

Christmas Night

Carols of the Nativity

The Cambridge Singers

The City of London
Symphony

conducted by
John Rutter



Photo: J. E. Bulloz

Collegium
RECORDS



Choir singing before the Madonna
(Victoria and Albert Museum)



Annunciation to the shepherds
(British Library)

Christmas Night

Carols of the Nativity

The Cambridge Singers
The City of London Sinfonia
conducted by John Rutter

The theme of this album is the birth of Christ, reflected in the words and music of twenty-two carols spanning more than six centuries. Some of these carols have long been widely known and loved; others have become so thanks to the annual Christmas Eve Festival of Nine Lessons and Carols at King's College, Cambridge; a few are newly written. But all of them focus on the central event of the Christmas story – the birth at Bethlehem – and on the characters in that story: the angels, the shepherds, the wise men, and the mother with her child.



CD COMPACT DISC

Total playing time: 63' 40"

Note: Words credits are given at the end of each text.

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|---|---|
| <p>[1] *In dulci jubilo (3' 12")
German traditional carol,
arranged by R.L. Pearsall</p> <p>[2] **Adam lay ybounden (1' 07")
Boris Ord (<i>Novello</i>)</p> <p>[3] *Christmas Night (4' 00")
French 16th-century tune,
arranged by John Rutter (<i>OUP</i>)</p> <p>[4] *Once, as I remember (2' 28")
Italian 17th-century carol
arranged by Charles Wood</p> <p>[5] *A spotless Rose (2' 45")
Herbert Howells (<i>Stainer & Bell</i>)
Baritone solo: Nicholas Sears</p> <p>[6] *In the bleak mid-winter (4' 32")
Harold Darke (<i>Stainer & Bell</i>)</p> <p>[7] *There is a flower (4' 04")
John Rutter (<i>OUP</i>)
Soprano solo: Ruth Holton</p> <p>[8] *The cherry tree carol (1' 48")
English traditional carol
arranged by David Willcocks (<i>OUP</i>)</p> | <p>[9] *I wonder as I wander (2' 52")
Appalachian carol, coll. J.J. Niles
(<i>G. Schirmer</i>)
arranged by John Rutter
Baritone solo: Gerald Finley</p> <p>[10] †Candlelight carol (4' 06")
John Rutter (<i>OUP</i>)</p> <p>[11] †O Tannenbaum (1' 58")
German traditional carol
arranged by John Rutter (<i>OUP</i>)</p> <p>[12] *Tomorrow shall be my dancing day (1' 55")
English traditional carol
arranged by David Willcocks (<i>OUP</i>)</p> <p>[13] *A virgin most pure (2' 38")
English traditional carol,
arranged by Charles Wood</p> <p>[14] **I sing of a maiden (2' 54")
Patrick Hadley (<i>IMP</i>)</p> <p>[15] *Lute-book lullaby (2' 05")
William Ballet
arranged by Geoffrey Shaw (<i>OUP</i>)</p> |
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CD COMPACT DISC

- [16] ***The three kings** (2' 16")
Peter Cornelius
arranged by Ivor Atkins (OUP)
Baritone solo: Nicholas Sears
- [17] ***Myn lyking** (2' 35")
R.R. Terry (Elkin, for J. Curwen)
- [18] ***O little one sweet** (3' 15")
Samuel Scheidt
harmonized by J.S. Bach
- [19] ***All my heart this night rejoices**
(2' 12") J.G. Ebeling
- [20] ***I saw a maiden** (2' 52")
Basque Noël
arranged by Edgar Pettman (IMP)
- [21] **†Away in a manger** (2' 12")
W.J. Kirkpatrick
arranged by John Rutter (OUP)
- [22] ***Nativity carol** (4' 20")
John Rutter (OUP)

*included in *100 Carols for Choirs* (Oxford University Press)

**included in *Carols for Choirs 2* (Oxford University Press)

†published by Hinshaw Music, Inc. (in USA and Canada),
Oxford University Press (in all other countries)

I wonder as I wander and *Candlelight carol* are taken from the album **Hurry to Bethlehem: the Christmas music of John Rutter** (Collegium Records COL 102).

1 In dulci jubilo

According to legend, angels sang this carol to Heinrich Suso, the fourteenth-century German mystic. It quickly became popular, appearing in many collections including Babst's *Gesangbuch* of 1545 (Luther's hymnal) and *Piae Cantiones*, the Scandinavian hymnal of 1582 that is the source of a number of fine carols and hymns. R.L. Pearsall, who made this classic choral arrangement in 1838 for the choral society in Karlsruhe, was an amateur composer and antiquarian who lived in Germany and Switzerland for much of his life.

In dulci jubilo

Let us our homage shew;
Our heart's joy reclineth

In praesepio

And like a bright star shineth

Matris in gremio.

Alpha es et O!

Alpha es et O!

O Jesu parvule

I yearn for thee alway!

Hear me, I beseech thee,

O Puer optime!

My prayer let it reach thee,

O Princeps gloriae!

Trahe me post te!

Trahe me post te!

O Patris caritas,

O Nati lenitas!

Deeply were we stained

Per nostra crimina;

But thou has for us gained

Cælorum gaudia.

O that we were there!

O that we were there!

Ubi sunt gaudia,

If that they be not there?

There are angels singing

Nova cantica,

And there the bells are ringing

In Regis curia:

O that we were there!

O that we were there!

14th-century German carol.

translated and arranged by R.L. Pearsall (1795–1856)

2 Adam lay ybounden

This striking fifteenth-century lyric has attracted several composers, among them Peter Warlock and Benjamin Britten. Boris Ord, the composer of the setting sung here, was organist of King's College, Cambridge from 1929 to 1957.

Adam lay ybounden,

Bounden in a bond;

Four thousand winter

Thought he not too long.

And all was for an apple,
An apple that he took,
As clerkes finden
Written in their book.

Ne had the apple taken been,
The apple taken been,
Ne had never our lady
A-been heavené queen.

Blessed be the time
That apple taken was,
Therefore we moun singen,
Deo gracias!

Words: 15th century
Music: Boris Ord (1897–1961)

3 Christmas Night

Arbeau's *Orchésographie* of 1588 is a French treatise on dancing containing a number of attractive tunes, one of which (the *Branle de l'official*) has become universally popular as the carol *Ding dong! merrily on high*. The melody of *Christmas Night* (the *Branle de Poitou* in Arbeau's treatise) has also been used in Peter Warlock's *Capriol Suite* for string orchestra. The words were specially written for this melody.

Softly through the winter's darkness
shines a light,
Clear and still in Bethlehem on Christmas
Night

Round the stable where a virgin mother
mild
Watches over Jesus Christ the holy child.

Shepherds kneel in adoration by his bed;
Seraphim in glory hover round his head.
Wise men, guided by the leading of a star,
Bring him gifts of precious treasure from
afar.

Choirs of angels sing to greet his
wondrous birth:
Christ our Lord in human form comes
down to earth.

'Glory to God in highest heav'n' their
joyful strain:
'Peace on earth, goodwill to men' the glad
refrain.

Lullaby! the child lies sleeping: sing lullaby!
Safe in Mary's tender keeping: sing lullaby!
Guardian angels keep their watch till
break of day:
Lullaby! sweet Jesus sleeps among the hay.

Alleluia! let the earth rejoice today!
Christ is born to take our sins and guilt
away.
Praise the Lord who sent him down from
heav'n above:
Holy infant, born of God the Father's love.

Words: John Rutter
Melody from Arbeau's *'Orchésographie'* (1588)
arranged by John Rutter

4 **Once, as I remember**

This rare and beautiful carol was first published in an Italian collection of 1689 called *Corona di sacre canzoni o laude spirituali*, where its melody line was given with an Italian text (*Antururū*). In 1920 it was included in *An Italian Carol Book* (one of several important collections edited by Charles Wood and G.R. Woodward) in a four-part version by Wood with a new text by Woodward.

Once, as I remember,
At the time of Yule,
After mid-December,
When it bloweth cool,
I o'erheard a Mother
Was a-singing 'Sweet Jesu,
La-lullay lu, lullay lalū.'

Near as man was able,
On my knee fell I,
In the Bethlem stable
Where the babe did lie,
And the Virgin mother
Was a-singing 'Sweet Jesu,
La-lullay lu, lullay lalū.'

Ox and ass around him,
Courtier-like, did stand:

Fair white linen bound him,
Spun by Mary's hand,
While the Virgin mother
Was a-singing 'Sweet Jesu,
La-lullay lu, lullay lalū.'

Ev'r among and o'er us
Angel quire 'gan sing
Antiphons in chorus
To the new-born King.
Then the Virgin mother
Fell a-singing 'Sweet Jesu,
La-lullay lu, lullay lalū.'

Words: G.R. Woodward (1848–1934)

Music: Italian 17th-century carol
arranged by Charles Wood (1866–1926)

5 **A spotless Rose**

According to its composer, this 'carol-anthem' was written at a single sitting, on 22 October 1919. It remains one of the best-loved and most characteristic examples of his style: sensitive, melodically fluent, harmonically rich and subtle, and of an exquisite choral sonority.

A spotless Rose is blowing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit,
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary, purest Maid;
For, through our God's great love and might,
The blessed Babe she bare us
In a cold, cold winter's night.

(The second verse is repeated.)

Words: 14th century
Music: Herbert Howells (1892-1983)

6 In the bleak mid-winter

Harold Darke was a London organist and composer. In *the bleak mid-winter*, perhaps his best-known composition, was written in 1911 and virtually forgotten until the early 1960s, when it was included in the King's College Christmas Eve service by Sir David Willcocks. The public response was immediate and unprecedented, and the carol has enjoyed widespread and uninterrupted popularity ever since.

In the bleak mid-winter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak mid-winter
Long ago.

Our God, Heav'n cannot hold him,
Nor earth sustain;
Heav'n and earth shall flee away
When he comes to reign:
In the bleak mid-winter
A stable-place sufficed
The Lord God Almighty
Jesus Christ.

Enough for him, whom cherubim
Worship night and day,
A breastful of milk
And a mangerful of hay;
Enough for him, whom angels
Fall down before,
The ox and ass and camel
Which adore.

What can I give him,
Poor as I am?
If I were a shepherd
I would bring a lamb,
If I were a Wise Man
I would do my part, –
Yet what I can I give him,
Give my heart.

Words: Christina Rossetti (1830-94)
Music: Harold Darke (1888-1976)

7 There is a flower

The text of this carol is one of many early English lyrics that have been set to music by

recent British composers; its author was a Shropshire monk of the early fifteenth century who was both deaf and blind. The imagery of the poem is of a 'jesse tree', often depicted in medieval painting and stained glass. The music was written at the invitation of Dr George Guest, director of the choir of St John's College, Cambridge.

*There is a flower sprung of a tree,
The root thereof is called jesse,
A flower of price;
There is none such in paradise.*

This flower is fair and fresh of hue,
It fadeth never, but ever is new;
The blessed branch this flower on grew
Was Mary mild that bare Jesu,
A flower of grace;
Against all sorrow it is solace.

The seed hereof was Goddes sand*,
That God himself sowed with his hand,
In Nazareth that holy land,
Amidst her arbour a maiden found;
This blessed flower
Sprang never but in Mary's bower.

When Gabriel this maid did meet
With 'Ave Maria' he did her greet;
Between them two this flower was set
And safe was kept, no man should wit,
Till on a day

*sand = gift

In Bethlem it could spread and spray.

When that fair flower began to spread,
And his sweet blossom began to bed†,
Then rich and poor of every land
They marvelled how this flower might
spread,

Till kinges three
That blessed flower came to see.

Angels there came from heaven's tower,
To look upon this freshele flower,
How fair he was in his colour,
And how sweet in his savour,
And to behold
How such a flower might spring in gold.

*There is a flower sprung of a tree,
The root thereof is called jesse,
A flower of price;
There is none such in paradise.*

Words: John Audelay (15th century)
Music: John Rutter

†bed = bud

8 The cherry tree carol

This carol was published in differing versions in many nineteenth-century English collections. In some of these Joseph responds to Mary's request with the words 'Let him pluck thee a cherry/ That brought thee now with child.' After the tree

miraculously bows down, Joseph repents of his unkind aspersion. Sir David Willcocks, whose setting of this carol dates from 1969, was organist of King's College, Cambridge (a post that includes the directorship of the world-famous choir of sixteen boy choristers and fourteen men) from 1957 to 1974.

Joseph was an old man,
And an old man was he,
When he married Mary
In the land of Galilee.

And as they were walking
Through an orchard so good,
Where were cherries and berries
As red as any blood.

O then bespoke Mary,
With words both meek and mild,
'Pluck me one cherry, Joseph,
For that I am with child.'

'Go to the tree then, Mary,
And it shall bow to thee;
And you shall gather cherries
By one, by two, by three.'

Then bowed down the highest tree
Unto our Lady's hand;
'See,' Mary cried, 'see, Joseph,
I have cherries at command.'

'O eat your cherries, Mary,
O eat your cherries now;
O eat your cherries, Mary,
That grow upon the bough.

Then Mary plucked a cherry,
As red as any blood,
Then Mary went she homewards
All with her heavy load.

*English traditional carol
arranged by David Willcocks*

9 I wonder as I wander

The musical folklorist and singer John Jacob Niles collected this haunting carol in the Appalachian mountains in the 1930s. It was first published in his collection *Songs of the Hill Folk* and soon became widely known in North America, both from Niles's own solo performances and in choral arrangements. More recently it has gained a place in the English carol repertory; the present setting, for unaccompanied choir with baritone solo, dates from 1981.

I wonder as I wander out under the sky,
How Jesus, the Saviour, did come for to die.

For poor ornery people like you and like I:
I wonder as I wander out under the sky.

When Mary birthed Jesus, 'twas in a cows'
stall,

With wise-men and farmers and
shepherds and all.
But high from God's heaven a star's light
did fall,
And the promise of ages it then did recall.

If Jesus had wanted for any wee thing:
A star in the sky, or a bird on the wing;
Or all of God's angels in heaven to sing,
He surely could have had it, 'cause he was
the King.

(The first verse is repeated.)

*Appalachian carol
collected by John Jacob Niles
arranged by John Rutter
(by permission of G. Schirmer Ltd. London)*

10 Candlelight carol

This was written in response to a commission from the Church of the Assumption, Pittsburgh, in 1984. Originally for organ, the accompaniment was later scored by the composer for flute, oboe, harp and strings, in which version it is performed here.

How do you capture the wind on the water?
How do you count all the stars in the sky?
How can you measure the love of a
mother,
Or how can you write down a baby's first
cry?

*Candlelight, angel light, firelight and starglow
Shine on his cradle till breaking of dawn.
Gloria, gloria in excelsis Deo!
Angels are singing; the Christ child is born.*

Shepherds and wise men will kneel and
adore him,
Seraphim round him their vigil will keep;
Nations proclaim him their Lord and their
Saviour,
But Mary will hold him and sing him to
sleep.

Find him at Bethlehem laid in a manger:
Christ our Redeemer asleep in the hay.
Godhead incarnate and hope of salvation:
A child with his mother that first
Christmas Day.

Words and music: John Rutter

11 O Tannenbaum

The Christmas tree stands as a symbol of life in the midst of winter, and light in the midst of darkness: a reminder of the significance of the Nativity. Like the Christmas tree custom itself, this carol is of nineteenth-century German origin but now known all over the world.

O Tannenbaum, O Tannenbaum,
How faithfully you blossom!
Through summer's heat and winter's chill
Your leaves are green and blooming still.

O Tannenbaum, O Tannenbaum,
How faithfully you blossom!

O Tannenbaum, O Tannenbaum,
With what delight I see you!
When winter days are dark and drear
You bring us hope for all the year.
O Tannenbaum, O Tannenbaum,
With what delight I see you!

O Tannenbaum, O Tannenbaum,
You bear a joyful message:
That faith and hope shall ever bloom
To bring us light in winter's gloom.
O Tannenbaum, O Tannenbaum,
You bear a joyful message.

Words: Ernst Anschütz (1824)

translated by John Rutter

Music: German traditional melody,
arranged by John Rutter

12 Tomorrow shall be my dancing day

The age-old relationship between religion and the dance is the source of the unusual and vivid imagery of this carol (which, in its complete form, has eleven verses covering all the events of Christ's life up to the Ascension). The text is believed to date back earlier than the seventeenth century; it first appeared in print together with its tune in 1833. Sir David Willcocks's radiant setting, written for King's College Choir in 1966, has

established itself as a classic.

Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance.

*Sing O my love, O my love,
My love, my love;
This have I done for my true love.*

Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance.

In a manger laid and wrapped I was,
So very poor, this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance.

(The first verse is repeated.)

English traditional carol arranged by David Willcocks

13 A virgin most pure

One of the most delightful of English folk-carols, *A virgin most pure* tells the Christmas story with affecting simplicity. Charles Wood (whose settings of many carols including this one have come to be regarded as definitive) was a lecturer and later the Professor of Music at Cambridge University. He is remembered now mainly for his fluent and craftsmanlike choral writing.

A virgin most pure, as the prophets do tell,
Hath brought forth a baby, as it hath befell;
To be our Redeemer from death, hell, and
sin,
Which Adam's transgression had wrapped
us in.

*Aye, and therefore be merry,
Rejoice, and be you merry;
Set sorrow aside;
Christ Jesus our Saviour
Was born at this tide.*

In Bethlehem Jewry a city there was,
Where Joseph and Mary together did pass,
And there to be taxed with many one mo,
For Caesar commanded the same should
be so.

But when they had entered the city so fair,
A number of people so mighty was there,
That Joseph and Mary, whose substance
was small,
Could find in the inn there no lodging at all.

Then they were constrained in a stable to
lie,
Where horses and asses they used for to
tie;
Their lodging so simple they took it no
scorn,

But against the next morning our Saviour
was born.
*English traditional carol
arranged by Charles Wood (1866–1926)*

[14] I sing of a maiden

This, the loveliest of all medieval religious lyrics, has received many musical settings; Patrick Hadley's, with its magical atmosphere of stillness and peace, remains unsurpassed among them. Like Wood, Hadley was a Cambridge composer and Professor of Music (from 1946–62). He was a pupil of Vaughan Williams and outstandingly gifted, but his life was overshadowed by personal tragedy and his output remained small.

I sing of a maiden that is makeless*;
King of all kings to her son she chest†.

He came all so still where his mother was,
As dew in April that falleth on the grass.

He came all so still to his mother's bower,
As dew in April that falleth on the flower.

He came all so still where his mother lay,
As dew in April that falleth on the spray.

Mother and maiden was never none but
she:
Well may such a lady God's mother be.

*Words: 15th century
Music: Patrick Hadley (1899–1973)*

*makeless = without a mate
†ches = chose

15 Lute-book lullaby

This was originally a solo song with lute accompaniment – one of a whole collection of them compiled in the early seventeenth century by the lutenist William Ballet, hence the title. Lullabies for the Christ child had become a popular form since the appearance of an especially lovely example by Byrd in 1588. The choral transcription by Geoffrey Shaw was made in the 1920s for *The Oxford Book of Carols*.

Sweet was the song the Virgin sang,
When she to Bethlem Juda came
And was delivered of a son,
That blessed Jesus hath to name.
'Lulla, lulla, lulla, lullaby,
Lulla, lullalu,
Lalullaby, sweet babe,' sang she,
'My son, and eke a Saviour born,
Who hast vouchsafed from on high
To visit us that were forlorn:
Lalula, lalula,
Lalulaby, sweet babe,' sang she,
And rocked him sweetly on her knee.

*Words and music by William Ballet (17th cent.)
arranged by Geoffrey Shaw*

16 The three kings

Peter Cornelius was a German composer, a friend of Liszt, and well respected in his own lifetime for his operas and vocal music. *The three kings* was written in 1856 as a solo song with piano accompaniment, no.3 of a set of six *Weihnachtslieder* (Christmas songs) to texts by the composer. Following the model of Bach, Cornelius introduces a chorale in the accompaniment: appropriately, it is the great Epiphany hymn *Wie schön leuchtet der Morgenstern*. In the English-speaking world *The three kings* has become a familiar part of many carol services in the choral transcription by Elgar's friend Sir Ivor Atkins.

Three kings from Persian lands afar
To Jordan follow the pointing star:
And this the quest of the travellers three,
Where the new-born King of the Jews may be.
Full royal gifts they bear for the King:
Gold, incense, myrrh are their offering.

The star shines out with a steadfast ray:
The kings to Bethlehem make their way,
And there in worship they bend the knee,
As Mary's child in her lap they see:
Their royal gifts they show to the King:
Gold, incense, myrrh are their offering.

Thou child of man, lo, to Bethlehem,
The kings are travelling, travel with them!
The star of mercy, the star of grace,

Shall lead thy heart to its resting-place,
Gold, incense, myrrh thou canst not bring;
Offer thy heart to the infant King,
Offer thy heart!

CHORALE TEXT (*sung by the choir*):

How brightly shines the morning star!
With grace and truth from heav'n afar
Our Jesse tree now bloweth,
Of Jacob's stem and David's line,
For thee, my Bridegroom, King divine,
My soul with love o'erfloweth.
Thy word, Jesu, inly feeds us,
Rightly leads us, life bestowing.
Praise, O praise such love o'erflowing.

Words and music: Peter Cornelius (1824–74)

Chorale: Philipp Nicolai (1556–1608)

Translations: H.N. Bate

Arrangement: Ivor Atkins (1869–1953)

[17] **Myn lyking**

Sir Richard Runciman Terry is remembered for his achievement in rescuing Tudor church music from near-oblivion: he published numerous editions and conducted pioneering performances at Westminster Cathedral, of which he was organist from 1901 to 1924. *Myn lyking* is one of his handful of published compositions; its choice of text (taken from the important Sloane manuscript) illustrates his interest – not then widely shared – in the riches of early English poetry.

I saw a fair mayden sytten and sing,
She lulled a lyttel childe, a sweete Lording.

*Lullay myn lyking, my dere sonne, my sweeting,
Lullay my dere herte, myn own dere derling.*

That same Lord is he that made alle thing;
Of alle lordis he is Lord, of alle kynges Kyng.

There was mickle melody at that chylde's
birth.
All that were in heav'nly bliss, they made
mickle mirth.

Angels bright sang their song to that chyld;
Blyssid be thou, and so be she, so meek
and so mild.

Words: 15th century

Music: R.R. Terry (1865–1938)

[18] **O little one sweet**

This German lullaby-carol first appeared in print in Scheidt's *Tablaturbuch* of 1650, though it may have been written before then, either by Scheidt himself or by an unknown author. J.S. Bach's version (in the form of a melody and figured bass) was included in Schemelli's *Gesangbuch* of 1736.

O little one sweet, O little one mild,
Thy Father's purpose thou hast fulfilled;
Thou cam'st from heav'n to mortal ken,
Equal to be with us poor men,
O little one sweet, O little one mild.

O little one sweet, O little one mild,
With joy thou hast the whole world filled;
Thou camest here from heav'n's domain,
To bring men comfort in their pain,
O little one sweet, O little one mild

O little one sweet, O little one mild,
In thee love's beauties are all distilled;
Then light in us thy love's bright flame,
That we may give thee back the same,
O little one sweet, O little one mild.

O little one sweet, O little one mild,
Help us to do as thou hast willed.
Lo, all we have belongs to thee!
Ah, keep us in our fealty!
O little one sweet, O little one mild.

Words and melody: Samuel Scheidt (1587–1654)
Translation: Percy Dearmer
Arrangement: J.S. Bach (1685–1750)

19 All my heart this night rejoices

The composer Ebeling and hymn-writer Gerhardt worked together in the 1660s as Cantor and Deacon respectively at the church of St Nicolai in Berlin. Ebeling wrote music for more than 100 of Gerhardt's hymns, which were intended for private devotions rather than congregational use. *All my heart this night rejoices* is a felicitous translation of one of them.

All my heart this night rejoices,
As I hear, far and near,
Sweetest angel voices:
'Christ is born!' their choirs are singing,
Till the air everywhere
Now with joy is ringing.

Hark, a voice from yonder manger,
Soft and sweet, doth entreat,
'Flee from woe and danger!
Brethren, come! from all doth grieve you,
You are freed; all you need
I will surely give you.'

Come, then, let us hasten yonder!
Here let all, great and small,
Kneel in awe and wonder!
Love him who with love is yearning!
Hail the star that from far
Bright with hope is burning!

Thee, dear Lord, with heed I'll cherish,
Live to thee, and with thee,
Dying, shall not perish;
But shall dwell with thee for ever,
Far on high, in the joy
That can alter never.

Words: Paul Gerhardt (1607–76)
Translation: Catherine Winkworth (1827–78)
Music: Johann Georg Ebeling (1637–76)

20 I saw a maiden

A number of charming folk-carols from the Basque region of Spain were introduced to England in the 1930s by the London organist and composer Edgar Pettman and popularized by inclusion in the King's College Christmas Eve service. *I saw a maiden* is one of the best-remembered of them, though only its verse-melody is of folk origin, the lullaby refrain and the arrangement being Pettman's own work.

I saw a maiden sitting and sing,
She lulled her child, a little Lordling:

*Lullay, lullay, my dear son, my sweeting;
Lullay, lullay, my dear heart,
My own dear darling.*

This very Lord, he made all things,
And this very God, the King of all Kings.

There was sweet music at this child's birth,
And heav'n filled with angels, making
much mirth.

Heav'n's angels sang to welcome the child
Now born of a maid, all undefiled.

Pray we and sing on this festal day,
That peace may dwell with us alway.

*Words: 15th century (adapted)
Music: Basque Noël, arranged and with
refrain added by Edgar Pettman (1865–1943)*

21 Away in a manger

The anonymous text of this much-loved carol first appeared in *A Little Children's Book for Schools and Families*, a publication of the Evangelical Lutheran church in North America. The setting sung here, composed by the American church musician W.J. Kirkpatrick, was the first; it remains the only well-known one in England, though a later setting by J.R. Murray is equally popular in the United States.

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet
head,
The stars in the bright sky looked down
where he lay,
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus no crying he makes:
I love thee, Lord Jesus; look down from the
sky,
And stay by my side until morning is nigh.

Be near me, Lord Jesus; I ask thee to stay
Close by me for ever, and love me, I pray;
Bless all the dear children in thy tender
care,

And fit us for heaven, to live with thee there.

Words: anon. (published 1885, USA)

Melody: W.J. Kirkpatrick (1832–1921)

arranged by John Rutter

22 Nativity carol

Written in 1963, this was one of its composer's earliest pieces. It was published in 1967 with organ accompaniment, and later scored for strings by the composer.

Born in a stable so bare,
Born so long ago;
Born 'neath light of star
He who loved us so.

*Far away, silent he lay,
Born today, your homage pay;*

*Christ is born for aye,
Born on Christmas Day.*

Cradled by mother so fair,
Tender her lullaby;
Over her son so dear
Angel hosts fill the sky.

Wise men from distant far land,
Shepherds from starry hills
Worship this babe so rare,
Hearts with his warmth he fills.

Love in that stable was born
Into our hearts to flow;
Innocent dreaming babe,
Make me thy love to know.

Words and music: John Rutter



Most of the carols heard on this recording are included in the new collection **100 Carols for Choirs**, edited by David Willcocks and John Rutter, published by Oxford University Press.

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Made in Great Britain

Recording produced by Jillian White
Recorded in the Great Hall of University College School, London,
by the BBC Transcription Unit
Balance engineer: Campbell Hughes
Digital editing: David Jacob
Design: Nick Findell

Front cover: *Adoration of the Magi* (Musée Jacquemart-André)

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Christmas Night

Christmas Night

Carols of the Nativity

Collegium
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COLCD 106
Stereo/digital

Made in Great Britain

Christmas Night

The Cambridge Singers The City of London Sinfonia
conducted by John Rutter

Total playing time: 63' 40"

- | | | | |
|----|--|----|--|
| 1 | In dulci júbilo (3' 12") German traditional | 12 | Tomorrow shall be my dancing day (1' 55")
English traditional |
| 2 | Adam lay ybounden (1' 07") Boris Ord | 13 | A virgin most pure (2' 38") English traditional |
| 3 | Christmas Night (4' 00") French traditional | 14 | I sing of a maiden (2' 54") Patrick Hadley |
| 4 | Once, as I remember (2' 28") Italian carol | 15 | Lute-book lullaby (2' 05") William Ballet |
| 5 | A spotless Rose (2' 45") Herbert Howells | 16 | The three kings (2' 16") Peter Cornelius |
| 6 | In the bleak mid-winter (4' 32") Harold Darke | 17 | Myn lyking (2' 35") R.R. Terry |
| 7 | There is a flower (4' 04") John Rutter | 18 | O little one sweet (3' 15") Samuel Scheidt |
| 8 | The cherry tree carol (1' 48") English traditional | 19 | All my heart this night rejoices (2' 12") J.G. Ebeling |
| 9 | I wonder as I wander (2' 52") Appalachian carol | 20 | I saw a maiden (2' 52") Basque Noël |
| 10 | Candlelight carol (4' 06") John Rutter | 21 | Away in a manger (2' 12") W.J. Kirkpatrick |
| 11 | O Tannenbaum (1' 58") German traditional | 22 | Nativity carol (4' 20") John Rutter |

The Cambridge Singers/Rutter

The Cambridge Singers/Rutter

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CHRISTMAS *With the* CAMBRIDGE *Singers*

Carols and seasonal music

The Cambridge Singers
the City of London Sinfonia
conducted by John Rutter



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The Cambridge Singers are a young mixed-voice professional choir of around 28 voices, formed in 1981 by their director, John Rutter. The nucleus of the group was provided by former members of the chapel choir of Clare College (where John Rutter was Director of Music from 1975-79), supplemented by former members of other Cambridge collegiate choirs. Their recordings range from the Fauré Requiem in the composer's original chamber version (winner of a **Gramophone** award) to English part-songs of Elgar, Vaughan Williams and their contemporaries (a **Hi-Fi News Record of the Month**).

Christmas with the Cambridge Singers

Carols and seasonal music

The Cambridge Singers
The City of London Sinfonia
conducted by John Rutter

This recording celebrates the joy and the peace of Christmas. Twenty-one carols, motets and oratorio choruses, chosen from the many seasonal favourites sung by the Cambridge Singers—and by choirs all over the world—are grouped in two contrasting sequences, drawing together music of many styles and sources. Two new carols are included, and several traditional items appear in fresh arrangements; but Christmas with the Cambridge Singers remains a time to ‘hear again the message of the angels’, in words and music that generations of singers and listeners have taken to their hearts.

Total playing time: 63' 20''

Note: Words credits are given at the end of each text.

The joy of Christmas

- 1 ***Joy to the world (2'30'')**
Lowell Mason
arranged by John Rutter (*Hinshaw Music, Inc.*)
- 2 **Hodie Christus natus est (2'48'')**
J.P. Sweelinck
- 3 ****Angels' Carol (3'14'')**
John Rutter (*OUP*)
- 4 † **Ding dong! merrily on high (1'40'')**
French 16th-century tune
arranged by Charles Wood
- 5 ****Twas in the moon of winter time (1'44'')**
Canadian carol
arranged by John Rutter (*OUP*)
- 6 †† **Personent hodie (1'40'')**
Melody from *Piae Cantiones*, 1582
arranged by John Rutter
- 7 †*** **Sussex Carol (1'42'')**
English traditional carol
arranged by David Willcocks (*OUP*)
- 8 **In dulci jubilo (3'20'')**
Samuel Scheidt
- 9 ****Somerset wassail (2'04'')**
English traditional carol
arranged by John Rutter (*OUP*)
- 10 **For unto us a child is born (4'08'')**
G.F. Handel (from *Messiah*)

*published by Hinshaw Music, Inc.

**published by Hinshaw Music, Inc. (in USA), Oxford University Press (in all other countries)

***Published by Oxford University Press

The peace of Christmas

- [11] *O holy night (6'35'')
Adolphe Adam
arranged by John Rutter (*Hinshaw Music, Inc.*)
- [12] ***What sweeter music (4'18'')
John Rutter (*OUP*)
- [13] O magnum mysterium (4'00'')
T. L. de Victoria
- [14] †† Still, still, still (2'14'')
German carol
arranged by John Rutter
- [15] † Coventry Carol (2'36'')
English 16th-century carol
- [16] **What child is this? (2'48'')
English traditional carol arranged by John Rutter (*OUP*)
Soprano solo: Ruth Holton
- [17] † The shepherds' farewell (3'36'')
Hector Berlioz (from *L'enfance du Christ*)
- [18] †***The Infant King (2'48'')
Basque carol
arranged by David Willcocks (*OUP*)
Soprano solo: Caroline Ashton
- [19] †***Quem pastores laudavere (1'48'')
German 14th-century carol
arranged by John Rutter (*OUP*)
- [20] † A New Year carol (2'15'')
Benjamin Britten (*Boosey & Hawkes*)
- [21] †† Silent night (3'52'')
Franz Gruber
arranged by John Rutter

†included in *100 Carols for Choirs*, edited by David Willcocks and John Rutter (Oxford University Press)

††unpublished arrangement (arranger's copyright)

The joy of Christmas

1 Joy to the world

Joy to the world, the Lord is come!
Let earth receive her King;
Let every heart prepare him room,
And heav'n and nature sing.

Joy to the earth, the Saviour reigns!
Let men their songs employ;
While fields and floods, rocks, hills and plains
Repeat the sounding joy.

He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness
And wonders of his love.

Words: Isaac Watts (1674-1748)
Music: Lowell Mason (1792-1872)
arranged by John Rutter

2 Hodie Christus natus est

Hodie, hodie Christus natus est.
Noe, Noe, Noe.
Hodie, hodie Salvator apparuit.
Alleluia.
Hodie, hodie in terra canunt angeli,
Laetantur archangeli.
Noe, Noe, Noe.
Hodie, hodie exultant justi dicentes:
Gloria in excelsis Deo, alleluia.
Noe, Noe, Noe.

*Words: Magnificat Antiphon for
Christmas Day Vespers*
Music: J.P. Sweelinck (1562-1621)

(Today, today Christ is born. Nowell, Nowell, Nowell. Today, today the Saviour has appeared, alleluia. Today, today the angels sing on earth, the archangels rejoice. Nowell, Nowell, Nowell. Today, today the righteous are glad and say: Glory to God in the highest, alleluia. Nowell, Nowell, Nowell.)

3 Angels' Carol

Have you heard the sound of the angel voices
Ringing out so sweetly, ringing out so clear?
Have you seen the star shining out so brightly
As a sign from God that Christ the Lord is here?
Have you heard the news that they bring from heaven
To the humble shepherds who have waited long?
Gloria in excelsis Deo, gloria in excelsis Deo!
Hear the angels sing their joyful song.

He is come in peace in the winter's stillness,
Like a gentle snowfall in the gentle night;
He is come in joy like the sun at morning
Filling all the world with radiance and with light.
He is come in love as the child of Mary;
In a simple stable we have seen his birth:
Gloria in excelsis Deo, gloria in excelsis Deo!
Hear the angels singing 'Peace on earth'.

He will bring new light to a world in darkness,
Like a bright star shining in the skies above;
He will bring new hope to the waiting nations
When he comes to reign in purity and love.
Let the earth rejoice at the Saviour's coming;
Let the heavens answer with the joyful morn:
Gloria in excelsis Deo, gloria in excelsis Deo!
Hear the angels singing 'Christ is born'.

Words and music: John Rutter

4 Ding dong! merrily on high

Ding dong! merrily on high
In heav'n the bells are ringing:
Ding dong! verily the sky
Is riv'n with angel singing.
Gloria, hosanna in excelsis!

E'en so here below, below,
Let steeple bells be swungen,
And *i-o, i-o, i-o,*
By priest and people sungen.

Pray you, dutifully prime
Your matin chime, ye ringers;
May you beautifully rime
Your evetime song, ye singers.

Words: G.R. Woodward (1848-1934)
Music: French 16th-century tune
arranged by Charles Wood (1866-1926)

5 'Twas in the moon of winter time

'Twas in the moon of winter time,
When all the birds had fled,
That mighty Gitchi Manitou
Sent angel choirs instead;
Before their light the stars grew dim,
And wond'ring hunters heard the hymn:
Jesus your King is born, Jesus is born,
In excelsis gloria.

Within a lodge of broken bark
The tender babe was found,
A ragged robe of rabbit skin
Enwrapped his beauty round;
But as the hunter braves drew nigh,
The angel song rang loud and high:
Jesus your King is born, Jesus is born,
In excelsis gloria.

O Children of the forest free,
O sons of Manitou,
The holy child of earth and heaven
Is born today for you.
Come, kneel before the radiant boy,
Who brings you beauty, peace, and joy:
Jesus your King is born, Jesus is born,
In excelsis gloria.

Words: tr. from Jean de Brébeuf (1593-1649)
Melody: Canadian traditional
arranged by John Rutter

6 Personent hodie

Personent hodie
Voces puerulae,
Laudantes jucunde
Qui nobis est natus,
Summo Deo datus,
Et de vir-, vir-, vir-,
Et de vir-, vir-, vir-,
Et de virgineo
Ventre procreatus.

In mundo nascitur
Pannis involvitur,
Praesepe ponitur
Stabulo brutorum,
Rector supernorum.
Perdidit, -dit, -dit,
Perdidit, -dit, -dit,
Perdidit spolia
Princeps infernorum.

Magi tres venerunt,
Parvulum inquirunt,
Bethlehem adeunt,
Stellulum sequendo,
Ipsam adorando,
Aurum, thus, thus, thus,
Aurum, thus, thus, thus,
Aurum, thus, et myrrham
Ei offerendo.

Omnes clericuli,
Pariter pueri,
Cantent ut angeli:
Advenisti mundo,
Laudes tibi fundo.
Ideo, -o, -o,
Ideo, -o, -o,
Ideo gloria
In excelsis Deo.

*Words and melody: 'Piae Cantiones', 1582
arranged by John Rutter*

(1. Let youthful voices resound today, sweetly praising the most high God's gift, born to us of a virgin's womb. 2. He is born on earth, wrapped in swaddling clothes, and laid in a manger in an animals' stable, the ruler of the heavens. The prince of hell has lost his spoils. 3. Three wise men came seeking the young child, and went to Bethlehem, following the star. They worshipped him, offering gold, frankincense and myrrh. 4. Let all clerks and boys sing like the angels that thou art come to earth, pouring forth praises to thee: therefore sing 'Glory to God in the highest'.)

7 Sussex Carol

On Christmas night all Christians sing,
To hear the news the angels bring—
News of great joy, news of great mirth,
News of our merciful King's birth.

Then why should men on earth be so sad,
Since our Redeemer made us glad,
When from our sin he set us free,
All for to gain our liberty?

All out of darkness we have light,
Which made the angels sing this night:
'Glory to God and peace to men,
Now and for evermore, Amen.'

*English traditional carol
arranged by David Willcocks*

8 In dulci jubilo

In dulci jubilo
Nun singet und seid froh!
Unsers Herzen Wonne
Leit in praeseptio,
Und leuchtet als die Sonne
Matris in gremio.
Alpha es et O!

*Words and melody: 14th-century German
Music: Samuel Scheidt (1587-1654)*

(In sweet jubilation now sing and rejoice! Our heart's bliss lies in the manger, and shines like the sun in his mother's lap. Thou art Alpha and Omega!)

9 Somerset wassail

Wassail, and wassail, all over the town!
The cup it is white and the ale it is brown;
The cup it is made of the good ashen tree,
And so is the malt of the best barley:
For it's your wassail, and it's our wassail!
And it's joy be to you, and a jolly wassail!

O master and mistress, are you all within?
Pray open the door and let us come in;
O master and mistress a-sitting by the fire,
Pray think upon poor trav'lers, a-trav'ling
in the mire.

O where is the maid, with the silver-headed pin,
To open the door, and let us come in?
O master and mistress, it is our desire
A good loaf and cheese, and a toast by the fire.
The girt dog of Langport he burnt his long tail,
And this is the night we go singing wassail:
O master and mistress, now we must be gone;
God bless all in this house till we do come again.

*English traditional carol
arranged by John Rutter*

10 For unto us a child is born

For unto us a child is born, unto us a son is given: and the
government shall be upon his shoulder: and his name shall be called
Wonderful, Counsellor, The Mighty God, The everlasting Father, the
Prince of Peace.

*Words: Isaiah 9, v.6
Music: G.F. Handel (1685-1759), from 'Messiah'*

The peace of Christmas

11 O holy night

O holy night! the stars are brightly shining,
It is the night of the dear Saviour's birth;
Long lay the world in sin and error pining,
Till he appeared, and the soul felt its worth.
A thrill of hope the weary world rejoices,
For yonder breaks a new and glorious morn.
Fall on your knees! Oh hear the angel voices!
O night divine! O night when Christ was born.

Led by the light of faith serenely beaming,
With glowing hearts by his cradle we stand;
So, led by light of a star sweetly gleaming,
Here came the wise men from the Orient land.
The King of Kings lay thus in lowly manger,
In all our trials born to be our friend;
He knows our need, to our weakness no stranger;
Behold your King! before him lowly bend!

Truly he taught us to love one another;
His law is love and his Gospel is peace.
Chains shall he break, for the slave is our brother,
And in his Name all oppression shall cease.
Sweet hymns of joy in grateful chorus raise we,
Let all within us praise his holy Name.
Christ is the Lord, then ever, ever praise we,
His power and glory evermore proclaim.

*Words: tr. from the
French of de Roquemaure (?-?)
Music: Adolphe Adam (1803-56)
arranged by John Rutter*

12 What sweeter music

What sweeter music can we bring
Than a carol, for to sing
The birth of this our heavenly King?
Awake the voice! Awake the string!

Dark and dull night, fly hence away,
And give the honour to this day,
That sees December turned to May.

Why does the chilling winter's morn
Smile, like a field beset with corn?
Or smell like a meadow newly-shorn,
Thus, on the sudden? Come and see
The cause, why things thus fragrant be:
'Tis he is born, whose quickening birth
Gives life and lustre, public mirth,
To heaven, and the under-earth.

We see him come, and know him ours,
Who, with his sunshine and his showers,
Turns all the patient ground to flowers.
The darling of the world is come,
And fit it is, we find a room
To welcome him. The nobler part
Of all the house here, is the heart.

Which we will give him; and bequeath
This holly, and this ivy wreath,
To do him honour; who's our King,
And Lord of all this revelling.

What sweeter music can we bring,
Than a carol, for to sing
The birth of this our heavenly King?

Words: Robert Herrick (1591-1674)
Music: John Rutter

13 O magnum mysterium

O magnum mysterium, et admirabile sacramentum, ut animalia viderunt
Dominum natum jacentem in praesepio: O beata Virgo, cujus viscera
meruerunt portare Dominum Jesum Christum. Alleluia.

Words: Matin Responsory for Christmas Day
Music: T.L. de Victoria (1548-1611)

*(O great mystery and wonderful sacrament, that animals should see the new-born Lord lying
in a manger: Blessed is that Virgin, whose womb deserved to bear Jesus Christ our Lord. Alleluia.*

14 Still, still, still

Still, still, still: the night is calm and still.
The Christ child in his crib lies sleeping,
Angels round him watch are keeping.
Still, still, still: the night is calm and still.

Sleep, sleep, sleep: sweet Jesus, softly sleep,
While Mary sings and gently holds you,
Safely in her arms enfolds you.
Sleep, sleep, sleep: sweet Jesus, softly sleep.

Joy, joy, joy; glad tidings of great joy!
For through God's holy incarnation
Christ is born for our salvation.
Joy, joy, joy; glad tidings of great joy!

15 Coventry Carol

*Lully, lulla, thou little tiny child,
By by, lully lullay.*

O sisters too, how may we do
For to preserve this day
This poor youngling, for whom we do sing
By by, lully lullay.

16 What child is this?

What child is this, who, laid to rest,
On Mary's lap is sleeping?
Whom angels greet with anthems sweet,
While shepherds watch are keeping?

*This, this is Christ the King,
Whom shepherds guard and angels sing:
Haste, haste to bring him laud,
The babe, the son of Mary.*

17 The shepherds' farewell

Thou must leave thy lowly dwelling,
The humble crib, the stable bare,
Babe, all mortal babes excelling,
Content our earthly lot to share.
Loving father, loving mother
Shelter thee with tender care!

*German carol
translated and arranged by John Rutter*

Herod the king, in his raging
Charged he hath this day
His men of might, in his own sight,
All young children to slay.

That woe is me, poor child for thee!
And ever mourn and sigh,
For thy parting neither say nor sing
By by, lully lullay.

*Words and music from the 'Pageant of
the Shearmen and Tailors', 1591*

Why lies he in such mean estate
Where ox and ass are feeding?
Good Christian, fear: for sinners here
The silent Word is pleading.

So bring him incense, gold and myrrh,
Come peasant, king, to own him,
The King of Kings salvation brings,
Let loving hearts enthrone him.

*Words: W. C. Dix (1837-98)
Melody: English traditional,
arranged by John Rutter*

Blessed Jesus, we implore thee
With humble love and lowly fear,
In the land that lies before thee,
Forget not us who linger here!
May the shepherd's lowly calling,
Ever to thy heart be dear!

Blest are ye beyond all measure,
Thou happy father, mother mild!
Guard ye well your heav'nly treasure,
The Prince of Peace, the Holy Child!
God go with you, God protect you,
Guide you safely through the wild!

*Words and music: Hector Berlioz (1803-69),
from 'L'enfance du Christ', Op.25
Words tr. Paul England*

18 The Infant King

Sing lullaby!
Lullaby baby, now reclining,
Sing lullaby!
Hush, do not wake the Infant King.
Angels are watching, stars are shining
Over the place where he is lying:
Sing lullaby!
Sing lullaby!
Lullaby baby, now a-sleeping,
Sing lullaby!
Hush, do not wake the Infant King.
Soon will come sorrow with the morning,
Soon will come bitter grief and weeping:
Sing lullaby!

Sing lullaby!
Lullaby baby, now a-dozing,
Sing lullaby!
Hush, do not wake the Infant King.
Soon comes the cross, the nails, the piercing,
Then in the grave at last reposing:
Sing lullaby!
Sing lullaby!
Lullaby! is the babe awaking?
Sing lullaby!
Hush, do not stir the Infant King,
Dreaming of Easter, gladsome morning,
Conquering Death, its bondage breaking:
Sing lullaby!

*Words: S. Baring-Gould (1834-1924)
Music: Basque Noël
arranged by David Willcocks*

19 Quem pastores laudavere

Quem pastores laudavere,
Quibus angeli dixere,
Absit vobis iam timere,
Natus est Rex gloriae.

Ad quem magi ambulabant,
Aurum, thus, myrrham portabant,
Immolabant haec sincere
Nato Regi gloriae.

Christo Regi, Deo nato,
Per Mariam nobis dato,
Merito resonet vere
Laus, honor et gloria.

*14th-century German carol
arranged by John Rutter*

(1. To him, whom the shepherds worshipped when the angels said to them 'Fear not, the King of glory is born' . . . 2. To him, whom the wise men visited, carrying gold, frankincense and myrrh, offering these sincerely to the new-born King of glory . . . 3. To Christ the King, Son of God, given to us through Mary, let praise, honour and glory deservedly and truly resound.)

20 A New Year carol

Here we bring new water from the well so clear,
For to worship God with, this happy New Year.
*Sing levy dew, sing levy dew, the water and the wine;
The seven bright gold wires and the bugles that do shine.*

Sing reign of Fair Maid, with gold upon her toe,
Open you the West Door, and turn the Old Year go.

Sing reign of Fair Maid, with gold upon her chin,
Open you the East Door, and let the New Year in.

*Words: anon.
Music: Benjamin Britten (1913-76)*

21 Silent night

Silent night, holy night,
All is calm, all is bright;
Round yon virgin mother and child.
Holy infant so tender and mild,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds first saw the sight:
Glories stream from heaven afar,
Heav'nly hosts sing Alleluia:
Christ the Saviour is born!

Silent night, holy night,
Son of God, love's pure light;
Radiance beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at thy birth.

*Words: tr. from Josef Mohr (1792-1848)
Music: Franz Gruber (1787-1863)
arranged by John Rutter*

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Christmas with the Cambridge Singers

The Cambridge Singers · The City of London Sinfonia
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The joy of Christmas

- ① Joy to the world (2' 30'')
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J. P. Sweelinck
- ③ Angels' Carol (3' 14'')
John Rutter
- ④ Ding dong! merrily on high (1' 40'')
French traditional
- ⑤ 'Twas in the moon of winter time (1' 44'')
Canadian traditional
- ⑥ Personent hodie (1' 40'')
German traditional
- ⑦ Sussex Carol (1' 42'')
English traditional
- ⑧ In dulci júbilo (3' 20'')
Samuel Scheidt
- ⑨ Somerset wassail (2' 04'')
English traditional
- ⑩ For unto us a child is born (4' 08'')
G. F. Handel

Total playing time: 63' 20''

Collegium
RECORDS

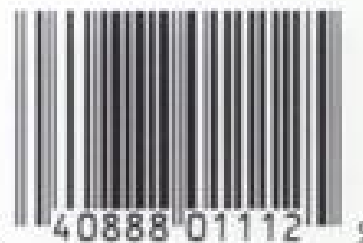
Collegium Records

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The peace of Christmas

- ⑪ O holy night (6' 35'')
Adolphe Adam
- ⑫ What sweeter music (4' 18'')
John Rutter
- ⑬ O magnum mysterium (4' 00'')
T.L. de Victoria
- ⑭ Still, still, still (2' 14'')
German traditional
- ⑮ Coventry Carol (2' 36'')
16th-century English
- ⑯ What child is this? (2' 48'')
English traditional
- ⑰ The shepherds' farewell (3' 36'')
Hector Berlioz
- ⑱ The Infant King (2' 48'')
Basque traditional
- ⑲ Quem pastores laudavere (1' 48'')
14th-century German
- ⑳ A New Year carol (2' 15'')
Benjamin Britten
- ㉑ Silent night (3' 52'')
Franz Gruber



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