

THE CHOIR OF
KING'S COLLEGE
CAMBRIDGE



ALL THE STARS LOOKED DOWN

A JOHN RUTTER CELEBRATION

Daniel Hyde
Britten Sinfonia



SIR JOHN RUTTER CBE

Sir John Rutter was born in London and studied music at Clare College, Cambridge, where from 1975–9 he served as Director of Music. Since then he has divided his time between composition, much of it choral, and conducting both in the UK and abroad. His music has featured in several royal occasions. In 2007 he was awarded a CBE for services to music, and in 2024 a knighthood in the King's birthday honours.

His association with King's College stretches back to his time as a student at Clare College, when Sir David Willcocks was Director of Music next door at King's. It took no time at all for David to recognise the talents of his young student, and so it was that he invited John to collaborate with him on his second volume of Carols for Choirs, published by OUP and affectionately known the world over as 'the orange book'. So began a long and fruitful relationship between John and King's College, continuing beyond David's departure from King's in 1974, and thriving during the tenures of Sir Philip Ledger and Sir Stephen Cleobury, and to the present day under Daniel Hyde.

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Directed by Daniel Hyde



CD**70:41**

1	Hark! the herald angels sing <i>Felix Mendelssohn, arr. Sir David Willcocks</i>	4:22
2	A spotless rose <i>Sir Philip Ledger</i>	2:03
3	All bells in paradise <i>Sir John Rutter</i>	5:08
4	Sussex Carol <i>English traditional, arr. Ralph Vaughan Williams, orch. Daniel Hyde</i>	2:19
5	O holy night <i>Adolphe Adam, arr. Sir John Rutter</i>	6:02
6	O little town of Bethlehem <i>Sir Henry Walford Davies, orch. Sir Stephen Cleobury & Daniel Hyde</i>	4:58
7	Five Meditations for Orchestra: III. Candlelight <i>Sir John Rutter</i>	4:19
8	Sans Day Carol <i>Cornish traditional, arr. Sir John Rutter</i>	3:16
9	Unto us is born a son <i>From 'Piae Cantiones', arr. Sir David Willcocks</i>	2:22
10	Five Meditations for Orchestra: I. What sweeter music <i>Sir John Rutter</i>	4:24
11	Hereford Carol <i>Traditional, arr. Christopher Robinson, orch. Sir John Rutter</i>	3:13
12	Child in a manger <i>Traditional, arr. Sir John Rutter</i>	2:34
13	Dormi, Jesu <i>Sir John Rutter</i>	5:10
14	Nativity Carol <i>Sir John Rutter</i>	4:32
15	All the stars looked down <i>Sir John Rutter</i>	3:47
16	Silent night <i>Franz Xaver Gruber, arr. Sir John Rutter</i>	4:02
17	Away in a manger <i>English traditional, arr. David Hill</i>	3:04
18	O come, all ye faithful <i>John Francis Wade, arr. Sir David Willcocks</i>	5:06



A JOHN RUTTER CELEBRATION

John Rutter and King's College, Cambridge

Sir John Rutter's association with King's College stretches back to the time when he was a student at Clare College, and when Sir David Willcocks was Director of Music next door at King's. It took no time at all for David to recognise the talents of his young student, and so it was that he invited John to collaborate with him on his second volume of *Carols for Choirs*, published by OUP and affectionately known the world over as 'the orange book'. So began a long and fruitful relationship between John and King's College, continuing beyond David's departure from King's in 1974 to take of the role of Director of the Royal College of Music, and thriving during the tenures of Sir Philip Ledger and Sir Stephen Cleobury, and to the present day under Daniel Hyde.

The music on this album is chosen to reflect the extraordinary talents and the effortless musical modesty of John Rutter in this his 80th birthday year. John writes about his own works below, and those tracks not written by him have been chosen given their very close connections with John through a variety of Cambridge Colleges and The Bach Choir. As an early mentor to John, David Willcocks is heard here in three of his best known congregational carol arrangements; usually sung each year by over a thousand people packed into the chapel at the Christmas Eve Festival of Nine Lessons and Carols, they are heard

here in their arrangements for choir with brass and organ. ***Hark! the herald angels sing*** and ***O come, all ye faithful*** are probably the two best-known descants by David, the latter thrilling audiences world-wide with the glorious 'Sing choirs of angels' and *that* chord in the final verse for 'Word of the Father'; lesser-known but equally captivating is the arrangement of ***Unto us is born a son***, especially with the caustic harmonies in verse three signalling King Herod's rage and fury.

Showing deep respect for, and as a nod to, the highest levels of compositional technique and mastery which John Rutter has set as the gold standard for decades, four short carols interweave amongst John's offerings, their associations to King's and to John highlighting the close bond which we enjoy. Sir Philip Ledger succeeded Willcocks as Director of Music in 1974, and it was many years after his retirement that he gifted ***A spotless rose*** to Sir Stephen Cleobury and the King's Choir. Beautifully crafted and capturing perfectly the ethereal sound of the chapel, it sits alongside David Hill's perfect miniature arrangement of ***Away in a manger***. Sir Stephen Cleobury's contribution to the Christmas legacy at King's was huge, and when he succeeded Ledger as Director of Music in 1982, he immediately instigated an annual carol commission which continues to this day. Whilst Stephen's work did not involve much of his own original composition, he did from time to time make arrangements of carols, and I found his unfinished orchestration of Walford Davies's setting of ***O little town of Bethlehem*** whilst clearing out old files in the choir library; written in Stephen's recognisable pencil manuscript, I took the unfinished work and fleshed out the string parts a little, whilst making alterations and adjustments to include the wind instruments heard here. And in some of my own tentative first steps in arrangement, encouraged and guided by John, the ***Sussex Carol*** is heard here in a little-known version by Ralph Vaughan

Williams which I scored up for strings; I can't help thinking this version as Vaughan Williams made it must have been known to Willcocks and served as inspiration to the latter's own version of the carol.

We wish John a very happy birthday and we thank him for all that he has done for choirs and choral music across the world. His craftsmanship and his modesty

have been an inspiration to us all, and it has been our pleasure to celebrate just a small selection of his output here this year.

Daniel Hyde



COMPOSER'S NOTES

John Rutter

All the stars looked down

I wrote this in 2023 in memory of Sir Stephen Cleobury, at the request of the Lords Taverners, who give a charity choral concert every Christmastide. In 2023 the choir was the Holst Singers, conducted by Stephen's brother Nicholas Cleobury, which gave me a welcome opportunity to pay musical tribute to Stephen whom I had known ever since he was an undergraduate organ scholar at St John's College. G. K. Chesterton's text seemed especially apposite – and how lovely that a line of his text gives this album its title.

Child in a manger

For listeners of a certain age, the lilting Celtic folk-like melody of this carol will forever be associated with Eleanor Farjeon's poem *Morning has broken* – either remembered from singing at school assembly or from hearing the 1971 Cat Stevens recording, which came just six years too late for the author to hear it. It seemed to me that there was no reason not to write a Christmas text to this delightful tune, opening it up for enjoyment at the Christmas season.

Sans Day Carol

This folk carol first appeared in print in the 1928 *Oxford Book of Carols*, where it was said to have been collected

from the singing of a Mr Beard in the Cornish village of St. Day in the early years of the twentieth century. The text belongs to a whole family of holly-and-ivy carols, but the tune has a lilt all of its own, and seemed to lend itself to arranging with some decorative woodwind accompaniment. I first recorded my arrangement in 1968, and it is often performed just with organ accompaniment, but I have always felt it really comes into its own in its original orchestral guise.

O holy night

This Christmas song (it was first a solo song) has a colourful history. The original French text (*Minuit, Chrétiens*) was written in 1847 by a Provençal wine merchant named Placide Cappeau, who had been asked to make a poetic contribution to a local Christmas pageant. Writing the text on a journey to Paris, he showed it while there to the renowned opera and ballet composer Adolphe Adam, who immediately set it to music. It was performed on Christmas Eve that year, and soon became a widespread success, especially in the United States in the familiar English translation by the Unitarian minister J. S. Dwight. The anti-slavery sentiments expressed in the final verse were enough to get the carol banned in southern states (has any other Christmas carol ever been banned, I wonder?) and it could not be broadcast by radio stations there until the Civil Rights movement took hold. Oddly, despite overwhelming popularity in the rest of America, *O holy night* was little-known in Britain until it was popularised by a Pavarotti recording made in 1976, since when, according to various polls, it has overtaken *Silent night* as the nation's favourite Christmas carol. My choral arrangement adheres closely to the original melody and its accompaniment.

All bells in paradise

Carols from King's, the BBC television programme filmed in advance but shown on Christmas Eve, has a distinct character of its own that has always set it apart from the live Festival of Nine Lessons and Carols, also broadcast on Christmas Eve – on radio – but the two events are often confused with each other. In 2012, Sir Stephen Cleobury invited me to compose a new carol for the televised programme, an invitation I was honoured to receive, having already composed two carols at different times for the radio Nine Lessons and Carols. Given that this new carol was to form part of an occasion I had never previously written for I asked Stephen what he wanted the new carol to sound like, and his characteristically kind and encouraging reply was 'like you'. I took the title line of the text from the fifteenth-century Corpus Christi Carol, but the rest of the text is my own invention. The music has the verse-and-refrain structure characteristic of medieval carols, though the idiom is not, I think, at all medieval; others must judge whether it does sound like me.

Silent night

What more can possibly be written about this much-loved carol? It's worth taking a look at the original version, with guitar accompaniment, dating from 1818 – it is in *The New Oxford Book of Carols*. What we have is a lilting, Ländler-like melody, reminiscent of Schubert (who was alive and writing in 1818) – with a text that paints a picture of the Nativity scene such as it might have been portrayed by a minor artist of the Biedermeier era. Paintings in this style are still to be found in many an Austrian or South German church. In a way, *Silent night* has moved forward in history for each generation of arrangers and audiences – somewhere along the way it picked up the climactic top note absent in the original – and I have placed it in a later era than the one when it was written, somewhere at the



end of the nineteenth century ... Mahler or Strauss, perhaps? The orchestral postlude after the final verse came about simply because I did the arrangement of the carol, in the 1980s, for a television programme in which it was the final item, and a 40-second postlude was called for to let the end credits roll. I admit I was pleased that Daniel Hyde, when making this recording, was insistent that the postlude should be included.

Hereford Carol

A conflation of several folk carols, not all from Herefordshire, this endearingly rustic retelling of the Christmas story was first published in 1920 as one of *Twelve Traditional Carols from Herefordshire* under the editorship of Vaughan Williams and Ella Mary Leather, and reprinted in the 1928 *Oxford Book of Carols*. Christopher Robinson's arrangement captures the spirit of the original in more extended form, and I was delighted to have been invited by him and Daniel Hyde to recast the organ accompaniment for orchestra.

Dormi, Jesu

This is the second of the two carols I was invited by Stephen Cleobury to compose for the Festival of Nine Lessons and Carols (*What sweeter music*, dating from 1987, was the first), but for reasons I can't now recall I believe it was first performed as part of the televised *Carols from King's* service in 1998 and included in the Festival of Nine Lessons and Carols in later years. The text juxtaposes the Latin original (of unknown origin, discovered by Samuel Taylor Coleridge in 1798) with Coleridge's own poetic English translation. The music has, I would say, a lullaby-like character, with the verse-and-refrain structure that is common to many carols. Many a choir (though not, I hasten to say, King's College Choir) has been challenged by the rather mystical harmonies on the final page where the music fades away into sleep.

Nativity Carol

As Debussy famously and rather unkindly remarked of Stravinsky's early ballet score *The Firebird*, you've got to start somewhere. *The Nativity Carol* was the earliest of my surviving compositions to be written – I was sixteen or seventeen at the time – and to see the light of print – about four years later, when Sir David Willcocks recommended it for publication, along with a batch of several other early efforts of mine. Listeners will have no difficulty spotting the (unconscious) reference to one of Elgar's *Enigma Variations* in bars 7–9 of the melody.

What sweeter music

(No. 1 of *Five Meditations for Orchestra*)

The idea of making orchestra-only transcriptions of some of my short choral pieces came from a record company in 2003. At first sceptical, I was won over by the thought that, free of the specific meanings and references of a text, listeners could allow their imaginations to roam at will as they heard the music. *What sweeter music* derives from the carol I wrote for King's College Choir in 1987. As with the other items in the set, I have stayed close to the choral original.

Candlelight

(No. 3 of *Five Meditations for Orchestra*)

This is a fairly literal transcription of my *Candlelight Carol*, composed in 1984 for a choir in Pittsburgh. The text reflects on the scene in the Bethlehem stable.



TEXTS

① Hark! the herald angels sing

Hark! the herald angels sing:
"Glory to the new-born King!
Peace on earth and mercy mild,
God and sinners reconciled!"
Joyful, all ye nations, rise!
Join the triumph of the skies!
With the angelic host proclaim:
"Christ is born in Bethlehem!"

*Hark! the herald angels sing:
"Glory to the new-born King!"*

Christ, by highest heaven adored,
Christ, the everlasting Lord:
Late in time behold him come,
Offspring of a Virgin's womb.
Veiled in flesh the Godhead see!
Hail the incarnate Deity,
Pleased as man with man to dwell:
Jesus, our Emmanuel!

*Hark! the herald angels sing:
"Glory to the new-born King!"*

Hail! the heaven-born Prince of Peace!
Hail, the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings.
Mild, he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.

*Hark! the herald angels sing:
"Glory to the new-born King!"*

Words: Charles Wesley (1707–88) and
George Whitefield (1714–70)

Music: Felix Mendelssohn (1809–47)

V. 3 arranged: Sir David Willcocks (1919–2015)

Published: Oxford University Press

② A spotless rose

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

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,
And in the dark midnight,
Amid the winter cold,
The blessed babe she bare.

Words: 15th Century German

Translation: Catherine Winkworth (1827-78)

Music: Sir Philip Ledger (1937-2012)

Published: Encore Publications

③ All bells in paradise

Deep in the cold of winter,
Darkness and silence were ev'rywhere;
Softly and clearly,
there came through the stillness
a wonderful sound,
a wonderful sound to hear.

*All bells in paradise I heard them ring,
Sounding in majesty the news that they bring;
All bells in paradise I heard them ring,
Welcoming our Saviour,
born on earth a heavenly King.*

All bells in paradise I heard them ring:
"Glory to God on high"
The angel voices sing.

Lost in awe and wonder,
Doubting, I asked what this sign might be:
Christ our Messiah revealed in a stable,
A marvellous sight,
a marvellous sight to see.

*All bells in paradise I heard them ring,
Sounding in majesty the news that they bring;
All bells in paradise I heard them ring,
Welcoming our Saviour,
born on earth a heavenly King.*

He comes down in peace, a child in humility,
The keys to his kingdom belong to the poor;
Before him shall kneel the kings with their treasures,
gold incense and myrrh, incense and myrrh.

*All bells in paradise I heard them ring,
Sounding in majesty the news that they bring;
All bells in paradise I heard them ring,
Welcoming our Saviour,
born on earth a heavenly King.*

All bells in paradise I heard them ring:
“Glory to God on high”
The angel voices sing,
The angel voices sweetly sing.

Words: *Sir John Rutter (b. 1945)*

Music: *Sir John Rutter*

Published: *Oxford University Press under exclusive licence
from Collegium Music Publications.*

④ **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 sad,
Since our Redeemer made us glad,
When from our sin He set us free,
All for to gain our liberty.

When sin departs before Thy grace,
Then life and health come in its place;
Angels and men with joy may sing,
All for to see the new-born King.

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.”

Music: *English traditional carol, collected and arranged
by Ralph Vaughan Williams (1872–1958)*

Orchestrated: *Daniel Hyde (b. 1980)*

Published: *Oxford University Press*

5 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!
O night divine, O night, O night divine!

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!
Behold your King, your King, before him 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 pow'r and glory evermore proclaim.

Words: *Based on 'Minuit, chrétiens' by
Placide Cappeau de Roquemaure (1808-1877)*
English text: *John Sullivan Dwight (1813-1893)*
Music: *Adolphe Adam (1803-1856)*
Arranged: *Sir John Rutter*
Published: *Oxford University Press*

6 O little town of Bethlehem

Unto you is born this day in the city of David,
a Saviour, which is Christ the Lord.
And this shall be a sign to you;
Ye shall find the babe wrapped in swaddling clothes,
and lying in a manger.

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by:
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

How silently, how silently,
The wondrous gift is given!
So God imparts to human hearts
The blessings of his heaven.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive Him still,
The dear Christ enters in.

O holy Child of Bethlehem!
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas Angels
The great glad tidings tell:
O come to us, abide with us,
Our Lord Emmanuel!

Words: *Luke 2. 11, 12 and Phillips Brooks (1835-1893)*
Music: *Sir Henry Walford Davies (1869-1941)*
Orchestrated: *Sir Stephen Cleobury (1948-2019) and Daniel Hyde*
Published: *Oxford University Press*

8 Sans Day Carol

Now the holly bears a berry
as white as the milk,
And Mary bore Jesus,
who was wrapped up in silk:
*And Mary bore Jesus Christ
our Saviour for to be,
And the first tree in the greenwood,
it was the holly!*

Now the holly bears a berry
as green as the grass,
And Mary bore Jesus,
who died on the cross:
And Mary bore Jesus Christ...

Now the holly bears a berry
as black as the coal,
And Mary bore Jesus,
who died for us all:
And Mary bore Jesus Christ...

Now the holly bears a berry
as blood is it red,
Then trust we our Saviour,
who rose from the dead:
And Mary bore Jesus Christ...

Words: *Traditional Cornish*
Music: *Traditional Cornish*
Arranged: *Sir John Rutter*
Published: *Oxford University Press*

9 Unto us is born a Son

Unto us is born a Son,
King of quires supernal:
see on earth his life begun,
of lords the Lord eternal.

Christ, from heav'n descending low,
comes on earth a stranger;
ox and ass their owner know,
becradled in the manger.

This did Herod sore affray,
and grievously bewilder,
so he gave the word to slay,
and slew the little childer.

Of his love and mercy mild
this the Christmas story;
and O that Mary's gentle child
might lead us up to glory.

O and A, and A and O,
cum cantibus in choro, *[with songs in the choir]*
let our merry organ go,
benedicamus Domino. *[let us bless the Lord]*

Words: *Mediæval, 'Puer nobis nascitur' (15th Century Latin)*
Translation: *George Ratcliffe Woodward (1848-1934)*
Music: *From the collection 'Piae Cantiones' (published 1582)*
Arranged: *Sir David Willcocks*
Published: *Oxford University Press*

11 Hereford Carol

Come, all ye faithful Christians that dwell here on earth,
Come, celebrate the morning of our dear Saviour's birth.
This is the happy morning, this is the blessed morn,
To save our souls from ruin, the Son of God was born.

Behold the Angel Gabriel in scripture it is said,
Did with his holy message come to the Virgin Maid:
"Hail blest among all women!", he thus did greet her then,
"Lo! thou shalt be the mother of the Saviour of all men."

Her time being accomplish'd, she came to Bethlehem,
And then was safe deliver'd of the Saviour of all men.
No princely pomp attended him, his honours were but small,
A manger was his cradle, his bed an ox's stall.

Now to him that is ascended let all our praises be;
May we his steps then follow and he our pattern be;
So when our lives are ended, we all may hear him call:
"Come, souls, receive the kingdom prepared for you all."

*Words: Traditional, collated from three sources in Haven, Dilwyn,
Herefordshire; Leigh Linton, Worcestershire; and Hereford.*

Music: Traditional

Arranged: Christopher Robinson (b. 1936)

Orchestrated: Sir John Rutter

Published: Novello & Co. Ltd (Wise Music Group)

12 Child in a manger

Child in a manger, Jesus our Saviour,
Born of a virgin holy and mild;
Sent from the highest, come down in glory;
Tell the glad Story, welcome the child.

Shepherds, arise now, go to the manger;
Find where the infant Jesus is laid.
Offer your homage, kneel down before him;
Praise and adore him, be not afraid.

Wise men, come seek him, Christ, our Redeemer;
Journey to Bethle'm, led by a Star.
Offer your treasures: gold, myrrh, and incense,
Precious oblations brought from afar.

Praise to the Christ-child; praise to his mother;
Glory to God our Father above.
Angels are singing songs of rejoicing,
Greeting the infant born of God's Love.

Words: Sir John Rutter

Music: Traditional Celtic

Arranged: Sir John Rutter

Published: Oxford University Press

13 Dormi, Jesu

Dormi, Jesu, mater ridet
Quae tam dulcem somnum videt,
Dormi, Jesu, blandule.

*Sleep, sweet baby, my cares beguiling:
Mother sits beside thee smiling;
Sleep, my darling, tenderly!*

Si non dormis, mater plorat,
Inter fila cantans orat:
Blande veni somnule.

*If thou sleep not, mother mourneth,
Singing as her wheel she turneth:
Come, soft slumber, balmily!*

Sleep, sweet baby, my cares beguiling
Mother sits beside thee smiling;
Sleep, my darling, sleep, my darling, tenderly.

Words: *Anonymous (Latin)*

Translation: *Samuel Taylor Coleridge (1772-1834)*

Music: *Sir John Rutter*

Published: *Oxford University Press*

14 Nativity Carol

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,
For 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.

Far away silent he lay, ...

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

Far away silent he lay, ...

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

Far away silent he lay, ...

Words: *Sir John Rutter*

Music: *Sir John Rutter*

Published: *Oxford University Press*

15 All the stars looked down

The Christ-child lay on Mary's lap,
His hair was like a light.
(O weary, weary were the world,
But here is all aright.)

The Christ-child lay on Mary's breast,
His hair was like a star.
(O stern and cunning are the kings,
But here the true hearts are.)

The Christ-child lay on Mary's heart,
His hair was like a fire.
(O weary, weary is the world,
But here the world's desire.)

The Christ-child stood at Mary's knee,
His hair was like a crown.
And all the flow'rs looked up at Him,
And all the stars looked down.

Words: 'All the stars looked down' by
G. K. (Gilbert Keith) Chesterton (1874-1936)
Music: *Sir John Rutter*
Composed at the invitation of the Lord Taverners for their
Christmas concert 2022. In memory of Sir Stephen Cleobury.
Published: *Oxford University Press*

16 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;
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at thy birth.

Words: *Josef Mohr (1792-1848)*
Translation: *John Freeman Young (1820-1885)*
Music: *Franz Xaver Gruber (1787-1863)*
Arranged: *Sir John Rutter*
Published: *Oxford University Press*

17 Away in a Manger

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 watch me, I pray.
Bless all the dear children in thy tender care,
And fit us for heaven, to live with thee there.

Words: *Anonymous*

Music: *William James Kirkpatrick (1838-1921)*

Arranged: *David Hill (b. 1957)*

Published: *Novello & Co. Ltd (Wise Music Group)*

18 O come, all ye faithful

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye, to Bethlehem;
Come and behold him,
Born the King of angels:
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the Lord.

God of God,
Light of Light,
Lo, he abhors not the Virgin's womb;
Very God,
Begotten, not created:
O come, ...

Sing, choirs of angels,
Sing in exultation;
Sing, all ye citizens of heaven above;
"Glory to God,
In the highest."
O come, ...

Yea, Lord, we greet thee,
Born that happy morning,
Jesu, to thee be glory given;
Word of the Father,
Now in flesh appearing:
O come, ...

Words: *18th Century Latin*

Translated: *Frederick Oakeley (1802-1880)*

Music: *John Francis Wade (1711-1786)*

Arranged: *Sir David Willcocks*

Published: *Oxford University Press*

JOHN RUTTER

Composer and arranger

John Rutter was born in London and studied music at Clare College, Cambridge. He first came to notice as a composer during his student years; much of his early work consisted of church music and other choral pieces including Christmas carols.

From 1975–79 he was Director of Music at his *alma mater*, Clare College, and directed the college chapel choir in various recordings and broadcasts. Since 1979 he has divided his time between composition and conducting.

Today his compositions, including such concert-length works as Requiem, Magnificat, *Mass of the Children*, *The Gift of Life*, and *Visions* are performed around the world. His music has featured in a number of British royal occasions, including the two most recent royal weddings. He edits the *Oxford Choral Classics* series, and, with Sir David Willcocks, co-edited four volumes of *Carols for Choirs*.

In 1983 he formed his own choir the Cambridge Singers, with whom he has made numerous recordings, and he appears regularly in several countries as guest conductor and choral ambassador.

John Rutter holds a Lambeth Doctorate in Music, and in 2007 was awarded a CBE for services to music. He received an Ivor Novello award in 2007 and was



made a Fellow of the Ivors Academy in September 2023. He was knighted in the 2024 King's Birthday Honours.

www.johnrutter.com

DANIEL HYDE

Director of Music

Daniel Hyde has been Director of Music at King's College, Cambridge since October 2019. As well as directing the world-famous choir in daily services, he regularly conducts concerts and broadcasts at home and abroad. Born in the UK, schooled as a chorister at Durham Cathedral, he was made a Fellow of the Royal College of Organists at the age of 17 and won the organ scholarship to King's College, Cambridge; upon graduation he took up the position of Director of Music at Jesus College, Cambridge. In 2009, he became *Informator Choristarum* at Magdalen College, Oxford, where he was also an Associate Professor. In 2016 Daniel became Organist and Director of Music at Saint Thomas Church, Fifth Avenue, New York City. In September 2024 he became Musical Director of City of London Choir, alongside his commitments at King's.

As a conductor, Daniel has worked with many of the world's leading ensembles including the BBC Singers, the London Bach Choir, Britten Sinfonia, Philharmonia Chorus, Philharmonia Orchestra, BBC Concert Orchestra, Royal Philharmonic Orchestra, the Orchestra of the Age of Enlightenment, the Orchestra of St Luke's, and New York Baroque Incorporated.

As an organist, he has performed throughout the world. Regular appearances include at the BBC Proms



including his solo debut performing Bach's *Canonic Variations* at the organ of London's Royal Albert Hall in 2010. In 2021 he was concerto soloist at the First Night of the Proms. As an ensemble player he has appeared extensively with the likes of Phantasm, the Britten Sinfonia, The Tallis Scholars, Aurora Orchestra, and Gabrieli Consort. Daniel's varied discography can be found on the King's, Opus Arte, Linn, Naxos, EMI and Priory labels.

www.danielhyde.co.uk

www.jamesbrownmanagement.com

BRITTEN SINFONIA

Britten Sinfonia creates impactful and inspirational musical experiences, whether through its adventurous programming and innovative formats – such as its immersive Surround Sound Playlist – or its projects created especially for school pupils, hospital patients and local communities.

Rooted in the East of England, where it is the only professional orchestra working throughout the region, Britten Sinfonia also has a national and international reputation as one of today's finest ensembles. "Innovative as always" (*Guardian*, 2025), it is equally renowned for the remarkable breadth of its collaborations – from Steve Reich, Mahan Esfahani and Alison Balsom to Anoushka Shankar, Jacob Collier and Pagrav Dance Company – and for its nurturing of new compositional voices: over three decades, Britten Sinfonia has premiered more than 250 new works.

Britten Sinfonia's main concert activity is in London, Saffron Walden, Cambridge and Norwich, and it also performs in Bury St Edmunds, Ely, Peterborough and Chelmsford. The orchestra often performs at London's Wigmore Hall and appears at UK festivals including Aldeburgh, Brighton, Norfolk & Norwich and the BBC Proms. Its prolific discography features many award-



winning recordings on labels such as Harmonia Mundi, Chandos, Warner and Hyperion.

www.brittensinfonia.com

Orchestra – Tracks 3, 5, 8, 12, 15 & 16 (29–30 June 2023)

Violin 1

Hannah Perowne *Leader*
Marcus Barcham Stevens
Juan Gonzalez
Hannah Bell
Victoria Gill
Tom Aldren

Violin 2

Miranda Dale
Nicola Goldscheider
Suzanne Loze
Judith Stowe
Marcus Broome

Violas

Sascha Bota
Bridget Carey
Rachel Byrt
Laura Cooper

Cellos

Caroline Dearnley
Joy Hawley
Reinoud Ford

Double Basses

Stephen Williams
Daniel Molloy

Flutes

Thomas Hancox (Tracks 3, 5, 8, 12 & 16)
Daniel Shao (Tracks 3, 5, 8, 12 & 16)

Piccolo

Daniel Shao (Track 8)

Oboes

Peter Facer
Adrian Rowlands (Tracks 8 & 12)

Clarinets

Joy Farrall (Tracks 3, 5, 12, 15 & 16)
Stephen Williams (Tracks 3, 5, 12 & 16)

Bassoon

Charlotte Cox (Tracks 3, 5, 8 & 12)

Horns

Alex Wide (Tracks 3, 5, 8, 15 & 16)
Flora Bain (Tracks 3, 5, 8 & 16)

Harp

Tomos Xerri (Tracks 3, 5, 12 & 16)

Orchestra – Tracks 1, 9 & 18 (16 January 2025)

Trumpets

Aaron Akugbo
Louis Barclay

Horn

Eleanor Blakeney

Trombone

Byron Fulcher

Tuba

Adrian Miotti

Orchestra – Tracks 4, 13, 14 & 17 (16 January 2025) and 2, 6, 7, 10 & 11 (17 January 2025)

Violin 1

Hannah Perowne *Leader*
Cecily Ward
Hannah Bell
Lucy Jeal
Jaga Klimaszewska
Sophie Ryan

Violin 2

Miranda Dale
Nicola Goldscheider
Suzanne Loze
Judith Stowe
Anna Bradley

Violas

Clare Finnimore
Bridget Carey
Laura Cooper (Tracks 4, 13, 14 & 17)
Rachel Byrt (Tracks 2, 6, 7, 10 & 11)
Isobel Doncaster

Cellos

Caroline Dearnley
Benjamin Chappell
Ariana Kashefi

Double Basses

Stephen Williams
Lucy Shaw

Flutes

Emer McDonough (Tracks 6, 7, 10 & 11)
Hannah Grayson (Tracks 7, 10 & 11)

Oboe

Peter Facer (Tracks 2, 6, 7, 10 & 11)

Clarinets

Joy Farrall (Tracks 6, 7, 10 & 11)
Stephen Williams (Tracks 7, 10 & 11)

Horns

Eleanor Blakeney (Tracks 6, 7, 10 & 11)
Isabella Ward-Ackland (Tracks 7, 10 & 11)

Harp

Tomos Xerri (Tracks 7 & 10)



THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

Founded in the 15th century, the Choir of King's College, Cambridge is undoubtedly one of the world's best known choral groups. Every Christmas Eve millions of people worldwide tune into *A Festival of Nine Lessons and Carols*, a service that has been broadcast almost every year by the BBC since 1928.

The Choir owes its existence to King Henry VI, who envisaged the daily singing of services in the magnificent college chapel. Singing daily services remains an important part of the lives of the choristers, who are educated at King's College School, and the choral scholars and organ scholars, who study a variety of subjects at the University of Cambridge.

The Choir has produced numerous professional singers including James Gilchrist, Christopher Purves and Gerald Finley. The Choir's worldwide fame and reputation, enhanced by its many recordings, has led to invitations to perform around the globe, and to an extensive international touring schedule.

^A June 2023 only

^B January 2025 only

^{*} Soloist, Track 5

[†] Soloist, Track 6

Treble

Auberon Adams, William Adams ^A, Isaac Adesope, Rufus Bach ^A, Edward Boateng ^B, George Cai ^B, Theodore Carter ^A, Ethan Cumberbatch, Philipp Cutting ^A, Robin Dalglish ^A, Henry Harper ^B, Raymond Hu ^B, Bentley Huang ^B, Kevin Lu ^A, Bertie MacDonald, Archie Macpherson ^B, Curtis Mears ^B, Theodore Mews ^A, Gustav Moeller-Jensen ^A, Ottar Moeller-Jensen ^B, Oliver Moyns ^A, Joshua Ngan ^B, Shashank Raghavendran ^B, Felix Raine ^B, Lewis Wilkie, James Ye ^B

Alto

Alexander Austin ^A, Felix Blake, Joshua Dennis ^B, Jacob Partington ^A, William Rodgers ^B, Harry Street ^B

Tenor

Robert Anson ^B, David Bick ^A, Tadcyn Davies, Harry Gant [†], Fergus McKie ^B, Matthew Supramaniam ^{*}, Benedict Turner-Berry

Bass

Harry Brearley ^A, Gabriel Brown ^A, Theo Gill ^A, Jack Harris ^A, Henry Montgomery ^B, Binath Philomin ^A, Tom Pickard, Jacob Robinson ^B, Michael Tuft ^A, John-Ellis Wallace ^B

Organ Scholar

Paul Grealley ^A

Assisting Organist

Harrison Cole ^B

Head of Singing

David Lowe

Director of Music

Daniel Hyde



Recorded at 192kHz 24-bit PCM in the Chapel of King's College, Cambridge, by kind permission of the Provost and Scholars, 29–30 June 2023 and 16–17 January 2025.

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www.kingscollegerecordings.com

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