

The NAXOS logo is located in the top left corner of the album cover. It consists of the word "NAXOS" in a white, sans-serif font, centered within a dark blue rectangular box. Above the text, there are several horizontal white lines of varying lengths, resembling a stylized musical staff or a series of notes.The album cover features a vibrant, abstract painting. The background is a mix of dark blues, purples, and greens, with a prominent white starburst in the upper right. The foreground is dominated by warm, golden-yellow and orange tones, suggesting a landscape or a field. In the lower right, there is a circular inset depicting a traditional Nativity scene with the Virgin Mary, the infant Jesus, and the three wise men. The overall style is expressive and textured, with visible brushstrokes.

Stille Nacht

Christmas Carols for Guitar

arranged and performed by Rossini Hayward

Stille Nacht Christmas Carols for Guitar

Johann Abraham Peter SCHULZ (1747–1800)		Carl NIELSEN (1865–1931)	
1 Ihr Kinderlein, kommet (‘O Come, Little Children’) (1794)	1:33	11 Hymns and Sacred Songs, FS 83: Forunderligt at sige (‘How Wonderful to Sing Of’) (1914)	2:15
2 Traditional El noi de la mare (‘The Boy of the Mother’)	3:01	12 Traditional Entre le bœuf et l’âne gris (‘Between the Ox and the Grey Donkey’)	2:14
3 Traditional In dulci júbilo (‘In Sweet Rejoicing’)	3:13	13 Gustaf NORDQVIST (1886–1949) Jul, jul, strålande jul (‘Yule, Yule, Glorious Yule’) (published 1921)	3:09
4 Traditional Coventry Carol	2:32	14 Traditional God Rest You Merry, Gentlemen	2:34
5 Traditional (arr. 1609 by Michael Praetorius, 1571–1621) Es ist ein Ros entsprungen (‘Lo, How a Rose E’er Blooming’)	1:44	15 Eduard EBEL (1839–1905) Leise rieselt der Schnee (‘Softly Falls the Snow’) (1895)	1:46
6 Traditional The First Nowell	3:10	16 Alphonsus LIGUORI (1696–1787) Tu scendi dalle stelle (‘From Starry Skies Thou Comest’) (1732)	2:55
7 Traditional Franz Xaver GRUBER (1787–1863) Stille Nacht (‘Silent Night’) (1818)	2:11	17 Henry John GAUNTLETT (1805–1876) Once in Royal David’s City	1:51
8 Traditional Les Anges dans nos campagnes (‘Angels We Have Heard on High’)	2:37	18 Traditional O Tannenbaum (‘O Christmas Tree’)	2:42
9 Traditional I Saw Three Ships	2:11	19 Rossini HAYWARD (b. 1981) Christmas Bells (2020)	5:54
10 Traditional John Henry HOPKINS Jr. (1820–1891) We Three Kings (1857)	5:11	(Text: R. Hayward)	

Rossini Hayward, Guitar **1–19**, **Voice** **4 13 19**, **Percussive effects** **2–4 6 10 14 16 19**

Pippa Bartolotti, Justin Brown, Sarah Brown, William Van Geest, Nicola Harrison, Klara Hayward, Merlin Hayward, Moritz Herzog, Thabea Herzog, Vivien Kannewurf, Gemma Kelly, Byoung-hwa Lee, Richard Leisegang, Ingo Lieberenz, Rhiannon Llewellyn, Joe Lombardo, Lydia Modro, Carole Moxon, Nicholas Reed, Carole Siegel, Jeffrey Siegel, Laurie Siegel, Peter Siegel, Additional vocals **19**

Works arranged for guitar **1–3 5–12 14–18** and voice and guitar **4 13** by Rossini Hayward (b. 1981), 2018–19
Guitar by Sascha Nowak

Stille Nacht

Christmas Carols arranged for guitar by Rossini Hayward (b. 1981)

One night in 2018 I arranged *Stille Nacht* for guitar. The arrangement became the seed of this project, which two years later has resulted in the scores of my 18 solo arrangements of Christmas carols being published by Ut Orpheus, and also in this release. Having completed the solo scores, I couldn’t resist adding more to some of my arrangements for this recording. Thus 7 of the original 18 scores involve various degrees of overdubbing, with the condition that all sounds be made by me or my guitar. The exception is *Christmas Bells*, which includes voices other than my own.

After a two-octave introductory scale ending in a glissando, the melody of the popular German carol *Ihr Kinderlein, kommet* (‘O Come, Little Children’) is played in three different octaves in each of the three verses. The glissandos and staccatos create a playful atmosphere that attempts to capture a child’s joy at Christmas.

The Catalan carol *El noi de la mare* (‘The Boy of the Mother’) achieved worldwide recognition due to Miguel Llobet’s famous guitar arrangement. My arrangement is harmonically simpler, though more rhythmically driven. An array of overdubbed knocks and taps on the guitar as well as claps help maintain the momentum until the end.

In dulci júbilo (‘In Sweet Rejoicing’) begins simply, with the melody played over a tonic pedal. Then the texture thickens. The melody moves in thirds and a faster middle voice enters. The following verses require the player to additionally tap a foot, percussively chant and finally strum.

Coventry Carol is the final lullaby of a mother whose child will be killed in the night by King Herod. This arrangement keeps the sombre mood, adding layers and voices to create a melancholic medieval dance. The occasional departures from 3/4 time into 2/4 and 4/4 follow the 1591 manuscript by Thomas Mawdyke.

Es ist ein Ros entsprungen (‘Lo, How a Rose E’er Blooming’) is an almost exact transcription of the 1609 version for four voices by Michael Praetorius.

The First Nowell is a traditional Cornish carol. This

arrangement begins with the solo guitar. The second verse adds a second guitar playing damped chords. In the final verse, a slow descant floats over the melody and guitar percussion leads to its climax.

Stille Nacht (‘Silent Night’) was first performed on Christmas Eve 1818 in Austria to the accompaniment of a guitar. In this arrangement, the step-wise movement of the middle voice with its occasional suspensions complements the simple bass and well-known melody.

There is an interesting rhythmic conflict in this arrangement of the French carol *Les Anges dans nos campagnes* (‘Angels We Have Heard on High’). Although the piece is in 4/4 time, the accompaniment is in triplets, which leads to many instances of two melodic quavers being played over the three triplets of the accompaniment.

I Saw Three Ships is a theme with variations. The theme is simply the melody in C major. Over the course of the seven variations, a variety of advanced guitar techniques are used, from pizzicato to string-crossing trills and tremolo.

We Three Kings is a 19th-century American carol by John Hopkins Jr. This arrangement has many layers of overdubbing, beginning with a drum beat played on the guitar. Next the rhythm guitar enters and a third guitar plays the melody on the middle strings. Then the melody jumps an octave and the texture thickens. The piece ends with a long pop music-style guitar solo.

When Carl Nielsen composed *Forunderligt at sige* (‘How Wonderful to Sing Of’) in 1914, he wrote that the chorale was the most beautiful he had yet composed. ‘It is so straightforward that, when you hear it for the first time, it seems as if you have known it since your childhood’. (Carl Nielsen, in a letter to his wife Anne Marie, February 1914.) This arrangement largely follows Nielsen’s harmonisation. An offbeat inner voice is added to give it a more guitaristic quality.

The melody of the French carol *Entre le bœuf et l’âne gris* (‘Between the Ox and the Grey Donkey’) exists in two

forms. This arrangement takes what is probably the older and perhaps less common form of the melody in the Dorian mode. Each verse ends with an abbreviated melody played as artificial harmonics.

Jul, jul, strålande jul ('Yule, Yule, Glorious Yule') begins with a light tremolo strumming of chords, before the main guitar enters. The harmony is much in line with the Swedish composer Gustaf Nordqvist's 1921 original. Slow repeated notes and soft singing in two parts characterise the second verse.

God Rest You Merry, Gentlemen is an old English carol in the Dorian mode. While its mode might suggest sadness to the modern ear, levity has been added with staccatos and a pizzicato bass line. A combination of scratching the bass E string and damped strumming provides the percussion. The final cadence to C major, as opposed to the expected A minor, ends the piece on a more positive note.

Leise rieselt der Schnee ('Softly Falls the Snow') uses a gentle three-note tremolo pattern to give the impression of falling snow. A key change from G major into E major takes the piece into the final verse.

This arrangement of the Italian carol *Tu scendi dalle stelle* ('From Starry Skies Thou Comest') by Alphonsus Liguori begins with the melody played mainly in thirds. It later builds to an explosion of strumming accompanied by flamenco-style clapping.

As a young chorister, I sung the first verse of *Once in Royal David's City* solo one Christmas. The carol has since always had a special place in my heart. This arrangement is stately in character, with a few harmonic twists towards the end.

O Tannenbaum ('O Christmas Tree') is the most harmonically complex piece on this recording. After a soft beginning, it slowly gains momentum. The second verse grows in intensity, with many chromatic bass and middle voice runs, until a mini-cadenza near the end. The final phrase helps to bring the piece to a gentle finish.

Christmas Bells uses the first six notes of the A major scale played as natural harmonics in an imitation of traditional English bell-ringing patterns. An ensuing carol of my own composition sung by my family and friends is combined with the six 'bells' and other guitar overdubs.

Rossini Hayward

¹ Jenny Rebecca Rytting, *An English Translation of 'Forunderligt at sige'*, Grundtvig Studier (2012): 145-48

19 Christmas Bells

Christmas bells, ringing so bright, chiming with might,
Singing the Lord Jesus Christ was born this night,
O Christmas bells, Christmas bells, Christmas bells fill the morning with light.

Christmas bells, worthy and fine, pure and divine,
There to remind that our Saviour is good and kind,
O Christmas bells, Christmas bells, Christmas bells at this wonderful time.

Christmas bells, show me the way, onward to pray,
Chiming so that I may never be led astray,
O Christmas bells, Christmas bells, Christmas bells ring to honour this day.

Rossini Hayward

Rossini Hayward

Rossini Hayward is a classical guitarist, composer and arranger. He regularly performs throughout Europe in concerts and recitals that often feature his new works. His compositions are published by Edition Margaux and his arrangements by Ut Orpheus. His first album, *Pieces of Mind* was highly praised by *Classical Guitar Magazine*, and his arrangements have been critically acclaimed by *Sound Board Magazine*. *Christmas Carols for Guitar* is his second album. Hayward was born in London in 1981. He began his guitar studies with Gilbert Biberian while studying for a degree in Engineering Science at Oxford University. After a brief career in the aerospace industry, he was admitted with a scholarship to the Royal Welsh College of Music and Drama where he studied guitar with John Mills. He continued his studies with Sonja Prunnbauer at the Hochschule für Musik Freiburg, where he graduated in 2012 with a Master of Music, obtaining the highest honours.

www.rossinihayward.com



Photo: Dieter Stromm

Rossini Hayward, one of the most creative guitarists of his generation, has written a sequence of Christmas carol arrangements that range across the centuries and over continents. These beautiful pieces respect the original carols while bringing to them ingenious new features. Seven of the arrangements involve overdubbing by Hayward himself with voice, percussive effects or guitar, adding new colours, but showing that he always ‘understands the charm and power of simplicity’ (*Classical Guitar*).

STILLE NACHT

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WORLD PREMIERE RECORDINGS

Rossini Hayward, Guitar, Voice and Percussive effects

A detailed track list can be found inside the booklet. The sung texts for **19** are included in the booklet, and may also be accessed at www.naxos.com/libretti/574269.htm

Recorded: 13 March 2020 **2–4** **6–9** **12** **14** **16**, 17 April 2020 **4** **6** **10** **13–16** **19**,
14 June 2020 **1** **5** **10** **11** **13** **17–19** at Tonstudio Katzer, Nürnberg, Germany

Producer and editor: Rossini Hayward • Engineer: Romin Katzer

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