

A black and white photograph of a winter landscape. Two large, leafless trees with intricate branch structures stand prominently in a snow-covered field. The background shows a line of smaller trees and a fence, all under a pale, overcast sky. The overall mood is serene and quiet.

signum
CLASSICS

A WINTER'S NIGHT

Christmas Music for Choir, Brass Quintet & Organ

Winchester College Chapel Choir • Onyx Brass
Benjamin Cunningham organ • Howard Ionascu director

A WINTER'S NIGHT

1	I saw three ships come sailing in	English traditional arr. Philip Marshall	[2.11]
	Christmas cantata: A winter's night	Cecilia McDowall	
2	I. In dulci Jubilo		[5.15]
3	II. O little one sweet		[3.02]
4	III. Noël nouvelet		[3.09]
5	IV. Still, still, still		[3.41]
6	V. Sussex carol		[3.39]
7	Adam lay y'bounden	Philip Ledger	[2.22]
8	O little town of Bethlehem	Ralph Vaughan Williams arr. Oliver Tarney	[3.47]
9	Puer natus in Bethlehem	Samuel Scheidt	[2.15]
10	See amid the winter's snow	John Goss arr. David Willcocks	[5.10]
11	In the bleak midwinter	Gustav Holst arr. Timothy Jackson	[2.13]
12	Away in a manger	W. J. Kirkpatrick arr. Robert Quinney	[3.08]
13	What sweeter music	John Rutter	[4.44]
14	Tomorrow shall be my dancing day	English traditional arr. David Willcocks	[2.19]
15	O come, all ye faithful	John Francis Wade arr. David Willcocks	[3.38]
16	Past three o'clock	Traditional, arr. Roger Harvey	[2.34]
17	The holly and the ivy	Jonathan Willcocks	[4.17]
18	Mater ora, filium	Charles Wood arr. Harrison Oxley	[3.34]
19	Hark! the herald angels sing	Felix Mendelssohn arr. Oliver Tarney	[3.49]
20	Ding dong! merrily on high	French traditional arr. Mack Wilberg	[2.40]
	Total timings:		[67.36]

WINCHESTER COLLEGE CHAPEL CHOIR · ONYX BRASS
 BENJAMIN CUNNINGHAM ORGAN · SEBASTIAN GUARD PERCUSSION
 HOWARD IONASCU DIRECTOR

FOREWORD

The addition of a brass ensemble to Christmas concerts and carol services, combining with the more traditional sounds of choir and organ, has become increasingly popular in recent years. This recording brings together a number of works for the specific forces of choir, brass quintet, organ and percussion, some of which have been arranged specially for this release.

As I began exploring repertoire for this combination, Cecilia McDowall's wonderful Christmas cantata (the title track of this disc) became an obvious central work to record. This contemporary take on five well-loved Christmas carols receives its first complete recording with the original scoring.

Winchester College is very fortunate to have on its staff composer Oliver Tarney. His two arrangements of popular Christmas hymns use the full forces to great and novel effect, and serve to compliment the much-loved David Willcocks arrangement of *O come, all ye faithful*. Two works already in circulation have been especially arranged for our forces and premiered on this disc: Jonathan Willcocks's *The holly and the ivy* and Mack Wilberg's *Ding dong! merrily on high*.

Interspersed amongst these works are a selection of popular Christmas carols which have formed an integral part of Winchester College Chapel Choir's core repertoire for many years. I hope you will enjoy listening to the disc as much as we enjoyed making it.

Howard Ionascu

The traditional carol *I saw three ships come sailing in* is believed to have come from Derbyshire, its first appearance in print dating from as long ago as the 17th century. This arrangement for SATB, organ and brass is by Philip Marshall (1921-2005). Marshall's distinguished career included positions as Organist of Ripon and Lincoln Cathedrals.

Born in London in 1951, Cecilia McDowall read music at Edinburgh University before studying at Trinity College of Music, London. Her composition teachers included Joseph Horowitz and Robert Saxton. Short-listed many times for the British Composer Awards, she has also received diverse commissions. One such request from the Portsmouth Festival Choir resulted in *The shipping forecast* (2011), which gained wide circulation. One music journal remarked on "a communicative gift that is very rare in modern music". Her composition list includes works for orchestra and chamber orchestra, chamber music and choral works. In the five movements of her *Christmas cantata: a winter's night* McDowall incorporates several popular carol melodies – *In dulci Jubilo*, *O little one sweet*, *Noël nouvelet* (originally a traditional French carol, known in English as *Now the green blade rises*), *Still, still, still* and *Sussex carol*. McDowall's re-creations

of these carols, both harmonic and rhythmic, are preceded by, and interspersed with, an introduction and decorative "commentary" for brass, organ and percussion. The peace and tenderness of *O little one sweet* and *Still, still, still* ideally offset the vigorous, extrovert character of movements 1, 3 and 5.

Adam lay y'bounden, believed to date from c.1400, originated as a macaronic text based on Genesis Chapter 3 and relating to the Fall of Man. The British Library speculated that the text may have belonged to a wandering minstrel. According to medieval theology, Adam remained in bonds with other patriarchs in the *limbus patrum* (or limbo) from the time of his death until released by Christ's death four thousand years later. No musical settings from the 15th century have survived, but several 20th-century composers have written choral versions. The one recorded here is by Philip Ledger (1937-2012), who was Director of Music at King's College Cambridge from 1974-82.

The text of *O little town of Bethlehem* was written by Phillips Brooks, a Philadelphia rector who was inspired by a visit to Bethlehem in 1865. He wrote the poem for his church three years later and the melody was added by his organist Lewis Redner.

However, the best-known setting in the UK is the English hymn-tune known as *Forest green*, adapted by Vaughan Williams from an English folk ballad called *The ploughboy's dream*.

Puer natus in Bethlehem by Samuel Scheidt (1587-1654) was first published in 1620 as number 15a in the collection of 31 pieces entitled *Cantiones sacrae*. The text is a hymn for Christmas morning. With its attractive rhythmic swing, Scheidt's setting conveys the joy of Christ's birth. The melody itself originates in the 13th century.

See amid the winter's snow has words by Edward Caswall and music by John Goss. The text of the original hymn was first published in 1858 in *The masque of mary and other poems*. Caswell wrote these verses soon after converting from the Church of England to the Roman Catholic Church. Goss's melody dates from 1871. Entitled "Hymn for Christmas Day", it was included in 1871 *Christmas carols old and new* by Henry Ramsden Bramley and John Stainer.

In the bleak midwinter, based on the celebrated poem by Christina Rossetti (published 1872 in the January issue of Scribner's Monthly) was first set to music by Holst, appearing in *The English*

hymnal in 1906. (Harold Darke's setting of five years later is widely popular, even preferred to the Holst setting by many choirs). This instrumental arrangement is by Timothy Jackson, composer, arranger and principal horn in the Royal Liverpool Philharmonic Orchestra.

The text of *Away in a manger*, derived from passages in St Luke's Gospel, was believed to be the work of Martin Luther, but later scholarship has found it to be probably of American origin. One of the two most frequently performed musical settings is by the Irish-born William James Kirkpatrick, whose family settled in America when he was still an infant. The carol is generally considered to be among the two or three most popular ever composed. The arrangement recorded here is by Robert Quinney, Organist of New College Oxford.

What sweeter music by John Rutter (born 1945) was composed for the Festival of Nine Lessons and Carols at King's College Cambridge in response to a commission by Stephen Cleobury. It was premiered during the 1987 service. The text is adapted from a poem (published in 1648) by the poet Robert Herrick, while Rutter's setting – the first piece which he composed for this choir – is typically engaging. As it followed the

reading about the wise men, it provided an opportunity, he recalled, to emphasise the idea of the gifts we can all bring.

The carol *Tomorrow shall be my dancing day* is usually described as “traditional”. It first appeared in print in 1833, included in William B Sandys’ *Carols ancient and modern*, though the archaic language suggest a much earlier origin – possibly a medieval mystery play. In addition to the David Willcocks arrangement recorded here, there are alternative versions by many other composers including Stravinsky and Holst.

The music of *Adeste fideles (O Come, all ye faithful)* was long attributed to John Francis Wade, but an earlier manuscript version appeared in 1946, suggesting that Wade may have been merely the copyist. Among the various other composers to whom the tune has been speculatively attributed is King John IV of Portugal (1604-56) – “The Musician King”, who amassed one of the largest musical libraries in the world – and anonymous Cistercian monks. The version recorded here is one of the numerous carol arrangements by David Willcocks (Director of Music at Kings College Cambridge 1957-74).

Past three o’clock is an English carol loosely derived from the traditional call of the town crier. With words by George Ratcliffe Woodward (who added some to the original refrain) combined with the traditional tune London Waits, it was published in 1924 in *A Cambridge carol book: Being fifty-two songs for Christmas, easter and other seasons*. Performed here is a brass instrumental version by Roger Harvey, trombonist with distinguished ensembles including the Hallé Orchestra, the Philip Jones Brass Ensemble and the Academy of St Martin in the Fields.

The holly and the ivy by Jonathan Willcocks (born 1953) dates from 1990. Willcocks, who has many vocal pieces to his name, composed this engaging setting, which bears only the slightest melodic resemblance to the universally familiar tune, for the Bach Choir in honour of the 70th birthday of his father David (1919-2015).

Originally an Irish folk-song, *Mater ora, filium* was very successfully adapted as a carol by Charles Wood (1866-1926), using as a text some anonymous 15th-century words. It is not the only folk-song to have enjoyed a new life as a hymn or carol, a subject which Vaughan Williams covers in one of his essays. Indeed the distinctions between what we term folk-song, hymn and carol

are often blurred. Born in Armagh, Wood taught both Vaughan Williams and Herbert Howells. Though best known for his church music, he also composed six string quartets, a piano concerto, a wind quintet, a violin sonata, secular cantatas, solo songs, secular SATB settings and many other instrumental and vocal works. The arrangement of *Mater ora, filium* recorded here is by organist Harrison Oxley and is scored for 2-part treble voices (with optional solos) and organ.

Charles Wesley’s text of what we know as *Hark! the herald angels sing* first appeared in 1739 in the collection *Hymns and sacred poems*. Within the carol genre, this has one of the most complicated histories of all. Originally the first line had different words, while Wesley intended the tune to be the same as his *Christ the Lord is risen today*. The now-familiar music originated in a Mendelssohn cantata (celebrating Gutenberg’s invention of the printing press) but in 1815 it was adapted by William H. Cummings to fit Wesley’s words.

The tune of *Ding dong! merrily on high* first appeared in *Orchésographie*, a dance-book by Jehan Tabourot (1519-95) – the pen-name (nearly a perfect anagram) of Thoinot Arbeau. George Ratcliffe Woodward’s lyrics were first

published in 1924 in his *Cambridge carol-book*. Mack Wilberg, music director of the Mormon Tabernacle Choir since 2008, arranged the version sung here, with its brilliant organ part, and additional brass parts by Mark Jordan.

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TEXTS AND TRANSLATIONS

1 I saw three ships come sailing in

I saw three ships come sailing in
On Christmas day, on Christmas day
I saw three ships come sailing in
On Christmas day in the morning.

And what was in those ships all three?
On Christmas day, on Christmas day,
And what was in those ships all three?
On Christmas day in the morning.

Our Saviour, Christ, and His Lady,
On Christmas day, on Christmas day,
Our Saviour, Christ, and His Lady,
On Christmas day in the morning.

Pray, whither sailed those ships all three?
On Christmas day, on Christmas day,
Pray, whither sailed those ships all three?
On Christmas day in the morning.

2 In dulci Jubilo

In dulci jubilo,
Nun singet und seid froh!

O, they sailed into Bethlehem,
On Christmas day, on Christmas day,
O, they sailed into Bethlehem,
On Christmas day in the morning.

And all the bells on earth shall ring,
On Christmas day, on Christmas day,
And all the bells on earth shall ring,
On Christmas day in the morning.

And all the angels in Heaven shall sing,
On Christmas day, on Christmas day,
And all the angels in Heaven shall sing,
On Christmas day in the morning.

And all the souls on earth shall sing,
On Christmas day, on Christmas day,
And all the souls on earth shall sing,
On Christmas day in the morning.

Then let us all rejoice amain,
On Christmas day, on Christmas day,
Then let us all rejoice amain,
On Christmas day in the morning.

*In quiet joy
Now sing with hearts aglow!*

Unser's Herzens Wonne liegt
In praesepio,
Und leuchtet als die Sonne
Matris in gremio,
Alpha es et O!

O Jesu parvule
Nach dir ist mir so weh!
Tröst' mir mein Gemüte
O puer optime
Durch alle deine Güte
O princeps gloriae.
Trahe me post te!

O Patris caritas!
O Nati lenitas!
Wir wären all verloren (verdorben)
Per nostra crimina
So hat er uns erworben
Coelorum gaudia
Eia, wären wir da!

Ubi sunt gaudia
Nirgend mehr denn da!
Da die Engel singen
Nova cantica,
Und die Schellen klingen
In regis curia.
Eia, wären wir da!

*Our delight and pleasure lies
In a manger
Like sunshine is our treasure
In the mother's lap
Thou art Alpha and Omega*

*O tiny Jesus
For thee I long always
Comfort my heart's blindness,
O best of boys
With all Thy loving kindness,
O Prince of glory
Draw me unto thee*

*O love of the Father
O gentleness of the Son
Deeply were we stained
Through our sins
But Thou for us hast gained
The joy of heaven
O that we were there!*

*Where are joys
In any place but there?
There are angels singing
New songs
And there the bells are ringing
In the king's court
O that we were there!*

3 O little one sweet

O Jesulein süß, o Jesulein mild!
Deins Vaters Willn hast du erfüllt;
Bist kommen aus dem Himmelreich,
Uns armen Menschen worden gleich,
O Jesulein süß, o Jesulein mild!

O Jesulein süß, o Jesulein mild!
Mit Freuden hast du die Welt erfüllt,
Du kommst herab vom Himmelssaal,
Und tröst'st uns in dem Jammertal,
O Jesulein süß, o Jesulein mild!

O Jesulein süß, o Jesulein mild!
Du bist der Lieb ein Ebenbild,
Zünd an in uns der Liebe Flamm,
Dass wir dich lieben all zusamm',
O Jesulein süß, o Jesulein mild!

4 Noël nouvelet

Noël nouvelet, Noël chantons ici;
Dévotes gens, crions à Dieu merci.
Chantons Noël pour le roi nouvelet,
Noël nouvelet, Noël chantons ici.

D'un oiselet après le chant ouïs
Qui aux pasteurs disait: 'Partez ici;

*O sweet little Jesus, O mild little Jesus,
The Father's will you have fulfilled;
You have come from the heavenly kingdom,
(you have) become like us poor mortals,
O sweet little Jesus, O mild little Jesus.*

*O sweet little Jesus, O mild little Jesus,
You are the image of love:
Ignite in us the flame of love,
That we all of one accord love you,
O sweet little Jesus, O mild little Jesus.*

*O sweet little Jesus, O mild little Jesus,
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 sweet little Jesus, O mild little Jesus,*

*Noël nouvelet, sing we a new Noël;
Thank we now our God, and of his goodness tell;
Sing we Noël to greet the newborn King;
Noël nouvelet, a new Noël we sing!*

*Then a tiny bird ceased joyous song to say
Unto certain shepherds: 'Haste you now away!*

En Bethléem trouverez l'agnelet.'
Noël nouvelet, Noël chantons ici.

En Bethléem Marie et Joseph vis
L'âne et le boeuf, l'enfant couché parmi;
La crèche était au lieu d'un bercelet.
Noël nouvelet, Noël chantons ici.

L'étoile y vis qui la nuit éclaireit.
Qui d'Orient dont elle était sortie
En Bethléem les trois rois conduissant,
Noël nouvelet, Noël chantons ici.

L'un porte l'or, l'autre le myrrhe aussi,
L'autre l'encens qui faisait bon sentir.
Du Paradis semblait le jardinet
Noël nouvelet, Noël chantons ici.

5 Still, still, still

Still, still, still,
Weil's Kindlein schlafen will!
Maria tut es nieder singen,
Ihre keusche Brust darbringen,
Still, still, still,
Weil's Kindlein schlafen will!

Schlaf, schlaf, schlaf,
Mein liebes Kind schlaf!
Die Engel tun schon musizieren,

*In Bethlehem the newborn Lamb you'll see.'
Noël nouvelet, a new Noël sing we!*

*Mary and Joseph in Bethlehem they found,
Where the infant lay, with ox and ass around,
And for a crib, their manger full of hay.
This new Noël sing we: Noël nouvelet!*

*The star I saw that turned darkness to light,
Which from orient skies, where it rose one night,
To Bethlehem guided those wise men three.
Noel nouvelet, a new Noel sing we.*

*One carries myrrh, another gold bears,
The third offers incense, which perfumed the air.
Like a heavenly garden the place seemed to be.
Noel nouvelet, a new Noel sing we.*

*Hush, hush, hush,
For the little child wants wants to sleep!
Maria sings to him,
Offers him her chaste breast.
Hush, hush, hush,
For the little child wants to sleep.*

*Sleep, sleep, sleep,
My dear child sleep!
The angels are making beautiful music,*

Bei dem Kindlein jubilieren.
Schlaf, schlaf, schlaf,
Mein liebes Kind schlaf!

Groß, groß, groß,
Die Lieb' ist übergroß!
Gott hat den Himmelsthron verlassen,
Und muss reisen auf der Strassen.
Groß, groß, groß,
Die Lieb' ist übergroß.

Wir, wir, wir,
Tun rufen all zu Dir:
Tu uns des Himmels Reich aufzuschließen,
Wenn wir einmal sterben müssen.
Wir, wir, wir,
Tun rufen all zu Dir.

6 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?

Celebrating the little child
Sleep, sleep, sleep,
My dear child sleep.

Great, great, great,
The love is enormous!
God has left his heavenly throne
And must travel on the road.
Great, great, great,
The love is enormous!

We, we, we,
Are all calling to Thee:
Open up the heavenly realm to us,
When we once must die.
We, we, we,
Are all calling out to Thee.

When sin departs before his 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.'

7 Adam lay y'bounden

Adam lay y'bounden,
Bounden in a bond:
Four thousand winter
Thought he not too long.
Deo gracias!

And all was for an apple,
An apple that he took,
As clerkès finden
Written in their book.
Deo gracias!

Nè had the apple taken been,
The apple taken been,
Ne had never our lady
Abeen heavenè queen.

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

8 O little town of Bethlehem

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.

O morning stars, together proclaim the holy birth,
And praises sing to God the King and peace to
men on earth;
For Christ is born of Mary; and, gathered all above,
While mortals sleep, the angels keep their watch
of wondring love'.

How silently, how silently, the wondrous gift is giv'n!
So God imparts to human hearts the blessings of
his heav'n.

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.

9 Puer natus in Bethlehem

Puer natus in Bethlehem,
Unde gaudet Jerusalem,
alleluia.

Hic iacet in praesepio,
Qui regnat sine termino,
alleluia.

In hoc natali gaudio,
Benedicamus Domino,
alleluia.

*A child is born in Bethlehem,
Exult for joy, Jerusalem!
Allelujah.*

*Lo he who reigns above the skies,
There in a manger lowly, lies.
Allelujah.*

*Come then, and on his natal day,
Rejoice before the Lord and pray.
Allelujah.*

10 See amid the winter's snow

See amid the winter's snow,
Born for us on earth below;
See the tender lamb appears,
Promis'd from eternal years.

*Hail, thou ever blessed morn;
Hail, redemption's happy dawn;
Sing through all Jerusalem,
Christ is born in Bethlehem.*

Lo, within a manger lies
He who built the starry skies;

He who, throned in height sublime,
Sits amid the cherubim.

Hail, thou ever blessed morn ...

Say, ye holy shepherds, say
What your joyful news today;
Wherefore have ye left your sheep,
On the lonely mountain steep?

Hail, thou ever blessed morn ...

As we watch'd at dead of night,
Lo, we saw a wondrous light;

Angels singing, peace on earth
Told us of the Saviour's birth.

Hail, thou ever blessed morn ...

Sacred infant, all divine,
What a tender love was thine,
Thus to come from highest bliss
Down to such a world as this.

Hail, thou ever blessed morn ...

Teach, O teach us, Holy Child,
By thy face so meek and mild,
Teach us to resemble thee,
In thy sweet humility.

Hail, thou ever blessed morn ...

12 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 untill morning is nigh.

Be near me, Lord Jesus, I ask Thee to stay
Close by me forever, and love me, I pray;
Bless all the dear children in Thy tender care,
And fit us for Heaven to live with Thee there.

13 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 honor 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 luster, 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?

14 Tomorrow shall be my dancing day

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, oh! my love, oh! 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.

Sing, oh! my love ...

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.

Sing, oh! my love ...

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, oh! my love ...

15 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 ...

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 ...

17 The holly and the ivy

The holly and the ivy when they are both full grown
Of all the trees that are in the wood, the holly
bears the crown

*Oh, the rising of the sun and the running of the deer
The playing of the merry organ, sweet singing in
the choir*

The holly bears a blossom as white as lily flower
And Mary bore sweet Jesus Christ to be our sweet
savior

Oh, the rising of the sun ...

The holly bears a berry as red as any blood
And Mary bore sweet Jesus Christ to do poor
sinners good

Oh, the rising of the sun ...

The holly bears a prickle as sharp as any thorn
And Mary bore sweet Jesus Christ on Christmas
Day in the morn

Oh, the rising of the sun ...

The holly bears a bark as bitter as any gall
And Mary bore sweet Jesus Christ for to redeem
us all

Oh, the rising of the sun ...

The holly and the ivy when they are both full grown
Of all the trees that are in the wood, the holly
bears the crown

18 Mater ora, filium

*Mater ora filium
Ut post hoc exilium
Nobis donet gaudium
Beatorum omnium.*

Fair maid, who is this babe
That thou bearest in thine arms?
Sir, it is a Kingës son
That in heav'n above doth won.

Man to Father he had none
But himself, God alone;
Of a maid he would be born,
To save mankind that was forlorn.

Mater ora filium ...

Three kings brought him presents:
Gold, myrrh and frankincense,
To my son, full of might,
King of kings and Lord of light.

Mater ora filium ...

Fair maiden, pray for us
Unto thy son, sweet Jesus,
That he will send us of his grace
In heav'n on high to have a place.

Mater ora filium ...

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 th' angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the new-born King.

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come,
Offspring of a virgin's womb.
Veiled in flesh the Godhead see,
Hail th' 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 heav'n-born Prince of Peace!
Hail the sun of righteousness!
Light and life to all he brings,
Ris'n 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.

20 **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.
Gloria, Hosanna in excelsis!

Pray you, dutifully prime your matin chime,
ye ringers;
May you beautifully rime your evetime song,
ye singers.
Gloria, Hosanna in excelsis!



WINCHESTER COLLEGE CHAPEL CHOIR



Quiristers

Alex Allen, Henry Brodrick,
Thomas Edmondson,
Thomas Gordon, William Guest,
Timothée Hairy, Christopher
Higgs, William Higgs, Joss
Pocock, Thomas Rakowicz,
Oliver Maclay, Laurie Sawbridge,
Oliver Street, Kyven Tan,
Anton Wright

Alto

David Clegg, Lewis Cullen,
David Hurley, Arthur Lyhne-Gold,
Carson White, Lucia Quinault

Tenor

Luke Elkington, Oscar Golden-Lee,
Jacob Nathenson,
Federico Sadie, Oliver Tarney,
Harry Verity, Mark Williams

Bass

Angus Benton, Alfred Fardell,
Laurie Goggin, Tom Herring,
John Johnston, Nathaniel
Morley, Dominic Percival,
Zach Roberts, Thomas Sharrock,
Finn Tellwright, David Thomas

Winchester College was founded by William of Wykeham, Bishop of Winchester, in 1382, and Winchester College Quiristers have for over 625 years sung services in Winchester College Chapel. In modern times they have formed a choir renowned for its excellence, and their musical director is Howard Ionascu. Winchester College Chapel Choir sings the regular services in the College Chapel.

The Quiristers, who form the top line of the choir, perform a wide variety of music at home and abroad. They benefit from bursaries, a first rate all-round education, and a particularly broad musical training which builds confidence, teamwork and a commitment to the highest standards. The Quiristers also sing on their own as a concert choir, as well as with Winchester College Chapel Choir, where they are joined by lower voices who are senior boys from the College, many with previous experience as both choristers and Quiristers.

Until 1966 the Quiristers were educated in a small school within Winchester College but since that time they have attended The Pilgrims' School, where they are given bursaries which are funded by Winchester College, and means tested top up funding is available up to 100 per cent. At Pilgrims' the Quiristers benefit from the best academic teaching and join in all the school's sporting activities.

In addition to singing the regular services each week in the College Chapel, the Chapel Choir broadcasts, records and tours. In recent years they have sung in the Baltic States, USA, Italy, France, Holland, Russia and Germany. They have also performed Bach's St. John Passion with the Academy of Ancient Music. In 2016, they sang together with The Temple Church Choir, for a special 70th birthday concert for the composer John Rutter. They have frequently appear on BBC TV and Radio, including the BBC Radio 3 Choral Evensong programme, as well as recording a number of Classic FM's carol services. The Chapel Choir has recorded a number of discs with Convivium Records, including Stanford's Choral Music, Britten's *A Ceremony of Carols* and Mozart Requiem with the London Mozart Players.

Many former Quiristers and Chapel Choir members have gone on to take up university choral and organ scholarships and won places at top UK musical conservatoires.

HOWARD IONASCU

The Director of Chapel Music at Winchester College is Howard Ionascu. Howard studied music at Manchester University before being appointed Vicar Choral in Wells Cathedral Choir. In 1997 he founded The Laudate Choir, which continues to perform regularly in London as well as further afield. He is also Musical Director of the Exeter Philharmonic Choir.

In recent years, Howard has also been Musical Director of Bournemouth Sinfonietta Choir, Finchley Children's Music Group Trebles Choir and The Esterhazy Singers of London. Howard is also in constant demand as a guest conductor, including City of London Choir, Rodolfus Choir, Choir of the Old Royal Naval College, Greenwich, Orlando Chamber Choir, Guildford Choral Society and Eton Choral Courses. Howard has conducted a number of the leading UK orchestras and ensembles, including Bournemouth Symphony Orchestra, English Chamber Orchestra, City of London Sinfonia, New London Orchestra and Onyx Brass.

Howard's previous positions have included Director of Music at The King's School, Canterbury and Director of the Junior Royal Academy of Music.

BENJAMIN CUNNINGHAM

Benjamin Cunningham is Assistant Director of Chapel Music at Winchester College, and is the College's principal organist. Prior to taking up his current post, Benjamin was Organ Scholar at Westminster Abbey from 2016-2018 where he shared in the responsibilities of playing for, and conducting services, as well as the training of the boy choristers. Previously, he was Organ Scholar of Worcester College, Oxford whilst reading for a degree in Music, in which he attained a First, and during his gap year was Organ Scholar of Chichester Cathedral.

Benjamin has given a number of recitals, most notably at: Westminster Abbey; St Paul's, Westminster, Bristol and Chichester Cathedrals; Reading Town Hall; and Merton, The Queen's, Keble and Exeter Colleges in Oxford. In 2017, Benjamin was a Young Artist at the Newbury Spring Festival.

Benjamin is a co-Artistic Director of SANSARA and has conducted them in many concerts and venues in London and the South of England, including: St John's Smith Square, The Temple Church, King's Place and Winchester Cathedral. In February 2020 he conducted SANSARA in J.S. Bach's Johannes-Passion with James Gilchrist as the Evangelist as part of the Visiting Artist Series at Winchester College.

ONYX BRASS



Alan Thomas, Philip Cobb – Trumpets
Andrew Sutton – French Horn
Amos Miller – Trombone
David Gordon Shute – Tuba

Having celebrated its 25th anniversary in the 2017-18 season, Onyx Brass continues to be the leading light in establishing the brass quintet as a medium for serious chamber music, inspired by the pioneering early years of the Philip Jones Brass Ensemble. To this end, the group has commissioned and performed the world premières of over 200 new works, with many more in the

pipeline for performance and recording. It is a point of justifiable pride for the group to play authentic and sometimes challenging music, yet remain a group which is accessible to audiences: there is no need to “dumb down” when programmes are presented in the entertaining and articulate fashion that has become the group’s trademark. A brief snapshot of the composers whose work Onyx has premièred includes David Sawer, Thea Musgrave, Stuart MacRae, Michael Nyman, Joe Duddell, John Tavener, Judith Bingham, John McCabe, Tarik O’Regan, Cheryl Frances Hoad, Timothy Jackson,

Gabriel Jackson, Giles Swayne, Graham Lynch, Steve Martland, Jonathan Dove, John White, Paul Mealor, Julian Phillips, Rory Boyle, Kenny Wheeler, Guy Barker, Gwilym Simcock and Trish Clowes.

Onyx and its recordings are also regularly featured on BBC Radio 3, with presenter Sarah Walker recently remarking that “Their virtuosity is absolutely staggering...they are brilliant!”.

Education is a large part of the remit of Onyx Brass: they have led workshops and masterclasses in an enormous variety of contexts that range from Primary School reception classes to the Juilliard School of Music in New York.

Work with singers also forms a central part of Onyx’s work: the group recently recorded an album for Hyperion with the Westminster Abbey Choir, featuring the music of Parry, which reached the top spot in the specialist classical chart. In recent years the group has worked regularly with the BBC Singers and the Choir of St. Bride’s, Fleet Street, as well as superb amateur choirs such as the Brighton Festival Chorus and the choir of Selwyn College, Cambridge. Much of this work has been under the auspices of the remarkable John Armitage Memorial trust, with whom Onyx Brass has been affiliated since its inception.

The individual members of the group are also active orchestral musicians: they hold permanent positions in the London Symphony Orchestra, City of Birmingham Symphony Orchestra, the Orchestra of English National Opera, the Royal Ballet Sinfonia and the English Chamber Orchestra.

During 2014, Onyx Brass toured the country, bringing contemporary brass music to bandstands, parks and public spaces as part of the Tour de Brass! The project was generously supported by PRS for Music’s New Music Biennial Scheme, and the Tour passed through London’s Southbank Centre and Glasgow UNESCO City of Music for special performances coinciding with the Commonwealth Games. The featured commission, *Bronze and Iron* by David Sawer, was recorded live for the NMC label and BBC Radio 3.



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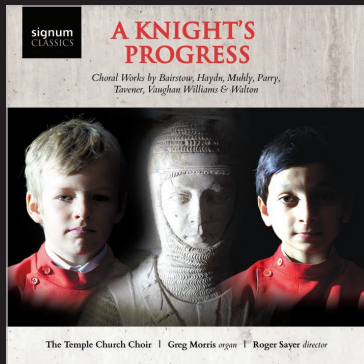
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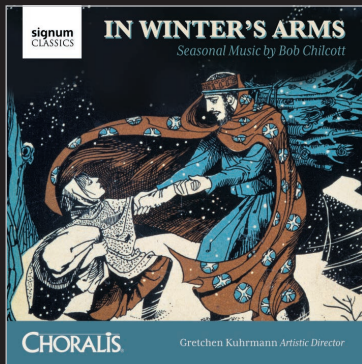
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