Yulefest!
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BESIDES THE SERVICES we sing in our chapel during term time, besides the recording sessions out of term, besides even the music we take on tour each year, the Choir of Trinity College Cambridge has another existence, running alongside our more serious commitments. At important dates in the annual calendar, we pack into the minstrels’ gallery above the grand Trinity hall and perform a few lighter numbers: popular standards rewritten for close-harmony groups, arrangements of traditional folksongs, and—when the season calls for it—the occasional Christmas carol. It was on one of these occasions that we first performed the first piece on this album, *Jingle bells* [1], in a version by Ben Parry written for The Swingle Singers. Although it was originally intended for a smaller band of singers, we had a lot of fun doing it with a much larger choir, trying to achieve the same tightness of ensemble you get with single voices. This is an irresistibly cheeky arrangement, with abrupt changes in time signature to catch out those audiences determined to clap, or even sing along.

*Silent night* [2], though a very different piece, retains some of the same close-harmony atmosphere in this version by Jonathan Rathbone, another former Swingle Singer. We have performed some of Rathbone’s other arrangements, of tunes like ‘Joshua fought the Battle of Jericho’ which the choir sings each summer while seated on punts on the river; what makes this winter carol stand out is the rather touching key-change when the male voices enter for the second verse. Trinity College Choir first struck up a musical relationship with the US-based Norwegian composer Ola Gjeilo when it recorded some of his religious music on the album *Beyond all mortal dreams* (Hyperion, CDA67832), and his arrangement of *In the bleak mid-winter* [3] comes next. Gjeilo gives Gustav Holst’s well-known tune an American *a cappella* feel; and perhaps he nods wryly at the style of the religious minimalists as the chorus repeats the words at the end of the lines. But it is an affectionate homage; Gjeilo teases that style just as Ben Parry teases the audience who wants to clap along to *Jingle bells*. It’s not just choirs who have their lighter side; composers can have fun at Christmas too. Irving Berlin’s *White Christmas* [4] comes next, arranged by Jeremy Davies. The original was for male voices, and can still be heard in Christmas celebrations around Cambridge; Davies’s version, rescored for full choir, has been performed on tours by various choirs as a much-loved encore. *The very best time of year* [5] is one of John Rutter’s wonderful original carols, arranged thirty years ago by Robert Graham Campbell for Cambridge students to sing in close-harmony groups; for this new recording, Trinity’s junior organ scholar Owain Park returned to Rutter’s original scoring for choir and orchestra to bring some of his orchestral colours back into Graham Campbell’s adaptation. Park’s own composition, *Shepherds’ cradle song* [6], pays tribute to Rutter’s influence, alongside Herbert Howells and others in the English school of carol-writing, with its sweet tune passing skilfully from voice to voice.

Peter Gritton’s version of *The Christmas song* [7], for four-part choir, is one of the simpler arrangements of American classics on this album, not as technicolor as some others, but no less effective for its simplicity. The same is true of Erling Pedersen’s Danish treatment of the tune famously harmonized by Michael Praetorius, ‘Es ist ein Ros’ entsprungen’, rendered in English here as *A great and mighty wonder* [8]. It has been interesting in compiling this album to see how different even the most well-known of Christmas songs can look in a slightly foreign setting, whether Gjeilo’s Americana take on Gustav Holst, or Pedersen’s adaptation of Praetorius, or, in the next number, Owain Park’s arrangement of *Have yourself a merry little Christmas* [9]. This arrangement was written with Trinity Choir in mind, and sets the tune (made famous by Judy Garland among others) in a very different context; the
harmonic twists come from a jazz idiom, and indeed from some of the other music we sing in term-time. This is a good example of how more serious music can find its way into the performance, and even the composition, of the songs we sing in a lighter mood. These different sides of the choir’s existence can’t be treated in isolation from one another, not least because some of the songs on this album have featured in our termly music: Paul Manz’s *E’en so, Lord Jesus, quickly come* [10], one of the most successful carols of the last thirty years, is a regular feature of our annual Advent carol service, which is held in the near-darkness of candlelight in Trinity College Chapel. What makes this piece so striking, and so appropriate to Advent services, is the glimmer of expectation it finds even in the darkness; the music moves from B flat minor to the relative major, D flat, in a beautifully delicate profession of hope.

James Bassi’s harmonization of a traditional Latin text, *Quem pastores laudavere* [11], sits alongside Manz’s piece as another modern American carol; and, like Manz, Bassi keeps to a relatively restrained choral texture, rarely moving out of four or five parts, and allows the very lovely tune to sing for itself. Rather different is *Tomorrow shall be my dancing day* [12], which Trinity commissioned from Owain Park for the 2013 Advent service. It is a well-known text to choral audiences—settings by Sir David Willcocks, John Gardner, Gustav Holst, John Rutter, and even Igor Stravinsky, frequently make an appearance at Christmas time. This new version is swaggering, fast, rhythmic, but not at all fussy. It is important never to lose sight of the melody. This is much easier to listen to than it is to perform.

From the fireworks of *Tomorrow shall be my dancing day*, the next number takes us to chilly Sweden for *The virgin and child* [13]. The words and tune come from a Swedish folk song, but in this arrangement Gunnar Eriksson adds, to extraordinary harmonic effect, two Lutheran chorale lines in the alto and tenor parts to give a collision of melodies and words. This is the most extreme example on this album of how a traditional tune—sung as a solo for the first and last verses in this recording—can be seen in an utterly transformed light as the chorales open up below. The setting of *Away in a manger* [14], based on the tune of a French folk song, is an arrangement by Reginald Jacques, and (though this is not the most famous tune) it’s a new discovery. Its simple, four-part homophony marks it out not only from *The virgin and child*, but also from the next number, another Swedish carol, Bror Samuelson’s *Ave maris stella* [15]. There’s a monastic feeling to Samuelson’s piece, where phrases contoured as Gregorian chant are expressed in a modal, slightly unsettling harmonic language.

Bertie Rice’s gentle close-harmony arrangement of *How far is it to Bethlehem?* [16] returns us briefly to the English choral tradition—and to a tune children used to sing at school. We then continue to explore the Scandinavian Christmas tradition with two more Swedish songs, *The star* [17] and *Peace, peace* [18]. The former is a version by Harald Sventelius, for solo soprano and choir, of a traditional folk song; the latter, with music by Gustaf Nordqvist and English words by Norman Luboff, is the best-known of these Scandinavian carols, a Swedish equivalent (perhaps) of *Away in a manger*. Both are quiet, simple songs, and have a strong sense of what the latter song celebrates as the ‘heavenly peace’, the stillness of the Christmas story.

As *Sleigh ride* [19] begins you might be surprised to hear not the famous American tune but a passage from Vaughan Williams’s *Full fathom five*. This is among the more mischievous numbers on this album, another of Robert Rice’s imaginative arrangements. There is no malice intended, of course; it is a clever treatment of the tune, riding through other musical genres, taking in snippets from other popular pieces. This is a very English sort of joke, rooted in recognizing various corners of the choral repertoire; a tongue-in-cheek homage not only to Vaughan...
Williams (alumnus of Trinity College) but to the choirs who balance their more serious commitments with a more playful side, aiming for the highest standard in both. This is a homage also to the choral tradition that fosters and preserves the secular along with the sacred, the close-harmony Christmas songs alongside more formal carols.

*O heavenly word* is a Danish folk song arranged by Michael Bojesen; another simple treatment of a tune strongly associated in Denmark with Christmas, it appears here with English words taken from an Advent hymn. We draw this album to a close with another of Jonathan Rathbone’s pieces, this time not an arrangement but an original carol, *The oxen*. The words are Thomas Hardy’s, set by the still fireside on the turn of Christmas Eve into Christmas Day. And after all the roasting of chestnuts and riding of sleighs—good Christmas cheer as they are—this carol returns us to the more profound aspect of the season, where hope is rekindled by the birth of Jesus. Not that this hope is always obvious. Rathbone uses a rich harmonic language reminiscent of Peter Warlock to tease out Hardy’s questions and uncertainties, and to reveal beneath them a small but real hope. This carol, like Manz’s *E’en so, Lord Jesus, quickly come*, lies on the brink of expectation, listening to the Christmas story, ‘hoping it might be so’; the question of that phrase hangs in the air, but *The oxen* quietly ventures an affirmative answer. It finds again, amid the darkness of Hardy’s scene and of its own harmonic setting, a glimmer of expectation.

TED TREGEAR © 2015

Recorded in the Chapel of Trinity College, Cambridge, on 8, 9 & 12 January 2014
Recording Engineer DAVID HINITT
Recording Producer ADRIAN PEACOCK
Booklet Editor TIM PARRY
Executive Producer SIMON PERRY
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1  Jingle bells
Music & words JAMES LORD PIERPONT (1822–1893)
arranged by BEN PARRY (b1965)
Jingle bells, jingle bells,
Jingle all the way.
Oh, what fun it is to ride
In a one-horse open sleigh.
Dashing through the snow
In a one-horse open sleigh,
O’er the fields we go,
Laughing all the way;
Bells on bobtail ring,
Making spirits bright,
What fun it is to ride and sing
This sleighing song tonight!

2  Silent night
Music FRANZ XAVER GRUBER (1787–1863)
arranged by JONATHAN RATHBONE (b1957)
Words JOSEF MOHR (1792–1849)
English translation after JOHN FREEMAN YOUNG (1820–1885)
Soloist HIROSHI AMAKO tenor
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,
Sleep in heavenly peace.
Silent night! Holy night!
Shepherds quake at the sight;
Glories stream from heaven afar,
Heavenly hosts sing ‘Alleluia’,
Jesus the Saviour is born,
Jesus the Saviour is born.
Silent night! Holy night!
Holy babe, smiles alight,
Radiant from thy innocent face
In this saving hour of thy grace,
Jesus, Lord, at thy birth,
Jesus, Lord, at thy birth.

3  In the bleak mid-winter
Music GUSTAV HOLST (1874–1934)
arranged by OLA GJEILO (b1978)
Words CHRISTINA ROSSETTI (1830–1894)
Soloists ANNA CAVALIERO mezzo-soprano,
CAMERON RICHARDSON-EAMES tenor, FAITH WADDELL soprano
In the bleak mid-winter,
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow;
Snow on snow,
In the bleak mid-winter,
Long ago.
Our God, heav’n cannot hold him,
Nor earth sustain;
Heav’n and earth shall flee away
When he comes to reign:
In the bleak mid-winter
A stable place sufficed
The Lord God Almighty,
Jesus Christ.
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 can I give him,
Give my heart.

4  White Christmas
Music & words IRVING BERLIN (1888–1989)
arranged by JEREMY DAVIES (b1963)
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The very best time of year
---
**Music & words** JOHN RUTTER (b1945)
arranged by OWAIN PARK (b1993)
Christmas trees and boughs of holly,
Yuletide logs and mistletoe;
Candles burning bright, and meadows frosty white,
And faces in the firelight’s glow;
Sounds of happy children’s voices
Singing carols that you love to hear;
Then the silence of the night
And the winter air so still and clear.
Feels like you could reach and touch the sky,
Or catch a star and fly away;
Feels like you could wish for peace on earth,
And all at once it would come, some day.

Families and friends together
Feel a special kind of love and cheer,
Sharing all the joys of Christmas time,
The very best time,
That strange enchanted time,
That shining, magic time of year.

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Shepherds’ cradle song
---
**Music** OWAIN PARK (b1993)
**Words** JOHN DAVIES (1569–1626)
Soloists
HELEN CHARLSTON mezzo-soprano, FAITH WADDELL soprano

Sing lullaby.
O slumber heavenly treasure,
Sleep well, thou darling child;
While angel wings shall fan thy brow
With gentle motion mild.

Lo, Mary, now with loving hand,
Hath laid thee to sleep,
While Joseph at thine head doth stand
A faithful watch to keep.
Now on their straw the oxen mild,
Are lying still.
Sleep Holy Child.

Sing lullaby.
O slumber heavenly treasure,
Sleep well, thou darling child;
While angel wings shall fan thy brow
With gentle motion mild.
But now sweet dreams be thine at night
Sleep Holy Babe tonight.

The Christmas song
---
**Music & words** MELVIN TORMÉ (1925–1999) & ROBERT WELLS (1922–1998), arranged by PETER GRITTON (b1963)
Soloists
LUCY PRENDERGAST soprano,
HELEN CHARLSTON mezzo-soprano

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A great and mighty wonder
---
**Music** ‘Es ist ein Ros’ entsprungen’,
harmonized by MICHAEL PRAETORIUS (1571–1621),
arranged by ERLING PEDERSEN (b1944)
**Words** ST GERMANUS (634–734)
translated by JOHN M NEALE (1818–1866)
Soloists
HELEN CHARLSTON mezzo-soprano, FAITH WADDELL soprano

A great and mighty wonder,
A full and holy cure!
The virgin bears the infant
With virgin-honour pure:
Repeat the hymn again:
‘To God on high be glory,
And peace on earth to men.’
The word becomes incarnate,  
And yet remains on high;  
And cherubim sing anthems  
To shepherds from the sky;  
Repeat the hymn again:  
‘To God on high be glory,  
And peace on earth to men.’  
And idol forms shall perish,  
And error shall decay,  
And Christ shall wield his sceptre,  
Our Lord and God for aye.  
Repeat the hymn again:  
‘To God on high be glory  
And peace on earth to men.’

Have yourself a merry little Christmas  
\textit{Music} & \textit{words} HUGH MARTIN (1914–2011) & RALPH BLANE (1914–1995), arranged by OWAIN PARK (b1993)  
\textit{Soloists} JAMIE ROBERTS tenor, JULIA ST CLAIR soprano  
Have yourself a merry little Christmas,  
Let your heart be light,  
Next year all our troubles will be out of sight.  
Have yourself a merry little Christmas,  
Make the yuletide gay,  
Next year all our troubles will be miles away.  
Once again as in olden days,  
Happy golden days of yore,  
Faithful friends who were dear to us  
Will be near to us once more.  
Some day soon we all will be together,  
If the fates allow,  
Until then we’ll have to muddle through somehow.  
So have yourself a merry little Christmas now.  
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Ad quern magi ambulabant,
Aurum, thus, myrrham portabant,
Immolabant haec sincere,
Nato regi gloriae.

Wise men came
and humbly made their offerings
of gold, frankincense and myrrh
to the prince of glory.

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

**Tomorrow shall be my dancing day**

*Music* OWAIN PARK (b1993)

*Soloists* JULIA ST CLAIR soprano, HELEN CHARLSTON mezzo-soprano, CAMERON RICHARDSON-EAMES tenor, JOEL NULSEN bass

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:
Then was I knit to man’s nature,
To call my true love to my dance.

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

Then afterwards baptized I was,
The Holy Ghost on me did glance,
My Father’s voice heard from above,
To call my true love to my dance.

**The virgin and child**

*Music* Swedish folk song ‘Kristallen den fina’, arranged by GUNNAR ERIKSSON (b1936)

*Words* TED TREGEAR (b1993), after ‘Kristallen den fina’

*Soloist* HELEN CHARLSTON mezzo-soprano

Like crystal that gleams in the sun’s radiant beams
Or like glitter of stars in the night,
O virgin most fair, acknowledge our prayer
And guide all our lives with your light.

My love, my love, most holy maiden,
My heart cries out with longing laden,
Be with me your servant I pray
And keep me in Christ’s true way,
My light and my comfort to the end of the day.

*Soprano* Let us worship the child so tender and mild,
Our saviour sent down from above,
Like shepherd and king to his cradle we bring
True hearts to be kindled with love.

*Alto* O Christ our true and only light,
Shine on us all who live in night,
Help us and call us when we stray,
That we may find your holy way.

*Tenor* Come redeemer of the earth,
Manifest thy virgin birth,
Thy cradle shall glitter bright,
Darkness overcome by light.

*Bass* Hearts to be kindled with love,
Hearts full of love.

**Away in a manger**

*Music* French folk song, arranged by REGINALD JACQUES (1894–1969)

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

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying he makes.
I love thee, Lord Jesus! Look down from the sky,
And stay by my side until morning is nigh.
Be near me Lord Jesus, I ask thee to stay
Close by me for ever and love me, I pray
Bless all the dear children in thy tender care,
And fit us for heaven, to live with thee there.

Ave maris stella
Music  BROR SAMUELSON (1919–2008)
Words  HYMN AT FIRST VESPERS OF THE BLESSED VIRGIN MARY
Soloist  JONATHAN PACEY bass
Ave maris stella,
Dei mater alma
Atque semper virgo,
Felix caeli porta.

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.

Solve vincla reis,
Profer lumen caccis:
Mala nostra pelle,
Bona cuncta posce.

Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos
Mites fac et castos.

Virgo past compare,
meekest of all women,
make us, absolved of our sins,
meek and chaste.

Vitam praesta puram,
Iter para tutum:
Ut videntes Jesum,
Semper collaetemur.

Grant us a pure life,
prepare a safe journey for us;
that, seeing Jesus,
we may ever rejoice.

Sit laus Deo Patri,
Summo Christo decus,
Spiritu Sancto,
Tribus honor unus. Amen.

How far is it to Bethlehem?
Music  English folk song, arranged by ROBERT RICE (b1971)
Words  FRANCES CHESTERTON (1875–1938)
Soloist  JOEL NULSEN bass
How far is it to Bethlehem?
Not very far.
Shall we find the stable room
Lit by a star?
Can we see the little child?
Is he within?
If we lift the wooden latch,
May we go in?
May we stroke the creatures there,  
Ox, ass, or sheep?  
May we peep like them and see  
Jesus asleep?  
If we touch his tiny hand,  
Will he awake?  
Will he know we’ve come so far  
Just for his sake?  
Great kings have precious gifts,  
And we have naught;  
Little smiles and little tears  
Are all we brought.  
For all weary children  
Mary must weep;  
Here, on his bed of straw,  
Sleep, children, sleep.  
God in his mother’s arms,  
Babes in the byre,  
Sleep, as they sleep who find  
Their heart’s desire.

The star  
Shine forth, O star of Jacob,  
Shine through this night so wild,  
And bathe the bed in starlight,  
Where lies the infant child.  
The king of all creation  
Is sheltered in a stall,  
A cold and common stable  
Where lies the lord of all.  
But through the midnight darkness  
A burning halo glows,  
And cradled by his mother,  
He lies in soft repose.

Peace, peace  
*Music*  GUSTAF NORDQVIST (1886–1949)  *Words*  NORMAN LUBOFF (1917–1987), after a Swedish folk song  *Soloist*  BETHANY PARTRIDGE soprano  
Peace, peace, heavenly peace, given to God’s creation.  
Deep is the silence and dark is the night,  
When in the East comes a marvellous light.  
Join the glad chorus, his praises sing,  
Worship and honour the newborn King!  
Peace, peace, heavenly peace, given to God’s creation.  
Peace, peace, Lord of all peace, welcome him all ye faithful.  
Holiest night and most wondrous of days;  
Shepherds and kings lift their voices in praise.  
Join the glad chorus, his praises sing,  
Worship and honour the newborn King!  
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Sleigh ride  
Just hear those sleigh bells jingling, ring, ting tingling, too,  
Come on, it’s lovely weather for a sleigh ride together with you,  
Outside the snow is falling and friends are calling ‘yoo hoo’,  
Come on, it’s lovely weather for a sleigh ride together with you.  
Giddy-yup, let’s go, let’s look at the show;  
We’re riding in a wonderland of snow.  
Giddy-yup, it’s grand, just holding your hand,  
We’re riding along with a song of a wintery fairyland,  
Our cheeks are nice and rosy, and comfy cosy are we,  
We’re snuggled up together like two birds of a feather would be.  
Let’s take that road before us and sing a chorus or two,  
Come on, it’s lovely weather for a sleigh ride together with you.
There’s a birthday party at the home of Farmer Gray,
It’ll be the perfect ending to a perfect day,
We’ll be singing the songs we love to sing without a single stop,
At the fireplace while we watch the chestnuts pop.
There’s a happy feeling nothing in the world can buy,
When they pass around the coffee and the pumpkin pie,
It’ll almost be like a picture print of Currier and Ives,
These wonderful days are the days we remember all through our lives!

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O heavenly word

Music Danish folk song, arranged by MICHAEL BOJESEN (b1960)
Words HYMN FOR THE NATIVITY: Verbum supernum prodiens
Soloist JULIA ST CLAIR soprano

O heavenly word of God on high,
Whose love has brought salvation nigh,
And from the father’s heart didst come
To save a race by sin undone.

Our minds enlighten from above,
And kindle the fire of love,
That as we hear thy gospel read,
All sinful thoughts may flee in dread.

So, when thou comest at the last,
And earth’s long history is past,
May we be set at thy right hand,
And with thine own in glory stand.

All praise, eternal Son, to thee,
Whose advent sets thy people free,
Whom with the father we adore,
And Spirit blest, for evermore.

The oxen

Music JONATHAN RATHBONE (b1957)
Words THOMAS HARDY (1840–1928)

Christmas Eve, and twelve of the clock.
‘Now they are all on their knees’,
An elder said as we sat in a flock
By the embers in hearthside ease.

We pictured the meek mild creatures where
They dwelt in their strawy pen,
Nor did it occur to one of us there
To doubt they were kneeling then.

So fair a fancy few would weave
In these years! Yet, I feel,
If someone said on Christmas Eve,
‘Come; see the oxen kneel
‘In the lonely barton by yonder coomb
Our childhood used to know’,
I should go with him in the gloom,
Hoping it might be so.

THE CHOIR OF TRINITY COLLEGE CAMBRIDGE

soprano Rachel Ambrose Evans, Anna Cavaliero, Evie Kanagasooriam, Hannah King, Anna Lush, Lucy Morris,
Bethany Partridge, Hannah Partridge, Mary Price, Imogen Russell, Julia St Clair, Lucy Taylor, Faith Waddell
alto Louise Ayrton, Helen Charlston, Jessica Dandy, Helen Daniels, Guy James, Ruth Kiang,
Eleanor Kornas (organ scholar), Lucy Prendergast, Saachi Sen, Susan Thampi, Ted Tregear,
Georgia Way, Georgina Whittington
tenor Hiroshi Amako, Archie Bott, Gwilym Bowen, Alexander Gebhard, Samuel Hewitt,
Cameron Richardson-Eames, Jamie Roberts
bass Jack Butterworth, Michael Craddock, Christopher Howarth, Brian Lee, Joel Nulsen, Oscar Osicki,
Jonathan Pacey, Owain Park (organ scholar), Tudor Thomas, Laurence Williams, William Winning
THE CHOIR OF TRINITY COLLEGE CAMBRIDGE

The Choir of Trinity College Cambridge comprises around thirty choral scholars and two organ scholars, all of whom are ordinarily undergraduates of the College, under Director of Music Stephen Layton.

The College’s choral tradition dates back to the fourteenth century, when former Chapel Royal choristers studied in King’s Hall which later became part of Trinity College. During term the Choir’s main focus is the singing of the liturgy in the College Chapel, exploring repertoire drawn from both Catholic and Protestant traditions. All services from the Chapel are webcast live at www.trinitycollegechoir.com (where you can also listen to previous services). Outside term the Choir’s programme of performances and recordings has included a BBC broadcast of Bach’s Christmas Oratorio with the Orchestra of the Age of Enlightenment in London (subsequently recorded on Hyperion), Haydn’s Nelson Mass with the City of London Sinfonia in Aldeburgh and Cambridge, Poulenc’s Gloria with Britten Sinfonia in Norwich Cathedral (also recorded on Hyperion), and Handel’s Dettingen Te Deum with the Academy of Ancient Music in London and Cambridge (also recorded on Hyperion). The Choir has also performed and recorded two volumes of Handel’s ‘Chandos’ Anthems, with the Academy of Ancient Music and the Orchestra of the Age of Enlightenment. Other recordings include a cappella works by Polish composer Paweł Łukaszewski, albums of new Baltic choral music (Baltic Exchange), and David Briggs’ Mass for Notre Dame, Britten’s A Ceremony of Carols and Saint Nicolas, and a Gramophone Award-winning album of Howells. Beyond all mortal dreams, a disc of American a cappella works, was nominated for a Grammy Award in 2012. The Choir’s programme of tours has taken it to destinations in Europe, the USA, Canada, Australia, South Africa, Namibia, Zimbabwe, Japan, Taiwan, Hong Kong and Peru.
STEPHEN LAYTON

Stephen Layton succeeded the late Richard Hickox as Artistic Director and Principal Conductor of the City of London Sinfonia in 2010. He guest-conducts widely and has appeared in recent years with the Philadelphia and Minnesota orchestras, the Melbourne Symphony and Auckland Philharmonia, the London Philharmonic, the Philharmonia and the Hallé, the Academy of Ancient Music, the Orchestra of the Age of Enlightenment and Britten Sinfonia. Layton is Fellow and Director of Music of Trinity College Cambridge. He is the Founder and Director of Polyphony. His former posts include Chief Guest Conductor of the Danish National Vocal Ensemble and Chief Conductor of the Netherlands Kammerkoor.

Stephen Layton’s discography ranges from Bach and Handel with original instruments to Bruckner and Poulenc, Pärt and Tavener, Łukaszewski and Whitacre. A champion of new music, Stephen Layton has premiered new repertoire by leading composers. His recordings have won awards worldwide, including from Gramophone and BBC Music Magazine, and in the USA he has had four Grammy nominations.