IN CHAINS OF GOLD
The English Pre-Restoration Verse Anthem Vol. 1
Orlando Gibbons – Complete Consort Anthems

Fretwork
His Majestys Sagbutts and Cornetts
Magdalena Consort
IN CHAINS OF GOLD
THE ENGLISH PRE-RESTORATION VERSE ANTHEM
VOLUME 1
ORLANDO GIBBONS – COMPLETE CONSORT ANTHEMS

**Track**

1. Behold, thou hast made my days
2. We praise thee, O Father
3. In Nomine a5 No. 1
4. This is the record of John
5. Great King of Gods
6. Do not repine, fair sun part 1
7. Do not repine, fair sun part 2
8. In Nomine a5 No. 2
9. Glorious and powerful God
10. Blessed are all they that fear the Lord
11. O all true faithful hearts
12. Sing unto the Lord
13. In Nomine a5 No. 3
14. See, see, the Word is incarnate
15. Lord, grant grace

**Solo verses (order of appearance)**

- **Behold, thou hast made my days**
  - CD
- **We praise thee, O Father**
  - EM, NT, PH, GS, SG, CK, SB
- **In Nomine a5 No. 1**
  - CD, JB, PH
- **Great King of Gods**
  - JB, SB, PH
- **Do not repine, fair sun part 1**
  - JD, CK, SB, JB, PH
- **In Nomine a5 No. 2**
  - PH, CD
- **Blessed are all they that fear the Lord**
  - SB, CK, EM, CD, JB, SG, WG, GS, PH, NT
- **O all true faithful hearts**
  - CD, CK, EM, NT, SG, PH
- **Sing unto the Lord**
  - PH, WG, CD, JB
- **In Nomine a5 No. 3**
  - CD, SB, CK, PH, SG
- **See, see, the Word is incarnate**
  - EM, SB
- **Lord, grant grace**

**Instruments**

- **Behold, thou hast made my days**
  - FW [4.33]
- **We praise thee, O Father**
  - FW [4.53]
- **In Nomine a5 No. 1**
  - FW [4.07]
- **This is the record of John**
  - FW [4.02]
- **Great King of Gods**
  - HMSC, organ [4.41]
- **Do not repine, fair sun part 1**
  - FW [4.43]
- **Do not repine, fair sun part 2**
  - FW [2.58]
- **In Nomine a5 No. 2**
  - FW [4.09]
- **Glorious and powerful God**
  - FW [4.59]
- **Blessed are all they that fear the Lord**
  - FW, harp, organ [4.35]
- **O all true faithful hearts**
  - HMSC, organ [3.42]
- **Sing unto the Lord**
  - FW [5.19]
- **In Nomine a5 No. 3**
  - FW [3.42]
- **See, see, the Word is incarnate**
  - FW [5.48]
- **Lord, grant grace**
  - FW, HMSC, organ [3.10]

**Total timings:** [66.38]

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**Magdalena Consort, director Peter Harvey:**
Julia Doyle (JD) - Treble
Catherine King (CK) & Eleanor Minney (EM) - Mean
Charles Daniels (CD), Samuel Boden (SB), Jeremy Budd (JB) & Nicholas Todd (NT) - Contratenor
Greg Skidmore (GS) & Simon Galleur (SG) - Tenor
Peter Harvey (PH) & Will Gaunt (WG) - Bassus
Fretwork (FW)
Asako Morikawa, Emily Ashton, Reiko Ichise, Sam Stadlen & Richard Boothby - viols
His Majestys Sagbutts & Cornetts (HMSC)
Jeremy West, Jamie Savan & Helen Roberts – cornetts
Abigail Newman, Stephanie Dyer & Stephen Saunders – sackbuts
Kirsty Whatley - harp
Silas Woolston – organ
William Hunt – Artistic Director

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“...to return to the expressing of the ditty, the matter is now come to that state that though a song be never so well made and never so aptly applied to the words yet shall you hardly find singers to express it as it ought to be, for most of our churchmen, so they can cry louder in their choir than their fellows, care for no more, whereas by the contrary they ought to study how to vowel and sing clean, expressing their words with devotion and passion whereby to draw the hearer, as it were, in chains of gold by the ears to the consideration of holy things.”

Thomas Morley ‘Plaine and Easie Introduction to Practical Musick’ (1597)
Cover Image – Allegory of Eloquence, after Dürer (c. 1503)
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Thomas Morley ‘Plaine and Easie Introduction to Practical Musick’ (1597)
Cover Image – Allegory of Eloquence, after Dürer (c. 1503)
Orlando Gibbons, a probationer Gentleman of the Chapel Royal when James VI of Scotland gained the English crown in 1603, was appointed his majesty's privy-chamber virginalist in 1620 after a decade's casual entertaining, recompensed by random bounties. Unexpectedly, he died in 1625, less than three months after James. Despite a curtailed life-span, his brilliant output for voices, chamber ensemble and keyboard is a major glory of the first Stuart reign. Its church side brings to life court's ritual: a sincere piety, enmeshed with dutiful and unique celebration of the Divine Right of Kings. Chapel was central to his career, and mobile; its mandate, appointed a well-born, energetic Chapel Dean (a position latterly not even filled by Elizabeth), and developed by him.

The essence of his urbane, elegant art, complex but still strikingly direct and personal, is hard to encapsulate. A 'metaphysical' label is more readily affixed to the era's verse and prose than music, even his; yet they trace parallel paths. Some needful context, if nothing else, is furnished by a priceless score salvaged by the mid-century publisher John Playford; assumed by him a Gibbons autograph, though most likely copied for family soon after his death. Intriguing pre-print versions given for his Madrigals (1612) and Fantazies of III. Parts (c. 1622) are trumped by a unique array of verse anthems with ensemble parts. Church sources hold some of these 'consort anthems', but only one survives in extant household partbooks. Still, cathedrals did employ ensembles. The score witnesses similar breadth of practice in the Chapel, down to rubrics for decani-cantoris alternatim effects in its choir-stalls. Headings for some anthems even note occasion of composition; that, at a time when such remarks are as rare as hens' teeth.

One undeniable strain is semi-liturgical, fulsome adulation. 'Great King of Gods' prefaced the one and only return by James to his native land, in 1617. Its chорally weighted, upbeat stately major mode confidently instructs Jehovah of Psalm 95 to safeguard the king's passage and finally translate his person bodily heavenwards, thwarting decay. 'O all true faithful hearts' interposes choruses like victory-galliards to encourage public rejoicing in April 1619 over an avoided narrow shave: 'A thanks Giving for the kings happy recoverie from a great dangerous sickness'. His ominous nephritis, aggravated by melancholy after Anna's death in January, had alarmed doctors; many subjects were also concerned, by now mellowing to his genial if autocratic foibles. The one gratulatory, ensemble-backed item not in score is 'Do not repine': a welcome ode for that Scottish Progress of 1617, to mildly pagan verse by Joseph Hall, one of the English bishops corralled for emergent solutions conceived by predecessors to Gibbons, like his senior colleague, John Bull, and developed by him.
ORLANDO GIBBONS
COMPLETE CONSORT ANTHEMS

Orlando Gibbons, a probationer Gentleman of the Chapel Royal when James VI of Scotland gained the English crown in 1603, was appointed his majesty’s privy-chamber virginalist in 1620 after a decade’s casual entertaining, recompensed by random bounties. Unexpectedly, he died in 1625, less than three months after James. Despite a curtailed life-span, his brilliant output for voices, chamber ensemble and keyboard is a major glory of his career, and mobile; its mandate, appreciation of its easy amenities as much as had Elizabeth I. One shred of comment about services for him in its chapel mentions anthems to ‘organs, cornets, sagbot, and other excellent instruments of musicke’. Tantalisingly little survives to recreate its aural bloom, unless one compares the ambience at Hampton: the only space left to match lost Greenwich and Whitehall by dimensions, date and build. Less echoic than stone cathedral vaults, these semi-private wood-panelled auditoria profited from subtle reinforcement of intimate sonorities.

A keen theologian, and doughty veteran of verse and prose, in his own right, James happily enough left patronage of the arts to his queen Anna or crown prince Henry, but began to appreciate the assured English style of enlisting music into state-church ceremonial. He shrewdly appointed a well-born, energetic Chapel Dean (a position latterly not even filled by Elizabeth), who addressed stagnant pay-rates. A new ensemble and keyboard is a major glory of his urbane, elegant art, complex but still strikingly direct and personal, is hard to encapsulate. A ‘metaphysical’ label is more readily affixed to the era’s verse and prose than music, even his; yet they trace parallel paths. Some needful context, if nothing else, is furnished by a priceless score salvaged by the mid-century publisher John Playford; assumed by him a Gibbons autograph, though most likely copied for family soon after his death. Intriguing pre-print versions given for his Madrigals (1612) and Fantazies of III. Parts (c. 1622) are trumped by a unique array of verse anthems with ensemble parts. Church sources hold some of these ‘consort anthems’, but with sparser organ backing; only one survives in score is ‘Do Apollo on being outshone by James during his one and only return by James to his native land, in 1617. Its chordally weighted, upbeat stately air, most likely copied for family soon after his death. Intriguing pre-print versions given for his Madrigals (1612) and Fantazies of III. Parts (c. 1622) are trumped by a unique array of verse anthems with ensemble parts. Church sources hold some of these ‘consort anthems’, but with sparser organ backing; only one survives in extant household partbooks. Still, cathedrals did employ ensembles. The score witnesses another, smaller breadth of practice in the Chapel, down to rubrics for decani-cantoris alternatim effects in its choir-stalls. Headings for some anthems even note occasion of composition; that, at a time when such remarks are as rare as hens’ teeth.

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Virtual Maestro di Cappella thereafter, Gibbons found another post in the household of a new Prince of Wales (later Charles I) in 1616. It resulted in an opus or two of innovative string chamber music. His ‘In Nomines’, though, reflect an older world. Composition developed around its cantus firmus, unchanged from a mass movement of the 1540s by John Taverner, in creative emulation. That mid-Tudor fashion underwent decline, then surprising revivals: the Jacobean one instigated, maybe, by the court violinist Alfonso Ferrabosco Junior, English-born son of the only Italian ever to pen In Nomines while visiting England. His set of three refers to his own father, in chief. Gibbons may parallel those, and rings similar changes, but also strikes a balance with tradition. His sweetest main motifs bandied by other voices, though ‘breaking’ it, freeing it at node-points to quote in a token form easily missed from outside the texture.

The score names two more clergymen of some standing at court, if extraneous, for requesting anthems. While still fairly junior, William Laud commissioned ‘This is the record of John’ before he reached archbishop’s eminence, at some unspecified time in his tenure (1611–21) as ‘predest of Saint Johns’, the Oxford college dedicated to John the Baptist. The text (from John the Evangelist, based on Isaiah) handles tangential but doctrinally significant verses with ripeness and warmth, presumably to celebrate its feast day, 24th June. ‘Behold, thou hast made my days’ responds to ‘the Entretie of Doctor Maxcie Deane of Winsor the same day sennight before his death’ (so dating it to late April 1618, and possibly a first use by the distinct choral foundation at Saint George’s Chapel, Windsor). Here, too, homophony coalesces to reinforce a lone voice, but here with sombreness; emphasising starkly the psalmist’s inventive against worldly wealth. The pathos conveyed hints at contrition by Dean Maxey, a notorious amasser of ecclesiastical benefices, among them a royal chaplaincy.

Others have no precise occasion noted. ‘Glorious and powerful god’ is set apart from contemporary repertoire by its functional uniqueness, though it answers a recent vogue: chapel-dedication. The period saw an increase in private chapels; Lancelot Andrews (Chapel Royal Dean 1619-26, just before Laud’s tenure) devised a formulary by 1620, expressly for the necessary ceremony. Its verse (author unknown) echoes his phraseology, drawn mainly from New Testament texts: the music’s rhythmic resilience and deep-toned onward flood must be a response to its strength, and focus on divine love. ‘Sing unto the Lord’ also lacks a local habituation, in that its Chapel use is undocumented; yet the score calls it ‘made for Do(cto)r: Marshall’, possibly Hamlett Marshal, another king’s chaplain from 1616. A bass solo
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responds here to a fellow bass, not a tenor; but in both anthems Gibbons deftly avoids the ‘table-leg’ bass harmonic progressions that hobble some writers. The sinewy sheen of his counterpoint for strings or keyboard perhaps explains something unique to his vocal manner. Voices surrender a little independence; but the resultant linear style’s achievement is better seen as pure fusion of instrumental and vocal. Time and again this comes through in the run of the anthems, where close canon between soloists intensifies the oratory to imbue the whole with inward raptness. Unassuming to the eye, ‘We praise thee, O Father’ almost casually attains that numinous aura within notes, peaking in verse two with a haunting, close-entwined tenor duet, expounding the Paschal mystery. This preface to Easter communion is poised–structured–to lead into something bigger, which never emerges; maybe implying that scored consort anthems were part only of an intended project. ‘Lord, grant grace’, related to the collect for All Saints, adds the common termination for prefaces at communion. Despite its possible liturgical rôle, and a setting blooming into eight voices, after another muted opening with minimalist economy in part-writing, it too is unattested in the Chapel Royal. The longest, most powerful, ‘See, see, the Word’, is another expanded to include divisi effects and a more triumphal Amen. Strangely, even this has no known connexion to the Chapel of the day; but signs from the score are that here too revision may not have been quite complete. Its prose (assigned to Godfrey Goodman, soon to become one of the most latitudinarian of bishops), almost devoid of narrative, creates an oddly static series of icons or tableaux. Even so, the organic quality infused through the notes lifts that visual, verbless aspect, merging with it to a stained-glass brilliance. Paradoxically, it still streams on as irresistibly as anything else in the literature. Had Gibbons lived longer, English baroque might have evolved to very different effect. © David Pinto 2017

Pitch, voices and instruments

The sacred anthems and instrumental pieces on this recording are performed at A466, which fits closely with the findings of recent research into English organ and choir pitch of the period,1 confirmed by the evidence of some surviving cornetts.2 At this pitch the vocal ranges of the music lie very naturally, when combined with the voice types of Gibbons’ time, as described by contemporary writers such as Charles Butler,3 in particular, ‘Contratenors’ (light, high tenors) rather than the falsettists and altos commonly used in today’s choirs (who have frequently transposed this repertoire up by as much as a third to suit a modern SATB format). The resulting clarity and intensity of ensemble sonority, notably in the upper part of its core, is strikingly different from what many are used to hearing in such music. A radical further step was taken for the viols on this recording by selecting a consort of smaller-scale English instruments (including two originals of the period) and stringing them too at A466 – something that, as far as we are aware, has not hitherto been done with an English consort, but which is arguably a perfectly likely tuning for them in this context. It all produces a remarkable translucence, that seems to suit the complexity of the writing, and may reflect what was heard when this uniquely poetic music was performed behind the closed doors of private chapels or the Chapel Royal. We shall probably never know. Tantalising hints can be found in historical record of a richer use of instrumental colour in ‘private’ worship, than would have been countenanced in public spaces, where choir and organ were the norm – hence our addition of a harp in ‘Blessed are all they that fear the Lord’, an instrument widely used both at court and in noble houses. Here we also take a cue from one Bulstrode Whitelock,4 whose taste for “rare, diffused and aery” music in his chapel may not have been that unusual, away from Puritan ears.

William Hunt

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Pitch, voices and instruments

The sacred anthems and instrumental pieces on this recording are performed at A466, which fits closely with the findings of recent research into English organ and choir pitch of the period, confirmed by the evidence of some surviving cornetts. At this pitch the vocal ranges of the music lie very naturally, when combined with the voice types of Gibbons’ time, as described by contemporary writers such as Charles Butler, in particular, ‘Contratenors’ (light, high tenors) rather than the falsettists and altos commonly used in today’s choirs (who have frequently transposed this repertoire up by as much as a third to suit a modern SATB format). The resulting clarity and intensity of ensemble sonority, notably in the upper part of its core, is strikingly different from what many are used to hearing in such music. A radical further step was taken for the viols on this recording by selecting a consort of smaller-scale English instruments (including two originals of the period) and stringing them too at A466 – something that, as far as we are aware, has not hitherto been done with an English consort, but which is arguably a perfectly likely tuning for them in this context. It all produces a remarkable translucence, that seems to suit the complexity of the writing, and may reflect what was heard when this uniquely poetic music was performed behind the closed doors of private chapels or the Chapel Royal. We shall probably never know. Tantalising hints can be found in historical record of a richer use of instrumental colour in ‘private’ worship, than would have been countenanced in public spaces, where choir and organ were the norm – hence our addition of a harp in ‘Blessed are all they that fear the Lord’, an instrument widely used both at court and in noble houses. Here we also take a cue from one Bulstrode Whitelock, whose taste for “rare, diffused and aery” music in his chapel may not have been that unusual, away from Puritan ears.

William Hunt

1 Andrew Johnstone, ‘As it was in the beginning’: organ and choir pitch in early Anglican church music’, Early Music xxxi/4 (November 2003)
Great King of gods

Great King of gods, whose gracious hand hath led
Our sacred sovereign head
Unto the place where all our bliss was bred.

Oh send thine angels to his blessed side,
And bid them there abide,
To be at once his guardian and his guide.

Dear be his life, all glorious be his days,
And prospering all his ways;
Late add thy last crown to his peace and praise.

And when he hath outlived the world's long date,
Let thy last change translate
His living flesh to thy celestial state.

Amen

Do not repine, fair sun

Do not repine, fair sun, to see these eyne,
Welcomer far than thine,
To see the beams of a more glorious face
Shine on his native place,
And overrun thee to his northern line;
Fair sun, do not repine.

And thee, thrice blessed bowers which long agone
His cradle rocked on,
Which at the first the vital breath did give,
Whose presence under Arthur's Seat can frame
An Eden both in deed and name.

[Part 2]

Joy that alone, with better bays
And myrtle bows on highest days
Crownest thy kingly brows:
Come, come along today with me;
Welcome the flower of royalty
Home to his native house.

Now do thy best and more than all
To make a merry festival
Oh now or never do't.
All the day long feast, dance, play, sing,
And spend upon this revelling
Thy nimblest hand and foot.

Call to thee all thy light-heeled train,
Nymphs and fairies of the plain,
And bid them trip it round;
And cause the circle of the skies
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And thee, thrice blessed bowers which long agone
His cradle rocked on,
Which at the first the vital breath did give,
Whereby our world doth live;
Do not envy the spheres of heaven above
In his dear light and love,
Whose presence under Arthur’s Seat can frame
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TEXTS

1. Behold thou hast made my days

Behold, thou hast made my days as it were a span long: and mine age is even as nothing in respect of thee; and verily, every man living is altogether vanity. For man walketh in a vain shadow, and disquieteth himself in vain: he heapeoth up riches, and cannot tell who shall gather them. And now, Lord, what is my hope? Truly, my hope is even in thee. Hear my prayer, O Lord, and let thine ears consider my calling: hold not thy peace at my tears. For I am a stranger with thee: and a sojourner as all my fathers were. O spare me a little, that I may recover my strength: before I go hence, and be no more seen.

Psalm 39.6-8, 13-15 (Bishops’ Bible)

2. We praise thee, O Father

We praise thee, O Father, for the glorious resurrection of thy Son Jesus Christ, our Lord: for he is the very Paschal Lamb, which was offered up for us, and hath taken away the sins of the world;

who by his death hath destroyed death, and by his rising to life again hath restored to us everlasting life. Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious name.

Preface to Holy Communion, Easter Day, adapted

4. This is the Record of John

This is the Record of John, when the Jews sent priests & Levites from Jerusalem to ask him: Who art thou? And he confessed and denied not, and said plainly: I am not the Christ. And they asked him: What art thou then? Art thou Elias? And he said: I am not. Art thou the prophet? And he answered: No. Then said they unto him: What art thou? That we may give an answer unto them that sent us. What sayest thou of thy self? And he said: I am the voice of him that crieth in the wilderness: Make straight the way of the lord.

John 1.19-23 (Bishops’ Bible, AV)

5. Great King of gods

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[Part 2]
Answer their charming melodies
In their consorted sound.

Still may the burden be: welcome,
Welcome, great king, to thy first home.
Then add unto the rest,
Good speed home to thine other own,
That counts the hours whilst thou art gone,
And vie to love thee best.

Dr [Joseph] Hall

Glorious and powerful God
Glorious and powerful God, we understand
Thy dwelling is on high,
Above the starry sky;
Thou dwellest not in stone temples made with hands,
But in the flesh hearts of the sons of men.
To dwell is thy delight,
near hand though out of sight.
We give of thine own hand; thy acceptation
Is very life and blood
To all actions good:
Whenever here or hence our supplication
Psalm 128 (Book of Common Prayer)

From pure and with unfeigned hearts to thee ascend,
Be present with thy grace,
Shew us thy loving face.
O down on us full show’rs of mercy send;
Let thy love’s burning beams
Dry up all our sins’ streams.
Arise O Lord, and come into thy rest,
Both now and evermore Thy name be blest:
Founder and foundation of endless habitation. Amen.

Blessed are all they that fear the Lord
Blessed are all they that fear the Lord: And walk in his ways. For thou shalt eat the labour of thy hands; O well is thee, and happy shalt thou be.
Thy wife shall be as the fruitful vine upon the walls of thine house: Thy children like the olive branches, round about thy table. Lo, thus shall the man be blessed that feareth the Lord.
The lord from out of Sion shall so bless thee that thou shalt see Jerusalem in prosperity all thy life long: Yea, that thou shalt see thy children’s children, and peace upon Israel.
Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end, Amen.

O all true faithful hearts
O all true faithful hearts with one accord
United in one head, sing to the Lord,
For he our David from the snares of death
Hath freed; prolong his days, enlarge his breath.
Rejoice in him, give thanks, his great Name bless,
For a remembrance of his holiness.
His life is worth ten thousand, therefore give,
Each soul, ten thousand thanks that he doth live
To lead his people forth to pastures green;
To praise his God whose love to us is seen.
Rejoice in him, give thanks, his great name bless
For a remembrance of his holiness.
Now for the righteous is sprung up a light,
And gladness unto each true-hearted wight;
Joy we in him with thanks, that he may bring
More joy unto ourselves, health to our King.
Rejoice in him, give thanks, his great name bless
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Amen.

See, see the Word is incarnate
See, see the Word is incarnate; God is made man in the womb of a Virgin. Shepherds rejoice, wise men adore, and angels sing: “Glory be to God on high: peace on earth, good-will towards men.”
The law is cancelled, Jews and Gentiles all converted by the preaching of glad tidings of salvation.
The blind have sight and cripples have their motion; diseases cured, the dead are raised, and miracles are wrought. Let us welcome such a guest with Hosanna.
The Paschal Lamb is offered,  Christ Jesus made a sacrifice for sin. The earth quakes, the sun is darkened, the powers of hell are shaken; and lo, he is risen up in victory. Sing Halleluia.

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Amen.

Sing unto the lord
Sing unto the Lord, O ye Saints of his, and give thanks at the remembrance of his holiness: for his anger endures but a moment, in his favour is life: weeping may endure for a night but joy comes in the morning.
And in my prosperity I said, I shall never be moved. Lord, by thy favour thou hast made my mountain to stand strong. Thou didst hide thy face and I was troubled. I cried to thee, O Lord, and unto the Lord I made my supplication.
What profit is there in my blood, when I go down into the pit? Shall the dust praise thee, shall it declare thy truth? Hear, O Lord, and have mercy upon me: Lord, be thou my helper.

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Few other ensembles can match the range of Fretwork’s repertory, spanning as it does the first printed music of 1501 in Venice, to music commissioned by the group this year. Their recordings of arrangements of J. S. Bach have won particular praise, but they have recently issued a disc containing music by Grieg, Debussy, Shostakovitch, Warlock & Britten. This extraordinary breadth of music has taken them all over the world in the 25 years since their debut, and their recordings of the classic English viol repertory – Purcell, Gibbons, Lawes & Byrd – have become the benchmark by which others are judged. Their 2009 recording of the Purcell Fantazias won the Gramophone Award for Baroque Chamber Music.

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See, O see the fresh wounds, the goring blood, the pricks of thorns, the print of nails; and in the sight of multitudes a glorious Ascension. Where now he sits on God’s right hand, where all the choir of heaven all jointly sing: Glory be to the Lamb that sitteth on the throne. Let us continue our wonted note with Hosanna: Blessed be he that cometh in the Name of the Lord; with Halleluia, we triumph in victory: the serpent’s head bruised, Christ’s kingdom exalted, and heaven laid open to sinners. Amen.

[Godfrey] Goodman

Lord, grant grace
Lord, grant grace, we humbly beseech thee, that we with thy Angels and Saints may sing to thee continually: Holy, holy, holy, Lord God of hosts. Glory, honour and power be unto thee, O God the Creator, O Lord Jesu the Redeemer, O Holy Spirit the Comforter.
And let everything that hath breath, praise and magnify the same Lord Almighty. Amen.

Collect, All Saints’ Day, adapted

Opening pages of Behold, thou hast made my days from Och Mus 21 by kind permission of the Governing Body of Christ Church, Oxford.
The Magdalena Consort was founded in 2008 by Peter Harvey as an instrumental and vocal ensemble, and is dedicated to performing baroque works with the small vocal forces typical of the time. In this new departure into early English baroque music, the group brings together international soloists and consort singers with both a wide experience of baroque declamation and a background in the English choral tradition. Since its inaugural concert in the prestigious Festival of Santiago de Compostela in Spain, it has performed both vocal and instrumental works in major international festivals across Europe and England, bringing a virtuosic flair and colour to music from Monteverdi to Bach. In 2013 the group released a recording on Channel Classics, Recreation for the Soul – an exploration of number symbolism in three Bach cantatas – which received a warm reception from the press, being hailed as ‘this brilliant disc’ by the Guardian.

www.magdalenaconsort.com

Peter Harvey has been performing internationally at the highest level for many years, and has made countless recordings. His repertoire extends from the early Baroque to contemporary music by way of art song, and he has come to be particularly associated with the works of J S Bach. He has scores of acclaimed recordings of both the cantatas and the major works to his name, in versions ranging from the minimalist to the symphonic, with the Monteverdi Choir, Concerto Copenhagen, the Royal Concertgebouw Orchestra, the Netherlands

Monteverdi with John Butt’s Dunedin Consort and performing at the famous Durham Brass Festival. The group is often invited to give masterclasses and workshops internationally and individual members of HMSC also teach at conservatoires and universities across Europe.

HMSC enjoys frequent collaborations with other forces, and is especially pleased to have worked with Magdalena Consort and Fretwork in the Orlando Gibbons project. The group has numerous recordings to its credit, and its own record label, SFZ Music, was launched a decade ago, boasting HMSC’s critically acclaimed recordings of the complete instrumental works of Giovanni Battista Grillo, Buccaneer, The Twelve Days of Christmas and many more.

www.hmsc.co.uk

Celebrating its 35th birthday in 2017, His Majestys Sagbutts & Cornetts (HMSC), the pre-eminent group of its kind, continues to delight audiences worldwide by disseminating the sound of its noble instruments via recordings, radio and television broadcasts and live performances.

The group’s illustrious name is taken from Matthew Locke’s “five-part things for His Majestys Sagbutts & Cornetts”, which were played during the coronation celebrations for King Charles II in 1661. Essentially a recital group comprising three cornetts, four sackbuts and historical keyboards, HMSC pursues activities that are constantly diverse, ranging in 2017 alone from opening the Pórtico do Paraíso international festival in Ourense to recording Monteverdi with John Butt’s Dunedin Consort and performing at the famous Durham Brass Festival. The group is often invited to give masterclasses and workshops internationally and individual members of HMSC also teach at conservatoires and universities across Europe.

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WILLIAM HUNT
ARTISTIC DIRECTOR

William Hunt was a founder member of Fretwork and soon after its formation launched Fretwork Editions, a specialist publisher of viol consort-related music, of which he is director and general editor. He now combines this with a freelance career as both viol and violone player with several leading period instrument ensembles. In recent years he has developed a particular interest in researching the history and performance practice of the English verse anthem, publishing for Fretwork complete performance material, edited by leading scholars in the field, of some major collections of the consort anthem repertoire, including the Gibbons anthems in this recording. He has directed residential courses and workshops on the repertoire both in the UK and internationally, and has presented papers at a number of academic seminars and conferences. www.orlandogibbonsproject.com www.fretworkpublishing.co.uk

Dedicated to Grayston Burgess
And with thanks to the Brothers and Governors of Sutton’s Hospital in Charterhouse

We are especially grateful to the following for making this recording possible

Principal Donors:
Richard Bridges & Elena Vorotko
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WILLIAM HUNT
ARTISTIC DIRECTOR

William Hunt was a founder member of Fretwork and soon after its formation launched Fretwork Editions, a specialist publisher of viol consort-related music, of which he is director and general editor. He now combines this with a freelance career as both viol and violone player with several leading period instrument ensembles. In recent years he has developed a particular interest in researching the history and performance practice of the English verse anthem, publishing for Fretwork complete performance material, edited by leading scholars in the field, of some major collections of the consort anthem repertoire, including the Gibbons anthems in this recording. He has directed residential courses and workshops on the repertoire both in the UK and internationally, and has presented papers at a number of academic seminars and conferences.

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Dedicated to Grayston Burgess
And with thanks to the Brothers and Governors of Sutton’s Hospital in Charterhouse

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