





THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

For more than half a millennium, King's College Chapel has been the home to one of the world's most loved and renowned choirs. Since its foundation in 1441 by the 19-year-old King Henry VI, choral services in the Chapel, sung by this choir, have been a fundamental part of life in the College. Through the centuries, people from across Cambridge, the UK and, more recently, the world have listened to the Choir at these services. Today, even people who aren't able to attend services in the Chapel have heard King's Choir, thanks to its many recordings and broadcasts, and the tours that have taken it to leading international concert venues around the world. Despite its deep roots in musical history, the Choir has always been at the forefront of technological innovation, and records exclusively on its 'impeccable' own label.

IN THE BLEAK MIDWINTER

CHRISTMAS CAROLS FROM KING'S

The Choir of King's College, Cambridge
Matthew Martin *organ*

Directed by Daniel Hyde



CD	74:30	15 In the bleak midwinter <i>Gustav Holst, arr. Mack Wilberg</i>	5:54
1 Once in royal David's city <i>Henry Gauntlett, arr. Arthur Henry Mann & David Willcocks, desc. Stephen Cleobury</i>	5:07	16 As I sat on a sunny bank (I saw three ships) <i>English traditional, arr. Elizabeth Poston & Daniel Hyde</i>	1:52
2 A tender shoot <i>Otto Goldschmidt</i>	2:09	17 Still, still, still <i>German traditional, arr. Bob Chilcott</i>	2:48
3 How shall I fitly meet thee? <i>Johann Sebastian Bach, trans. John Troutbeck</i>	1:20	18 Prelude to 'Hark! the herald angels sing' <i>Matthew Martin</i>	1:05
4 In the bleak midwinter <i>Harold Darke</i>	4:58	19 Hark! the herald angels sing <i>Felix Mendelssohn, desc. Philip Ledger</i>	3:25
5 Of the Father's heart begotten <i>Traditional, arr. David Willcocks</i>	4:48	20 Improvisation on Adeste, fideles <i>Francis Pott</i>	6:37
6 Angels, from the realms of glory <i>French traditional, arr. Reginald Jacques</i>	3:44	<i>All of these tracks were broadcast as part of A Festival of Nine Lessons and Carols on Christmas Eve, December 2020, with the exception of tracks 6, 7, 13 and 15, which were recorded subsequently.</i>	
7 An Old Carol (I sing of a maiden) <i>Roger Quilter</i>	2:50		
8 In dulci jubilo <i>German traditional, arr. Robert Lucas de Pearsall & Daniel Hyde</i>	3:37		
9 The angel Gabriel <i>Philip Moore</i>	4:02		
10 O come, all ye faithful <i>Adeste fideles, arr. David Willcocks, desc. Christopher Robinson & David Hill</i>	7:26		
11 Sussex Carol (On Christmas night) <i>English traditional, arr. Ralph Vaughan Williams</i>	2:18		
12 While shepherds watched their flocks by night <i>Este's Psalter, after Christopher Tye, desc. Nicholas Marston & Daniel Hyde</i>	2:53		
13 Thou who wast rich beyond all splendour <i>French traditional, arr. Charles Herbert Kitson & Daniel Hyde</i>	3:33		
14 The Shepherd's Cradle Song (Wiegenlied) <i>Karl Leuner, arr. Charles Macpherson</i>	4:04		

SINGING THROUGH A BLEAK MIDWINTER

Catherine Bott talks to Daniel Hyde

'If there's one benefit of Covid, this is it,' says Daniel Hyde, Director of Music at King's College Cambridge since 2019. We're standing in the chapel, more spacious than I've ever seen it. 'We've cleared out all the furniture that isn't fixed to the floor or the wall. This is how the chapel would probably have looked over a century ago: a clear space with all the glass and the light shining in different directions at different times of day.'

As a former organ scholar at King's, Daniel knows every corner of this building; sitting in his office to hear about how he and the choir have weathered the last few months, there's an obvious question to be asked first.

Returning to the chapel – did it feel like coming home?

Oh yes, absolutely. Not just the sound of that building and the views that one gets – it's the smell of it that makes it feel like home. Is it the

stonework, or the centuries of polishing the woodwork? It's a mixture that never changes.

Now you're back among those familiar smells and sights, is there pressure to sweep in like a new broom? How do you balance tradition and modernity?

I think one has to have a huge respect for the tradition, because the opportunities that I now have are here only because of the work of many others. I'd love to speak to some of my predecessors about their ways of working. Of course, that's not possible, but they'd probably tell me that to maintain a tradition one has to nurture, change and develop it. I'm very aware that there's an annual cycle to this job that is never going to change, and it's this annual cycle that facilitates the extra things like touring, recordings and concerts: the icing on the cake.

There's been very little cake, let alone icing, recently. How did you and your team deal with the curtailment of that annual cycle?

It forced us to think about all those things that we normally take for granted. We're here to educate, develop and nurture the students, and suddenly the educational world went online. We tried to keep the choir alive online, but we couldn't sing together on a Zoom call because of the delays in hearing everyone else, so our options were limited. It certainly taught me some new IT skills!

During early lockdowns, some professional ensembles made recordings that boosted morale; did you consider doing one too?

I felt very strongly that time online with the choristers was better spent by investing in the future, rather than creating something quick for tomorrow. We needed to keep the skills going – reading ability, aural awareness, general musicianship – so that when we came back we'd be able to hit the ground running.

The pandemic has occupied a significant percentage of the choristers' lifetimes. How did they respond?

I think they adapted extremely well. Certainly the technology has been easier for them than for us grown-ups. Early on, when I was still trying to work out how a class worked on Zoom, how to let a person into the 'room' and so on, I'd be told by a Year Five boy, 'Oh sir, you just need to press this, that, or the other.' They just soaked it up. It's trying to get them off the screens. Now that's the challenge!

Now we're in 2021, with hope on the horizon, how are they doing?

They were able to come back into school for a little summer camp after the first national lockdown in 2020, which was helpful. Then we managed most of the rest of the year, but when the next lockdown came in January 2021, returning to working via screens was just such a kick in the

knees. But that makes it even better to be back now, understanding what it is to make music, realising the value of being together in the same place. The students are back at the university, we have been singing services in the chapel since just after Easter and the focus has been on getting the motor going. It's been a shock to the system. I got used to weekends off, but I was missing the most important thing: actually doing the music. It's been nice to go back to first principles, piecing it back together, and now we're all just happy to be singing.

Did you choose a special anthem to mark the reuniting of the choir?

For the opening introit of our first Evensong, we sang a setting of the Founder's Prayer by Henry Ley. 2021 marks the 550th anniversary of the death of King Henry VI, and this seemed especially appropriate as a way of saying 'we're open for business again, so let's remember him.' We always start the year with this piece, so it just felt right.

You're releasing a new Christmas album, with the highly apposite title In the Bleak Midwinter: tell me about when – and how – you recorded it.

This album is a combination of Christmas music recorded as a backup for the service of Nine Lessons and Carols, with other specially recorded seasonal music. Nine Lessons is the biggest gig of the year for us; it is what we're known for. We wanted it to be live, to make it special even

though the regulations didn't allow for a congregation, so we began rehearsing earlier than we would normally. Once it was taking shape, we decided it would be useful to do a dress rehearsal of the service, and record it, just in case we needed it later.

And then we did need it; a week before Christmas, there was uncertainty about whether people would be allowed to see families over Christmas, with a lot of U-turning. It would have been irresponsible to bring everyone back to Cambridge and then send them home again. So a lot of the music on this album is actually what was heard by the world on Christmas Eve, which makes it unique – it will never happen again.

You can hear that the sound is different; we wanted the Chapel to sound... empty. On a normal Christmas Eve everyone comes wearing thick coats – their winter wardrobes – which soaks up the sound. But on this album you can hear the private sound of the chapel, the one we know from rehearsals, even more resonant than usual because there was lots more floor space for the sound to bounce off.

And not a congregational cough to be heard...

Yes, we were without noises, but we made sure that it sounded live: you could hear the stands and sits, for example. It was particularly important for that service because it's only ever not been live once before. Those sounds had to say 'this is three o'clock and this is going on in Cambridge.'

That's the reason for its global reach; listeners can visualise this extraordinary building and that sense of wonder that this is going on now.

The music is perhaps more reflective, more low-key. We also adjusted the traditional order of things a little for the radio; normally at the end of the service you hear the noise of a huge congregation getting to its feet to sing *O come, all ye faithful*; then the Dean gives the Blessing followed by *Hark! the herald angels sing*. That's two humdinger congregational carols back to back: obviously we didn't have that. So, after the Blessing, we sang a beautiful arrangement by Bob Chilcott of the German tune *Still, still, still*. I imagined it being like the end of the day when Jesus is born, shutting the stable door quietly. This then led into a much more intimate performance of *Hark! the herald angels sing*.

It certainly had a powerful effect on me as I listened at home. And that was the sound of last Christmas, King's College Choir singing through adversity...

...and hopefully reflecting what so many other places had to deal with as well. We just happen to be fortunate enough to have that radio broadcast, but every other cathedral and choir was going through the same thing.

Tell me about your immediate priorities.

The first priority is to get back to normal with the regular routine of services; that's the reason

for our existence, after all. We're also looking at long-term touring and recording opportunities. We've learned so much about the technological side of things and we're very fortunate to have our label and infrastructure. We may try to share concerts more widely by streaming them to reach people who can't be here physically – I think that's something that will become the new normal for many places.

When you tour with this choir, you're taking peoples' children to the other side of the world, along with undergraduates who are reading for degrees, so working out when to tour is always an issue. Perhaps the 7.30pm concert may be a thing of the past; I quite like the idea of concerts starting earlier, without an interval, so you can go out for dinner afterwards. Perhaps we could do the same programme twice, in the afternoon and the evening, to accommodate smaller audience numbers. All these are exciting unknowns, so there may be a new way of working, I just don't know what it is yet!

You could be busier than ever.

That's fine, as long as we can find a way of returning to a regular schedule here in Cambridge, because everything we do away from the chapel relies on daily training and that muscular memory. People talk about 'working from home' but we've actually been 'living at work'. I've found it invigorating to be back in College again.

And the top-hatted choristers are once more processing across from school to the chapel in their 'croc'.

Yes, people have already commented on that, saying how nice it is to pass the chapel and hear the choir singing again. One of the shocking things about Covid is the realisation that it can take many years to build up something like this but only a matter of months to start unpacking it. So we've worked extremely hard to shore up and reinforce things so we can get back to normal.

I'm hoping that we'll be able to embrace some of the technological things we had to take on during Covid. For an eight-year-old coming into this tradition, faced with all these different pieces of music, books, all this stuff, it might be better to focus on pandemic-era material from my iPad, shared now on a big screen in the choir room. And with some current choral scholars hoping for careers in music, we have to work out how best to support them as they prepare to enter a newly precarious jobs market.

It's almost two years since you returned to King's College and very little of that time has been 'normal service' as you remember it. As Director of Music, what are your hopes for the future?

I think it's going to take another three or four years before Covid is really behind us, because of the way chorister training works. They spend five years of schooling working in an intense

environment unlike any other kind of classroom situation. That needs to be rekindled and we're already making good progress. We also need to find ways of sending out this Covid generation whose final terms were stolen, really. So that's going to take a while. I suppose that if in five years' time we had all our chapel services up and running, with some interesting recordings coming

out, alongside a good schedule of touring that takes us to parts of the world where there's something to be learned about the place and something that we can give back into those communities, then I think we'd be doing quite well.

Catherine Bott



NINE LESSONS AND CAROLS: THE NATIVITY THROUGH MUSIC

History comes to life at least once a day at King's College Cambridge, revived by the regular, repeating pattern of Evensong. Its ritual connection of past and present, tradition and change, word and deed, is a source of hope: that most necessary condition for belief in an unknowable future. People of all faiths and none have been reminded of hope's priceless currency in recent times by a simple virus, highly contagious, deadly, disruptive. Covid cancelled Evensong in King's College Chapel for many months, calling time on its rich variety of communal reflection and spiritual nourishment. Another King's institution, the Festival of Nine Lessons and Carols, found a way to work within lockdown limits last year. The annual service, pre-recorded for broadcast to millions worldwide, has arguably never been more valued or needed than it was on Christmas Eve 2020; certainly, its living tradition arrived not a moment too soon for many families and friends separated, bereaved or otherwise troubled by the pandemic.

The world's troubles seem simpler, its wonders greater, when seen through the eyes of a child. The story of the Nativity could scarcely be told

more simply than it is in **Once in royal David's city**. The hymn's familiarity disguises the insight of words fashioned in the late 1840s by Cecil Frances Humphreys, later Alexander, for use in Sunday school. Mrs Alexander's work delivers moral instruction; it also offers lessons to people of all ages about unconditional love and empathetic joy, virtues not readily associated with High Victorian piety. As the Congregational minister and composer Erik Routley noted, Alexander's text found its ideal partner in Henry Gauntlett's music. The melody, observed Routley, 'has the extraordinary quality of sounding as effective in the homely piano-accompanied gathering for which it was originally composed as it does amid all the splendour of King's College Chapel. That is as much as to say that Dr Gauntlett, who wrote ten thousand hymn-tunes, of which a few are magnificent and the rest as dull as old rope, here caught the popular note and wrote something like a genuine carol.' Three King's College organists – Arthur Henry Mann, known to his choristers as 'Daddy Mann', David Willcocks and Stephen Cleobury – have each contributed to the composition's splendour and popularity, the first two with their harmonisations, the latter with his bold descant.

Otto Goldschmidt's name often surfaces in footnotes to the story of British choral singing. The German-born pianist, conductor and composer, who married the soprano Jenny Lind, the celebrated 'Swedish nightingale', settled in London in his late twenties. He later founded the Bach Choir, with which he gave the first complete

performance in England of Johann Sebastian Bach's Mass in B minor. **A tender shoot**, his setting of an anonymous sixteenth-century text for Advent, dresses William Bartholomew's English translation in the fashionable Victorian style of an unaccompanied part-song. Goldschmidt's sonorous harmonies and largely syllabic treatment of the words, a legacy of his formative studies with Felix Mendelssohn, project the prophet Isaiah's vision of the Messiah, here synonymous with the new-born Jesus as a shoot, stemming from the family tree of Jesse, father of King David.

Long before the argument in favour of singing choral works and operas in their original language was won, John Troutbeck, clergyman and Chaplain-in-Ordinary to Queen Victoria, laboured tirelessly to render works new and old into English. Many of his translations, not least those of Bach's *St Matthew* and *St John Passions* and *Christmas Oratorio*, became the common property of choral societies throughout the British Empire. The chorale **How shall I fitly meet thee?**, from the first part of the *Christmas Oratorio*, provides a moment for personal reflection on news of the Saviour's birth: its profound humility intensified by Bach's peerless harmonisation and the imagery of Troutbeck's verse.

Harold Darke served the London church of St Michael, Cornhill, for half a century as organist and, for almost as long, as conductor of the St Michael's Singers. He became acting organist at King's College, Cambridge, after Boris Ord returned to the Royal Air Force as a flight lieutenant in 1941, and was appointed a Fellow four years

later. Darke's setting of Christina Rossetti's *A Christmas Carol* or **In the bleak midwinter**, a staple of the King's College Festival of Nine Lessons and Carols, underlines the contrast between the humble surroundings of Christ's birth and the promised majesty of his Second Coming. Darke accommodates the poem's irregular metre by varying the music of each verse. He wrote the piece in 1911 for the choir of Emmanuel Church, West Hampstead. Gustav Holst's folk-style setting, which tailors Rossetti's words to four repeated verses, was first published in 1906 in *The English Hymnal* and soon established its place among the great hymns of Christmas. Mack Wilberg, music director of the Tabernacle Choir at Temple Square, brings sublime stasis to his arrangement with mantra-like melodic repetitions and close chromatic harmonies that meld like fallen snow.

Of the Father's heart begotten stems from words written in the early fifth century by the lawyer and Christian poet, Prudentius. One of his long Latin hymns contains verses beginning with the words *Corde natus ex parentis*. These were adopted for liturgical use and, over time, found a fitting place in Christmas services. The Anglican priest and hymnwriter John Mason Neale, aided by the choirmaster Thomas Helmore, coupled Neale's English translation of Prudentius to a plainsong melody preserved in the *Piae Cantiones*, a Swedish anthology of ecclesiastical and Christmas songs printed in Germany in 1582. Neale's version was later revised for inclusion in *The English Hymnal* by Robert or 'Roby' Furley Davis, a Cambridge graduate and long-serving senior

classical master at Campbell College, Belfast. The hymn's nobility registers in David Willcocks' arrangement, underlined by its division of labour between adults' and boys' voices and richly textured organ registrations.

After a sequence of compositions rooted in Advent, a time of waiting and watching for Christ, comes a piece associated with Epiphany and the recognition of the infant Jesus as Son of God. **Angels, from the realms of glory**, as so many of the works on this album, reflects the carol repertoire's international nature. Its melody is that of the old French carol *Les anges dans nos compagnes*, a traditional *noël* possibly from Lorraine; its words were crafted by the Ayrshire-born James Montgomery — among the most prolific and popular of nineteenth-century hymn writers and editor of the radical magazine, the *Sheffield Iris*. Montgomery's verse first appeared in the *Iris* on Christmas Eve 1818 and spread like wildfire in hymn books, broadsheet prints and other publications. Reginald Jacques, conductor of the Bach Choir from the early 1930s to 1960, replaced Montgomery's inelegant 'Come and worship' refrain with the more mellifluous 'Gloria' from *Les anges dans nos compagnes*. His joyful arrangement was included in the immensely successful first volume of *Carols for Choirs*, which Jacques co-edited with David Willcocks.

Roger Quilter's songs proved so popular in the opening decades of the last century that he was rarely moved to write in any other genre. **An Old Carol**, his setting of an early fifteenth-century devotional lyric, dates from 1923, and was first

published in his *Six Songs* Op. 25. The piece captures the mystery of Christ's incarnation in music of great tenderness and intimate expression. The element of mystery, so far removed from everyday experience as to demand a leap of faith, is present, too, in the words and music of **In dulci jubilo**, supposedly taught by angels to Heinrich Seuse or Suso, a fourteenth-century German Dominican monk and mystic, known to his contemporaries as 'Servant of the Eternal Wisdom'. The carol's dance-like melody, in fact, predates Suso's mix of German and Latin words by at least a century. Robert Lucas de Pearsall, a wealthy Bristolian and owner of a ruined castle overlooking Lake Constance, created his sumptuous double-choir setting for the Karlsruhe Choral Society in 1834. He later widened its reach by translating the German text into English for the Bristol Madrigal Society.

Philip Moore's **The angel Gabriel** was commissioned by Daniel Hyde for the 2019 Festival of Nine Lessons and Carols at King's College. The piece is dedicated to the memory of Stephen Cleobury, who died little more than a month before its first performance. Moore, who served as organist and Master of the Music at York Minster for twenty-five years, abandons the carol's traditional lilting Basque melody in favour of a freshly composed setting of Sabine Baring-Gould's verse. 'I have often felt that a more vigorous treatment of these words would also be appropriate,' he observes. "'His wings as drifted snow, his eyes as flame'", for example, gives more than a hint of the drama of the Annunciation.

My setting of the words attempts to illustrate this.' Moore's brief organ introduction, an aural metaphor for Gabriel's descent from heaven, imparts momentum that carries into the choir's shifting metrical patterns, imitative passages and declamatory 'Gloria's. Moore's setting for solo treble of 'My soul shall laud and magnify his holy name' echoes the opening of Charles Villiers Stanford's Magnificat in G. 'I hope that the small quotation from this iconic work will add interest, as well as reflecting my admiration for a composer whose birthday I share,' he notes.

On Christmas Day 1946, Ralph Vaughan Williams wrote to Boris Ord, recently returned from active service to resume his Cambridge duties, 'to make a grouse' about the near absence of traditional English carols from the King's College Christmas service. The veteran composer suggested 'Virgin unspotted' and 'On Xmas night', otherwise known as the **Sussex Carol**, for Ord's consideration. Vaughan Williams had collected the words and melody of the latter in 1904 from Harriet Verrall of Monk's Gate, near Horsham, Sussex, and subsequently furnished them with a choral arrangement of arresting charm for inclusion in Stainer & Bell's *Eight Traditional English Carols*, first published in 1919.

O come, all ye faithful, While shepherds watched their flocks by night and *Hark! the herald angels sing* could fairly be described as hymns, functional church pieces blessed with the ease and grace of the finest folk tunes. **While shepherds watched their flocks by night** recalls St Luke's account of the angels singing at the birth of Jesus, retold in

words attributed to Nahum Tate, Poet Laureate to William and Mary. The text first appeared in 1700 in the supplement to Tate's and Nicholas Brady's *New Version of the Psalms of David* and was later matched to a psalm-tune with roots in Tudor times. Two titans of Protestant church music, Charles Wesley and Felix Mendelssohn, were chiefly responsible for **Hark! the herald angels sing**. Wesley's words, first published in his *Hymns and Sacred Poems* of 1739 and later embroidered by others, were made to fit music from an occasional piece by Mendelssohn, originally written in 1840 to mark the four hundredth anniversary of Johannes Gutenberg's printing press. Philip Ledger's rousing descant is emblematic of his considerable legacy as Director of Music at King's College. Mendelssohn's hymn is prefaced on this album by Matthew Martin's short organ improvisation on *Of the Father's heart begotten*.

O come, all ye faithful owns a fascinating backstory. Its original Latin text, *Adeste, fideles*, was believed for many years to be the work of St Bonaventura, while its melody was attributed either to a Portuguese monk or an English musician. It appears likely, however, that its words and music were created by a member the circle of Catholic musicians known to John Francis Wade, a scribe and music teacher at the English College at Douai in northern France – Thomas Arne among them – or by Wade himself. One version of the tune survives in a manuscript from c.1740 with connections to James Francis Edward Stuart, the so-called 'Old Pretender', Catholic claimant to the thrones of England, Scotland and Ireland. It entered the





Anglican mainstream in the late 1790s after the Duke of Leeds heard it at the Portuguese Embassy chapel in Lincoln's Inn Fields and commissioned a new arrangement from Thomas Greatedorex, director of the Concerts of Antient Music at the Haymarket Opera House.

The germ of Francis Pott's **Improvisation on Adeste, fideles** took hold during his time as a lay clerk at Winchester Cathedral, transmitted by what he recalls as the performance of 'an egregiously flippant work based on the same tune'. When Pott pointed out its deficiencies, the performer suggested that he might like to do better. The opportunity arose in 2005 with a commission to write a recessional voluntary for the King's College Festival of Nine Lessons and Carols. The 'resolutely diatonic foursquareness of the *Adeste, fideles* tune,' admits Pott, 'presented considerably greater challenges than I had anticipated!' He overcame the hymn tune's limits by dissecting it into thematic fragments and treating them as the raw material for a work of striking contrapuntal ingenuity, musical heft and compelling virtuosity.

Charles Herbert Kitson's *Elementary Harmony*, published in the 1920s, remains one of the best introductions to the art and craft of harmonising melodies. His skill touches every bar of **Thou who wast rich beyond all splendour**, an elegant setting of an old French melody that initially found favour as a drinking song after its arrival in England around 1700. Daniel Hyde's subtle elaborations and revisions have enriched Kitson's arrangement without diminishing its allure.

Cradle songs and lullabies are common to

most traditions of Christmas music, often enlisted into church service from the ranks of folksongs and popular melodies. The ancient German and Slavic custom of rocking the Christ-child, widely enacted during Christmas vespers and matins, was often accompanied by dancing and a 'Wiegenlied' or 'cradle-song'. Karl Leuner's *Des Hirten Wiegenlied* (**The Shepherd's Cradle Song**), to words by the poet and polemicist Christian Friedrich Daniel Schubart, was composed around 1813 and arranged almost a century later for unaccompanied choir by Charles Macpherson, the Edinburgh-born assistant organist of St Paul's Cathedral, London.

Elizabeth Poston was music director of the BBC's European Service during the Second World War, an all-too-rare outlier as a woman with power to influence Britain's musical life. It is likely that she also oversaw the sending of coded messages, on Churchill's orders, to resistance fighters in occupied Europe. Poston studied composition with Vaughan Williams, whose love of folksong she shared. Her setting of the English traditional carol **As I sat on a sunny bank**, a variant of its better-known sibling *I saw three ships come sailing in*, packs the joyful news of the Nativity into six short verses. For good measure Poston plants a fragment of *The First Nowell* in the keyboard countermelody to the fifth verse. The piece was first performed by King's College Musical Society in January 1969 as part of *A Garland Gay*, Poston's surprise gift to her dear friend E.M. Forster for his recent ninetieth birthday.

Bob Chilcott's upbringing was conditioned by the combination of Cambridge, Christmas and

choral singing. He was a boy chorister at King's College in the 1960s and remained there as choral scholar. His substantial catalogue of yuletide music includes *The Shepherd's Carol*, commissioned by King's for its service of Nine Lessons and Carols, and a delightful arrangement of **Still, still, still**. The

latter's folksong-infused melody was written in the 1780s by Johann Friedrich Reichardt. Chilcott wraps it in extended harmonies and suspensions to create an atmosphere of shimmering, reverent tranquillity.

Andrew Stewart



TEXTS

① Once in royal David's city

Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed:
Mary was that Mother mild,
Jesus Christ her little Child.

He came down to earth from heaven.
Who is God and Lord of all.
And his shelter was a stable,
And his cradle was a stall:
With the poor, and mean, and lowly,
Lived on earth our Saviour holy.

And through all his wondrous childhood
He would honour and obey,
Love and watch the lowly maiden,
In whose gentle arms he lay;
Christian children all must be
Mild, obedient, good as he.

For he is our childhood's pattern:

Day by day like us he grew;
He was little, weak, and helpless,
Tears and smiles like us he knew;
And he feeleth for our sadness,
And he shareth in our gladness.

And our eyes at last shall see him
Through his own redeeming love,
For that child so dear and gentle,
Is our Lord in heaven above;
And he leads his children on
To the place where he is gone.

Not in that poor lowly stable,
With the oxen standing by,
We shall see him: but in heaven,
Set at God's right hand on high;
When like stars his children crowned
All in white shall wait around.

Words: Cecil Frances Alexander (1818–1895)

Melody: Henry Gauntlett (1805–1876)

Re-harmonised (vv. 2–3): David Willcocks (1919–2015)

Re-harmonised (v. 4ff.): Arthur Henry Mann (1850–1929)

Descant: Stephen Cleobury (1948–2019)

Published: vv. 2–3 Oxford University Press;

v. 6 Encore Publications

② A tender shoot

A tender shoot has started
up from a root of grace,
as ancient seers imparted
from Jesse's holy race;
it blooms without a blight,
blooms in the cold bleak winter,
turning our darkness into light.

This shoot, Isaiah taught us,
from Jesse's root should spring;
the Virgin Mary brought us
the branch of which we sing:
our God of endless might
gave her this child to save us,
thus turning darkness into light.

Words: *Otto Goldschmidt (1829–1907)*
Translation: *William Bartholomew (1793–1867)*
Music: *Otto Goldschmidt*
Published: *Novello & Co. Ltd*

③ How shall I fitly meet thee?

How shall I fitly meet thee,
And give thee welcome due?
The nations long to greet thee,
And I would greet thee too.

O fount of light, shine brightly
Upon my darken'd heart,
That I may serve thee rightly,
And know thee as thou art.

Words: *Paul Gerhardt (1607–1676)*
Translation: *John Troutbeck (1832–1899)*
Music: *Johann Sebastian Bach (1685–1750)*

④ In the bleak midwinter

In the bleak midwinter
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 midwinter,
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 midwinter
A stable-place sufficed
The Lord God Almighty
— Jesus Christ.

Enough for him, whom cherubim
Worship night and day,
A breast-ful of milk
And a manger-ful 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 me heart.

Words: *Christina Rossetti (1830–1894)*
Music: *Harold Darke (1888–1976)*
Published: *Stainer & Bell Ltd*

5 Of the Father's heart begotten

Of the Father's heart begotten,
Ere the world from chaos rose,
He is Alpha: from that Fountain
All that is and hath been flows;
He is Omega, of all things
Yet to come the mystic Close,
Evermore and evermore.

By his word was all created;
He commanded and 'twas done;
Earth and sky and boundless ocean,
Universe of three in one,
All that sees the moon's soft radiance,
All that breathes beneath the sun,
Evermore and evermore.

He assumed this mortal body,
Frail and feeble, doomed to die,
That the race from dust created
Might not perish utterly,
Which the dreadful Law had sentenced
In the depths of hell to lie,
Evermore and evermore.

O how blest that wondrous birthday,
When the Maid the curse retrieved,
Brought to birth mankind's salvation,
By the Holy Ghost conceived;
And the Babe, the world's Redeemer,
In her loving arms received,
Evermore and evermore.

This is he, whom seer and sybil
Sang in ages long gone by;
This is he of old revealed
In the page of prophecy;
Lo! he comes, the promised Saviour;
Let the world his praises cry!
Evermore and evermore.

Sing, ye heights of heaven, his praises;
Angels and archangels, sing!
Wheresoe'er ye be, ye faithful,
Let your joyous anthems ring,
Ev'ry tongue his name confessing,
Countless voices answering,
Evermore and evermore.

Words: *Prudentius (c. 348–413)*
Translation: *Robert Furley Davis (1866–1937)*
Melody from *Piae Cantiones (1582)*
Arranged: *David Willcocks*
Published: *Oxford University Press*

6 Angels, from the realms of glory

Angels, from the realms of glory,
Wing your flight o'er all the earth;
Ye who sang creation's story
Now proclaim Messiah's birth:
Gloria in excelsis Deo.

Shepherds, in the field abiding,
Watching o'er your flocks by night,
God with man is now residing;
Yonder shines the infant light:
Gloria in excelsis Deo.

Sages, leave your contemplations;
Brighter visions beam afar;
Seek the great desire of nations;
Ye have seen his natal star:
Gloria in excelsis Deo.

Saints, before the altar bending,
Watching long in hope and fear,
Suddenly the Lord, descending,
In his temple shall appear:
Gloria in excelsis Deo.

Though an infant now we view him,
He shall fill his Father's throne,
Gather all the nations to him;
Every knee shall then bow down:
Gloria in excelsis Deo.

Words: *James Montgomery (1771–1854)*
Music: *Old French Tune*
Arranged: *Reginald Jacques (1894–1969)*
Edited: *Reginald Jacques and David Willcocks*

7 An Old Carol

I sing of a maiden
That is matchless;
King of all kings
To her son she chose.

He came also still
There his mother was,
As dew in April
That falleth on the grass.

He came also still
To his mother's bower,
As dew in April
That falleth on the flower.

He came also still
There 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
Goddess mother be.

Words: *Anonymous, fifteenth Century*
Music: *Roger Quilter (1877–1953)*
Published: *Winthrop Rogers Ltd*

8 In dulci jubilo

In dulci jubilo
Let us our homage shew:
Our heart's joy reclineth
In præsepio;
And like a bright star shineth
Matris in gremio,
Alpha es et O!

O Jesu parvule,
I yearn for thee alway!
Listen to my ditty,
O puer optime;
Have pity on me, pity,
O princeps gloriæ!
Trahe me post Te!

O Patris caritas!
O Nati lenitas!
Deeply were we stained
Per nostra crimina:
But thou hast for us gained
Cœlorum gaudia.
O that we were there!

Ubi sunt gaudia, where,
If that they be not there?
There are angels singing
Nova cantica;
There the bells are ringing
In Regis curia:
O that we were there!

Words: *Translated from the German source of 1570*
by Robert Lucas de Pearsall (1795–1856)
Music: *Old German melody set by*
Robert Lucas de Pearsall
Arranged: *Daniel Hyde (b. 1980)*
Unpublished

9 The angel Gabriel

The angel Gabriel from heaven came,
His wings as drifted snow, his eyes as flame;
'All hail', said he, 'thou lowly maiden Mary,
Most highly favoured lady.' Gloria!

'For known a blessed Mother thou shalt be,
All generations laud and honour thee,
Thy son shall be Emmanuel, by seers foretold,
Most highly favoured lady.' Gloria!

Then gentle Mary meekly bowed her head,
'To me be as it pleaseth God', she said,
'My soul shall laud and magnify his holy name':
Most highly favoured lady, Gloria!

Of her, Emmanuel, the Christ, was born
In Bethlehem, all on a Christmas morn,
And Christian folk throughout all the world will ever say
'Most highly favoured lady.' Gloria!

Commissioned by King's College, Cambridge,
for A Festival of Nine Lessons and Carols,
Christmas Eve, 2019
Words: *Sabine Baring-Gould (1834–1924)*
Music: *Philip Moore (b. 1943)*
Published: *Encore Publications*

10 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, let us adore him, ...

See how the shepherds,
 Summoned to his cradle,
 Leaving their flocks, draw nigh with lowly fear;
 We too will thither
 Bend our joyful footsteps.
O come, let us adore him, ...

Lo! star-led chieftains,
 Magi, Christ adoring,
 Offer him incense, gold, and myrrh;
 We to the Christ Child
 Bring our hearts' oblations:
O come, let us adore him, ...

Child, for us sinners
 Poor and in the manger,
 Fain we embrace thee, with awe and love;
 Who would not love thee,
 Loving us so dearly?
O come, let us adore him, ...

Sing, choirs of angels,
 Sing in exultation,
 Sing, all ye citizens of heaven above;
 Glory to God in the highest:
O come, let us adore him, ...

Yea, Lord, we greet thee,
 Born this happy morning,
 Jesu, to thee be glory giv'n;
 Word of the Father,
 Now in flesh appearing:
O come, let us adore him, ...

Adeste, fideles
 Translation: *Frederick Oakley,
 William Thomas Brooke and others*
 Words and Melody: *John Francis Wade (c. 1711-1786)*
 Arranged: vv. 1-5 *David Willcocks*, v. 6 *Christopher
 Robinson (b. 1936)*, v. 7 *David Hill (b. 1957)*
 Published: *Oxford University Press (vv. 1-5);
 Novello & Co. Ltd (v. 6); unpublished (v. 7)*

11 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.'

*English traditional carol, collected and arranged
 by Ralph Vaughan Williams (1872-1958)
 Published: Stainer & Bell Ltd*

12 While shepherds watched their flocks by night

While shepherds watched their flocks by night,
 All seated on the ground,
 The angel of the Lord came down,
 And glory shone around.

'Fear not,' said he - for mighty dread
 Had seized their troubled mind; -
 'Glad tidings of great joy I bring
 To you and all mankind.

'To you, in David's town this day,
 Is born of David's line
 A Saviour, who is Christ the Lord;
 And this shall be the sign:

'The heavenly babe you there shall find
 To human view displayed,
 All meanly wrapped in swathing bands,
 And in a manger laid.'

Thus spake the seraph, and forthwith
 Appeared a shining throng
 Of angels, praising God, who thus
 Addressed their joyful song:

'All glory be to God on high,
 And on the earth be peace;
 Good-will henceforth from heaven to men
 Begin, and never cease!'

Words: *Nahum Tate (1652-1715)*
 Music: *from Este's Psalter (1592)*
 V. 6 arranged: *Nicholas Marston (b. 1958) & Daniel Hyde*

13 Thou who wast rich beyond all splendour

Thou who wast rich beyond all splendour,
 All for love's sake becamest poor;
 Thrones for a manger didst surrender,
 Sapphire-paved courts for stable floor.
 Thou who wast rich beyond all splendour,
 All for love's sake becamest poor.

Thou who art God beyond all praising,
 All for love's sake becamest man;
 Stooping so low, but sinners raising
 Heav'nwards by thine eternal plan.
 Thou who art God beyond all praising,
 All for love's sake becamest man.

Thou who art love beyond all telling,
 Saviour and King, we worship thee.
 Emmanuel, within us dwelling,
 Make us what thou wouldst have us be.
 Thou who art love beyond all telling,
 Saviour and King, we worship Thee.

Words: *Frank Houghton (1894-1972)*

Music: *Old French carol melody*

Harmonised: *Charles Herbert Kitson (1874-1944),
 elaborated by Daniel Hyde*
 Unpublished

14 The Shepherd's Cradle Song (Wiegenlied)

O sleep thou heav'n-born treasure, thou,
 Sleep sound, thou dearest child;
 While angel wings shall fan thy brow
 With breezes soft and mild.
 We shepherds poor are here to sing
 A simple lullay to our King.
*Lullaby, lullaby,
 Sleep, sleep softly, lullaby.*

See, Mary has with mother's love
 A bed for thee outspread,
 While Joseph stoops
 And watches at thy head,
 The lambkins in the stall so nigh
 That thou may'st sleep, have hush'd their cry.
*Lullaby, lullaby,
 Sleep, sleep softly, lullaby.*

And when thou'rt big and art a man
 Full woe's in store for thee;
 For cruel men thy death will plan,
 And hang thee on a tree.
 So sleep, my baby, whilst thou may,
 'Twill give thee rest against that day.
*Lullaby, lullaby,
 Sleep, soft softly, lullaby.*

Words: *German Lullaby, based on Des Hirten
 Wiegenlied by Karl Leuner, 1817*

Translation: *Arthur Foxton Ferguson (1866-1920)*

Music: *Karl Leuner*

Arranged: *Charles Macpherson (1870-1927)*

Published: *J. Curwen & Sons, Ltd*

15 In the bleak midwinter

In the bleak midwinter
 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 midwinter,
 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 midwinter
 A stable-place sufficed
 The Lord God Almighty
 — Jesus Christ.

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*

Music: *Gustav Holst (1874-1934)*

Arranged: *Mack Wilberg (b. 1955)*

Published: *Oxford University Press*

16 As I sat on a sunny bank

As I sat on a sunny bank,
A sunny bank, a sunny bank,
As I sat on a sunny bank
On Christmas Day in the morning.

I saw three ships come sailing in,
Come sailing in, come sailing in,
I saw three ships come sailing in
On Christmas Day in the morning.

And who do you think was in them then,
Was in them then, was in them then,
And who do you think was in them then,
But Joseph and his fair lady!

O he did whistle and she did sing,
And she did sing, and she did sing,
O he did whistle and she did sing
On Christmas Day in the morning.

And all the bells on earth did ring,
On earth did ring, on earth did ring,
And all the bells on earth did ring
On Christmas Day in the morning.

And all the angels in heaven did sing,
in heaven did sing, in heaven did sing,
And all the angels in heaven did sing
On Christmas Day in the morning.

Words and Music: *English traditional*
Music arranged: *Elizabeth Poston (1905–1987)*
Arranged: *Daniel Hyde*
Published: *Penguin*

17 Still, still, still

Still, still, still, the child is sleeping still!
As Mary holds him to her breast
singing gently, bringing rest,
Still, still, still, the child is sleeping still!

Sleep, sleep, sleep, my little baby sleep!
The angels sing and tell the story
of the child who comes in glory.
Sleep, sleep, sleep, my little baby sleep!

Joy, joy, joy, our hearts are filled with joy!
The Lord has come from heaven above us
to this world to guide and love us.
Joy, joy, joy, our hearts are filled with joy!

Words and Music: *German traditional*
Translation: *Bob Chilcott (b. 1955)*
Arranged: *Bob Chilcott*
Published: *Oxford University Press*

19 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 the 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 others*
Music: *Felix Mendelssohn (1809–47)*
Adapted: *William Hayman Cummings (1831–1915)*
V. 3 arranged: *Philip Ledger (1937–2012)*
Published: *Encore Publications*

DANIEL HYDE

Director of Music

Daniel has held the prestigious post of Director of Music at King's College, Cambridge since October 2019. As part of this role Daniel is responsible for one of the world's most renowned choirs, working with the choristers and scholars of the Choir of King's College, Cambridge.

Born in the UK and 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, later taking 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 moved to the USA where he became Organist and Director of Music at Saint Thomas Church, Fifth Avenue, New York City.

As a choral and orchestral conductor, Daniel has worked with many leading ensembles including the BBC Singers, the Bach Choir, Britten Sinfonia, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, the Academy of



St Martin-in-the-Fields, the Orchestra of St Luke's and New York Baroque Incorporated.

Daniel's broad-ranging discography can be found on the Opus Arte, Linn, Naxos, EMI and Priory labels, as well as the King's College label.

A phenomenal organist, Daniel has performed throughout the world giving recitals. He has appeared at the BBC Proms on numerous occasions, including his solo debut there in 2010, and the First Night of the Proms in 2021.

As an ensemble player he has appeared with Phantasm, the Britten Sinfonia, The Tallis Scholars, Aurora Orchestra, Gabrieli Consort, and the Academy of St Martin-in-the-Fields, amongst others.

www.danielhyde.co.uk

www.jamesbrownmanagement.com

THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

King's College was founded in 1441 with six 'singing men' and 16 choristers, who were to be poor boys 'of a strong constitution and an honest conversation'. Five centuries later, the Choir comprises 16 boys (Choristers) and 16 men (Choral and Organ Scholars).

The boys, aged between nine and 13, are educated across the river at King's College School, a thriving and famously happy school to some 420 girls and boys. The Choristers are selected at audition based on musical potential and, of course, a love of singing. When they join, they spend up to two years in training as 'probationers', after which they join the full Choir.

The men study at the University, having attained the necessary academic requirements to become students at Cambridge. Known either as Choral or Organ Scholars, they study many different academic subjects, from music to modern languages to natural sciences. Find out more by searching 'King's College Choir'.

Choristers

Year 8 (ages 12-13) Titus Gleave, Vladimir Pantea ³, Leo Ratnasothy, Charles Sheldon

Year 7 (ages 11-12) Sebastian Gray, Morgan Hayes, Samuel Hodson ¹, Oliver Howard-Jones, Julian McNiff, Asker Moeller-Jensen

Year 6 (ages 10-11) William Adams, Rufus Balch, Philipp Cutting, Jack McCallum

Probationers (ages 9-10) Theo Carter, Robin Dalglish, Kevin Lu, Theodore Mews, Gustav Moeller-Jensen, Oliver Moyns

Altos Jonathan Darbourne, Peter Dockrill, George Gibbon, Jacob Partington, Joseph Zubier

Tenors David Bick, David Edmondson-Jones, Owen Elsley ², Maxim Meshkvichev, Matthew Supramaniam

Basses Henry Brearley, Gabriel Brown, Daniel Gilchrist, Jack Harris, Tom Pickard, Binath Philomin, Christopher Winkless-Clark

Organ Scholar Paul Greally

Head of Singing David Lowe

Director of Music Daniel Hyde

¹ Soloist, Track 1

² Soloist, Track 4

³ Soloist, Track 9

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