

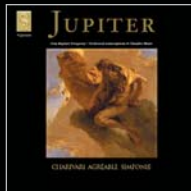
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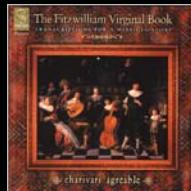
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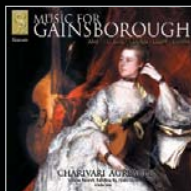
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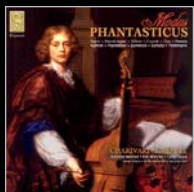
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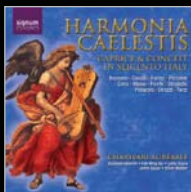
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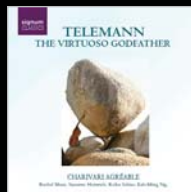
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CLASSICS

# The Oxford Psalms

Lawes • Blow • Child • Jeffreys  
Locke • Purcell

Charivari Agréable  
Director Kah-Ming Ng



# THE OXFORD PSALMS

- |     |  |        |
|-----|--|--------|
|     | William Lawes (1602–1645)                                  |        |
| 1.  | The Lamentation: O Lord, in thee                           | [5.17] |
| 2.  | Psalm LI/2: Cast me not, Lord                              | [5.47] |
|     | Matthew Locke (c.1623–1677)                                |        |
| 3.  | In the beginning, O Lord                                   | [2.29] |
|     | Jeremiah Clarke (c.1674–1707)                              |        |
| 4.  | Blest be those sweet Regions                               | [4.25] |
|     | Anonymous  |        |
| 5.  | Miserere, from <i>Parthenia in-violata</i> (c.1625)        | [1.47] |
|     | William Lawes  |        |
| 6.  | Psalm XVIII/1: O God my strength and fortitude             | [5.48] |
| 7.  | Psalm VI: Lord, in thy wrath                               | [5.43] |
|     | John Blow (1648–1708)                                      |        |
| 8.  | As on Euphrates' shady banks                               | [4.57] |
|     | Anonymous/Christopher Simpson (c.1602/6–1669), arr. K-M Ng |        |
| 9.  | A Ground for ye Harpsicord                                 | [3.42] |
| 10. | William Child (1606/7–1697)                                | [6.56] |
|     | The First Set of Psalmes of Ill Voyces (Extracts)          |        |
|     | Psalm II: Why doth the Heathen so furiously rage           |        |
|     | Psalm X: Why standest thou so far off                      |        |
|     | Psalm: XI: In the Lord I put my trust                      |        |
|     | Psalm IX: I Will give thanks unto Thee                     |        |

- |     |  |         |
|-----|--|---------|
|     | Henry Purcell (1659–1695)                        |         |
| 11. | Since God so tender                              | [3.24]  |
|     | Frances Withy (c.1645–1727)                      |         |
| 12. | Divisions in F                                   | [5.41]  |
|     | George Jeffreys (c.1610–1685)                    |         |
| 13. | Praise the Lord, O my soule                      | [3.57]  |
|     | Henry Purcell                                    |         |
| 14. | Blessed is he that considereth the poor          | [5.34]  |
|     | Albertus Bryne (c.1621–1668)                     |         |
| 15. | Voluntary  | [1.58]  |
|     | Matthew Locke                                    |         |
| 16. | Let God arise                                    | [1.25]  |
|     | William Lawes                                    |         |
| 17. | The humble suite of a sinner: O Lord, of whom... | [6.54]  |
| 18. | Gloria Patri et Filio                            | [2.43]  |
|     | Total  | [78.28] |

## CHARIVARI AGRÉABLE

RODRIGO DEL POZO & SIMON BESTON, TENOR  
 NICHOLAS PERFECT, BASS  
 SUSANNE HEINRICH, BASS VIOL & CONSORT BASS  
 RICHARD SWEENEY, THEORBO  
 DIR. KAH-MING NG, CHAMBER ORGAN & HARPSICHORD

This programme is a random sampling of seventeenth-century English devotional chamber music for three men and basso continuo. A couple of coincidences define the parameters of our recital. Most of the composers have some connection with Oxford, be it academic, professional, or, more tenuously, fraternal. Also, most of the music on this disc represents what we believe to be a neglected genre, viz. that of sacred songs and non-liturgical anthems for domestic consumption, 'fitt for private Chappels or other private meetings', to cite a rubric from William Child's only publication *The First Set of Psalmes of III Voyces* (1639). Unlike the 'cantilenam quinque partium' that he was required to submit as part of the degree of Bachelor of Music at Oxford (to which he was admitted in 1631), these were 'newly composed after the Italian way'. Thus did the language of the 'seconda prattica' find its (albeit somewhat anglicized) voice, namely in two ways: the first being the disposition of parts in what would come to be identified as the trio-sonata texture; and the second being the earliest use in England of the 'continuell Base'. The enterprise was exquisitely engraved on copper plates, and consisted of four small (but perfectly-proportioned) part-books: 'cantus primus', 'cantus secundus', 'bassus', and 'basso continuo'. The presumed Second Set never materialized, an anomaly

made all the more curious by the presence of numerous manuscript—i.e. 'pirated'—copies of the first set which indicate not only the growing appetite for the new-fangled baroque declamatory idiom, but which also reveal Child's business acumen in not associating his works with any political cause. Re-issues by John Playford of the First Set appeared in 1650 and 1656 in the guise of *Choise Musick to the Psalmes of David*, an act of political expediency perhaps, as religious reformers (including Henry VIII) had always associated themselves with David.

After the Restoration, Child resumed his position as organist of St George's Chapel, Windsor, and was subsequently made one of the organists of the Chapel Royal. He took his D.Mus. in July 1663 and proceeded to supply single-handedly the shortfall in the cathedral repertory caused by the Interregnum. He lived to be a nonagenarian, with a reputation as a much-respected and highly prolific composer of services, even if he could at times be cantankerous, judging by several incidents in Windsor. These included protracted pay disputes, and a severe deterioration of relations with Matthew Green, the Master of the Choristers, who reportedly assaulted him with 'uncivill and rude language while he was doing his duty in playing the Organ, and ... did trip up

his heels, and when down, did unhumanly beat him'. Child was buried 'in Woollen' in St George's Chapel, and his gravestone is near the present entrance to the organ loft. An oil painting of Child in his doctoral robes hangs in the Bodleian Library, Oxford.

In contrast to Child's longevity, William Lawes's life was tragically cut short in 1645 in an ill-timed sortie at the siege of Chester by what was possibly, in today's parlance, 'friendly fire'. A diehard royalist, he had enlisted as a soldier in 1642, but in order to steer him away from frontline action, he was appointed commissary in Sir Charles Gerrard's Oxford-based foot regiment. Lawes was present at the siege of York in 1644, which lasted twelve weeks, tantalizingly coinciding with his dozen *Psalmes for 1, 2 and 3 partes, to the comon tunes*. This has given rise to the suggestion that the anthems were intended for the Sunday services at York Minster, a conjecture abetted, albeit inconclusively, by a description from Thomas Mace's *Musick's Monument* (1676) referring to accompanied psalmody during the siege. At that time Mace recalled hearing 'the very best Harmonical-Musick that ever [he] heard'; it was 'in the stately Cathedral' in which 'before the Sermon, the Congregation sang a Psalm, together with the Quire and the Organ'. But the stylistic

evidence of Lawes's *Psalmes* (such as the vivid word-painting) suggests that this unique collection of pre-Commonwealth verse anthems might have been an early experiment, composed either during Lawes's employment at the estate of the earl of Hereford, or, more plausibly, during the court's exile in provincial Oxford.

Forerunners of the Restoration verse anthem, these elaborate *Psalmes* juxtapose high-church verses in extrovert style (scored in various permutations for alto, tenor, and bass soloists) and low-church traditional hymn tunes; both segments are set to 'Old Version' metrical paraphrases from psalters by Sternhold and Hopkins, and others. Unusually enough, the verses for unison choral or congregational—or both—participation are indicated by the words 'common tune' in all three solo parts, and by the incipits of the desired verses. The five anthems selected for this recording come from the library of Christ Church, Oxford (MSS 768–770); they were copied c.1670 from an incomplete secondary source by Oxford's music professor Edward Lowe. The choice of texts is particularly poignant, for the psalm settings resonate with the echoes of the Civil War with such phrases as 'from dangers me defend' (Psalm 51/2) and 'of force I must love thee ... Thou art my castle and defence' (Ps. 18/1). Lawes's

untimely demise caused King Charles I to institute special mourning for this 'Father of Musick'. Various laudatory publications followed, including his brother Henry's *Choice Psalmes* (1648), containing musical tributes from colleagues, and other three-voice psalms by both brothers.

Like Lawes, George Jeffreys, too, was a committed Anglican and Royalist, answering a call in 1643 to come to Oxford to assist his employer Sir Christopher Hatton, who had become the king's Comptroller of Household. Jeffreys's musical talents were soon requisitioned by the king's court at Christ Church, either as organist in choral services 'performed there after a very homely fashion'—indicating small-scale chamber performances—or as a copyist of many concertato motets by Italian composers, or even as a composer of many devotional songs, of which one is an evening prayer setting (of the non-metrical Psalm 104), most probably written about the time of the publication of Child's *Psalmes*.

Another who drew inspiration from Child was Matthew Locke, whose devotional songs for ATB and continuo resemble the *Psalmes* in their Italianate style, brevity, and use of non-metrical texts. Locke advanced one development, however, which was the not-infrequent divergence of the

vocal bass part from the thoroughbass. He heightened the expressivity of the text by changing the metre in 'be glad and rejoice' ('In the beginning') and 'be merry and joyful' ('Let God arise'). Like Lawes and Jeffreys, Locke, too, went to Oxford with the court, which this time was taking refuge from the plague of 1665. Although he came as a member of the court orchestra, the Twenty-four Violins, Locke found time to participate in some of the weekly meetings for music making held at the Music School; he also wrote some new-year songs for Charles II's celebrations in Oxford on 1 January 1666. Somehow, these activities were not sufficient to warrant the bestowing of a doctorate by the University, despite his eminence in the musical establishment. He was, after all, the composer for the king's Private Music and the Twenty-four fiddlers, and had composed for the Chapel Royal, and for the royal wind band, the Sagbutts & Cornetts; he was also organist in the queen's Catholic chapel. Perhaps it was a combination of his religion and his belligerent personality, evident in the polemics he penned against Thomas Salmon, which antagonized the academic community. Still, he kept in contact with the Music School through Edward Lowe, and in 1673 even provided music for the University's 'Act' (a festive ceremony held in early summer in Christopher Wren's magnificent Sheldonian Theatre,

at which candidates for degrees gave public evidence of their eligibility).

Lowe held the professorship of music, but this fragrant title belies the actual job description of a mere 'Choragus' [Latin, in the statutes, for University music master]. He was not required to deliver the academic curriculum, his duty being simply to provide for, and to superintend, the Music School meetings and musical entertainment for the Act. Lowe was also one of the three organists—one of the other two being Child—taking turns of duty in the Chapel Royal at Whitehall where he would have known John Blow, first as one of the Children of the Chapel (i.e. choirboys), then from 1674 as Master of the Children. Lowe must have prevailed on his colleague to write some Act music, for Blow duly obliged on two occasions, although he might have had cause for regret. The Act of 1677 emanated unpropitious signals when the ceremony's traditional scurrilous locutions of the 'Terra Filius' (the buffoon licensed by the University to create a satirical Latin poem) was undecorously accompanied by the performance of a nonsense song with the lyrics 'Touf-fouf-touf, clinc-clinc-clanc, dron-dron-dron' etc. The Act for the following year was cancelled. The antithesis of such silliness is the text of Blow's devotional song

for three men and continuo 'As on Euphrates' shady banks', taken from George Sandy's *Paraphrase upon the divine poems* (1638). In a league of brutality quite different from Lawes's anthems, Blow's graphic setting rises to the savagery of the metrical Psalm 137, which bloodthirstily proclaims 'O thrice happy they, who shall with equal cruelty, revenge our fall, that dash thy children's brains against the stones, and without pity hear their dying groans'.

Lowe's death in 1682 created a vacancy for Henry Purcell, who was Blow's pupil and successor at Westminster Abbey. One of the most sublimely beautiful anthems ever to come from the pen of Purcell is an early work (c.1678), a setting of a psalm paraphrase (Ps. 116) by John Patrick; 'Since God so tender', at once expressively lyrical and boldly rhetorical, is a tour de force of invention, glorying in changes of affect, texture and tonality, and yet unconstrained by the unfaltering ostinato (ground) bass, itself an uncommon occurrence in his sacred music. The other anthem, based on the translated Psalm 41 'Blessed is he that considereth', is yet another masterpiece, a mixture of sobriety with levity, expertly furnished with harmonic daring and vibrancy. By the time it came to be written, probably around the time of the Glorious

Revolution of 1688, which sent James II into exile, Purcell was embarking on a theatrical career of providing plays with songs, catches, or introductory (or incidental) instrumental movements. He did not provide music for the Oxford Acts—there were in any case none between 1685 and 1692—but then, neither did his brother Daniel, who was organist of Magdalen College, Oxford.

Soon after Purcell's death in 1695, the unexpected outcome of a minor infection, Jeremiah Clarke left his job as organist of Winchester College for St Paul's Cathedral, where he was eventually made a vicar-choral in 1699. He had trained under Blow, being listed as one of the trebles of the Chapel Royal at the coronation of James II, on which occasion Purcell also sang bass. Clarke's inexorable rise followed in 1700 when he and a former fellow pupil William Croft were sworn in as Gentlemen-Extraordinary of the Chapel Royal, an occasion marked by 'Two Divine Hymns', one from each composer, jointly published by Henry Playford as a supplement, 'Or stitch'd up with the Second Book of Harmonia Sacra'. Clarke's contribution 'Blest be those' is a veritable cantata in miniature, featuring an aria-like refrain, around which is weaved arioso passages, presaging the arrival of Handel's Italianate idiom. Clarke stayed on at St Paul's and was promoted in 1703 to

Almoner and Master of the Choristers in place of Blow. Despite a promising career, something in Clarke's life was amiss: he suffered 'a fit of melancholy'. This 'conflict of mind' was remedied when he 'violently Shot himself ... in the Head with a Screw Pistol'. The suicide 'for the supposed Love of a Young Woman' was widely reported in various 'Sad and Dismal' accounts, and even prompted a mock ode in *The London Spy*, which, in verse, enjoined its readers not to 'wonder at his fall, since 'twas not so unnatural, for him who lived by canon to expire by ball'.

Of the instrumental fillers in this programme, the earliest comes from *Parthenia In-violata* (c.1624), the second printed source of English keyboard music. Unlike its prequel *Parthenia or the Maydenhead of the First Musicke that Ever was Printed for the Virginalls* (1612–13), *Parthenia In-violata* contains neither pavans nor galliards, nor even fantasias; its mostly anonymous content is made up of more fashionable dances (such as almaines) and settings of masque tunes. Alternatively entitled *Mayden-Musicke for the Virginalls and Bass-Viol*, it allows for ensemble (duet) performance by the addition to the self-contained keyboard part of a basic bass-viol line, which we have enlivened with divisions in our version. Conspicuous by its sacred title, the

'Miserere' may have been so named more in hope than in spirit; with the plainsong embedded in an inner part and its lively coranto-like character, this oddity represents the last splutter of a once-vigorous tradition.

The untitled piece, named 'Voluntary' for the sake of convenience, comes from a manuscript in the British Library (Add. 34695) and bears the inscription 'A.B.', generally taken to refer to Albert Bryne, who was Blow's immediate predecessor as organist at Westminster Abbey. Bryne's failure in petitioning the king to appoint him organist at the Chapel Royal is all the more surprising because of his reputation as 'the famously velvet-fingered Organist'; his harpsichord music is preserved in a greater number of (mostly manuscript) sources than that of any other English composer of the time. The anonymous 'Ground for ye Harpsicord' is one of the few specifically associated with the instrument. Taken from a manuscript in the Bodleian Library (Mus. Sch. D.219), the 'Ground' is performed in an arrangement that conflates it with a 'Division' that shares its repeated harmonic pattern. These are then knitted together with other variations made up by the performer, as expected (and indeed instructed) by Christopher Simpson in his *Division-Violist, or An Introduction to the Playing upon a Ground* (1659), in which 'Division' we have selected is just one of many gems.

Simpson's didactic *Division-Violist* and its subsequent revised editions, as well as other writings, garnered effusive praise from a parade of eminent musicians; even Purcell was moved to declare *A Compendium of Practical Musick* 'the most Ingenious Book I e'er met with upon this Subject'. Simpson's passing was commemorated by Locke, a fellow Catholic, who eulogized him as 'a Person whose memory is precious among good and knowing Men, for his exemplary life and excellent skill'. His divisions were undoubtedly an inspiration to viol player Francis Withy, who helped Lowe (and Lowe's successors at both the Cathedral and Music School) with the copying of much music, including a set of parts of Simpson's Little Consort c.1673. Withy remained in Oxford till his dying days as gentleman or singing-man of Christ Church.

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## TEXTS

### 1. William Lawes: The Lamentation

O Lord, in thee is all my trust,  
Give ear unto my woeful cry.  
Refuse me not that am unjust,  
But bowing down thy heav'nly eye,  
Behold how I do still lament  
My sins wherein I do offend.  
O Lord, for them shall I be shent,  
Sith thee to please I do intend.

No, No, not so, thy will is bent,  
To deal with sinners in thine ire;  
But when in heart they shall repent,  
Thou grant'st with speed that they desire.  
To thee, therefore, still shall I cry,  
To wash away my sinful crime.  
Thy blood, O Lord, is not yet dry,  
But that it may help me in time.

Haste thee, O Lord, haste thee I say,  
To pour on me thy gifts of grace;  
That when this life must flit away,  
In heav'n with thee I may have place.  
Where thou dost reign eternally,  
With God which once did down thee send,  
Where angels sing continually,  
To thee be praise world without end.

### 2. William Lawes: Psalm LI/2

Cast me not, Lord, out from thy face,  
But speedily my torments end.  
Take not from me thy spir't of grace,  
Which may from dangers me defend.  
Restore me to those joys again,  
Which I was wont in thee to find;  
And let me thy free spirit retain,  
Which unto thee may stir my mind.

Thus when I shall thy mercies know,  
I shall instruct others therein;  
And men that are likewise brought low,  
By mine example shall fly sin.  
O God, that of my health art Lord,  
Forgive me this my bloody vice.  
My heart and tongue shall then accord  
To sing thy mercies and justice.

Touch thou my lips, my tongue untie,  
O Lord, which art the only ray;  
And then my mouth shall testify  
Thy wondrous works and praise alway.  
And as for outward sacrifice,  
I would have offered many a one;  
But thou esteem'st them of no price,  
And therein pleasure takest none.

The heavy heart, the mind oppressed,  
O Lord, thou never dost reject;  
And to speak truth, it is the best,  
And of all sacrifice, th'effect.  
Lord, unto Sion turn thy face,  
Pour out thy mercies on thy hill;  
And on Jerusalem thy grace.  
Build up the walls, and love it still.

Thou shalt accept then our off'rings,  
Of peace and righteousness, I say.  
Yea, calves, and many other things  
upon thine altar will we lay.  
O Lord, consider my distress,  
And now with speed some pity take.  
My sins deface, my faults redress,  
Lord, for thy great mercies' sake.

### 3. Matthew Locke: Psalm CII/25-27

In the beginning, O Lord, thou didst found the earth,  
And the heav'ns are the works of thy hands.  
They shall perish, but thou remainest,  
And they shall all wax old as a garment,  
And as a vesture thou shalt change them and they  
shall be changed.  
But thou art the selfsame, and thy years shall not fail.

### 4. Jeremiah Clark: A Divine Hymn

Blest be those sweet Regions where  
Eternal Peace and Musick are;  
That solid calm and that bright day,  
Where brighter Angels Sing and Pray.

We a ruffled World endure,  
Never Easy nor secure.

Blest be those Souls which dwell above,  
In Extasies of Mutual Love.

### 6. William Lawes: Psalm XVIII/1

O God, my strength and fortitude,  
Of force I must love thee.  
Thou art my castle and defence,  
In my nessecity.  
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 thy to be served,  
Then from my foes I am right sure,  
That I shall be preserved.  
The pains of death did compass me,

An bound me everywhere;  
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 death there was prepared  
A deadly trapping net.  
I thus beset with pain and grief,  
Did pray to God for grace;  
And he forthwith did hear my plaint,  
Out of his holy place.

Such is his power, that is his wrath he made the  
earth to quake;  
Yea, the foundation of the mount of Basan for to shake.  
And from his nostrils came a smoke, when kindled  
was his ire;  
And from his mouth came kindled coals of hot  
consuming fire.

The Lord descended from above and bowed the  
heavens high;  
Underneath his feet he cast the darkness of the sky.  
On cherub and on cherubin, full royally he rode,  
And on the wings of all the winds came flying  
all abroad.

## 7. William Lawes: Psalm VI

Lord, in thy wrath reprove me not  
Though I deserve thine ire.  
Ne yet correct me in thy rage,  
O Lord, I thee desire.

For I am weak, therefore, O Lord, of mercy me forbear.  
My soul is troubled very sore,  
And vexed vehemently;

But Lord how long wilt thou delay to cure my misery?  
Lord, turn thee to thy wonted grace, my silly soul uptake.  
Oh, save me, for my deserts,  
But for my mercies' sake.

For why, no man among the dead  
Rememb'reth thee one whit;  
Or who shall worship thee, O Lord, in the infernal pit?  
So grievous is my plaint and moan, that I wax  
wondrous faint.  
All the day 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 those that be my foes,  
And would my soul subvert.

But now away from me, all ye that work iniquity;  
For why, the Lord hath heard the voice of my  
complaint and cry.  
He heard not only the request and prayer of my heart,  
But it received at my hands, and took it in good part.

And now my foes that vexed me,  
The Lord will soon defame;  
And suddenly confound them all,  
To their rebuke and shame.

## 8. John Blow: Psalm CXXXVII

As on Euphrates shady bancks wee lay,  
And theire, o Syon, to thy Ashes pray.  
Our fun'rall tears: our silent Harps, unstrung,  
And unregarded on the Willowes hung.

Lo, they who had thy disolation wrought,  
And captiv'd Judah unto Babel brought,  
Deride with tears which from our Sorrowes spring;  
And say in scorne, a Song of Syon sing.

Shall we profane our Harps at their command?  
Or holy Hymnes sing in a forraigne Land?  
O Solyma! thou which art now become  
A heape of stones, and to thy self a Tombe!

Remember Edom, o Lord, their cruell pride,  
Who in the Sack of wretched Salem cry'd;

Down with their Buildings, down with them to  
the ground,  
And let no Stone be on another found.

Thou Babilon, whose Towers now touch the Skye,  
That shortly shalt as low in ruins lye.  
O happy, happy, O thrice happy they, who shall  
With equall cruelty revenge our fall!  
That dash thy Childrens braines against the stones:  
And without pity heare their dying grones.

## 10. William Child: *The First Set of Psalmes of III Voyces*

*Psalm II*  
Why doth the Heathen so furiously rage together  
And why do the People imagine a vaine thinge.  
The Kings of the earth stand up and the Rulers  
take Counsel together  
Against the Lord and against his Anoynted.

*Psalm X*  
Why standest thou so far off O Lord  
And hidest thy face in the needful time of trouble,  
The ungodly for his owne lust doth persecute the  
poore, Let them be taken in the crafty wiliness that  
they have imagined.

*Psalm XI*  
In the lord put I my trust,

How say yee then to my soule,  
That she should flye like a bird unto the hill  
For loe the ungodly bend their bowe  
And make ready their arrowes within the quiver  
That they may privily shoot at them that are true  
of heart.

#### *Psalm IX*

I will give thanks unto thee O Lord with my whole  
heart, I will speake of all thy marveilous workes,  
I will be Glad and rejoyce in thee, Yea, my songs  
will I make of thie name, O thou most high.

#### **11. Henry Purcell: Psalm CXVI**

Since God so tender a regard  
To all my poor requests did give,  
My best affections he shall have  
And best devotions whilst I live.

Assail'd with grief and pain,  
That seem'd the sad forerunners of the grave,  
To thee I made my request: O Lord,  
My life from threat'ning danger save.

Nor did I cry to God in vain,  
Nor did his mercy come too late;  
But when my skill was at a loss,  
His kindness rais'd my low estate.  
God and thyself, my soul, enjoy

In quiet rest, freed from all fears;  
Who sav'd thy life, upheld thy steps,  
And dried up all thy falling tears.  
The solemn payment of the vows I made to God  
Shall be my care;  
Who sav'd me from approaching death,  
And show'd my life to him was dear.  
By all engagements, Lord, I'm thine,  
Thy servant whom thou hast set free.  
The very bonds which thou hast loos'd  
Shall tie me faster unto thee.

#### **13. George Jeffreys: Psalm CIV**

Praise the Lord, O my Soule  
O Lord my God, thou art become exceeding glorious.  
Thou art clothed with Maiesty and Honour.  
Thou deckest thy selfe with light as it were with  
a garment,  
And spreadest out the Heavens like a Curtaine.

O Lord, how manifold are thy works:  
In wisdom hast thou made them all,  
The Earth is full of thy Riches.  
I will singe unto the Lord as long as I live,  
I will praise my God whilst I have my Beinge,  
And so shall my words please him,  
My joy shall be in the Lord.

Alleluia.

#### **14. Henry Purcell: Psalm XLI**

Blessed is he that considereth the poor and needy;  
The Lord shall deliver him in the time of trouble.

The Lord preserve him and keep him alive,  
That he may be blessed upon the earth;  
And deliver not thou him into the will of his enemies.

The Lord comfort him when he lieth sick upon  
his bed.  
Make thou all his bed in his sickness.

Glory be to the Father, glory be to the Son,  
Glory be to the Holy Ghost.  
As it was in the beginning  
Is now and ever shall be.  
World without end, Amen.

#### **16. Matthew Locke: Psalm LXVIII/1,3**

Let God arise, and let his enemies be scattered,  
Let them also that hate him fly before him,  
But let the righteous be glad and rejoice before God;  
Let them also be merry and joyful.

#### **17. William Lawes: The humble suite of a sinner**

O Lord, of whom I do depend, behold, my careful heart.  
And when thy will and pleasure is, release me of  
my smart.  
Thou seest my sorrows what they are, my grief is  
known to thee,  
And there is none that can remove, or take the  
same from me.

But only thou whose side I crave, whose mercy still  
is pressed,  
To ease all those that come to thee for succour and  
for rest.  
And sith thou seest my restless eyes, my tears and  
grievous groan,  
Attend unto my suit, O Lord, mark well my plaint  
and moan.

For sin hath so enclosed me, and compassed me about,  
That I am now remediless, if mercy help not out.  
For mortal man cannot release, or mitigate this pain;  
But ev'n thy Christ, my Lord and God, which for my  
sins was slain.  
Whose bloody wounds are yet to see, though not  
with mortal eyes:  
Yet doth the saints behold them all, so I trust shall I.  
Though sin doth hinder me a while, when thou  
shalt see it good,



I shall enjoy the sight of him, and see his wounds  
and blood.

And as thy angels and thy saints do now behold  
the same;  
So trust I to possess that place, with them to  
praise thy name,  
But whilst I live here in this vale, where sinners  
do frequent,  
Assist me ever with thy grace, my sins still  
to lament.

Lest that I tread in sinner's trace, and give them  
my consent,  
To dwell with them in wickedness, whereto nature  
is bent.  
Only thy grace must be my stay, lest that I fall  
down flat;  
And being down, then of myself cannot recover that.

Wherefore this is yet once again my suit and  
thy request,  
To grant me pardon for my sin, that I in thee may rest.  
Then shall my heart, my tongue and voice, be  
instruments of praise;  
And in thy church and house of saints, sing  
psalms to thee always.

## 18. William Lawes

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

## BIOGRAPHY

Charivari Agréable is recognized as 'one of the classiest baroque bands' (*The Observer*), and 'certainly one of the most original and versatile groups on the Early Music scene today' (*Hexachord*) whose musical 'intuitions are always captivating' (*Goldberg*). The group has been hailed for its 'thinking musicians who treat music of the past more creatively' via their arrangements of music, 'based on a greater knowledge of the historical and social contexts for the music'. They represent 'a new and very exciting phase of the early music revival, one that enriches the existing repertoire and can bring us ever closer to the spirit of the original music' (*Gramophone*).

Under the artistic direction of Susanne Heinrich and the musical leadership of Kah-Ming Ng, the ensemble specializes in the ingenious use of period instruments to produce 'ravishing sonorities and full-bodied textures' (*Gramophone*) with 'their powerful cohesion, warm sound, and their eloquent authority' (*Diapason*). The group has 'carved something of a niche for itself in imaginative and well-thought-out programming'; 'its work is the fruit of both scholarly research and charismatic musicianship, a combination that puts it at the forefront of period-instrument ensembles' (*BBC Music Magazine*). With a chronological remit spanning epochs from the Renaissance to the early classical, the ensemble appears in many guises, from



a continuo band, a viol consort, and an Elizabethan mixed consort, to a baroque orchestra and many other surprising—yet historical—combinations.

Charivari Agréable [trans. 'pleasant tumult', from Saint-Lambert's 1707 treatise on accompaniment] was formed at the University of Oxford in 1993, and within the year became prize-winners of an international Early Music Network (UK) competition, made its debut at the Wigmore Hall, and recorded the first of many subsequent live broadcasts for the BBC.

The group also appeared on BBC Radio 3's 'In tune', 'Music Restor'd', and 'The Early Music Show', and has since recorded live for New York's WNYC, and numerous European radio stations, including the European Broadcasting Union. Their CDs have been awarded the *Diapason d'Or*, Gramophone's 'Editor's Choice', International Record Review's 'Best CD of the Year', and the Goldberg and BBC Music Magazine's top star ratings.

Apart from hosting an annual summer festival of early music in Oxford, the ensemble regularly expands into Oxford's resident period-instrument orchestra, Charivari Agréable Simfonie. The orchestra has on-going collaborations with some thirty vocal groups—choral societies and professional choirs alike—all over the UK, and has been conducted by many musicians of renown, including Sir Charles Mackerras.

The ensemble has appeared at all prominent venues in London, including Buckingham Palace; recent and forthcoming engagements include major festivals in the UK, and tours to Austria, Belgium, the Czech Republic, Finland, Germany, Holland, Hungary, Slovenia, Spain, Sweden, South East Asia, and the USA.

The music recorded on this CD is performed using editions prepared by Charivari Agréable Publications from facsimiles of the original manuscripts. For details of the ensemble's publications and discography, please refer to <http://www.charivari.co.uk>

Rodrigo del Pozo has performed with most of the leading groups specializing in baroque music, including Charivari Agréable, Concerto Palatino, l'Ensemble Baroque de Limoges, Gabrieli Consort, Harp Consort, King's Consort, Orchestra of the Age of Enlightenment, New York Collegium, Les Arts Florissants, Apollo's Fire, and Tafelmusik and Les Musiciens du Louvre. His stage roles have included operas by Peri, Monteverdi, Purcell and Handel. Rodrigo has recorded for Auvidis-Astrée, DG, EMI, Harmonia Mundi, Hyperion and Teldec as well as BBC Radio 3 and television and radio stations in America and Europe. His recording of *Sacred Songs of Sorrow* with Charivari Agréable was voted 'The Best CD of the Year' by International Record Review; his two other discs with this group Music for Philip of Spain and the new *Esperar, sentir, morir* have received critical acclaim, the latter a double 5-star award from the BBC Music Magazine.

Simon Beston was a Lay Clerk at New College, where he spent three years reading Music. He began singing at school, where he studied with Ruth Holton for five years. During his time as a Choral Scholar at New College he studied under Bronwen Mills. Since moving to Oxford, Simon has performed in various musical ensembles, given solo recitals of German Lieder, and engaged in a spot of conducting. Simon has taken part in various New Chamber Opera Studio productions, including a recent production of John Caldwell's *Orpheus*.

Nicholas Perfect is currently a lay clerk at Gloucester Cathedral. Much of his freelance work is as a choral/consort singer, working regularly with Ex Cathedra, Armonico Consort, Tenebrae and Orchestra of the Renaissance. He is also busy as a soloist and has appeared with The Hanover Band, City of

Birmingham Touring Opera, Birmingham Contemporary Music Group, CBSO and Ex Cathedra. Nick has also made numerous appearances as a guest artist in Thomas Trotter's recital series.

## INSTRUMENTARIUM

<b>Susanne Heinrich</b>	6-string bass viol by Merion Attwood, 1999, after anon. 17C English original; consort bass by Renate Fink, 1998, after 17C iconography
<b>Kah-Ming Ng</b>	harpsichord by Andrew Garlick, 1977, after I. Ruckers 1638; chamber organ by Vincent Woodstock, 1996
<b>Richard Sweeney</b>	theorbo by Klaus Jacobsen, 2002, after various 17C Italian models

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Production, engineering and editing - Adrian Hunter

Booklet notes - Kah-Ming Ng

Front cover Image - Shutterstock

Print of Oxford – anon. 17th century

Pitch - A=415Hz, keyboards tuned by Kah-Ming Ng to 1/6-comma mean-tone temperament

Design and Artwork - Woven Design [www.wovendesign.co.uk](http://www.wovendesign.co.uk)

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