Buckfast Abbey presents music for the First Vespers of Our Lady of Buckfast, the Abbey's Patronal Feast on 24 May. The Gregorian chant of the Monastic Rite is interspersed with glorious polyphonic works by Felice Anerio, William Byrd and Francisco Guerrero, culminating in the splendid *Magnificat Octavi toni* by Tomás Luis de Victoria. A thrilling new arrangement of the traditional devotional hymn *Hail, Queen of heaven* is the climax of this joyous service. Full use of the tonal capability of the Abbey's Ruffatti organ is made throughout, with a number of liturgical improvisations.



Total running time: 75' 32

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