

ORA SINGERS  
Suzi Digby OBE



ORCHID CLASSICS



SONGS OF  
ANGELS

ORC100423

## SONGS OF ANGELS

### Orlando Gibbons (1583-1625) arr. Harry Baker (b.1997)

- 1 Song 1 - The Song of Moses\* 3.28  
(A re-imagining of Orlando Gibbons - *The First Song of Moses*)  
Lucy Cox, *soprano*
- 2 Hosanna to the Son of David 2.36

### Marco Galvani (b.1994)

- 3 Hosanna to the Son of David\* 4.58  
(A reflection on Orlando Gibbons - *Hosanna to the Son of David*)  
Isabella Gibber, *soprano*  
Martha McLorinan, *mezzo soprano*

### Orlando Gibbons

- 4 Almighty and Everlasting God 2.16
- 5 Deliver us, O Lord 3.32

### Orlando Gibbons arr. Harry Baker

- 6 Song 34 - The Song of Angels\* 1.15  
(A re-imagining of Orlando Gibbons - *The Song of Angels*)

- 7 O clap your hands 4.47

### Cecilia McDowall (b.1951)

- 8 O clap your hands Re-imagined\* 4.19  
(A reflection on Orlando Gibbons - *O clap your hands*)

### Orlando Gibbons

- 9 Lift up your heads 2.30
- 10 O Lord, how do my woes increase 1.21

### Orlando Gibbons arr. Harry Baker

- 11 Song 5 - The Lamentation of David over Saul and Jonathan\* 3.11  
(A re-imagining of Orlando Gibbons -  
*The Lamentation of David over Saul and Jonathan*)  
Isabella Gibber, *soprano*  
Martha McLorinan, *mezzo soprano*  
Jack Granby, *tenor*  
Eoghan Desmond, *baritone*

- 12 O Lord, in thy wrath rebuke me not 3.09

### Nicola LeFanu (b.1947)

- 13 Be still, my soul\* 5.20  
(A reflection on Orlando Gibbons -  
*O Lord, in thy wrath rebuke me not*)  
Julie Cooper, *soprano*  
Jeremy Budd, *tenor*

### Orlando Gibbons

- 14 Magnificat (Short Service) 3.04

- 15 Nunc Dimittis (Short Service)

### Orlando Gibbons arr. James Weeks (b.1978)

- 16 Song 18 - Who's this, that leaning on her friend 2.10  
Lucy Cox, *soprano*

- 17 Song 14 - Arise thou North-winde from the North 4.49  
Lucy Cox, *soprano*  
Jeremy Budd, *tenor*

<b>Orlando Gibbons arr. Harry Baker</b>	
18 Song 22 - The Song of Hezekiah* (A re-imagining of Orlando Gibbons - <i>The Song of Hezekiah</i> )	2.31
<b>Orlando Gibbons</b>	
19 O Lord, I lift my heart to thee	1.21
20 I am the resurrection	4.18
21 O Lord, in thee is all my trust	5.53
<b>Orlando Gibbons arr. Harry Baker</b>	
22 Song 44 - Veni Creator Spiritus* (A re-imagining of Orlando Gibbons - <i>Veni Creator</i> )	2.53
<b>Will Todd (b.1970)</b>	
23 Veni Creator* (A reflection on Orlando Gibbons - <i>Veni Creator</i> )	4.29
<b>Total time</b>	<b>76.48</b>

ORA Singers  
 Suzi Digby OBE, *Artistic Director & Conductor*  
 Harry Baker, *piano*  
 David Clegg, *Artistic Advisor*

\*Denotes ORA Singers Commission  
[www.orasingers.com](http://www.orasingers.com)

I have long admired the choral output of Orlando Gibbons. But it was not until we put together this album to mark the 400th anniversary of his death that I fully appreciated his unique genius.

A few of his full anthems are very well known. *O Clap Your Hands, Hosanna to the Son of David and Almighty and Everlasting God* are in the repertory of many church and concert choirs. But the great discovery during the making of this album were the hidden treasures of Gibbons' output. They were a revelation to me - and to the singers. Pieces such as *I am the resurrection* and *O Lord, how do my woes increase* are mini masterpieces and deserve a far wider hearing. We hope that showcasing these, in the context of all ten complete surviving full anthems, will afford them far greater appreciation. We are indebted to David Skinner for his reconstructions of some of these pieces. We have used his invaluable editions throughout.

Scattered throughout the recording are some of Gibbons' 'Songs', provided for George Wither's 1623 publication *The Hymnes and Songs of the Church*. We've given these a 21st century twist with Harry Baker's unique arrangements with jazzy piano accompaniment (performed by Harry himself). Gibbons originally set soprano and bass parts only, presumably allowing the organist to realise the inner parts. We have taken this as our inspiration for a freestyle re-imagining of these Songs.

We continue to put commissioning at the very centre of ORA Singers' programming. For this Gibbons anniversary album we have commissioned four new pieces by Marco Galvani, Nicola LeFanu, Cecilia McDowall and Will Todd, each taking inspiration from their Gibbons original and we are thrilled to bring them to life here.

As ever, I am enormously grateful to ORA's Artistic Advisor, David Clegg, for his imaginative and skilful curation of this programme and his guidance throughout.

Suzi Digby OBE, Artistic Director

In 2025 ORA Singers marked the four-hundredth anniversary of Orlando Gibbons' death with *Songs of Angels*, a programme of choral music preserved in this landmark recording in its *Reflections* series. Here, Renaissance masterworks inspire living composers to respond in their own voices – not in imitation of Gibbons, but in dialogue with him across the centuries.

Gibbons (1583-1625) stands among the most cultivated voices of early seventeenth-century England. Born in Oxford and brought up in Cambridge, he belonged to a professional musical family: his father was a Wait (town musician), and his elder brother Edward served as Master of the Choristers at King's College, where Orlando first sang. He remained there to take his Bachelor of Music degree in 1606, by which time he was already associated with the Chapel Royal in London. Among colleagues such as William Byrd, John Bull and Nathaniel Giles, Gibbons developed a style distinguished by clarity, balance and expressive restraint.

His *First Set of Madrigals and Motets*, published in 1612, established his name. The following year he joined Byrd and Bull in *Parthenia*, the first printed anthology of English keyboard music. He later became organist of the Chapel Royal, served as musician to Prince Charles (later King Charles I), and in 1623 was appointed organist of Westminster Abbey. The *Fantasies of Three Parts* for viols, published around 1620, reveal the same thoughtful workmanship found in his church music.

Gibbons' career was cut short in June 1625 when he died suddenly of a stroke in Canterbury, attending the royal household on the arrival of Queen Henrietta Maria. He was forty-one. His widow, Elizabeth, commissioned a memorial by Nicholas Stone that still stands in Canterbury Cathedral, while their son Christopher later continued the family tradition as a composer. A decade later, Charles I ordered manuscript copies of Gibbons' works to be made, ensuring their preservation. His music – notably the *Short Service* and anthems – has remained part of English cathedral life ever since, valued for its proportion, clarity and depth of feeling.

Ten full anthems by Gibbons survive, all recorded here. Two early settings, *O Lord, how do my woes increase* and *O Lord, I lift my heart to thee*, appeared in William Leighton's *Teares or Lamentacions of a Sorrowfull Soule* (1614) and already display his gift for expressive economy. *Almighty and Everlasting God*, setting the Collect for the Third Sunday after Epiphany, combines simplicity with quiet eloquence, while *Lift up your heads* (Psalm 24) shows a more celebratory manner. Others are inward in character: *O Lord, in thee is all my trust* is notable for its clear text-setting, and *Deliver us, O Lord* (Psalm 106) moves from plea to praise, closing with an exultant Amen.

*I am the resurrection and the life* is among his most affecting works, its arching lines and harmonic daring anticipating a later expressiveness. Although two voice-parts are lost, David Skinner's reconstruction restores its balance with subtlety. The six-voice *O Lord, in thy wrath rebuke me not* (Psalm 6) shares that emotional directness, its repeated "Lord, how long wilt thou punish me?" voiced with almost personal intensity. Nicola LeFanu's *Be still, my soul* takes this anthem as its point of departure. Setting a later text by Katharina von Schlegel, she traces a similar journey from unrest to stillness, translating Gibbons's devotional sensibility into a modern harmonic language.

Two famous anthems display Gibbons at his most public. *Hosanna to the Son of David* conveys the excitement of Palm Sunday through overlapping cries of welcome. Marco Galvani's new setting of the same text echoes that vitality in fresh, open sonorities, its antiphonal writing glancing towards Gibbons' while remaining unmistakably of our time. *O clap your hands* (Psalm 47), probably written for the 1622 Oxford ceremony honouring Gibbons' colleague William Heather, is answered here by Cecilia McDowall's reflection on the same psalm. Her rhythmic agility and interplay of voices recast the anthem's jubilation in a contemporary idiom, retaining its spirit while transforming its gesture.

A gentler kind of reflection is found in Gibbons' collaboration with the poet George Wither on *Hymnes and Songs of the Church* (1622–23). The collection

was dedicated to King James I – a canny move, as it resulted in a royal warrant declaring, not without controversy, that the book had to be included with every bound volume of metrical psalms. Fourteen melodies by Gibbons, published with bass but without inner parts, were intended for devotional use; several remain familiar from later hymnals. Seven appear here in new settings. James Weeks, in *Who's this that leaning on her friend?* and *Arise thou North-winde*, treats Gibbons's melodies with lightness and spatial clarity, allowing the original tunes to surface within translucent choral textures. Harry Baker re-imagines five others (*Songs 1, 5, 22, 34 and 44*), combining choir and piano in subtle dialogue. His harmonic palette ranges from gentle warmth to quiet intensity, nowhere more moving than in *The Lamentation of David over Saul and Jonathan*. Will Todd's *Veni Creator* takes the ancient hymn as a shared point of departure, expanding Gibbons' modal clarity into slow-moving chords of resonant colour.

Each of these reflections offers a different view of Gibbons' art. LeFanu, Galvani, McDowall, Weeks, Baker and Todd all draw something personal from his example – his precision, his lyricism, his poise – offering music that belongs wholehearted to our own century while affirming the continuity of English choral tradition.

*Songs of Angels* stands, then, as both commemorative and a celebration of the new. Through ORA Singers' performances, the music of Orlando Gibbons and his modern counterparts meets in mutual illumination. What emerges in this recording is not a 'compare and contrast' approach, but rather a sense of deep connection whereby the clarity, balance and expressiveness found in music written four centuries ago continues to inspire composers and move audiences today.

Dr Francis Knights

### **ORA Singers**

The award-winning ORA Singers is recognised for its modern take on the centuries-long choral tradition, and was born out of a belief that we are in a

second golden age of choral music, matching that of the Renaissance. It is one of the world's foremost commissioners of contemporary choral music, which it often performs alongside Renaissance masterpieces in its celebrated concerts and recordings. Since its description as "a musical comet", ORA Singers has continued to blaze a trail as one of the UK's leading vocal ensembles. Directed by Suzi Digby OBE, the group was named Ensemble of the Year at the 2018 Opus Klassik awards, and has received critical acclaim both for its "unfathomably elegant" performances and its "superb and exciting" recordings, most recently winning the *Preis der deutschen Schallplattenkritik* for their 2023 disc, *Sanctissima*.

### **Suzi Digby OBE**

#### *Conductor*

Suzi Digby OBE is an internationally renowned choral conductor and music educator. Born in Japan, she lived in Hong Kong, Mexico, and the Philippines before settling in the UK. Suzi has pioneered the revival of singing in UK schools and communities, founding several national organisations, including The Voices Foundation, Vocal Futures, Singing4Success, and London Youth Choir. In 2014, she launched The Golden Bridge in California, commissioning Californian composers to 'reflect' English Renaissance choral works. In 2016, she founded her professional vocal ensemble, ORA Singers, which won Germany's Opus Klassik for Best Ensemble in 2018, and more recently the prestigious *Preis der deutschen Schallplattenkritik* for their 2023 album, *Sanctissima*. Suzi has conducted major choral-orchestral works with ensembles such as the Orchestra of the Age of Enlightenment and the London Mozart Players. She was the official choral conductor for The Rolling Stones, coaching and leading choirs for their 50th Anniversary Tour. Suzi was Visiting Professor at University of Southern California for 12 years. Suzi was awarded the Order of the British Empire (OBE) in 2007 for her outstanding services to music education and an honorary degree from the University of Aberdeen in 2016.

## Harry Baker

Piano

Harry Baker is an award-winning British pianist and arranger active at the highest levels of both jazz and classical performance. As a jazz musician, he has worked with Jamie Cullum, Misha Mullov-Abbado and others at venues including Ronnie Scott's Jazz Club and King's Place. As a classical pianist, collaborations with sopranos Fatma Said (Warner Classics), Danielle de Niese (Metropolitan Opera) and cellist Sheku Kanneh-Mason have led to performances at Wigmore Hall, Royal Festival Hall and the Verbier Festival. Recent international touring highlights include the Edinburgh International Festival, Lucerne Festival and Konzerthaus Berlin.

A versatile and high-profile arranger, Harry has written for Britten Sinfonia, Jamie Cullum, the National Youth Choirs, Gabrieli, and the Jess Gillam Ensemble. In 2024, Harry made his BBC Proms debut with an hour-long programme of his arrangements of classical, jazz and pop music for Fantasia Orchestra at the Royal Albert Hall. Harry's arrangements have been recorded on Decca Classics and BBC Radio 3, and published by ABRSM.

In early 2020, Harry released his debut EP, *The Floating Boy*, a suite for big band and voices performed by the Oxford University Jazz Orchestra and vocal group The Oxford Gargoyles. The album launch was accompanied by a feature interview in London Jazz News and was played on Jazz FM, leading presenter Helen Mayhew to comment that "the future of British jazz is in very capable hands."

Harry is in-demand as a session musician, and has appeared on the Zoe Ball Breakfast Show on BBC Radio 2, in addition to BBC 1&2 with choirmaster Gareth Malone. He is also a passionate advocate for music education, and tutors Jazz & Classical Analysis at the University of Oxford.



## Orlando Gibbons arr. Harry Baker

### Song 1 – The Song of Moses\*

(A re-imagining of Orlando Gibbons - *The First song of Moses*)

Text: *The Song of Moses translated by George Wither (1588 - 1677), from Hymnes and Songs of the Church, 1623*

Edition: Harry Baker

Now shall the praises of the Lord be sung;  
For he a most renowned triumph won:  
Both horse and man into the sea he flung:  
And them together there hath overthrowen.

The Lord is he, whose strength doth make me strong;  
And his is my salvation, and my song:  
My God, for whom I will a house prepare;  
My fathers' God, whose praise I will declare.

Well knows the Lord, to war what doth pertain;  
The Lord Almighty is his glorious name:  
The Pharaoh's chariots and his armed train,  
Amid the sea o'erwhelming overcame.

Those of his army, that were most renown'd,  
He hath together in the Red Sea drown'd;  
The deeps, a cov'ring over them were thrown,  
And to the bottom sunk they like a stone.

Lord, who like thee among the Gods is there?  
In holiness so glorious who may be:  
Whose prayers so exceeding dreadful are;  
In doing wonders, who can equal thee?

Thy glorious right hand thou on high didst rear,

And in the earth they quickly swallow'd were,  
But thou in mercy onward has conveyed  
Thy people, whose redemption thou hast paid.

**Orlando Gibbons** - *Hosanna to the Son of David*

Text: Matthew 21: 9, Mark 11: 10, Luke 19: 38

Edition: *The Gibbons Hymnal*, ed. David Skinner, Novello & Co Ltd

Hosanna to the Son of David.

Blessed be he that cometh in the name of the Lord.

Blessed be the King of Israel.

Blessed be the Kingdom that cometh in the name of the Lord.

Peace in heaven, and glory in the highest places;

Hosanna in the highest heavens.

**Marco Galvani** - *Hosanna to the Son of David\**

(A reflection on Orlando Gibbons - *Hosanna to the Son of David*)

Text as in Gibbons - *Hosanna to the Son of David*

Edition: Marco Galvani

**Orlando Gibbons** - *Almighty and Everlasting God*

Text: Collect for the Third Sunday after Epiphany

Edition: *The Gibbons Hymnal*, ed. David Skinner, Novello & Co Ltd

Almighty and everlasting God,

mercifully look upon our infirmities,

and in all our dangers and necessities

stretch forth thy right hand to help and defend us;

through Jesus Christ our Lord.

Amen.

**Orlando Gibbons** - *Deliver us, O Lord*

Text: Psalm 106: 45-46

Edition: *The Gibbons Hymnal*, ed. David Skinner, Novello & Co Ltd

Deliver us, O Lord our God,

and gather us from among the heathen:

that we may give thanks unto thy Name,

and make our boast of thy praise.

Blessed be the Lord God of Israel

from everlasting, and world without end:

and let all the people say, Amen.

**Orlando Gibbons arr. Harry Baker** - *Song 34 - The Song of Angels\**

(A re-imagining of Orlando Gibbons - *The Song of Angels*)

Text: *The Song of Angels translated by George Wither (1588 - 1677), from Hymnes and Songs of the Church, 1623*

Edition: Harry Baker

Thus Angels sung, and thus sing we;

To God on high and glory be:

Let him on Earth his peace bestow,

And unto men his favour show.

**Orlando Gibbons** - *O clap your hands*

Text: Psalm 47

Edition: *The Gibbons Hymnal*, ed. David Skinner, Novello & Co Ltd

O clap your hands together, all ye people;

O sing unto God with the voice of melody.

For the Lord is high and to be feared;

he is the great King of all the earth.

He shall subdue the people under us,

and the nations under our feet.

He shall choose out an heritage for us,

ev'n the worship of Jacob, whom he loved.

God is gone up with a merry noise:

and the Lord with the sound of the trumpet.

O sing praises, sing praises unto our God:

O sing praises unto the Lord our King.

For God is the King of all the earth:

sing ye praises with the understanding.

God reigneth over the heathen:

God sitteth upon his holy seat.

For God, which is highly exalted, doth defend the earth,

as it were with a shield.

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.

**Cecilia McDowall** - *O clap your hands Re-imagined\**

(A reflection on Orlando Gibbons - *O clap your hands*)

Text as in Gibbons - *O clap your hands*

Edition: Oxford University Press

**Orlando Gibbons** - *Lift up your heads*

Text: Psalm 24: 7-8, 10

Edition: *The Gibbons Hymnal*, ed. David Skinner, Novello & Co Ltd

Lift up your heads, O ye gates,

and be ye lift up, ye everlasting doors,

and the King of glory shall come in.

Who is the King of glory?

It is the Lord strong and mighty;

even the Lord of hosts,

he is the King of glory.

**Orlando Gibbons** - *O Lord, how do my woes increase*

Text: William Leighton (fl. 1603 - 1614)

Edition: *The Gibbons Hymnal*, ed. David Skinner, Novello & Co Ltd

O Lord, how do my woes increase,

how many are my miseries;

my troubles rise and never cease,

men judge thou wilt not hear my cries.

**Orlando Gibbons arr. Harry Baker** - *Song 5 - The Lamentation of David over Saul and Jonathan\**

(A re-imagining of Orlando Gibbons - *The Lamentation of David over Saul and Jonathan*)

Text: *The Lamentation of David over Saul and Jonathan translated by George Wither (1588 - 1677)*

Edition: Harry Baker

Thy beauty, Israel, is gone;

Slain in the places high is he:

The mighty now are overthrown,

Oh, thus how cometh it to be!

On you, hereafter, let no dew,  
You mountains of Gilboa, fall.  
Let there be neither show'rs of you,  
Nor fields that breed an off'ring shall.

Nor there with shame, away was thrown  
The target of the strong (alas)  
The shield of Saul, ev'n as of one,  
That nev'r with oil was anointed.

Nor from their blood that slaught'd lay,  
For from the fat of strong men slain;  
Came Jonathan his bow away,  
Nor drew forth Saul his sword in vain.

And, much distressèd is my heart,  
My brother Jonathan, for thee,  
My very dear delight thou were,  
And wondrous was thy love to me.

**Orlando Gibbons** - *O Lord, in thy wrath rebuke me not*

Text: Psalm 6: 1-4

Edition: *The Gibbons Hymnal*, ed. David Skinner, Novello & Co Ltd

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.

**Nicola LeFanu** - *Be still, my soul\**

(A reflection on Orlando Gibbons - *O Lord, in thy wrath rebuke me not*)

Text: From *Stille meine Wille* by Dorothea von Schlegel (1764-1839)

Edition: Peters Edition Ltd

Be still, my soul; when dearest friends depart,  
and all is darkened in the veil of tears,  
then shalt thou better know His love, His heart,  
who comes to soothe thy sorrow and thy fears.  
Be still, my soul; when change and tears are past,  
all safe and blessed we shall meet at last.

**Orlando Gibbons** - *Magnificat (Short Service)*

Text: Luke 1: 46-55

Edition: Ben Byram-Wigfield, Ancient Groove Music

My soul doth magnify the Lord  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded the lowliness of his handmaiden.  
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, and is now, and ever shall be,  
world without end. Amen.

**Orlando Gibbons - Nunc Dimittis (Short Service)**

Text: Luke 2: 29-32

Edition: Ben Byram-Wigfield, Ancient Groove Music

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, and is now, and ever shall be,  
world without end. Amen.

**Orlando Gibbons arr. James Weeks - Song 18 - Who's this, that leaning on her friend**

Text: From George Wither (1588 - 1677), *The Hymnes and Songs of the Church*, 1623

Edition: James Weeks

Who's this, that leaning on her Friend,  
Doth from the Wildernesse ascend?  
Minde how I raised thee,  
Ev'n where thy Mother thee conciev'd,  
(Where she that brought thee forth conciev'd,)  
Beneath an Appletree.  
Me in thy hart, engraven beare,

And Sealelike on thy handwrist weare:  
For, Love is strong as Death;  
Fierce as the Grave is Jealousie:  
The coales thereof doe burning lye;  
And furious flames it hath.

If that a wall she doe appeare,  
We Turrets upon her will reare,  
And Palaces of plate;  
And then with boords of Cedar tree Enclose,  
and fence her in will we,  
If that she be a Gate.

Thou, whose abode the Gardens are,  
(Thy Fellowes unto thee give eare)  
Cause me to heare thy voyce;  
And let my Love as swiftly goe,  
As doth a Hart or nimble Roe,  
Upon the Hills of Spice.

**Orlando Gibbons arr. James Weeks - Song 14 - Arise thou North-winde from the North**

Text: From George Wither (1588 - 1677), *The Hymnes and Songs of the Church*, 1623

Edition: James Weeks

Arise thou North-winde from the North,  
And from the South, thou South wind blow:  
Upon my Garden breath yee forth,  
That to my spices (there I growe,)  
From thence abundantly may flowe.  
And to thy Garden come my Deare,  
To eat thy fruits of pleasure there.

My Sister, and espoused Peere,  
Unto my Garden I am come:  
My Spice I gather'd with my Myrrhe:  
I ate my Hony in the Combe,  
And drunke my Wine with Milke among.  
Come Friends, and Bestbelov'd of me,  
Come, eate, and drinke, and merry be.

I slept, but yet my heart did wake:  
It is my Love I knocking hear:  
It was his Voice, and thus he spake:  
Come open unto me, my Deare, My Love,  
my Dove, my Spotlesse-Peere:  
For, with the Deaw my Head is dight;  
My Lockes with droppings of the Night.

I rose unto my Love to ope,  
And from my Hands distilled Myrrhe;  
Pure Myrrhe did from my fingers drop  
Upon the handles of the Barre.  
But, then departed was my Deare.  
When by his Voice I knew 'twas he,  
My heart was like to faint in me.

**Orlando Gibbons arr. Harry Baker** - *Song 22 - The Song of Hezekiah\**  
(A re-imagining of Orlando Gibbons - *The Song of Hezekiah*)  
Text: *The Song of Hezekiah* translated by George Wither (1588 - 1677)  
Edition: Harry Baker

O Lord of hosts and God of Israel!  
Thou, who between the Cherubins dost dwell;  
Of all the world thou only art the King,

And heav'n and earth unto their firm didst bring.  
Lord bow thine ear; to hear attentive be;  
Lift up thine eyes, and deign O Lord, to see  
what words Sennacherib hath cast abroad;  
And his proud message to the living God.

Lord, true it is, that lands and kingdoms all  
Are to the king of Ashur brought in thrall;  
Yea, he their Gods into thee fire hath thrown;  
For Gods they were not, but of wood and stone.

Man's work they were, and men destroyed them have.  
Us therefore from his power vouchsafe to save,  
That all the kingdoms of the world may see  
That thou art God, that only thou art he.

**Orlando Gibbons** - *O Lord, I lift my heart to thee*

Text: William Leighton (fl. 1603 - 1614)

Edition: *The Gibbons Hymnal*, ed. David Skinner, Novello & Co Ltd

O Lord, I lift my heart to thee,  
my soul in thee doth ever trust;  
O let me not confounded be,  
but make me righteous with the just.

**Orlando Gibbons** - *I am the resurrection*

Text: St John 11: 25-26

Edition: *The Gibbons Hymnal*, ed. David Skinner, Novello & Co Ltd

I am the resurrection and the life, saith the Lord.  
He that believeth in me, though he were dead, yet shall he live with his redeemer,  
and whosoever liveth and believeth in me shall not die forever.

**Orlando Gibbons** - *O Lord, in thee is all my trust*

Text: 'The Lamentation: A Full Anthem'

Edition: *The Gibbons Hymnal*, ed. David Skinner, Novello & Co Ltd

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 thee 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 their just 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 shall flit away  
In Heav'n with thee I may have place;  
Where thou dost reign continually,  
With God which once thee down did send,  
Where angels sing continually,  
To thee be praise, world without end. Amen.

**Orlando Gibbons arr. Harry Baker** - *Song 44 - Veni Creator Spiritus\**

(A re-imagining of Gibbons - *Veni Creator*)

Text: Rabanus Maurus (776-856), *Veni Creator Spiritus translated by George Wither (1588 - 1687)*

Edition: Harry Baker

Come, Holy Ghost, the maker, come;  
Take in the souls of thine thy place;  
Thou whom our hearts had being from,  
Oh, fill them with thy heav'nly grace.  
Thou art that comfort from above,  
The highest doth by gift impart;  
Thou spring of life, a fire of love,  
And the anointing spirit art.  
Thou in thy gifts art manifold,  
God's right hand finger thou art, Lord;  
The Father's promise made of old;  
Our tongues enriching by the Word.  
Oh! Give our blinded senses light;  
Shed love unto each heart of our,  
And grant the bodies feeble plight,  
May be enabled by thy pow'r.

**Will Todd - Veni Creator\***

(A reflection on Orlando Gibbons - *Veni Creator*)

Text: Rabanus Maurus (776-856)

Edition: Tyalgum Press Ltd

Veni Creator Spiritus,  
mentes tuorum visita,  
imple superna gratia  
quae tu creasti pectora.

Qui paraclitus diceris,  
donum Dei altissimi,  
fons vivus, ignis, caritas,  
et spiritalis unctio.

Translation as above, vv 1-2

**Commissioned Composers' Notes**

**Harry Baker - Jazz-inflected arrangements of hymns by Orlando Gibbons**

One portion of Gibbons' broad musical legacy are his beautiful and varied hymns. Although the works have undergone several 20th-century completions, the original compositions were only scored for soprano and bass parts (to be accompanied by organ harmonisations). With the absence of inner alto and tenor writing, the sound-world of these hymns is left open – fertile for modern-day re-imagining.

In my arrangements of five hymns from this body of work, I have fused authentic 17th-century polyphony with jazz-inspired harmony and piano improvisations, drawing on the lineage of genre-blurring collaborations such as The Hilliard Ensemble and saxophonist Jan Garbarek.

In more triumphant items (*The Song of Moses*, *The Song of Angels*), grand harmonies meld with playful, chromatic interplay between the upper and lower voices.

In tackling Gibbons' achingly beautiful *The Lamentation of David over Saul and Jonathan*, I have charted a journey from pained Renaissance suspensions, through explosive piano interjections, to major-key solace ('And wondrous was thy love to me'). *Veni creator spiritus (Come, Creator Spirit)* concludes this collection, whose jazz-inflected extended harmony underpins its spiritually expansive tone – and acts as prelude to Will Todd's resplendent new work of the same title.

**Marco Galvani - Hosanna to the Son of David**

*Hosanna to the Son of David* is a short and lively setting of verses from Matthew Chapter 21, celebrating the arrival of Jesus as King to Jerusalem. This piece was commissioned in 2025 by ORA Singers, and is paired with the Gibbons setting of the same title.

I wanted to reflect the ecstatic joy that comes through the Gibbons due to the rising motifs that expand up to a full octave range. This thematic idea provided the motivic ideas for this piece, and the harmonic contours that emerge over the duration of this work are large-scale extrapolations of the same notes found in this opening idea.

In a harmonic sense, I was also able to construct chords built out of the interval of a fifth, creating an optimistic and fanfare quality to the musical language in this piece. I have attempted to reflect the overall dramatic contour of the Gibbons, for example, moving to a simpler chord-based texture on 'peace in heaven', which is heard in the original.

The final line of text, 'hosanna in the highest heavens' returns to the joyful and energetic feeling of the opening. With voice-parts creating a tapestry of entries that propel upwards. I am very grateful to The Thistle Trust, ORA Singers and Suzi Digby for commissioning this work, and for giving the first public performance at the Church of St Martin-in-the-Fields, London, on 17th June 2025.

### **Cecilia McDowall - O clap your hands Re-imagined**

Commissioned by ORA Singers and Suzi Digby OBE, *O Clap Your Hands Re-imagined* marks the 400th anniversary of Orlando Gibbons in 2025. I was delighted to be asked to write a 'reflection' on Gibbons' *O clap your hands*, along with composers Nicola LeFanu, Will Todd, Marco Galvani and Harry Baker. The text of Psalm 47 is so joyful, I felt it possible to be playful with the opening line by giving the phrase to the men of the choir, who repeat it throughout the piece in jaunty fashion. Finally, all the singers come together with a rousing call to 'clap your hands.'

### **Nicola LeFanu - Be still, my soul**

*Be still, my soul* was commissioned for ORA Singers by Morny Hay Davison, in memory of her husband Ian Hay Davison. It was composed in 2025 for ORA to sing at a concert celebrating the quatercentenary of Orlando Gibbons, and to reflect his anthem *O Lord, in thy wrath*. *Be still, my soul* is written, as for the Gibbons, for SSAATB. It lasts about 4 minutes.

### **Will Todd - Veni Creator**

This setting of two verses from the famous *Veni Creator Spiritus* text (*Come, Holy Ghost, creator, come...*) is a response and musical reflection on the Gibbons setting of the same name. The Gibbons hymn is a well known melody and initially I imagined using this as the thread for my piece.

As my ideas evolved however, I began to focus on the concept of Gibbons' harmonic style. I wondered to myself, 'if Gibbons is composing today, what is a harmonic language that he might use?'. There's no knowing the true answer to that of course, but assuming a diatonic musical language, I wondered whether he might use more complex chords and this is what I have worked towards.

The shimmering 'verse' material of the opening uses complex static chordal harmonies and this is then contrasted when the 'Veni Creator' chorus comes in, where I use a much more contrapuntal, polyphonic texture. This 'chorus' is also

where we first hear the piano providing a high pedal in the form of a delicate 7/8 repeating phrase above the voices.

The verse/chorus music repeats for verse two, but this time the piano weaves an improvised texture around the voices in a jazz style. There is a written part but the player is also encouraged to extemporise. The 'Veni Creator' chorus returns with larger piano accompaniment and the piece ends on an emphatic and positive cadence.

Huge thanks to ORA Singers for inviting me to be a part of this exciting and highly creative celebration of Gibbons' 400th anniversary.



**Artistic Director & Conductor** - Suzi Digby OBE

**Soprano**

Julie Cooper, Lucy Cox, Isabella Gibber, Natalie Houlston, Sarah Keating,  
Rosanna Wicks

**Alto**

David Clegg, Hannah Cooke, Tristram Cooke, Martha McLorinan, Kim Porter,  
Joy Sutcliffe

**Tenor**

Jeremy Budd, Jack Granby, Nicholas Madden, Nicholas Todd

**Bass**

Ben Davies, Eoghan Desmond, William Gaunt, Jimmy Holliday

**Piano**

Harry Baker



**Artistic Director:** Suzi Digby OBE

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The Thistle Trust (Marco Galvani's *Hosanna to the Son of David*)  
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