



**WASHINGTON BACH  
CONSORT**

*Dana Marsh, Artistic Director*

**THE CRYES OF LONDON  
ORLANDO GIBBONS 400TH ANNIVERSARY**

**Friday, November 14, 2025**

Live! at 10th & G

945 G Street NW, Washington, DC

**Saturday, November 15, 2025**

St. Paul's Episcopal Church

228 South Pitt Street, Alexandria, VA

# THE CRYES OF LONDON

## & OTHER MUSIC BY ORLANDO GIBBONS (1583–1625)

Friday, November 14, 2025, at 7:00 pm | Live! at 10th & G, Washington, DC  
Saturday, November 15, 2025, at 7:00 pm | St. Paul's Episcopal Church, Alexandria, VA

### PROGRAM

**Great King of Gods** (1617)

*Vocal & Viol Consorts*

**In nomine à 5, no. 3** (c.1616)

*Viol Consort*

**O Lord, in thy wrath rebuke me not**

*Vocal Consort*

**Fantasia à 3, nos. 2/3**

John Moran, *treble viol*; Jessica Powell Eig, *tenor viol*; Patricia Ann Neely, *bass viol*

**Blessed are all they that fear the Lord**

*Vocal & Viol Consorts*

**Pavan à 5**

*Viol Consort*

**Hosanna to the Son of David**

*Vocal Consort*

**The Cryes of London** (Part I)

*Vocal & Viol Consorts*

**Fantasias à 3, nos. 6/8**

John Moran, *treble viol*; Leslie Nero, *treble viol*; Wade Davis, *bass viol*

**O clap your hands together**

*Vocal Consort*

**Behold thou hast made my days**

*Vocal & Viol Consorts*

**In nomine à 5, no. 2**

*Viol Consort*

**See, see the Word is incarnate**

*Vocal & Viol Consorts*

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Chuck Reifel & Janie Kinney, *underwriters*

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# THE MUSICIANS

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Adam Pearl

## Treble Viol

John Moran  
Leslie Nero

## Tenor Viol

Jessica Powell Eig

## Bass Viol

Wade Davis  
Patricia Ann Neely

## Conductor

Dana Marsh  
*Artistic Director*

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## DANA MARSH, ARTISTIC DIRECTOR



**DR. DANA T. MARSH** was appointed artistic director of the Washington Bach Consort in 2018. He programs and oversees three series, which together offer over 20 concerts annually. In late 2019, *The Washington Post* opined that Marsh “has honed a company that could go head-to-head with period-performance ensembles anywhere.”

Marsh’s musical education began as a boy chorister at St. Thomas Choir School (New York) and at Salisbury Cathedral (UK). He received his undergraduate degree in organ performance from the Eastman School of Music, with later master’s and doctoral degrees in historical musicology from the University of Oxford.

Acclaimed by *The Washington Post* as “a superb choral conductor, energetic and precise,” and by *Choir & Organ* (UK) as “a flexible and vivacious director of voices,” Marsh has enjoyed guest-conducting collaborations with the Choir of Trinity Wall Street, Trinity Baroque Orchestra and New York Baroque Incorporated, the Choir of St. Thomas Fifth Avenue, Bach Collegium San Diego, Cappella Romana, Studio de musique ancienne de

Montréal, Lamèque International Baroque Music Festival, Bach Vespers of Holy Trinity New York, Magnificat (UK), Musica Angelica Baroque Orchestra, and the Portland Baroque Orchestra, among others. In December 2025, he will appear as guest conductor at Washington National Cathedral to lead the cathedral choirs and baroque orchestra in four performances of Handel’s *Messiah*.

Working as a vocal soloist and consort singer for 16 years in the US and the UK, he received critical praise: “Marsh gave object lessons in vocal ornamentation as a graceful countertenor” (*LA Times*), with further plaudits as “a powerful and expressive countertenor” (*NY Times*). He undertook Bach aria study with the Dutch bass-baritone Max van Egmond in Amsterdam. He performed as a soloist with the American Bach Soloists, Concert Royal, New York Collegium (under Gustav Leonhardt), Seattle Baroque Orchestra, Musica Angelica Baroque Orchestra, Brabant Ensemble, and the Academy of Ancient Music.

While completing his doctoral research at Oxford, Marsh performed regularly as a principal singer with the Choir of New College, participating in international tours and recordings with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra. He recorded 15 discs with New College Choir, one of which won the *Gramophone* award for Early Music in 2008.

Also an academic, Dana Marsh is professor of music and director of the Historical Performance Institute at the Indiana University Jacobs School of Music. He is general editor of the book series *Historical Performance* (Indiana University Press). Previously, he served as assistant director of music and director of chapel music at Girton College Cambridge. He taught early-music history at both Oxford and Cambridge universities and has published research and review articles through the scholarly presses of each: *Early Music* (OUP), *Journal of Ecclesiastical History*, *Early Music History* (CUP).

Marsh has also served as canon organist and director of music at Christ Church Cathedral Indianapolis. He has prepared ensembles of young singers for concert and recording engagements with the Los Angeles Philharmonic under Esa-Pekka Salonen and Antonio Pappano. He has recorded in various capacities for Acis Productions, Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum, and Public Radio International.

# FOUR CENTURIES OF ORLANDO GIBBONS

## Devotional Eloquence & Secular Realism in Early Stuart England

Program Notes by Dana Marsh

Although **ORLANDO GIBBONS** (1583–1625) may not enjoy the instant name recognition of English musical luminaries like Tallis, Byrd, or Purcell, his music reveals a composer of extraordinary refinement and versatility. Born into a musical family in Oxford and raised in Cambridge, Gibbons was immersed in music from an early age. His father was a town musician, and his elder brother Edward served for a time as Master of the Choristers at King's College, Cambridge, where Orlando sang as a chorister from 1596 to 1599. Remarkably at the age of 20, Gibbons was appointed to the prestigious Chapel Royal, and by 22 he had become a full member of the Royal Household as a Gentleman of the Chapel Royal, also serving as Junior Organist under King James I. He earned his Bachelor of Music degree from Cambridge at 23, and his ultimate career advancement came with an appointment as organist of Westminster Abbey at 40, nearly two years before his untimely death.

Accordingly, Gibbons would move in the highest courtly circles throughout his entire career. He served not only in the Chapel Royal but also as a keyboardist in the privy chamber of Prince Charles—later King Charles I—placing him in close proximity to the future monarch and among the most influential musicians and courtiers. His patrons included King James I and Prince Charles, as well as Sir Christopher Hatton, a Knight of the Bath and close friend who bankrolled his earliest publication efforts. Hence, Gibbons also moved in circles closely associated with prominent high churchmen such as Lancelot Andrewes and William Laud—the former was preacher to the young Prince Charles, and the latter was Archbishop of Canterbury under the monarch King Charles I. These associations positioned Gibbons at the heart of a new musical and ecclesiastical nobility, among whom he contributed a magnificent repertory of consort music, verse anthems, and keyboard works.

This evening's program offers a rich cross-section of Gibbons's output, focusing chiefly on his sacred vocal music, instrumental fantasias, and a popular secular consort song. The concert opens with "**Great King of Gods**" (1617), a consort verse anthem composed to mark King James I's only return to Scotland during his reign. The text, an adaptation of Psalm 95, petitions divine protection for the monarch's journey and displays Gibbons's ability to create the musical grandeur required for a Royal Progress with devotional fervor. Verse anthems like this had become a hallmark of early Stuart

church music, combining solo vocal passages with full choral responses and instrumental accompaniment—most often deploying a viol consort rather than organ (or combining forces), especially in royal or private chapel settings.

The program then turns to Gibbons's instrumental works for viol consort, beginning with "**In nomine à 5, no. 3.**" The *In nomine* genre is uniquely English, originating from the "Benedictus" movement of John Taverner's *Missa Gloria tibi Trinitas* composed in the 1520s, where the monophonic plainchant melody "*in nomine Domini*" ("in the name of the Lord") is set in captivating counterpoint. This Mass fragment inspired subsequent generations of composers to elaborate on or entirely recompose the passage, chiefly for consorts of viols. Gibbons's settings are especially refined, with subtle motivic development that occasionally evokes characteristics of the earliest Baroque style.

The "**Fantasia à 3**" selections (nos. 2 and 3) showcase Gibbons's contrapuntal mastery in a more intimate format. These works were published around 1620 and dedicated to Edward Wraye, a Groom of the King's Chamber. Wraye's later fall from favor led to revisions of the dedicatee in subsequent editions, but the music remains a prime example of Gibbons's skill in weaving intricate lines among three equal voices.

Returning to Gibbons's vocal music, "**O Lord, in thy wrath rebuke me not**" sets Psalm 6 in a deeply penitential mood, blending imitative polyphony against sections of antiphonal homophony. It reflects late Tudor style infused with the expressive depth of Gibbons's tonal palette. The following anthem, "Blessed are all they that fear the Lord," was composed for a royal wedding at Whitehall Chapel on December 26, 1613. Its text, Psalm 128, was traditionally used in marriage ceremonies, and Gibbons's setting alternates solo and choral textures to create an atmosphere of both sober intimacy and festal celebration.

The "**Pavan à 5**" offers a moment of instrumental repose, its stately character typical of the genre and period. Gibbons's pavans are less frequently performed today but reveal a special sensitivity to form and texture.

"**Hosanna to the Son of David**," an unaccompanied anthem composed for Palm Sunday, returns us to the original biblical source of the "In nomine" text found in the Mass ordinary, albeit not at all in the *In nomine* genre.

Its jubilant character contrasts with the introspective motet heard earlier, and its seven-part texture showcases Gibbons's mastery of larger vocal textures.

**"The Cryes of London"** evinces a vivid urban soundscape of city life. Composed between 1605 and 1615, this consort song sets a panoply of vendor shouts to music, capturing a granular depiction of early modern London. Surprisingly, despite its text, the piece is technically an *In nomine* setting, with the plainchant embedded in the alto voice—a rare and delightful fusion of an unmistakably secular scenario built on a sacred structure. The genre "City Cryes" was popular during the 1610s among composers like Weelkes, Dering, and Ravenscroft, who similarly sought to create a musical pastiche of the bustling life of London's streets.

The second set of **"Fantasias à 3"** (nos. 6 and 8) continues the exploration of Gibbons's chamber music for viols, offering intricate counterpoint of singular character. These works stem from a larger collection of nine fantasias, which some scholars conjecture may involve an overarching, hidden theme.

The grand eight-part motet **"O clap your hands together,"** is a setting of Psalm 47 thought to have been composed for the doctoral confirmation of Gibbons's friend William Heather at Oxford in 1622. It is a *tour de*

*force* of polyphonic writing and ceremonial exuberance, employing a rich double-choir texture.

**"Behold thou hast made my days"** returns us to a more introspective vein, contemplating the ultimate shortness of life—a poignant theme given Gibbons's own early death at age 41 from a cerebral hemorrhage.

The final **"In nomine à 5, no. 2"** rounds out the instrumental offerings, followed by **"See, see the word is incarnate,"** probably the composer's most ambitious consort verse anthem, which emphasizes the mystery of the incarnation among other themes. The text, attributed to Bishop Godfrey Goodman, traces the life of Christ from birth to his many miracles, through Palm Sunday, the passion and crucifixion, to the ascension, in a succession of vivid scenes articulated via finely shaped musical rhetoric.

Cumulatively, these works reveal Gibbons as a composer of profound intellect, emotional depth, and stylistic breadth—equally at home in chapel, at court, and, no less, in the bustling streets of London. His music creates its own special bridge between the Renaissance and Baroque, laying the groundwork for later English masters like John Blow and Henry Purcell. It continues to resonate today with clarity, elegance, and emotional impact.



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This performance is presented in cooperation with the Washington Bach Consort. Photo of Ruckus by Lauren-Lancaster. Photo of Davóne Tines by Voxigma.

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# TEXTS

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

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

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

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

—Adaptation of Psalm 95

## **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 they mercy's sake.

—Psalm 6: 1–4

## **Blessed are all they that fear the Lord:**

And walk in his ways. For thou shalt eat the labour of thy  
hands; O well is thee, and happy shalt thou be. Thy wife  
shall be as the fruitful vine upon the walls of thine house:  
Thy children like the olive branches, round about thy table.  
Lo, thus shall the man be blessed that feareth the Lord.  
The lord from out of Sion shall so bless thee that thou shalt  
see Jerusalem in prosperity all thy life long:  
Yea, that thou shalt see thy children's children, and peace  
upon Israel.

Glory be to the Father, and to the Son, and to the Holy  
Ghost; As it was in the beginning, is now, and ever shall be,  
world without end. Amen.

— Psalm 128 with doxology

**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.

—Matthew 21: 9, adapted

## **The Cryes of London (Part I)**

God give you good morrow my masters, past three o'clock  
and a fair morning.

New mussels, new lilywhite mussels.

Hot codlings, hot.

New cockles, new great cockles, New great sprats, new.

New great lampreys, New fresh herrings, New great smelts,  
new.

New haddock, new,

New thornbacks, new.

Hot apple pies, hot. Hot pippin pies, hot.

Fine pomegranates, fine.

Hot mutton pies, hot.

Buy a rope.

Ha ye any old bellows or trays to mend?

Rosemary and bays, quick and gentle,

Ripe chestnuts, ripe.

Buy a cover for a close-stool.<sup>1</sup>

Ripe walnuts, ripe.

Ripe small nuts, ripe.

White cabbage, white young cabbage, white.

White turnips, white young turnips, white.

White parsnips, white young parsnips, white.

White lettuce, white young lettuce, white.

Buy any ink, will you buy any ink, very fine writing ink, will  
you buy any ink?

Ha ye any rats or mice to kill?

I have ripe peascods, ripe.

Oysters, oysters, oysters, three-pence a peck at Bridewell  
dock, new Wallfleet oysters.

Oyes! If any man or woman can tell any tidings of a grey  
mare with a long mane and a short tail<sup>2</sup>;  
she hath but one eye ...



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Will you buy any fine tobacco?  
 ... and that is almost out; and a hole in her arse and there  
 your snout. He that can tell any tidings of her, let him  
 come to the Crier, and he shall have well for his hire.  
 Ripe damsons, fine ripe damsons.  
 Hard garlic, hard.  
 I have ripe gooseberries, ripe.  
 Will you buy any aquavita<sup>3</sup>, stress?  
 Buy a barrel of Samphire.\*  
 What is't you lack? Fine wrought shirts or smocks? Perfum'd  
 waistcoats, fine bone lace or edgings, sweet gloves, silk  
 garters, very fine silk garters, fine combs and glasses.  
 And a potting stick with a dildo.  
 Old doublets, old doublets, old doublets, ha' ye any old  
 doublets?  
 Ha' you any corns on your feet or toes?  
 Fine potatoes, fine.  
 Will you buy any brush of clear complexion, mistress?  
 Poor naked Bedlam, Tom's a-cold, a small cut of thy bacon,  
 or a piece of thy sow's side, good Bess, God Almighty  
 bless thy wits.  
 Quick periwinkles, quick, quick, quick.  
 Will you buy any scurvy grass?  
 Buy a new almanack.  
 Good morrow, Master Chandler, God's blessing, there is  
 thieves in your shop this rainy morning. Look to it  
 quickly, they are a-filching. Sing on to me now, night,  
 night, night.  
 Buy a fine washing ball.  
 Will you buy a brush, will you have any small coal?  
 Good gracious people, for the Lord's sake, pity the poor  
 women; we lie cold and comfortless night and day on  
 the bare boards in the dark dungeon in great misery.  
 Hot oatcakes,<sup>5</sup> hot.  
 Dame, dame, give me an egg for the worship of Good Friday.  
 If your hens will not lay, your cock must obey, with three  
 golden staves on London Bridge.  
 And so we make an end.<sup>4</sup>

#### GLOSSARY

1. close-stool = chamber pot, commode
2. short tail = lame leg
3. aquavita<sup>3</sup> = brandy
4. scurvy grass = a remedy for scurvy
5. oatcakes = spice cakes

**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, even 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 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.  
 For 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.

—Psalm 47

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

—Psalm 39: 6–8, 13–15 (Bishops' Bible)

**See, see the Word is incarnate;** God is made man in  
 the womb of a Virgin.  
 Shepherds rejoice, wisemen adore, and angels sing:  
 "Glory be to God on high: peace on earth, good-will  
 towards men." The law is cancelled, Jews and Gentiles all  
 converted by the preaching of glad tidings of salvation.  
 The blind have sight and cripples have their motion;  
 diseases cured, the dead are raised, and miracles are  
 wrought.  
 Let us welcome such a guest with Hosanna. The Paschal  
 Lamb is offered, Christ Jesus made a sacrifice for sin.  
 The earth quakes, the sun is darkened, the powers of hell  
 are shaken; and lo, he is risen up in victory.  
 Sing Halleluia. See, O see the fresh wounds, the goring  
 blow, the pricks of thorns, the print of nails; and in the  
 sight of multitudes a glorious Ascension.  
 Where now he sits on God's right hand, where all the choir  
 of heaven all jointly sing:  
 Glory be to the Lamb that sitteth on the throne. Let us  
 continue our wonted note with Hosanna:  
 Blessed be he that cometh in the Name of the Lord; with  
 Halleluia, we triumph in victory: the serpent's head  
 bruised, Christ's kingdom exalted, and heaven laid open  
 to sinners. Amen.

—Bishop Godfrey Goodman (1582/3–1656)

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## 2025–2026 SEASON AT A GLANCE

### The Director's Series

#### The Christmas Story

**Bach's Christmas Oratorio** (Parts 1, 2, 3, 5, 6)

Saturday, December 13, 2025, at 4:00 pm

National Presbyterian Church

#### The Light of Monteverdi

**Vespro della Beata Vergine** SV 206 (1610)

Sunday, March 22, 2026, at 4:00 pm

National Presbyterian Church

#### Mass in B Minor

**Bach's Great Mass**

Saturday, April 25, 2026, at 7:00 pm

National City Christian Church

Sunday, April 26, 2026, at 4:00 pm

National Presbyterian Church

### The Chamber Series

#### New! Annual Celebrity Organ Recital

**James O'Donnell plays Bach's Clavierübung III** (1739)

Friday, February 27, 2026 | St. George's Episcopal Church (Arlington, VA) at 7:00 pm

#### Metal and Gut: Two "Violas of Love"

Friday, March 6, 2026 | Live! at 10th & G (DC) at 7:00 pm

Saturday, March 7, 2026 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm

#### Toccatas & Suites: Bach at the Summit

Friday, April 10, 2026 | Live! at 10th & G (DC) at 7:00 pm

Saturday, April 11, 2026 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 pm

### The Noontime Cantata Series

**Capitol Cantata Series:** Mondays at St. Mark's Capitol Hill (DC) at 12:10 pm

**Downtown Cantata Series:** Tuesdays at Church of the Epiphany (DC) at 12:10 pm

**Ich bin vergnügt mit meinem Glücke** BWV 84

Toccat and Fugue in D Minor BWV 565

November 3 & 4, 2025

**Ich will den Kreuzstab gerne tragen** BWV 56

Ciacona in E Minor BuxWV 160, Dieterich Buxtehude

Præludium in G Minor, Vincent Lübeck

March 2 & 3, 2026

**Nach dir, Herr, verlangt mich** BWV 150

Schmücke dich, o liebe Seele BWV 654

Fantasia super Komm, Heiliger Geist BWV 651

April 13 & 14, 2026

# Washington Bach Consort Mission

Founded in 1977 by Dr. J. Reilly Lewis and now led by Artistic Director Dr. Dana T. Marsh, the Washington Bach Consort shares the transformative power of music, with the works of Johann Sebastian Bach and other baroque composers at the core. Our professional artists inspire audiences with the highest levels of artistic excellence, enrich the cultural life through historically-informed performances, and provide educational programs in the Washington, DC community and beyond.

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A special thank you to our 2025–2026 season volunteers and our volunteer coordinator, Oriana Casadei; and to Belle Simmons, *ffortissimo* DESIGN, for program design.



## Washington Bach Consort

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