The background of the entire cover is a photograph of a stone building, likely a castle or church tower, with a strong red color cast. The building has a prominent tower on the left with a cross on its wall and a small window. The sky is a deep red, and the overall mood is somber and historical.

Music for Troubled Times
The English Civil War & Siege of York

The Ebor Singers
Paul Gameson

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The Ebor Singers
Paul Gameson *director*

The
Ebor
Singers

About the Ebor Singers & Paul Gameson:

'Natural, unflamboyant grace'
The Independent

*'A robust, effective choir: I'd be happy to hear them any day,
in early music, late music, even something in the middle'*
The Times

| | | | |
|---|---------|--|---|
| William Byrd (c. 1539/40-1623) | | John Wilson (1595-1674) | |
| 1. O Lord, make thy servant Charles | [2:08] | 12. My God, my King, incline thine ear | [2:18] |
| William Lawes (1602-45) | | Henry Lawes (1595-1662) | |
| 2. Psalm 100: All people that on earth do dwell | [2:46] | 13. A Funeral Anthem | [4:51] |
| John Hutchinson (d. 1657) | | George Jeffreys (c. 1610-85) | |
| 3. Behold how good and joyful a thing it is | [2:12] | 14. How wretched is the state | [6:54] |
| William Lawes | | Thomas Tomkins | |
| 4. Psalm 6: Lord, in thy wrath reprove me not | [4:39] | 15. Sad Pavan: for these distracted times | [5:05] <small>for solo organ</small> |
| Thomas Tomkins (1572-1656) | | Matthew Locke (c. 1621-74) | |
| 5. O God, the proud are risen against me | [3:03] | 16. How doth the city sit solitary | [9:26] |
| William Lawes | | Total playing time | [76:47] |
| 6. Psalm 18: O God, my strength and fortitude | [5:10] | | |
| 7. See how Cawood's dragon looks | [2:03] | | |
| 8. Psalm 67: Have mercy on us, Lord | [3:34] | | |
| William Child (1606-97) | | | |
| 9. O Lord God, the heathen are come into thine inheritance | [4:16] | | |
| William Lawes | | | |
| 10. Psalm 22: O God, my God | [14:58] | | |
| 11. Music, the master of thy art is dead | [3:16] | | |



Music for Troubled Times: The English Civil War & Siege of York

The English Civil War was one of the most turbulent periods of English history, as King and Parliament wrestled for influence over the other: the consequences destabilised and eventually redefined the country's political, social and religious landscape. This recording traces the course of the Civil War, focussing on the music of Royalist composer William Lawes, and particularly on pieces that may have been heard in York Minster during the summer of 1644, when the loyal city of York was under siege from Parliamentarian forces.

Charles had spent time in York during his journeys to Scotland, and York had been central to the King's plans when he first raised his standard against Parliament in 1642. When Parliament failed to give him more money to fight the Scots, he moved his court to York in April 1642, but was met by only a few followers when he tried to gather the nobles of the area together in May 1642. Charles then went south and raised his standard at Nottingham in August 1642. Despite this, when towns and cities began to hesitantly align themselves for King or Parliament in the early years of the conflict, York remained loyal to the crown. The Royalist Army in the North, under the

Earl of Newcastle, was based in York from December 1642 and, in spring 1644, when Scotland and Parliament joined their armies together, their first target was York. For twelve weeks, from April to July 1644, these two armies besieged York. Help eventually arrived from the King's nephew, Prince Rupert, but then the Royalist forces were defeated at the Battle of Marston Moor on 2 July. Two weeks later the city surrendered and the Civil War in the north was all but over.

William Lawes, through his teacher John Coprario, had come into Charles' orbit from the 1620s. He was established at court from the early 1630s, writing masques for court festivities and anthems for the Chapel Royal. He also knew musicians from St Paul's Cathedral, including John Tomkins (d. 1638; brother of Thomas), in whose memory Lawes composed **Music, the master of thy art is dead**. His loyalty to his monarch was strong enough for him to take up arms for his king in 1642, only to die in a doomed sortie at the Siege of Chester in 1645. Charles referred to Lawes as 'the father of music' and, after the musician's death, Royalist writers seized upon his name for a pun that served as a political epitaph: 'Will Lawes was slain by those whose wills were laws'.

There is no biographical information on Lawes between 1642 and 1645, but it is conceivable

that Lawes was in York as early as 1642. Charles had summoned his musicians to join him at his court in York, but some were not prepared to make the journey as their pay was two years in arrears. In April 1642, perhaps with help from the residentiary Minster Choir, the Investiture of the Duke of York and Prince Rupert (brother and cousin to the king) as Knights of the Order of the Garter went ahead in the Chapter House 'with the utmost magnificence'. One composer based in York during the 1630s and 40s was John Hutchinson, appointed organist at York Minster in 1634 shortly after the building of a new organ by Thomas Dallam. His short anthem **Behold how good and joyful a thing it is** is well-crafted, balancing homophonic sections with imitation and word-painting. It is not clear whether Hutchinson was also Master of the Choristers, but in whatever capacity, his career was disrupted by the Siege of York, and the abolition of Anglican services in the Minster after the surrender of the city to Parliament.

Lawes' round **See how Cawood's dragon looks** responds to events in summer 1642, when 'Parliament rooks' took control of Cawood Castle ten miles outside York, though this is no conclusive evidence that Lawes was in the area as this news from the north was recounted in broadsheets in London. More

persuasive evidence – but equally anecdotal – are twelve psalms by Lawes (including five on this recording), which unusually alternate verses for soloists in the freely-composed style of the Jacobean verse anthem with verses sung by the congregation 'common', or metrical, psalm tunes. This structure is similar to a description of psalms sung in York Minster during the Siege of York, when 'the organ being let out, together with the choir began the psalm. But when that vast-conchording-unity of the whole congregational-chorus came thundering in, it made the very ground shake under us [...] The enemy was very near and had planted their great guns so mischievously against the church, and with which constantly in prayers time they would not fail to make their hellish disturbance, by shooting against and battering the church'.

It is difficult to imagine a context for the singing of these psalms, except for the city under siege. Lawes eschews the frequently-used translation from the *Book of Common Prayer* and uses the metrical version of Sternhold and Hopkins in *The Whole Book of Psalms* (first published in 1562). These metrical psalms and tunes would have not been tolerated by Charles' High Church supporters in London or Oxford, although one of the psalms also appears in another manuscript, possibly connected with the

Chapel Royal, with common tunes omitted – musically acceptable but half the psalm text absent. York Minster, on the other hand, had a tradition of singing congregational psalms as well as performing the more mainstream cathedral repertoire of Gibbons and Tomkins. The vivid imagery in Lawes' psalms is particularly appropriate for the beleaguered loyal city – for instance, in **Psalm 18**, 'thou art my castle and defence in my necessity [...] the pains of death did compass me everywhere'. Even if his psalms did not arise to meet the spiritual needs of the besieged inhabitants, they contain two diverse styles that are symbolic of the musical, religious, social and political transitions of the day.

Lawes' psalm texts are drawn from Sternhold and Hopkins' collection of metrical translations (and tunes). The tradition of metrical psalm singing arose from the aspiration of the Reformation movement to render the Bible and liturgy accessible to the congregation, achieved by translation into the vernacular, and, in the case of the psalms, into a rhyming and strophic form. However, while congregational hymnody did not feature in *The Book of Common Prayer*, neither was it forbidden and Elizabeth I's Royal Injunctions of 1559 permitted 'that in the beginning, or in the end of Common Prayers, either at morning

or evening, there may be sung an hymn, or suchlike song, to the praise of Almighty God, in the best sort of melody and music that may be conveniently desired, having respect that the sentence of the hymn may be understood and perceived'. The translation into metre of the whole Psalter and canticles suggests that these versions were used as alternatives to the official prose versions. The psalm collections were also intended for domestic use, with books with four parts arranged so that singers could perform from a single copy, and some editions provided lute or cittern accompaniment.

The practice of congregational psalm singing was not officially recognised until Parliament's *A Directory for the Publique Worship* published in 1644, where it is recommended that psalms be sung 'before or after the reading' and before the Dismissal. With the benefit of hindsight, and in the context of the *Directory*, these metrical psalm settings became associated with the Puritan reforms of Parliament; in reality, however, the Directory was reflecting a custom established in cathedrals (such as Worcester and York) and parish churches before the Civil War (by the 1620s there were several editions of the metrical psalter in York Minster Choir's library). Indeed, the suppression of congregational psalms in some cathedrals by High-Church divines in the 1620s heightened

worries that the Anglican Church was set on a course back to Rome. Peter Smart spoke vehemently when John Cosin, canon at Durham and Chaplain to Charles I, abolished the practice of psalm singing at Durham Cathedral.

So, while the choice of psalm in Lawes' collection might seem well-suited to events in York during the Civil War, these psalms were not merely the preserve of the Puritan movement and in some cathedrals were absorbed into the daily worship. But there may have been a more musical reason for Lawes' selection of the text. The language of Sternhold's translations is governed but never constrained by the self-imposed structure of the metre and rhyme schemes. Sternhold also draws on Coverdale's prose translations of *The Book of Common Prayer*, from which he expands or compresses ideas. This seemed to offer Lawes a framework to develop a more declaimed style that had eluded composers of church music (Walter Porter's *Madrigales and Ayres* (1632) being a rare venture into the Italian style). The overall dramatic and penitential mood of the psalms displays Lawes' typical vocal style: expressive solo and chorus passages, combining Italianate declamation with more lyrical writing, exploiting limits of vocal range, chromaticism, dissonance and harmony. Indeed, in mid-seventeenth-

century sacred music, these extremes are found only in the anthems and motets of George Jeffreys.

Lawes' use of common tunes conforms closely to the standard melodies included in contemporary publications. He sets a precedent in one psalm: **Psalm 6** has a tune with which it was not usually associated, though eventually text and melody were combined in print in 1661. Often the key chosen for the solo verses of Lawes settings may not correspond with that of the common tune in printed collections. This can set the common tune at a higher pitch, usually only up a tone (**Psalm 22, Psalm 100**), though **Psalm 67** shifts the common tune up a fifth, from the usual G minor to D minor. Even the range after the transposition in *Psalm 67* does not exceed the ambitus of the tunes as a whole, so although Lawes' invariably chose keys higher than the usual key of the common tune, the subsequent range remains practical for congregational singing. The singing of the psalm tunes in this recording reflects some of the possible circumstances of the original performances: public performance by 'congregational-chorus' (unison or harmony) (*Psalms 6, 18, 100*), or private performance (*Psalm 67* with divisions included by the soloist, and *Psalm 22*, with quartet). None of these claims to be a definitive reflection of the first performance,

but it is hoped gives some insight to the musical and religious context of their inception.

The recording is framed by two composers whose careers did not overlap with the reign of Charles I: William Byrd and Matthew Locke. Both were Catholics, worshipping and working in the Chapel Royal as 'strangers in a foreign land', and reflecting long term religious conflict that provided a backdrop to the squabbles between monarch and Parliament. Byrd died before Charles acceded to the throne, so he is not responsible for the reworded version of *O Lord make thy servant Elizabeth* honouring Charles I included in John Barnard's 1641 *First Book of Selected Church Music*. Matthew Locke was singing in Exeter Cathedral when Charles I's family arrived in the city in July 1644 (while York was under siege), and Locke's visit to Holland and study of Italian music may have been with the Prince of Wales's court. **How doth the city sit solitary** was copied by John Blow in a manuscript in Christ Church Library, Oxford, Blow evidently recognizing the skill with which Locke integrated Italianate vocal writing in the Anglican verse anthem.

Thomas Tomkins and William Child are two of the better-known composers from this period. Tomkins became organist at

Worcester Cathedral in 1596, a post he held till the choir was disbanded in 1646, and held alongside responsibilities as a Gentleman of the Chapel Royal and composer at court. The eight-part **O God, the proud are risen against me** marks a high point in the English Renaissance polyphonic anthem, and the words, taken from Psalm 86, particularly 'and the assembly of violent men, Which have not thee before their eyes, seek after my soul', are well-suited to our theme. After his cathedral duties were suspended, Tomkins continued composing organ and consort music, including **Sad Pavan: for these distracted times** written shortly after the execution of Charles I. William Child was organist at St George's Chapel, Windsor Castle from 1632 till his death in 1696 (the choir was disbanded 1643 and re-established in 1660). His church music shows moderate Italianate influence, although in **O Lord God, the heathen are come into thine inheritance** he chooses a contrapuntal style that recalls the penitential works of Byrd. The text, Psalm 79, is deliberate, as Child's subtitle to the anthem states that it was 'composed in the year 1644 on the occasion of the abolishing the Common Prayer and overthrowing the constitution, both in church and state'.

George Jeffreys, John Wilson and William Lawes' brother Henry were part of a circle



of musicians at Charles' Civil War court in Oxford. John Wilson, primarily a lutenist, gained his D.Mus. at Oxford in 1644. He demonstrated his loyalty publicly in a somewhat risky publishing venture in his 1657 collection *Psalterium Carolinium*, which set prayers by Charles I taken from *Eikon Basilike*, the king's spiritual autobiography (published in 1649 after his execution and immediately a bestseller).

My God, My King is subtitled 'in the King's solitude in Holmby', recalling his imprisonment in 1647 by Parliament. Henry Lawes (who had penned a tribute to Wilson in *Psalterium Carolinium*) was appointed Gentleman of the Chapel Royal in 1626 and returned to the court at the Restoration in 1660. While he is largely remembered as a song composer, several anthems survive, including **A Funeral Anthem**. The paraphrase of the text by Job was by Sir Thomas Derham, a Norfolk Royalist. Both Lawes and Derham were godparents to children of music publisher (and of course Royalist) John Playford. Jeffreys was organist at Charles' court in Oxford, and then later for Christopher Hatton. Many of the Italian motets in Hatton's collection were copied into manuscript by Jeffreys, and this familiarity with the Italian style, including the abrupt harmonic shifts and expressive melodic writing, is evident in Jeffreys' vocal music. Although **How wretched is the state**

dates from 1662, to a Royalist the text would seem a commentary on the plight and subsequent execution of the king ('when not the greatest king on earth can say that he shall live to see the break of day [...] O have in mind that great and bitter day').

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Texts

William Byrd (c. 1539/40-1623)

1. O Lord, make thy servant Charles

O Lord, make thy servant Charles our King
to rejoice in thy strength:
give him his heart's desire,
and deny not the request of his lips;
but prevent him with thine everlasting blessing,
and give him a long life, even for ever and ever.
Amen.

William Lawes (1602-45)

2. All people that on earth do dwell

All people that on earth do dwell,
sing to the Lord with cheerful voice:
Him serve with fear, his praise forth tell,
come ye before him and rejoice.

The Lord ye know is God indeed,
without our aid he did us make;
We are his flock, he doth us feed,
and for his sheep he doth us take.

O enter then his gates with praise,
approach with joy his courts also;
Praise, laud, and bless his Name always,
for it is seemly so to do.

For why? the Lord our God is good,
his mercy is for ever sure;
His truth at all times firmly stood,
and shall from age to age endure.

Psalm 100 (Sternhold and Hopkins)

John Hutchinson (d. 1657)

3. Behold how good and joyful

Behold how good and joyful a thing it is:
brethren, to dwell together in unity;
it is like the precious ointment upon the head,
that ran down unto the beard:
ev'n unto Aaron's beard,
and went down unto the skirts of his clothing.
Like as the dew of Hermon:
which fell upon the hill of Sion.
For there the Lord promised his blessing:
and life for ever more. Amen.

Psalm 133 (The Book of Common Prayer)

William Lawes

4. Lord, in thy wrath reprove me not

Lord, in thy wrath reprove me not,
though I deserve thine ire;
Nor yet correct me in thy rage,
O Lord, I thee desire:

For I am weak, therefore, O Lord,
of mercy me forbear;
And heal me, Lord, for why?
thou know'st my bones do quake for fear.

My soul is troubled very sore,
and vexed exceedingly;
But, Lord, how long wilt thou
delay to cure my misery?

Lord, turn thee to thy wonted grace,
some pity on me take;
O save me, not for my deserts,
but for thy mercies' sake.

For why? no man among the
dead rememb'reth thee at all;
Or who shall worship thee,
O Lord that in the pit do fall?

So grievous is my plaint and moan,
that I grow wond'rous faint;
All the night long I wash my
bed with tears of my complaint.

My sight is dim, and waxeth
old with anguish of my heart,
For fear of them that be my foes,
and would my soul subvert.

But now depart from me,
all ye that work iniquity;
Because the Lord hath heard
the voice of my complaint and cry.

He heard not only the request
and pray'r of my sad heart,
But it received at my hands,
and took it in good part.

And now my foes that vexed
me the Lord wilt soon defame,
And suddenly confound them all
with great rebuke and shame.

Psalm 6 (Sternhold and Hopkins)

Thomas Tomkins (1572-1656)

5. O God, the proud are risen against me

O God, the proud are risen against me,
and the assembly of violent men,
which have not God before their eyes,
seek after my soul.
But thou, O Lord, art a pitiful God,
and a merciful God: slow to anger,
and great in goodness and truth.

Psalm 86 (based on King James Version)

William Lawes

6. O God, my strength and fortitude

O God, my strength and fortitude,
of force I must love
Thou art my castle and
defense in my necessity:

My God, my rock, in whom I trust,
the worker of my wealth;
My refuge, buckler, and my shield

the horn of all my health.

When I sing laud unto the Lord,
most worthy to be served;
Then from my foes I am right sure
that I shall be preserved.

The pains of death did compass me,
and bound me ev'ry where;
The flowing waves of wickedness
did put me in great fear.

The sly and subtle snares of hell
were round about me set;
And for my life there was
prepared a deadly trapping net.

I thus beset with pain and grief,
did pray to God for grace;
And he forthwith heard my
complaint out of his holy place.

Such is his pow'r, that in his wrath
he made the earth to quake.
Yea, the foundation of the mount
of Bashan for to shake:

And from his nostrils went a smoke,
when kindled was his ire,
And from his mouth went burning
coals of hot consuming fire.

The Lord descended from above,
and bowed the heav'ns most high;
And underneath his feet he
cast the darkness of the sky:

On Cherubs and on Cherubims
full royally he rode
an on the wings of mighty winds
came flying all abroad.

Psalm 18 (Sternhold and Hopkins)

7. See how Cawood's dragon looks

See how Cawood's dragon looks,
which fights from far the Parliament rocks.
Which like to fattened ravens cry Pork,
to prey upon our lords of York.
But we have guns against their plots
and those that cry Cawood fear thee not.

Anonymous

8. Have mercy on us, Lord

Have mercy on us, Lord;
and grant to us thy grace;
To show to us do thou accord
the brightness of thy face;

That all the earth may know
the way to godly wealth,
And all the nations here below
may see thy saving health.

Let all the world, O God,
give praise unto thy Name;
And let the people all abroad
extol and laud the same.

Throughout the world so wide

let all rejoice with mirth;
For thou with truth and right dost
guide the nations of the earth.

Let all the world, O God,
give praise unto thy Name;
And let the people all abroad
extol and laud the same.

Then shall the earth increase,
great store of fruit shall fall;
And then our God, the God of peace,
shall ever bless us all.

God shall us greatly bless,
and then both far and near
The folk which all the earth possess
of him shall stand in fear.

Psalm 67 (Sternhold and Hopkins)

William Child (1606-97)

9. O Lord God, the heathen are come into thine inheritance

O Lord God, the heathen are come
into thine inheritance:
Thy holy temple have they defiled,
and made Jerusalem an heap of stones.

We are become an open shame to our enemies:
a very scorn and derision unto
them that are round about us.
Lord, how long wilt thou be angry:
shall thy jealousy burn like fire for ever?
O remember not, our old sins,
but have mercy upon us;

For thou art the Lord our God, and
thou, O Lord, will we praise for evermore.

Psalm 79, vv 1, 4, 5 & 8 (Book of Common Prayer)

William Lawes

10. O God, my God

Part One

O God, my God, wherefore dost
thou forsake me utterly?
And helpst not when I do make
my great complaint and cry?
To thee, my God, e'en all day long
I do both cry and call;
I cease not all the night,
and yet thou hearest not at ever.

That in thy sanctuary for
evermore dost dwell;
Thou art the joy, the comfort,
and glory of Israel:
As he in whom our fathers old
had all their hope for ever;
And as they put their trust in
thee, so didst thou them deliver.

They were delivered ever,
when they called on thy Name;
And for the faith they had in thee,
they were not put to shame.
But I am now become more like
a worm than to a man,
An outcast, whom the people scorn
with all the spite they can.

All men despise as they behold me
walking on the way:
They grin, make mouths, and nod their heads,
and on this wise do say.
This man did glory in the Lord,
his favour and his love:
Let him redeem and help him now,
his pow'r if he will prove.

But Lord out of my mother's womb
I came by thy request:
Thou didst preserve me still in hope,
while I did suck her breast:
I was committed from my birth,
with thee to have abode;
Since I was in my mother's womb,
thou hast been e'er my God.

Part Two

O Lord, depart not now from me
in this my wretched grief,
Since I have none to be my help,
my succour and relief.
So many bulls do compass me,
that be full strong of head;
Yea, bulls so fat, as though they had
in Basan field been fed.

They gape upon me,
as though they would me slay;
Much like a lion roaring out,
and ramping for his prey.
But I drop down like water shed,
my joints in sunder break,
My heart doth in my body melt
like wax against the heat.

And like a potsherd drieth my strength,
my tongue it cleaveth fast
Unto my jaws, and I am brought
to dust of death at last.
And many dogs do compass me,
and wicked counsel eke:
Conspire against me cruelly,
they pierce my hands and feet.

I was tormented so that I might
all my bones have told,
Yea still upon me they did look,
and still they do me behold.
My garments they divided eke
in parts among them all;
And for my coat they did cast lots
to whom it might befall.

Therefore, I pray thee, be not far
from me at my great need,
But rather, that thou art my strength,
to help me, Lord, make speed:
And from the sword Lord save my soul
by thy might and thy pow'r,
And keep thy soul thy darling dear
from dogs that would devour.

And from the lion's mouth that would
me all in sunder shiver;
And from the horns of unicorns,
Lord, safely me deliver.
And I shall to my brethren all
thy Majesty record,
And in thy church shall praise thy Name,
of thee the living Lord.

Part Three

All ye that fear him, praise the Lord,
thou, Jacob, honour him,
And all ye house of Israel,
with reverence worship him.
For he despiseth not the poor,
he turneth not away
His countenance when they do call,
but granteth to their cry,

Among the folk that fear the Lord,
therefore will I proclaim
Thy praise, and keep thy promise made
for setting forth thy Name.
The poor shall eat and be sufficed;
and those that do their deavour
To know the Lord, and praise his Name,
their hearts shall live for ever.

All coasts of earth shall praise the Lord,
and turn to him for grace;
The heathen folk shall worship him
before his blessed face.
The kingdom of the heathen folk
the Lord shall have therefore;
And he shall be their Governor
and King for evermore.

The rich men of his goodly gifts
shall feed and taste also,
All in his presence worship him,
and bow their knees full low.
And all that go down to dust,
of life by him must taste;
My seed shall serve and worship him,
while any world shall last.

And all that go down to dust,
of life by him must taste;
My seed shall serve and worship him,
while any world shall last.
My seed shall plainly show to them,
that shall be born hereafter:
His justice and his righteousness,
and all his works of wonder.

Psalms 22 (Sternhold and Hopkins)

11. Music, the master of thy art is dead

Music, the master of thy art is dead,
and with him all thy ravished sweets are fled;
then bear a part in thine own tragedy;
let's celebrate strange grief with harmony.
Instead of tears shed on his mournful hearse,
let's howl sad notes,
stolen from his own pure verse.

John Wilson (1595-1674)

12. My God, my King, incline thine ear

My God, my King, incline thine ear;
my cry, to thee directed, hear.
Incens'd, I said, we from thy care
Are cast, yet thou receiv'st my prayer.
Thy rigour who can satisfy?
But to thy mercies sinners fly.
Lord I acknowledge my offence,
Dilated in my eminence.
The sins I act, or do permit
By unimproved power, acquit.
Rebellious I to thee became,
Now, prisoner to my Subjects am.

Yet though restrain'd my person be,
By grace enlarge my heart to thee;
Though David's piety I want,
His griefs I have, his comforts grant.

Thomas Stanley

Henry Lawes (1595-1662)

13. A Funeral Anthem

I know that my redeemer lives and
I shall see him clothed with immortality;
who in the latter day shall stand when all
things are subdued to his command,
and though this body crawling worms
devour in their dark empire.
Yet in that same hour when trumpets
shall rouse me from slumbering night
these very eyes shall see his glorious light.
Then fear not death's shady grotto;
'tis the way to that fair dawn of life's eternal day.
Man that is born of a woman,
hath but a short time to live and is full of misery;
he cometh up and is cut down like a flower;
he fleeth as it were a shadow
and never continues in one stay.
In the midst of life we are in death,
of whom may we seek for succour
but of thee O Lord,
who for ours sins are justly displeas'd.
Yet O Lord God most holy,
O Lord most mighty,
O Holy and most merciful saviour,
deliver not us into the bitter pains of eternal death.
Thou knowest Lord the secrets of our hearts;
shut not they merciful ears to our prayers,

but spare us Lord most holy;
O God most mighty, O holy and merciful saviour,
thou most worthy judge eternal.
Suffer us not at our last hour
for any pains of death fall from thee.

*Thomas Derham (paraphrase of
Job 19 vv 25–7 and Funeral Sentences)*

George Jeffreys (c. 1610-85)

14. How wretched is the state

How wretched is the state ye all are in,
that sleep secure in unrepented sin,
when not the greatest king on earth can say
that he shall live to see the break of day,
nor saints in heaven nor blessed angels know
whether the last and dreadful trump shall
blow to Judgement of the living and the dead,
before these words I speak are uttered.
O watch, o weep, o mourn, repent and pray,
and have in mind that great and bitter day.
Amen.

Matthew Locke (c. 1621-74)

16. How doth the city sit solitary

How doth the city sit solitary,
that was full of people!
She that was great among the nations
and princess among the provinces,
how is she become as a widow?
The Lord is righteous;
for I have rebelled against his commandments.
Woe now unto us, that we have sinned.
Behold, O Lord, for I am in distress,

my bowels are troubled,
my heart is turned within me
for I have grievously rebelled:
abroad the sword bereaveth,
at home there is as death.
Woe now unto us, that we have sinned.
What thing shall I take to witness for thee?
What thing shall I liken to thee,
O daughter of Jerusalem?
What shall I equal to thee,
that I may comfort thee,
O virgin daughter of Zion?
For thy breach is great like the sea;
who can heal thee?

*Lamentations 1, v 1; 18, vv 2, 5 & 16
(King James Version)*

Paul Gameson



The Ebor Singers

Acclaimed for performances and recordings that sparkle with fresh insight and vibrant musicality, The Ebor Singers has earned a reputation as one of the most exciting vocal ensembles in the north of England. The choir draws its members from professional and professionally-trained amateur singers in the region. The choir was founded in 1995 by their director, Dr Paul Gameson, as part of his ongoing research into French and English vocal music of the seventeenth century, and this repertoire remains a focus of the group. The choir is also committed to the promotion of new music, encouraging young composers to write for voices – notably through the NCEM Young Composers Award and their own St Cecilia Commissions – and maintaining strong links with composers, including Kerry Andrew, Philip Moore and Ambrose Field.

As well as their concert series held in York Minster, the choir has performed in festivals in the UK and abroad, and leads education and composition workshops, including the NCEM Young Composers Award. They are also an associate choir at York Minster, and regularly sing services there.

www.eborsingers.org

Paul Gameson (director)

Dr Paul Gameson is an Associate Lecturer at the University of York, where he completed his PhD on sacred music in seventeenth-century France. His continuing research includes the dissemination of French music from this period in English manuscripts, and the social, political and musical influences on English sacred music during the English Civil War.

His editions have been published by York Early Music Press and have been used by groups including the Gabrieli Consort and Corona Coloniensis.

Paul founded The Ebor Singers initially to develop his own research into English and French seventeenth-century repertoire, but in more recent years he has enjoyed collaborative projects with composers such as Kerry Andrew and Ambrose Field. As a choral director he has given choral workshops in the UK and abroad.

He has a unique insight into William Lawes' 'York' psalms, for as well as his research and performing and recording them with The Ebor Singers, he has sung in York Minster Choir – for whom they were quite possibly composed – since 1995.

The Ebor Singers

Sopranos

Helena Daffern
Emma Delany
Katherine Harper
Moira Johnston
Charlotte Livesley
Clare Steele-King
Helen Webb Jones

Altos

Laura Baldwin
James Cave
Louisa Dobson
Charlotte Nettleship-Philips
Adam Piplica
Sammi Tooze

Tenors

Jason Darnell
Jonathan Hanley
Christopher Hughes
James Gereats
Christopher O'Gorman

Basses

Timothy Ferguson
Sam Hucklebridge
Ben Philips
Paul Tyack
Robert Webb

Organ: David Pipe
Directed by Paul Gameson

Soloists

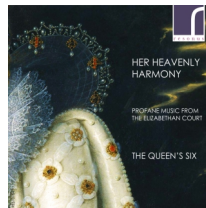
Anna Snow tracks 12-13
Moira Johnston tracks 12 & 16
Katherine Harper track 16
Paul Gameson track 10
Jason Darnell tracks 2, 4, 6, 8, 10-11 & 16
Christopher O'Gorman tracks 2, 4, 6, 10-11 & 13
Jonathan Hanley track 16
Sam Hucklebridge tracks 4, 6, 10-11, 13 & 16

*With grateful thanks to
Dr Jonathan Wainwright*

All music editions by Paul Gameson



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Recorded in the National Centre for Early Music, York, on 23-25 February 2015

Producer: Matthew Bennett

Engineer: David Rose

Choir & session photography: David Rose

Executive Producers: Adam Binks & Paul Gameson

Recorded at 24-bit / 44.1kHz resolution (DDD)

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