



CHRISTMAS WITH WINCHESTER COLLEGE CHAPEL CHOIR

Sara Macliver, Soprano

Hong Kong Philharmonic Orchestra • William Lacey



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①	Come, thou Redeemer of the earth	2:28
<i>(Puer nobis nascitur, adapted by Michael Praetorius [1571-1621])</i>		
②	Richard Rodney Bennett (b. 1936): Out of your sleep	1:35
③	John Tavener (b. 1944): The Lamb	2:28
④	Judith Weir (b. 1954): Illuminare, Jerusalem	2:21
⑤	Anon (c. 18th century) arr. Willcocks: O come, all ye faithful	3:17
Johann Sebastian Bach (1685-1750):		
⑥	Sinfonia from <i>Cantata, BWV 42</i>	7:23
⑦	Kyrie from <i>Mass in G, BWV 236</i>	4:22
⑧	<i>Herr, der du stark und mächtig bist</i> from <i>Cantata, BWV 10*</i>	6:30
⑨	<i>Jesus bleibt meine Freude</i> from <i>Cantata BWV 147</i>	3:37
George Frideric Handel (1685-1759): Messiah		
⑩	For unto us a child is born	4:07
⑪	Pastoral Symphony	0:58
⑫	There were shepherds abiding in the field*	1:20
⑬	Glory to God in the highest*	2:07
⑭	Rejoice greatly, O daughter of Zion!*	4:56
⑮	Surely, He hath borne our griefs	1:30
⑯	And with his stripes we are healed	1:49
⑰	All we like sheep	3:42
⑱	I know that my Redeemer liveth*	6:55
⑲	Hallelujah Chorus	3:56
⑳	Lowell Mason (1792-1872) arr. Rutter: Joy to the world	1:59

*with Sara Macliver, Soprano

Christmas with Winchester College Chapel Choir

The music for Christmas presented by Winchester College Chapel Choir and the Hong Kong Philharmonic Orchestra starts with unaccompanied works performed by the singers. The first of these offers verses from an English version of the hymn of St Ambrose, *Veni, Redemptor gentium* (Come, thou Redeemer), sung to the melody *Puer nobis nascitur* (A boy is born to us) adapted by the Wolfenbüttel organist and Kapellmeister Michael Praetorius, an important figure in the development of Lutheran church music in the early seventeenth century.

There follow three twentieth-century compositions. The first, by the versatile English composer Richard Rodney Bennett, is a setting of an anonymous fifteenth-century poem, one of a set of five carols published in 1967. After this comes a setting of William Blake's poem *The Lamb* composed in 1982 by the contemporary English composer John Tavener. Music of relatively simple structure, written for the composer's young nephew, matches the seeming simplicity of the text. The group of unaccompanied choral works ends with a 1985 setting of *Illuminare Jerusalem*, a fifteenth-century Scottish poem, by the British composer Judith Weir, at one time a pupil of John Tavener. *O come, all ye faithful*, a familiar carol stemming from the eighteenth century, equally well known in its Latin version, *Adeste fideles*, has become an inevitable musical concomitant of Christmas.

Johann Sebastian Bach was born into a musical dynasty in Eisenach in 1685 and trained, after the death of his musician father, by an elder brother to embark on a career that demanded a great degree of musical versatility. Early appointments as an organist and at the court of Weimar, led to the prestige of a position as director of court music to Prince Leopold of Anhalt-Cöthen, a happy period, brought to an end by the young Prince's marriage to a woman without musical interest. After six years or so at Cöthen, he moved to Leipzig as Cantor at the Choir School of St Thomas, with duties that involved him in the provision of church music and

humbler occupations as a schoolmaster, some of which, at least, could be delegated. He remained in Leipzig in the same employment, subject to the demands of the city council, until his death in 1750.

The first Leipzig years found Bach busy with the composition of cycles of cantatas for the Lutheran church year. The cantata *Am Abend aber desselben Sabbats*, BWV 42 (On the evening of the same Sabbath) was written for the first Sunday after Easter, known as Quasimodo Sunday from the opening of the Introit to the Mass on that day, or, familiarly, as Low Sunday. It was first heard on 8th April 1725 and is scored for two oboes, bassoon, strings and continuo, opening with the present *Sinfonia*.

Bach, like other composers of the period, was in the habit of making additional use of earlier compositions. His settings of the Lutheran Mass, which, by his time, could preserve the *Kyrie eleison* and *Gloria* of the traditional Catholic Mass, were made in the late 1730s. For the four-part fugal *Kyrie* of the *Lutheran Mass in G major*, BWV 236, Bach had recourse to his cantata *Siehe zu, dass deine Gottesfurcht nicht Heuchelei sei*, BWV 179 (See that your fear of God be not feigned), written for performance in August 1723, soon after his arrival in Leipzig.

The cantata *Meine Seel' erhebt den Herrn*, BWV 10, (My soul magnifies the Lord) was written for the Feast of the Visitation in July 1724. The second movement is the soprano aria *Herr, Herr, der du stark und mächtig bist* (Lord, Lord, who is strong and mighty). The group of works by Bach included here ends with the familiar closing movement from the cantata *Herz und Mund und Tat und Leben*, BWV 147, (Heart and Mouth and Deed and Life), *Jesus bleibt meine Freude*, generally interpreted in English as *Jesu, joy of man's desiring*, known from a variety of arrangements. The cantata was written for the Feast of the Visitation in July 1723.

Born in Halle in 1685, George Frideric Handel, as he later became, worked at the opera in Hamburg, spent time in Italy, and then was appointed to the court of

Hanover. Thence he took almost immediate leave of absence, finally settling in London, where he was closely involved in the business of Italian opera. His position in English musical life was dominant, remaining so for very many years after his death in 1759.

Handel's oratorio *Messiah*, a remarkable summary of Christian doctrine in three parts, was first performed in Dublin in April 1742. It represents the great achievement of the composer in a form for which he was largely responsible, the English oratorio, a genre which coupled Italianate operatic melodic invention with skilful choral writing, a successful musical synthesis of drama and religion, well calculated to appeal to English audiences of the time. From Part I comes the Christmas chorus *For unto us a child is born*. This is followed by the instrumental *Pastoral Symphony*, in the conventional form of a *siciliano*, a shepherd dance that had come to be essentially associated with the season. The *secco* recitative *There were shepherds abiding in the field* is followed by the accompanied recitative *And lo! The angel of the Lord*, continued without orchestral accompaniment in *And the angel said unto them*. The following section of recitative, *And suddenly there was with the angel* is accompanied, leading to the celebratory chorus *Glory to God in the highest*. The soprano solo continues with the air *Rejoice greatly, O daughter of Zion*, with its

contrasting central section, promising peace.

Excerpts from *Messiah* continue with movements taken from Part II, concerned with Passiontide and Easter. These start with the urgent dotted rhythms of the chorus *Surely he hath borne our griefs*. The text is drawn from the prophet Isaiah, as is that of the fugal *And with his stripes we are healed*. With words drawn from the same source, the chorus *All we like sheep have gone astray*, graphically suggests the straying animals of the comparison. The soprano air *I know that my Redeemer liveth*, its opening words taken from the Book of Job, starts Part III of the oratorio, celebrating the resurrection, but the present group of excerpts from *Messiah* returns to Part II of the work for its rousing final *Hallelujah Chorus*.

A Christmas postscript is offered in *Joy to the world*, the work of the American Lowell Mason, a figure of some importance in the early progress of music education in schools in the United States. He published a number of hymn tunes, many allegedly derived from the work of famous European composers, and he advertised *Antioch*, the tune to which he set the words of Isaac Watts, *Joy to the world*, as derived from the work of Handel, to whom it has by some since been wrongly attributed.

Keith Anderson

Winchester College Chapel Choir

Director of Chapel Music: Christopher Tolley • Organ: Claire Innes-Hopkins

Winchester College is one of the oldest and best-known schools in Great Britain. Founded in 1382 by William of Wykeham, Bishop of Winchester and twice Chancellor of England, it enjoys an enviable reputation for academic and musical excellence and for the breadth and quality of the education given to its pupils. William of Wykeham's original foundation included seventy scholars, and although the school has now grown tenfold in size, the same number of scholars continues to live in medieval chambers next to the College Hall and Chapel. Wykeham also made provision for sixteen singing-boys called Quiristers, whose duty was to sing at Chapel services. For over six hundred years Winchester College has maintained its Quiristers, and they now form the treble line in Winchester College Chapel Choir, besides singing a good deal in their own right as a boys' concert choir. The lower voices in the Chapel Choir are provided by senior pupils (and some staff) from the College, many of whom have themselves been Quiristers or choristers at English Cathedrals and other choral foundations. These singers in turn often go on to study music at university: in the past decade, pupils from Winchester College have won over forty choral and organ scholarships to Oxford and Cambridge. Winchester College Chapel Choir sings a full range of choral services in the College Chapel. It gives recitals, broadcasts and records for BBC Radio and Television, and makes regular tours abroad. The Choir has given performances at St John's Smith Square in central London, while the Quiristers have appeared in the BBC Proms at the Albert Hall. Foreign trips since 2000 have included Canada, the Czech Republic and Germany, as well as Hong Kong, where this programme was recorded.

Quiristers	Altos	Tenors	Basses
Harry Anstee	Tony Ayres	Mark Austin	David Clarkson
Jamie Caldwell	Richard Birchall	William Clerk	Adam Drew
Jack Cammack	Michael Boyle	Hugh Frere-Cook	Theo Ford-Sagers
Richard Clarkson	Dominic Burnham	Edward Goble	Thomas Keen
Ross Easton	Cameron Foote	Francis Hemingway	Charlie Martin
Thomas Herring	Edward Moores	Nadanai Laohakunakorn	Harry de Moraville
Thomas Jesty	Coralie Ovenden	Bernard Maybury	William Owen
Richard Johnson	Henry Stapleton	Benjamin Nicholls	James Pelly
William Keen	Felix Tham	Ben Walton	Simon Pusey
Archibald Maybury		Matthew Woods	Ashley Riches
Hugh Parsons			Thomas Robinson-Woledge
James Pulman			Nicholas Stenning
Harry Sever			Ben Woodgates
Hugo Sever			
Alexander Trend			
George Wilders			

For information about Quiristerships at Winchester College, contact Christopher Tolley, Director of Chapel Music (Tel: +44 (0)1962 860299; e-mail: cjt@wincoll.ac.uk; website: www.winchestercollege.org)
Quiristers receive generous scholarships at the Pilgrims' School, Winchester, worth half the full boarding fee.

Sara Macliver



Sara Macliver is one of Australia's most popular and versatile sopranos, appearing in opera, concert and recital performances and on numerous recordings. She is regarded as one of the leading exponents of Baroque repertoire in Australia. She trained in Perth, where she was a pupil of the renowned soprano Molly McGurk. During that time she was a Young Artist with the West Australian Opera Company. Her rôles for the company have included Micaela (*Carmen*), Papagena (*The Magic Flute*), Giannetta (*The Elixir of Love*), Morgana (*Alcina*), Ida (*Fledermaus*), Nannetta (*Falstaff*) and Vespetta (*Pimpinone*). She has also performed the rôle of Angelica in *Orlando* with West Australian Opera and covered the role of Zerlina in the Opera Australia production of *Don Giovanni*. She is a regular performer with Symphony Australia Orchestras in Perth, Melbourne, Sydney, Adelaide, Queensland and Tasmania, as well as Musica Viva, Melbourne Chorale, the Australian Chamber Orchestra, the Australia Bach Ensemble, the Australian Brandenburg Orchestra and Sydney Philharmonia Choirs among others. Sara Macliver has a number of recordings to date for ABC Classics including Fauré's *Requiem* and *Birth of Venus*. In 2002 she completed a recording of Handel's *Messiah* for a joint ABC Classics and ABC Television production, released on CD and DVD, and screened twice on national television. Her recording of Bach arias and duets with the mezzosoprano Sally-Anne Russell has been nominated for an ARIA award.

Christopher Tolley



Christopher Tolley has been Director of Chapel Music at Winchester College since 1992. He read English at New College, Oxford, where he was also Organ Scholar; during his years as a research student at Oxford he was Organist of both the University Church and the Sheldonian Theatre. He moved to Winchester as College Organist in 1979. As Conductor of the Exon Singers from 1976 to 1992 he directed many recordings and broadcasts, and brought to light much rare and neglected choral music.

Hong Kong Philharmonic Orchestra

Artistic Director and Chief Conductor: Edo de Waart

The Hong Kong Philharmonic Orchestra has been at the heart of the musical and artistic life of Hong Kong for many years, bringing great music to the community. Earlier principal conductors have included Kenneth Schermerhorn and David Atherton, with, from the 2004/05 season, the celebrated Dutch conductor Edo de Waart as Artistic Director and Chief Conductor. Many world-renowned artists have appeared with the Hong Kong Philharmonic throughout its history, from classical music legends like Isaac Stern, Vladimir Ashkenazy and Yo-Yo Ma to pop artists like Jacky Cheung and Sandy Lam and stars of tomorrow like Lang Lang and Yundi Li. The orchestra has been heard around the world both live, during many international tours, including North America, Europe, China, Japan and Korea, and on recordings, many of which have received great critical acclaim.

William Lacey



Born in London in 1973, William Lacey has already conducted over twenty operas. Despite beginning his musical studies at the relatively late age of fourteen, he made his début at English National Opera at 24 and shortly thereafter became San Francisco Opera's youngest ever mainstage conductor. Recent successes include *Fidelio* (with Graham Vick and the Birmingham Opera Company, broadcast live on BBC TV and winner of the South Bank Show Award for Opera, 2003) and a highly acclaimed new production of *The Magic Flute* at Opera North. 2003 saw an expansion of his activities on the concert platform, including his débuts with the Royal Scottish National Orchestra, l'Orchestre de Bretagne, the Scottish Chamber Orchestra, and the Houston Symphony Orchestra. In 2004 he made highly successful débuts at the Cologne Opera with Handel's *Serse* and Glimmerglass Opera, in the United States with the same composer's *Imeneo*. William Lacey studied at King's College, Cambridge, and in Venice and Salzburg. As a pianist and chamber musician, he was fortunate enough to study extensively with György Kurtág and Alfred Brendel, who have been his most influential teachers. He started his conducting career at Almeida Opera, and as an assistant conductor in London, Aldeburgh, Munich and Pesaro. With cellist Adrian Brendel he co-founded Musici at Plush, where in 2003 and 2004 they have continued a Bach cantatas project. In 1998 his first commercial recording, Alexander Goehr's *Arianna*, was released and he conducted *The Tales of Hoffmann* at the English National Opera. He has also conducted the London Sinfonietta, the Orchestra della Toscana, the Orchestra Filarmonica Marchigiana, the Marin Symphony Orchestra, the Covent Garden Chamber Orchestra, and the Tyrol Festival Orchestra. Between 1998 and 2001, William Lacey was the Staff Conductor at San Francisco Opera, conducting a series of opera and collaborating with other leading conductors.

Weihnachten mit dem Winchester College Chapel Choir

Am Anfang des weihnachtlichen Programms, das der Winchester College Chapel Choir und das Philharmonische Orchester Hong Kong hier präsentieren, stehen mehrere Werke für Chor a capella. Zunächst gibt es mehrere Strophen aus der englischen Übersetzung des ambrosianischen Hymnus *Veni, Redemptor gentium* (O komm, Erlöser) zu der Melodie des *Puer nobis nascitur* (Ein Kind ist uns geboren), das der Wolfenbütteler Organist und Kapellmeister Michael Praetorius adaptierte, der bei der Entwicklung der lutherischen Kirchenmusik zu Beginn des 17. Jahrhunderts eine wichtige Rolle spielte.

Es folgen drei Stücke des 20. Jahrhunderts. Deren erstes stammt von dem wandlungsfähigen englischen Komponisten Richard Rodney Bennett, ist die Vertonung eines anonymen Gedichts aus dem 15. Jahrhundert und gehört zu einem Zyklus von fünf Weihnachtsliedern, der 1967 veröffentlicht wurde. Danach ist das Gedicht *The Lamb* (Das Lamm) von William Blake in einer Vertonung zu hören, die der englische Zeitgenosse John Tavener 1982 für seinen jungen Neffen geschrieben hat. Es ist dies ein Satz von recht schlichter Struktur, der der scheinbaren Einfachheit des Textes entspricht. Die Gruppe unbegleiteter Chorwerke endet mit dem schottischen Gedicht *Illuminare Jerusalem* in der 1985 entstandenen Vertonung der britischen Komponistin Judith Weir, die einige Zeit bei John Tavener studiert hat. Ein unverzichtbarer musikalischer Begleiter der Weihnachtszeit ist der Titel *O come, all ye faithful* (Kommet, ihr Gläubigen), ein bekanntes Weihnachtslied aus dem 18. Jahrhundert, das wir auch in der lateinischen Version *Adeste fideles* kennen.

Johann Sebastian Bach wurde 1685 in Eisenach als Spross einer Musikerdynastie geboren. Nach dem Tode seines Vaters sorgte einer seiner älteren Brüder für eine Ausbildung, die es ihm ermöglichte, eine Karriere einzuschlagen, die ein hohes Maß an Wandlungsfähigkeit verlangte. Nachdem er zunächst mehrere Stellen als Organist bekleidet und dann am

Hofe zu Weimar Dienst getan hatte, erhielt er den angesehenen Posten als Direktor der Hofmusik bei Fürst Leopold zu Anhalt-Köthen. Diese glückliche Zeit fand nach etwa sechs Jahren ihr Ende, als der junge Fürst eine Frau heiratete, die sich nicht für Musik interessierte. Daraufhin ging Bach von Köthen nach Leipzig, wo er als Kantor der Thomasschule nicht nur Kirchenmusik liefern mußte, sondern auch als Schulmeister geringere Dienste zu verrichten hatte, von denen sich immerhin einige delegieren ließen. Bis zu seinem Tode im Jahre 1750 blieb Bach in diesem Amt, das ihn stets den Forderungen des Leipziger Stadtrates unterwarf.

In seinem ersten Leipziger Jahr befasste sich Bach damit, Kantatenzyklen für das lutherische Kirchenjahr zu schreiben. Die Kantate *Am Abend aber desselben Sabats* BWV 42 entstand für den ersten Sonntag nach Ostern, der gemeinhin als „Weißer Sonntag“ bekannt ist, offiziell aber „Quasimodo“ heißt, da der Introitus zur Messe des Tages mit den Worten „Quasi modo geniti infantes“ (Wie neugeborene Kinder) beginnt. Die Kantate, die mit der hier eingespielten *Sinfonia* beginnt, wurde am 8. April 1725 uraufgeführt. Das Orchester besteht aus zwei Oboen, Fagott, Streichern und Continuo.

Wie andere Komponisten seiner Zeit pflegte auch Bach frühere Stücke wiederzuverwenden. Die lutherischen Messen, die damals noch am *Kyrie* und *Gloria* der traditionellen katholischen Messe festhielten, schrieb er Ende der dreißiger Jahre. Bei dem vierstimmigen, fugierten *Kyrie* der Messe G-dur BWV 26 bediente sich der Komponist seiner Kantate *Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei* BWV 179, die er im August 1723, mithin kurz nach seiner Ankunft in Leipzig, geschaffen hatte.

Die Kantate *Meine See'l erhebt den Herren* BWV 10 entstand zum 2. Juli 1724 für das Fest Mariae Heimsuchung. Der zweite Satz ist die Sopranarie *Herr, Herr, der du stark und mächtig bist*. Die Gruppe der hier aufgenommenen Bach-Werke endet mit dem beliebten

Schluss-Satz aus der Kantate *Herz und Mund und Tat und Leben* BWV 147: *Jesus bleibt meine Freude* ist in einer Vielzahl unterschiedlichster Arrangements bekannt geworden. Auch diese Kantate entstand zum Feste Mariae Heimsuchung, allerdings für das Jahr 1723.

Georg Friedrich Händel wurde 1685 in Halle geboren. Er wirkte zunächst an der Oper von Hamburg, verbrachte dann einige Zeit in Italien und wurde anschließend vom Hof zu Hannover angestellt. Hier nahm er schon bald Urlaub, und am Ende ließ er sich in London nieder, wo er als Unternehmer eine der überragenden Figuren der italienischen Oper wurde. Noch viele Jahre nach seinem Tode im Jahre 1759 war seine beherrschende Stellung im englischen Musikleben unangefochten.

Händels Oratorium *Der Messias* fasst in seinen drei Teilen auf bemerkenswerte Weise die christliche Lehre zusammen. Das Werk wurde im April 1742 in Dublin aufgeführt und repräsentiert die große Leistung des Komponisten auf einem Gebiet, für dessen Entstehung er weitgehend verantwortlich zeichnete – das englische Oratorium, eine Gattung, in der sich die melodischen Erfindungen der italienischen Oper mit kunstvollen Chorsätzen zu einer glücklichen musikalischen Synthese aus Drama und Religion verbanden, die genau darauf berechnet war, das damalige englische Publikum in ihren Bann zu ziehen. Aus dem ersten Teil des *Messias* stammt der Weihnachtschor *For unto us a child is born* (Denn es ist uns ein Kind geborn). Darauf folgt die instrumentale *Pastoralsinfonie* in der seinerzeit üblichen Gestalt eines *Siciliano*, eines Hirtenanzes, den man in besonderem Maße mit dieser Jahreszeit in Verbindung brachte. Dem Secco-Rezitativ *There were shepherds abiding in the field* (Es waren Hirten beisammen auf dem Feld) folgt ein Accompagnato-Rezitativ, mithin ein solches, das nicht nur vom Cembalo begleitet wird: *And lo! The angel of the Lord* (Und sieh, der Engel des Herrn trat zu ihnen). Dieses findet seine Fortsetzung in einem weiteren Secco: *And the angel said unto them* (Und der Engel zu ihnen

sprach). Im Anschluss daran gibt es wieder ein Accompagnato, *And suddenly there was with the angel* (Und alsbald war da bei dem Engel), das zu dem festlichen Chor *Glory to God in the highest* (Ehre sei Gott in der Höhe) hinleitet. Der Solosopran singt im Anschluss daran die Arie *Rejoice greatly, O daughter of Zion* (Frohlock und jauchze, du Tochter Zion), deren kontrastierender Mittelteil Frieden verheißt.

Als weitere Ausschnitte aus dem Oratorium *Der Messias* folgen verschiedene Sätze des zweiten Teils, in dem es um die Passion und Ostern geht. Zunächst erklingen die drängenden punktierten Rhythmen des Chores *Surely he hath borne our griefs* (Wahrlich, er hat unsre Qual und Schmerzen erlitten). Der Text stammt ebenso aus dem Buche Jesaja wie die Worte des fugierten *And with his stripes we are healed* (Durch seine Wunden sind wir geheilt) und des Chores *All we like sheep have gone stray* (Der Herde gleich, warn wir zerstreut), der bildhaft das Herumirren der metaphorischen Schafe beschreibt. Mit der Sopranarie *I know that my Redeemer liveth* (Ich weiß, daß mein Erlöser lebet), deren Textanfang aus dem Buch Hiob stammt, beginnt der dritte Teil des Oratoriums, das die Auferstehung feiert. In der vorliegenden Aufnahme folgt jetzt allerdings der Schlusschor des zweiten Teils, das rauschende *Hallelujah*.

Ein weihnachtliches Postskriptum stellt *Joy to the world* dar, das Werk des Amerikaners Lowell Mason, der bei der Entstehung der schulischen Musikerziehung in den USA eine recht wichtige Rolle spielte. Er schrieb eine Reihe von Hymnenmelodien, von denen viele angeblich nach den Werken berühmter europäischer Komponisten gestaltet waren. Für sein *Antioch* war er damit, dass die Melodie, mit der er Isaac Watts' Worte *Joy to the world* vertonte, nach einem Werke Händels entstanden sei. Diesem wurde es seither auch verschiedentlich zugeschrieben, was freilich ein Irrtum war.

Keith Anderson

Deutsche Fassung: Cris Posslac

[1] Michael Praetorius (1571-1621):
Come, thou Redeemer of the earth

[Come, thou Redeemer of the earth,
Come, testify thy wondrous birth:
All lands admire, all times applaud:
Such is the birth that fits our God.]

Forth from his chamber goeth he,
That royal home of purity.
A giant in twofold substance one,
Rejoicing now his course to run.

From God the Father he proceeds,
To God the Father back he speeds;
Runs out his course to death and hell,
Returns on God's high throne to dwell.

O equal to thy Father, thou!
Gird on thy fleshly mantle now;
The weakness of our mortal state
With deathless might invigorate.

Thy cradle here shall glitter bright,
And darkness breathe a newer light,
Where endless faith shall shine serene,
And twilight never intervene.

All laud, eternal Son, to thee,
Whose advent sets thy people free,
Whom with the Father we adore,
And Holy Ghost, for evermore.

*Ambrose of Milan (ca. 340-397),
translated by John Mason Neale (1818-1866)*

[2] Richard Rodney Bennett (b. 1936):
Out of your sleep

Out of your sleep arise and wake,
For God mankind now hath ytake.
All of a maid without any make;
Of all women she beareth the bell.

And through a maidē fair and wise,
Now man is made of full great price;
Now angels knelen to man's service,
And at this time all this befell.

Now man is brighter than the sun;
Now man in heaven on high shall won;
Blessed be God this game is begun
And his mother the Empress of hell.

That ever was thrall now is he free;
That ever was small now great is she;
Now shall God deem both thee and me
Unto his bliss if we do well.

Now man he may to heaven wend;
Now heaven and earth to him they bend.
He that was foe now is our friend.
This is no nay that I you tell.

Now blessed Brother grant us grace,
At doomēday to see thy face,
And in thy court to have a place,
That we may there sing thee nowell.

Anon.

③ John Tavener (b. 1944): The Lamb

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild;
He became a little child.
I, a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

William Blake (1757-1827)

④ Judith Weir (b. 1954): Illuminare, Jerusalem

Jerusalem rejoys for joy:
Jesus, the sterne of most bewte
in thee is rissin as richtous roy,
fro darkness to illumyne thee.
With gloriou sound of angell gle
thy prince is borne in Baithlem
which sall thee mak of thraldome fre,
Illuminare Jerusalem.

With angellis licht in legionis
thou art illumynit all about.
Thre kingis of strenge regionis
to thee ar cumin with lusty rout,
all drest with dyamantis,
reverst with gold in every hem,
soundung attonis with a schout,
Illuminare Jerusalem.

The regeand tirrant that in thee rang,
Herod, is exilit and his offspring,
The land of Juda that josit wrang,
and rissin is now thy richtous king.
So he so mychtie is and ding,
when men his gloriou name dois nem,
hevin erd and hell makis inclyning.
Illuminare Jerusalem.

Anon. Scottish XV Century (Bannatyne Ms.).

⑤ Anonymous: 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, O come, let us adore Him,
O come, let us adore Him, Christ the Lord!

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, O come, let us adore Him,
O come, let us adore Him, Christ the Lord!

Translation by Frederick Oakeley (1802-1880)

Johann Sebastian Bach (1685-1750):
7 Kyrie from Lutheran Mass (BWV 236)

Kyrie, eleison
Christe, eleison
Kyrie, eleison.

Lord, have mercy
Christ, have mercy
Lord, have mercy.

8 Herr, der du stark und mächtig bist
– from Cantata No. 10

Herr, der du stark und mächtig bist,
Gott, dessen Name heilig ist,
Wie wunderbar sind deine Werke!
Du siehest mich Elenden an,
Du hast an mir so viel getan,
Dass ich nicht alles zähle und merke.

Lord, thou who art strong and mighty,
God, thou whose name is most holy,
How wonderful are all thy works!
Thou seest me in low estate,
Thou hast wrought me blessings
More than I can know or number

9 Jesus bleibt meine Freude
– from Cantata No. 147

Jesus bleibt meine Freude,
Meines Herzens Trost und Saft,
Jesus wehret allem Leide,
Er ist meines Lebens Kraft,
Meiner Augen Lust und Sonne,
Meiner Seele Schatz und Wonne;
Darum lass ich Jesum nicht
Aus dem Herzen und Gesicht.

Jesus shall remain my gladness,
Essence of my heart, its hope;
Jesus from all grief protecteth,
He is of my life its strength,
Of mine eyes the sun and pleasure,
Of my soul the joy and treasure;
Therefore I will Jesus not
From my heart and sight allow.

Salomo Franck (1659-1725)

**George Frideric Handel (1685-1759):
Messiah (excerpts)**

10 Chorus: For unto us a child is born

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

12 Recitative: There were shepherds abiding in the field

There were shepherds abiding in the field,
keeping watch over their flocks by night.
And lo, the angel of the Lord came upon them,
and the glory of the Lord shone round about them,
and they were sore afraid.
And the angel said unto them: Fear not, for behold,
I bring you good tidings of great joy,
which shall be to all people.
For unto you is born this day, in the city of David,
a Saviour, which is Christ the Lord.
And suddenly there was with the angel a multitude of
the heav'ly host, praising God, and saying:

13 Chorus: Glory to God

Glory to God in the highest, and peace on earth, good
will towards men!

14 Aria: Rejoice greatly

Rejoice greatly, O daughter of Zion, shout, O daughter
of Jerusalem, behold, thy King cometh unto thee. He is
the righteous Saviour, and he shall speak peace unto the
heathen.

15 Chorus: Surely, He hath borne our griefs

Surely, He hath borne our griefs and carried our
sorrows; he was wounded for our transgressions,
he was bruised for our iniquities; the chastisement of
our peace was upon him,

16 Chorus: And with his stripes we are healed

And with his stripes we are healed.

17 Chorus: All we like sheep have gone astray

All we like sheep have gone astray, we have turned
ev'ry one to his own way, and the Lord hath laid on
him the iniquity of us all.

18 Aria: I know that my Redeemer liveth

I know that my Redeemer liveth, and that he shall stand
at the latter day upon the earth. And tho' worms destroy
this body, yet in my flesh shall I see God.
For now is Christ risen from the dead, the first fruits of
them that sleep.

19 Chorus: Hallelujah

Hallelujah! For the Lord God Omnipotent reigneth!
The kingdom of this world is become the kingdom of
our Lord and of his Christ, and he shall reign
for ever and ever,
King of Kings and Lord of lords.

Texts compiled by Charles Jennens (1700-1773)

㉚ Lowell Mason (1792-1872): Joy to the World

Joy to the World! the Lord is come;
Let earth receive her King,
Let every heart prepare Him room
and heaven and nature sing,
and heaven and nature sing,
and heaven and heaven and nature sing!

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

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

Isaac Watts (1674-1748)



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bottom left, Nicholas Stenning; bottom right, Kin Ho



Photograph: Nicholas Stenning

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This selection of music for Christmas brings together East and West in the collaboration of Winchester College Chapel Choir and the Hong Kong Philharmonic Orchestra. Recorded live in Hong Kong in December 2004, the disc features Bach's cantatas and Handel's *Messiah*, both perennial favourites from the Baroque period, as well as exquisite modern carols.

CHRISTMAS WITH WINCHESTER COLLEGE CHAPEL CHOIR

1 MICHAEL PRAETORIUS:

Come, thou Redeemer of the earth **2:28**

2 RICHARD RODNEY BENNETT:

Out of your sleep **1:35**

3 JOHN TAVENER: The Lamb

Illuminare, Jerusalem **2:28**

4 JUDITH WEIR:

Anon arr. WILLCOCKS:

O come, all ye faithful **2:21**

J.S. BACH:

6 Sinfonia from Cantata, BWV 42

7 Kyrie from Mass in G, BWV 236

4:22

8 Herr, der du stark und mächtig bist

from *Cantata, BWV 10* **6:30**

9 Jesus bleibt meine Freude

from *Cantata, BWV 147* **3:37**

10 19 G.F. HANDEL:

Excerpts from *Messiah* **31:21**

20 LOWELL MASON arr. RUTTER:

Joy to the world **1:59**

Sara Macliver, Soprano • Winchester College Chapel Choir
Hong Kong Philharmonic Orchestra • William Lacey

A full track list can be found on page 2 of the booklet

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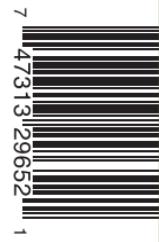
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