



SEE, SEE, THE WORD IS INCARNATE
CHORAL & INSTRUMENTAL MUSIC BY
GIBBONS, TOMKINS & WEELKES

THE CHAPEL CHOIR OF
TRINITY HALL, CAMBRIDGE

NEWE VIALLES

ORPHEUS BRITANNICUS
VOCAL CONSORT

ANDREW ARTHUR DIRECTOR

See, See, the Word is Incarnate

Choral & Instrumental Music by
Orlando Gibbons, Thomas Tomkins
& Thomas Weelkes

The Chapel Choir of Trinity Hall, Cambridge
Newe Vialles
Orpheus Britannicus Vocal Consort
Andrew Arthur *director & solo organ*

About The Chapel Choir of Trinity Hall, Cambridge & Newe Vialles:

*'[...] a fresh and touching new reading from Andrew Arthur's
Orpheus Britannicus and Trinity Hall Chapel Choir, and the viol consort,
Newe Vialles. Prepare to enjoy beautiful singing and haunting music in a
chapel acoustic as comforting as a blazing log fire'*
The Times

*'With this kind of expert control and youthful responsiveness,
the poignancy of the music should penetrate the hardest of hearts'*
Gramophone

Orlando Gibbons (1583–1625) 1. This is the record of John	[5:06]	Thomas Tomkins 13. Voluntary in D	[2:16]
Thomas Tomkins (1572–1656) 2. Voluntary in C	[3:46]	Thomas Weelkes 14. Evening Verse Service 'for Trebles': Nunc dimittis	[4:45]
Orlando Gibbons 3. 'Short' Evening Service: Magnificat	[3:31]	Orlando Gibbons 15. Fantasia a4 'for the great dooble bass', Vdgs 1	[5:44]
Thomas Weelkes (1576–1623) 4. In Nomine a5, Vdgs 1	[2:48]	Thomas Tomkins 16. Voluntary in a	[3:29]
Orlando Gibbons 5. 'Short' Evening Service: Nunc dimittis	[3:13]	Orlando Gibbons 17. See, see, the Word is incarnate	[8:14]
Thomas Tomkins 6. A Substantial Verse	[6:19]	Total playing time	[70:51]
7. My shepherd is the living Lord	[4:18]		
8. Fantasia VII a3, Vdgs 9	[3:11]		
9. Verse in a	[1:48]		
Orlando Gibbons 10. O Lord, in thy wrath rebuke me not	[4:00]		
Thomas Weelkes 11. Voluntary I	[2:21]		
12. Evening Verse Service 'for Trebles': Magnificat	[5:52]		



The Chapel Choir of Trinity Hall, Cambridge & Andrew Arthur (director)
Photography: Lafayette Photography

Choral and Instrumental Music by Orlando Gibbons, Thomas Tomkins & Thomas Weelkes

‘So then, faith cometh by hearing,
and hearing by the word of God’
(Romans 10: 17)

These words, from St Paul’s letter to the Romans, spoke compellingly to the Protestant reformers of the sixteenth and seventeenth centuries of the vital importance of listening to scripture. For many, this text became a foundation stone of the reformed Christian’s understanding of their relationship with the words of the Bible. ‘In time of service, seal up both thine eyes, And send them to thy heart’ advised the metaphysical poet George Herbert (The Temple, 1633), ‘Those doors being shut, all by the ear comes in’. Not all reformers agreed about the nature or value of church music: but for those who found merit in sacred song, the sounded word – allied with the power of rhetorical performance to teach, move and delight – promised the possibility of a richer and more meaningful relationship with God’s Word.

The choral items on this disc exemplify this rhetorically-aware sense of what it means to sound the Word – perhaps none more so than the verse anthems by Orlando Gibbons (c.1583–1625). **This is the record**

of John was written for St John’s College, Oxford, while William Laud was President of the college (1611–21). As the century progressed, Laud’s name would become synonymous with the revival of ceremonialism and a renewed sense of the ‘beauty of holiness’ in the liturgies of the Church of England – a style of churchmanship that would in part contribute to the tensions that provoked Civil War. Gibbons’s music seems to anticipate something of the increasingly dramatic quality of Laudian worship. The anthem is filled with voices. It opens with a solo alto who adopts the voice of John the Evangelist; it records the questioning of John the Baptist; and it culminates with the Baptist identifying himself as a prophet by quoting the words of Isaiah, ‘I am the voice of him that crieth in the wilderness: make straight the way of the Lord’. According to one of Gibbons’s contemporaries, William Fenner, John the Baptist was ‘totus vox: He was all-voyce; the voice of a cryer in the wilderness ... his eyes spake, and his face spake, his hands spake, yes, his life, and dyet, and all spake, he was all voyce’. It is this speaking figure that Gibbons’s anthem, with its rhetorically-conceived alternation between soloist and chorus, attempts to invoke.

The Baptist’s voice crying in the wilderness prepared the way for the arrival of Christ,

the incarnate Word, whose life – from nativity through to crucifixion, resurrection and ascension—is narrated in Godfrey Goodman’s prose meditation, **See, see the Word is incarnate**. The words and music combine to bring to the imagination a vivid and at times unflinching depiction of these events: ‘See, O see the fresh wounds, the gored blood, the prick of thorns’ a quartet of soloists exhort with music of an almost visceral intensity. Gibbons here plays explicitly upon the theatrical potential of the juxtaposition of verse and chorus, casting the full choir as the angelic chorus singing the Gloria, as the crowds proclaiming ‘Hosanna’, and as the faithful singing ‘Alleluia’ at the resurrection, before finally joining with the heavenly choir to sing ‘Glory be to the Lamb that sitteth on the throne’.

Less explicitly dramatic, perhaps, works for full choir could be no less rhetorically-adept than verse anthems. The six voice-parts of Gibbons’s setting of verse from Psalm 6, **O Lord, in thy wrath rebuke me not**, combine to produce penitential music of an intensely moving character. From the anthem’s opening phrases, in which a rising scale is almost immediately countered by a suspension, the concentrated affective intensity of the work is evident: these opening bars set the tone for the rest

of the work, as Gibbons’s music sounds out the Psalmist’s appeal for mercy, designed in turn to move the listening congregation to their own acts of devout penitence.

Another approach to the psalms is presented in Thomas Tomkins’s verse setting of words from Psalm 23, **My shepherd is the living Lord**. Tomkins (1572–1656) sets Thomas Sternhold’s translation of the psalm from the popular Sternhold and Hopkins metrical psalter – a phenomenally successful translation of the psalms into simple ballad meters that enjoyed popularity as a singing psalter in churches and homes throughout the sixteenth and seventeenth centuries. Tomkins’s anthem is elegant and reflective. With its opening melody, he seems to gesture towards the simple tunes of the congregational singing psalms; later, he decorates his setting with delicately chosen moments of florid elaboration in the organ part. Selecting only a few verses of the psalm, and removing its darker and more disturbing references to the valley of the shadow of death, there is something almost domestic and intimate in the anthem’s conception, somewhat reminiscent of the origins of the verse anthem genre in the consort songs of the sixteenth century.

Sung each day at Evensong, the familiar texts of the Magnificat and the Nunc

Dimittis, bring to our ears the voices of Mary singing at the Annunciation, and the old man Simeon at the Presentation of Christ in the Temple. The two settings of the canticles presented here offer two very distinct approaches to these texts. **The Evening Service ‘for Trebles’** by Thomas Weelkes (1576–1623) is ambitious in its scale. The setting is related thematically to another of Weelkes’s works: he uses the same material in both the Gloria of the Nunc Dimittis and in the jubilant ‘Alleluia’ sections of his anthem ‘Alleluia, I heard a voice’. In the canticles, Weelkes ascribes the majority of the verse sections to the two treble soloists whose playful imitative writing opens each canticle. In the full sections, the unusually high range of the first treble part adds an exhilarating touch to the sonority of Weelkes’s writing—creating particularly striking effects, as when this high treble voice participates in moments of dissonant false relation (‘For mine eyes have seen thy salvation’).

Compared to this elaborate setting, Gibbons’s **First (Short) Service** is written in an altogether more restrained manner. The conventions of the ‘Short’ service genre required composers to avoid repeating the text as far as possible. Within the bounds of these conventions and its carefully-conceived harmonic

structure, Gibbons creates a remarkable interplay between the voices, allowing each voice part a significant amount of freedom to respond to the shape of each phrase: particularly evident in the canonic writing between the upper voices in the Gloria of the Nunc Dimittis, which flowers into a beautiful extended setting of the Amen.

Two of the verse anthems on this recording (*This is the record of John and See, see the Word is incarnate*) are accompanied by viol consort rather than organ, reflecting the sorts of performances that might have been heard in the Chapel Royal and other private chapels. They also act as a reminder of the link between the verse anthem and its secular precursor, the domestic consort song. The three instrumental consort works by Gibbons, Tomkins and Weelkes recorded here take us more decidedly into this domestic territory. There is a remarkable transparency and clarity to the three-part texture of the **Fantasia a 3** in d by Tomkins. The entire work germinates from its initial opening gesture, a rising figure followed by falling quavers, a cascading feature that Tomkins develops in the graceful triple time dance of the second section, before returning to the mood of the opening in the more closely-knit counterpoint of the **Fantasia a 4** in C. Gibbons adds the deep, resonant sonorities

of the 'great dooble bass' viol. It opens with a considerable lightness of touch, before travelling through passages of contrasting light and shade. Gibbons seems to have derived some of his material from a popular dancing melody, 'Rufty Tufty', which is heard most explicitly at 4:07. Where we hear echoes of this secular dance music in Gibbons's *Fantasia*, Weelkes's **In Nomine a 5** is graver in character and underpinned by a melody from the church: one of the most popular instrumental genres of the sixteenth and seventeenth centuries, the 'In nomine' is based on a melody drawn from the Benedictus of John Taverner's *Missa Gloria Tibi Trinitas*. The melody is heard as a cantus firmus, a slow-moving melody performed by one of the tenor viols that provides the structural backbone around which the other voices of Weelkes's counterpoint weaves.

All of the composers represented in this programme are recorded as being extremely proficient keyboard players in their own rights. Only two voluntaries by Thomas Weelkes survive, both of a solemn and sombre character. By contrast, around seventy pieces for keyboard by Thomas Tomkins survive, in both sacred and secular genres. The titles 'voluntary' and 'verse' for the compositions recorded

here suggest use in services. Both composers demonstrate a deft and inventive control of contrapuntal material in all of these works. Poignantly, one of Tomkins's voluntaries is dated 'August 10, 1647': written after the second siege of Worcester, when the organ in Worcester Cathedral had been dismantled and the liturgy suspended. Tomkins would not live to see the Anglican liturgy resumed. It is the work of a mature and inventive composer, written as the world changed dramatically around him. Yet for all this, Tomkins's music is neither sentimental nor dejected: at the age of seventy-five, and as one of the last surviving composers of his generation, Tomkins's at times florid and virtuosic rhetoric seems rather a celebration of the musical tradition he and his contemporaries had nurtured during the first half of the century.

© 2021 Dr Simon Jackson

The Chapel Choir of Trinity Hall, Cambridge

Sopranos

Isabella Dalliston
Kate Foxton
Jenny Harris
Amy Johnston
Giselle Overy
Machteld de Vos
Daisy Widdicombe

Altos

Annemarie Eckes-Sheppard
Emily Harbach
Catherine Maguire
Zohra Nabi
Chris Pilgrim
Rebecca Williams

Tenors

Joseph Ashmore
Tim Birkle
Matthew Chivers
Andrei Smid
Patrick Welche

Basses

Lawrence Bissell
Francis Brown
Oliver Layton
Charles Pendry
Guy Torrance

Organ

James Grimwood, Senior Organ Scholar^{3, 5, 7, 10, 12 & 14}
Andrew Arthur, Director of Music^{2, 6, 9, 11, 13 & 16}

Orpheus Britannicus Vocal Consort

Alexandra Kidgell^{12, 14 & 17}
Charlotte Ives^{12 & 14}
Robin Blaze^{1, 7 & 17}
Timothy Morgan¹⁷
Nicholas Mulroy^{7, 12 & 17}
Richard Latham^{12 & 17}
Reuben Thomas^{12 & 17}

Newe Vialles

Henrik Persson (Treble Viol)
Viol composite by Henry Jaye,
c. 1615/Richard Campbell, c.2005^{1, 4, 8, 15 & 17}

Gavin Kibble (Tenor Viol)
Viol by Norman Myall, 2008,
after Henry Jaye, 1667
generously loaned by Simon Peterken^{1, 4, 8, 15 & 17}

Lynda Sayce (Tenor Viol)
Viol by Michale Plant, 1993,
after John Rose, c. 1595^{1, 4 & 17}

Caroline Ritchie (Bass Viol)
Viol by John Pitts, London, 1675^{1, 4, 8, 15 & 17}

Kinga Gáborjáni (Bass Viol)
Lu-Mi 7-string Viol by Wang Zhi Ming,
2016, after Nicolas Bertrand, 1704^{1, 4, 15 & 17}

Henk Klop Chamber Organ provided by Peter McCarthy
Tuning: a=466' (Sixth-Comma meantone)

Texts

1. **This is the record of John,**

when the Jews sent priests and 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 that 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 say'st thou of thyself? 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

3. & 12. **Magnificat**

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.

For behold, from henceforth
all generations shall call me blessed.

For he that is mighty hath
magnified me and holy is his Name.

And his mercy is on them that
fear him throughout all generations.

He hath shewed strength with his arm.

He hath scattered the proud in the
imagination of their hearts.

He hath put down the mighty from their
seat and hath exalted the humble and meek.

He hath filled the hungry with good things
and the rich he hath sent empty away.

He remembering his mercy hath holpen
his servant Israel as he promised to our
forefathers, Abraham and his seed, for ever.

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.

The Canticle of Mary, from Luke 1: 46-55

5. & 14. **Nunc Dimittis**

Lord, now lettest thou thy servant depart in peace,
according to thy word.

For mine eyes have seen thy salvation,
which thou hast prepared before the face of all people.

To be a light to lighten the Gentiles,

and to be the glory of thy people 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.

The Canticle of Simeon, from Luke 2: 29–32

7. **My shepherd is the living Lord,**

nothing therefore I need,
in pastures fair with waters calm he sets me for to feed,
he did convert and glad my soul and brought
my mind in frame to walk in paths of righteousness
for his most holy name.

Through all my life thy favour is so frankly shewed to me
that in thy house for evermore my
dwelling place shall be. Amen.

*Verse from Psalm 23,
translated by Thomas Sternhold (1500–49)*

10. O Lord, in thy wrath rebuke me not,
neither chasten me in thy displeasure.

Have mercy upon me, O Lord, for I am weak:

O Lord heal me, for my bones are vexed.

My soul is also sore troubled: but, Lord,
how long wilt thou punish me?

O save me, for thy mercy's sake.

Psalm 6: 1–4

17. **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, goodwill 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 Alleluia.

See the fresh wounds, the gored 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 in the throne'.

Let us continue our wonted note with

'Hosanna: Blessed be he that cometh

in the name of the Lord';

with Alleluia we triumph in victory,

the serpent's head bruised, Christ's kingdom

exalted and heaven laid open to sinners. Amen

*Godfrey Goodman (c.1582–1656),
Dean of Rochester and later Bishop of Gloucester*

The Chapel Choir of Trinity Hall

The Chapel Choir of Trinity Hall consists of around twenty-four men and women, the majority of whom are undergraduate and graduate members of the College, reading for degrees in a wide variety of subjects. In 2011, Trinity Hall joined Cambridge's intercollegiate choral award scheme for the first time, allowing the choir to combine a small number of choral scholars appointed at the University's annual Choral Trials with those singers auditioned each year upon their arrival at the College. The choir is rehearsed and conducted by the Director of Music, Andrew Arthur, who is assisted by the resident undergraduate Organ Scholars. Services of Choral Evensong and/or Compline are sung in the College Chapel each Thursday and Sunday evening during Full Term, providing the main focus for the work of the choir. Alongside these regular services, the choir sings for other important liturgical and College occasions throughout the year as well as undertaking a number of concerts, Cathedral services, international tours and recordings.

Orpheus Britannicus

The period-instrument ensemble and vocal consort, Orpheus Britannicus, was founded by Andrew Arthur in 2002. Its players and singers are drawn from some of the UK's leading performers in their field and the ensemble has developed a reputation for its expressive and historically informed approach to the rich vocal and instrumental chamber repertoire of the seventeenth and eighteenth centuries. Orpheus Britannicus was welcomed to Trinity Hall as 'Ensemble in Residence' in 2008 since which time, in addition to giving public concert performances, it has offered numerous unique opportunities to Trinity Hall students to engage with the musicians in the context of 'open' rehearsals, workshops, master-classes and collaborative performances and recordings. The name 'Orpheus Britannicus' is taken from the title of Henry Purcell's two great volumes of songs, published by Henry Playford in 1698 and 1702 respectively.



Newe Vialles
Photography: Andrew Arthur

Newe Vialles

The viol consort Newe Vialles was launched in 2015 by co-directors Henrik Persson and Caroline Ritchie. Its members are some of the finest period instrumentalists of their generation, having studied at some of Europe's most prestigious institutions, including the Royal Academy of Music in London, the Schola Cantorum in Basel and the Universities of Oxford and Cambridge, and with teachers such as Richard Campbell, Jonathan Manson, Sarah Cunningham and Randall Cook. With a repertoire that runs from the early sixteenth to the late seventeenth century, Newe Vialles is equally at home with polyphonic music from across the European continent as it is with the music of the English 'Golden Age'. Distinguished by its unique core sound, the group aims to engage with aspects of performance practice such as rhythmic flexibility and improvised ornamentation, resulting in a performance style that is both vibrant and engaging to the modern listener, and faithful to the vivid rhetoric of the music itself. Their interest in the rejuvenation of the viol consort tradition has led them to engage also with music by contemporary

composers, and to explore different performance spaces and collaborations with artists from other disciplines.

Andrew Arthur (director & solo organ)

Andrew Arthur is Fellow, Director of Music and Director of Studies in Music at Trinity Hall, Cambridge where, in addition to his College responsibilities, he is also an Affiliated Lecturer in the University's Faculty of Music. An acknowledged specialist in the music of the Baroque and Classical periods, he has toured extensively across Europe and the USA as both keyboard player and conductor. He is currently Associate Director of The Hanover Band, Musical Director of Orpheus Britannicus and Principal Organist & Harpsichordist at the Carmel Bach Festival in California.

More titles from Resonus Classics



Dieterich Buxtehude: Membra Jesu nostri, BuxWV 75
The Chapel Choir of Trinity Hall, Cambridge
Newe Vialles, Orpheus Britannicus
Andrew Arthur (director)
RES10238

'[...] the cycle is beautifully interpreted with style, phrasing, dynamics and precise tuning in Werckmeister temperament'
Choir & Organ (5 stars)



A Courtly Garland for Baroque Trumpet
Robert Farley (Baroque trumpet), Orpheus Britannicus
Andrew Arthur (director)
RES10220

'Incisive, rhythmically taut in fast movements, eloquently expressive in slow ones, Farley's artistry is perfectly complemented by the suave sophistication of Orpheus Britannicus'
BBC Music Magazine

© 2021 Resonus Limited

© 2021 Resonus Limited

Recorded in the Chapel of Jesus College, Cambridge on 28–30 August 2019,

by kind permission of the Master & Fellows

Recording & Digital Editing: Paul Crichton

Producer: Andrew Arthur

Executive Producer: Adam Binks

Keyboard Technicians: Keith McGowan & Dan Tidhar

Recorded at 24-bit/96kHz resolution

Cover image: Detail from a portrait of James VI and I (c.1605) attributed to John de Critz (1551–1642)

RESONUS LIMITED – UK

info@resonusclassics.com

www.resonusclassics.com

