

Lo, how a rose e'er blooming
Music for Christmas



THE QUEEN'S SIX

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Daniel Brittain *countertenor*
Timothy Carlestone *countertenor*
Nicholas Madden *tenor*
Dominic Bland *tenor*
Andrew Thompson *baritone*
Simon Whiteley *bass*

with

Richard Pinel *organ*

About The Queen's Six:

'They bring seamless blend and balance'
The Guardian

*'[...] they sing it so beautifully –
they're reverent and indulgent at the same time'*
The Choir, BBC Radio 3

J.F. Wade (c.1711-1786)
arr. David Willcocks (1919-2015)

1. **O come, all ye faithful** [4:46]

William Byrd (c.1540-1623)

2. **Hodie Christus natus est** [2:10]

From the Pageant of the
Shearman and Tailors
arr. Martin Shaw (1875-1958)

3. **Coventry Carol** [2:22]

King Henry VIII (1491-1547)

4. **Pastime with good company** [1:35]

Thomas Tallis (1505-85)

5. **O nata lux** [1:46]

From *Musae Sioniae* (1609)

harm. Michael Praetorius (1571-1621)

6 **Es ist ein Ros' entsprungen** [3:40]

Christopher Tye (c.1505-1573)

7. **Laudate nomen Domini** [1:36]

English traditional,
adapted Arthur Sullivan (1842-1900)

v.4 arr. David Willcocks

8. **It came upon a midnight clear** [3:10]

Gustav Holst (1874-1934)

9. **In the bleak mid-winter** [4:13]

Normandy Traditional
arr. Reginald Jacques (1894-1969)

10. **Away in a manger** [2:36]

Traditional Basque Carol

arr. Edgar Pettman (1866-1943)

11. **Gabriel's Message** [2:33]

Pyotr Illyich Tchaikovsky (1840-1893)

12. **Crown of Roses** [2:39]

English Traditional

arr. Ralph Vaughan Williams (1872-1958)

v.4 arr. Thomas Armstrong (1898-1994)

13. **O little town of Bethlehem** [3:13]

Kenneth Leighton (1929-88)

14. **The Christ-child lay on Mary's lap** [3:20]

Richard Madden (b. 1953)

15. **Balulalow** [1:48]

Thomas Hewitt Jones (b. 1984)

16. **Lullay, my liking** [5:23]

Richard Rodney Bennett (1936-2012)

17. **Out of your sleep** [1:33]

Matthew Coleridge

18. **Corpus Christi Carol** [2:44]

Peter Warlock (1894-1930)
arr. Richard Pinel (b. 1984)
19. **Adam lay ybounden** [1:17]

From *Piae Cantiones* (1582)
arr. David Willcocks
20. **Of the Father's heart begotten** [4:48]

English Traditional
arr. Simon Whiteley (b. 1983)
21. **God rest you merry, gentlemen** [2:57]

Jule Styne (1905-94)
arr. Jonathan Darbourne
22. **Let it snow** [3:03]

James Lord Pierpoint (1822-93)
arr. Keith Roberts
23. **Jingle Bells** [2:19]

Franz Gruber (1787-1863)
arr. Keith Roberts
24. **Silent Night** [3:23]

Felix Mendelssohn (1809-47)
v.3 arr. David Willcocks
25. **Hark! the herald-angels sing** [2:53]

Total playing time [72:01]

With grateful thanks to Father Paul McLaren-Cook at Ascot Priory, and the Dean and Canons of Windsor for their generous assistance in making this recording.

Lo, how a rose e'er blooming: Music for Christmas

*Nowell sing we, now all and some
for Rex pacificus is come.*

Fifteenth-century carol

If 'all and some' does not quite suggest a sextet, then the encompassing phrase may, with a little latitude, be taken to refer to repertoire instead: for Christmas music is a broad church that grows apace, as prolific and diverse as the multiplicity of gifts on the Twelve Days. The modern definition of a carol has also long departed from the medieval metrical form by which it was once classified, but carols were never restricted to one season, or indeed to sacred occasions, and there are examples suitable for almost any time of the year. One of the oldest is **Of the Father's heart begotten**, part of a greatly extended round of devotions for every hour of the day by the Roman poet Prudentius; the translated extract was paired with a traditional tune from the seminal collection *Piae Cantiones* (1582) by the scholar-priest J. M. Neale. Nor need the genre be intrinsically cheerful, the most tragic being the nonetheless much-loved **Coventry Carol** (part of the fifteenth-century Pageant of Shearman and Tailors from the Coventry cycle of mystery plays), commemorating the Feast of the Holy Innocents, or

Childermas. Something of its stately quietude may perhaps be glimpsed in Tallis's five-part homophonic setting of 1575, **O nata lux**. Comprising two verses from a tenth-century office hymn for Lauds on the Feast of the Transfiguration, the work is renowned for the daringly bitter false relations of its final cadence, a transfiguration indeed; but the salutation to 'Light born of light' and the allusion to Christ being 'clothed in flesh' also links the text thematically to **O come all ye faithful** ('God of God, Light of Light') and Mendelssohn's **Hark the herald-angels sing** ('Veiled in flesh the Godhead see ... Light and life to all he brings') of some eight centuries later.

Laudate nomen Domini, part of Tye's metrical version of the first fourteen chapters of the Acts of the Apostles, is another all-purpose hymn of praise, sung in the arrangement by Edmund Fellowes. A minor canon of St George's Chapel, Windsor Castle for over fifty years and a noted scholar, Fellowes nonetheless found himself a *bête noir* of Peter Warlock, no respecter of persons, who was undertaking similar editorial work, and considered that many of Fellowes' editions were unfaithful to the composers' intentions. Warlock's own synthesis of rich twentieth-century harmony spiced with Renaissance techniques lent him a highly distinctive voice; but as he was perfectly happy to revisit

his own work, Richard Pinel's respectful version of **Adam lay ybounden** teases out some of the accompaniment to fashion an idiomatic choral setting very much in the Warlockian spirit. The fifteenth-century text muses upon an early Christian myth, 'four thousand winter' being the time supposedly elapsed between Adam's death and the Crucifixion of the 'Second Adam'. Medieval theology reasoned that if all mankind were indeed saved by this momentous event, then its redemption must also apply retrospectively. Had the Fall not occurred, then Our Lady would not be 'hevene quene', so the *felix culpa* or 'blessed fault' is duly celebrated: 'Therefore we moun singen Deo gratias'. Of close textual date and imbued with a similar vein of mysticism (it is probable that Arthurian elements have accrued in the telling) is **Corpus Christi Carol**, the syllabic setting by Matthew Coleridge subtly underlining the haunting fable. A Scottish version refers to a heron, not a falcon, and the piece is closely related to the carol *Down in yon forest* that also builds cumulatively, like a children's rhyme. Carols referring to the childhood of Christ are a small but fascinating subgroup, several of which, such as Tchaikovsky's **Crown of Roses** (an adaption of 'Legend', the fifth of Sixteen Songs for Children) take a prophetic viewpoint, foreshadowing the

redemption of the Passion and the triumph of Easter. Such visionary writings were a frequent stimulus to Kenneth Leighton, whose transcendent setting of **The Christ-child lay on Mary's lap** opens the second part of his large-scale BBC commission of 1984, *The World's Desire*. Subtitled 'A Sequence for Epiphany', this work was designed to incorporate images from Western traditions and the Orthodox Church. The soprano solo is here allotted to a tenor.

Flowers, notably the rose and the lily, have long been symbols in Mariology, as referenced in **Es ist ein Ros' entsprungen** from Praetorius' *Musae Sioniae* (1609). Edgar Pettmann's carol of the Annunciation, **Gabriel's message**, its original Basque verses exquisitely paraphrased by Sabine Baring-Gould, remains one of the finest examples emanating from the carol revival in England during the last years of the nineteenth century. Nativity carols include a number of cradle songs whose charm and accessibility have made them particularly appealing to composers, among them several familiar early English lyrics. **Lullay my liking**, an unassuming and well-crafted little piece, was commissioned for the 2014 Christmas issue of *BBC Music Magazine*, the brief being to produce a work with simplicity of form. It casts an affectionate glance at former settings of the same words by Pettmann, Holst and Warlock, particularly in the final



Photography: Cora Beattie

The Queen's Six
(from left to right: Daniel Brittain, Timothy Carlestone, Simon Whiteley, Andrew Thompson, Dominic Bland & Nicholas Madden)

cadence of the refrain with its characteristic flattened leading note. **Away in a manger** is sung to Reginald Jacques' comparable harmonisation of another Basque melody now rarely heard, that by the American W.J. Kirkpatrick having ousted almost all competitors. From related lineage but more luxuriantly scored is Richard Madden's spacious setting of **Balulalow**, strophic and outwardly uncomplicated, but ravishing in its opulent harmonies. Richard Rodney Bennett's typically original **Out of your sleep** is the second of *Five Carols* dedicated to Michael Nicholas and the Choir of St Matthew's Church, Northampton. This lively yet understated work has not a single superfluous note, and possesses something of the brilliance and flexibility of much older models, qualities often lacking in more recent examples that have perhaps drunk too deeply from Victorian sentimentalism.

The mice of Oberndorf are said to have been indirectly responsible for the creation of **Stille Nacht** when their feasting on the leather organ bellows at St Nicholas' Church rendered the instrument unplayable. The carol, scored expediently for guitar accompaniment, was ostensibly composed as an emergency measure for the first performance on Christmas Eve 1818. Apart from the date, this delightful tale is only partly true (its dissemination being aided

by a romantic history of the event published in the 1960s), since the poem had been written two years before the premiere, and the organ itself remained perfectly serviceable for some time, regardless of the rodent population. Use of the guitar in chamber music was not uncommon at this period, and even some of Schubert's songs were published with guitar accompaniment during the composer's lifetime. **Silent Night** has a markedly Schubertian allure, and Keith Roberts' arrangement from 1993 gently expands its sonority while preserving the integrity of Gruber's original.

It came upon the midnight clear, indissolubly wedded to a tune of uncertain origin in Sullivan's workmanlike arrangement, was written by Edmund H. Sears, a Unitarian minister born in Massachusetts where he passed his entire working life. Social matters are also the kernel of Christina Rossetti's flawless **In the bleak mid-winter**, its immortal setting commissioned for the *English Hymnal* (1906) from Gustav Holst, who entitled the melody 'Cranham' after the Gloucestershire village in which he was then living. Writing in 1965, Elizabeth Poston recognised the piece as 'one of the exquisite miniatures of English genius, and one of the few great twentieth-century carols.' She admired the expertise of the Choir of King's College, Cambridge in this repertoire, but was not

enamoured by what she considered 'the resulting divorce of carols from the people to whom by rights they belong.' It cannot, however, be doubted that the unparalleled labours of Sir David Willcocks at King's resulted in definitive arrangements of numerous carols, and it would surely be hard to find a single choir that has ever essayed a Christmas programme without encountering his name. This recording is one of the last made of his legacy before his death on 17 September 2015.

Of the items here that are unequivocally intended for Christmas Day itself, the earliest is Byrd's fine four-voice motet **Hodie Christus natus est** from his *Gradualia* of 1607, being the Magnificat antiphon at Vespers of the Nativity. Carols that refer to the Child being 'born upon this day' are frequently pruned before 25 December to avoid a solecism, such as the final verse of **O come all ye faithful**, although sometimes the only remedy is to jettison the offending item altogether. However, in Simon Whiteley's cheerful updating of **God rest you merry, gentlemen**, such pedantry matters not a jot. Much as so many carols sprang directly from the cross-fertilization of chants, hymns and folk elements – for example, the tune of **O little town of Bethlehem** (as collected by Vaughan Williams) belonged to the cautionary ballad

The Ploughboy's Dream – the combined influence of close harmony, the Great American Songbook, and the Oxbridge choral tradition has further blurred the boundaries to create a form of Christmas music for which the general appetite appears to be insatiable. In the case of **Jingle Bells**, apparently written for Thanksgiving, pumpkin pie has long since yielded to Christmas pudding: universally indeed, since in December 1965 a performance by the Gemini VI astronauts caused it to become the first song to be broadcast from space. It has been subjected to endless permutations and parodies throughout its undignified life, but the arrangement by Keith Roberts, for all its vocal tintinnabulation, is comparatively restrained. While the current industry has accelerated the process, Christmas recordings are often made in the summer months; singers may therefore have some sympathy with Jule Styne and Sammy Cahn who apparently penned **Let it snow** during a Californian heatwave and produced an instant classic. Its devil-may-care attitude is not far from Henry VIII's unbridled paean to secular pleasures, **Pastime with good company**. Given the composer, one might say that of all the pieces on the disc, this is the most divorced from the season; but only in religious aspects. Nowell sing we, now all and some. Let it snow.



Texts & Translations

John Francis Wade (c.1711-1786)

arr. David Willcocks (1919-2015)

1. 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:

See how the shepherds,
Summoned to his cradle,
Leaving their flocks, draw nigh with lowly fear;
We too will thither
Bend our joyful footsteps:

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God
In the highest:

Yea, Lord, we greet thee,
Born on Christmas morning;
Jesus, to thee be glory given!
Word of the Father,
Now in flesh appearing!

John Francis Wade, tr. Frederick Oakley (1802-1880)

William Byrd

2. Hodie Christus natus est

Hodie Christus natus est:
Hodie salvator apparuit:
Hodie in terra canunt angeli,
laetantur Archangeli.
Hodie exultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia.

*Today Christ is born:
Today the saviour appeared:
Today on earth the angels sing,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia.*

From the Pageant of the Shearman and Tailors
arr. Martin Shaw (1875-1958)

3. Coventry Carol

Lully, lulla, thou little tiny child,
By by, lully, lullay!

O sisters too, how may we do
For to preserve this day
This poor youngling for whom we sing,
"By by, lully, lullay"?

Herod the king, in his raging,
Chargèd he hath this day
His men of might in his own sight
All young children to slay.

That woe is me, poor child, for thee
And ever mourn and may
For thy parting neither say nor sing,
"By by, lully, lullay."

King Henry VIII (1491-1547)

4. Pastime with good company

Pastime with good company
I love, and shall until I die.
Grudge who lust but none deny,
So God be pleased thus live will I.
For my pastance,
hunt, sing, and dance,
my heart is set
All goodly sport,
for my comfort,
who shall me let?

Youth must have some dalliance,
of good or ill some pastance.
Company methinks then best,
all thoughts and fancies to digest.
For idleness,
is chief mistress
of vices all
Then who can say
but mirth and play
is best of all.

Company with honesty,
is virtue, vices to flee.
Company is good and ill,
but every man hath his free will.
The best ensue,
the worst eschew,
my mind shall be
Virtue to use,
vice to refuse,
thus shall I use me.

Thomas Tallis (1505-85)

5. O nata lux

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

*O light born of light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.*

*Thou who once deigned to be clothed in flesh
for the sake of the lost,
grant us to be members
of thy blessed body.*

From *Musae Sioniae* (1609)
harm. Michael Praetorius (1571-1621)

6. Es ist ein Ros' entsprungen

Es ist ein Ros' entsprungen,
aus einer Wurzel zart,
wie uns die Alten sungen,
von Jesse kam die Art
Und hat ein Blümlein bracht
mitten im kalten Winter,
wohl zu der halben Nacht.

Das Röslein, das ich meine,
davon Jesaia sagt,
ist Maria die reine
die uns das Blümlein bracht.
Aus Gottes ew'gem Rat
hat sie ein Kind geboren
und blieb ein reine Magd.

Den Hirten brachte Kunde,
davon ein Engelheer
uns sagte wo zur Stunde
Christus geboren wär,
zu Bethlehem im Stall
das bald als Kind sie fanden,
gar hoch sich freuten all'.

Das Blümelein, so kleine,
das duftet uns so süß,
mit seinem hellen Scheine
vertreibt's die Finsternis.
Wahr Mensch und wahrer Gott,
hilft uns aus allem Leide,
rettet von Sünd und Tod.

*Lo, how a rose e'er blooming,
From tender stem hath sprung.
Of Jesse's lineage coming,
As men of old have sung;
It came, a flow'ret bright,
Amid the cold of winter,
When half spent was the night.*

*Isaiah 'twas foretold it,
The Rose I have in mind,
With Mary we behold it,
The virgin mother kind;
To show God's love aright,
She bore to men a Saviour,
When half spent was the night.*

*The shepherds heard the story,
Proclaimed by angels bright,
How Christ, the Lord of Glory,
Was born on earth this night.
To Bethlehem they sped
And in a manger found him,
As angel heralds said.*

*O Flower, whose fragrance tender
With sweetness fills the air,
Dispel with glorious splendour
The darkness everywhere;
True man, yet very God,
From Sin and death now save us,
And share our every load.*

*Folk song, first published in Alte Catholische
Geistliche Kirchengesäng, Köln, 1599*

Christopher Tye (c.1505-1573)

7. Laudate nomen Domini

Laudate nomen Domini, vos servi Domini;
ab ortu solis usque ad occasum ejus.
Decreta Dei justa sunt, et cor exhilarant:
laudate Deum principes et omnes populi.

*Praise the name of the Lord, ye servants of the Lord;
from the rising of the sun until the same setting.
The decrees of the Lord are just, and their heart is glad:
Praise the Lord ye princes and all ye people.*

English traditional,
adapted Arthur Sullivan (1842-1900)

v.4 arr. David Willcocks

8. It came upon a midnight clear

It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold:
'Peace on the earth, good-will to men,
From heaven's all gracious King!
The world in solemn stillness lay
To hear the angels sing.

Still through the cloven skies they come,
With peaceful wings unfurled,
And still their heavenly music floats
O'er all the weary world;
Above its sad and lowly plains,
They bend on hovering wing,
And ever o'er its babel sounds
The blessed angels sing.

Yet with the woes of sin and strife
The world has suffered long;
Beneath the angel-strain have rolled
Two thousand years of wrong;
And man, at war with man, hears not
The love-song which they bring:
O hush the noise, ye men of strife,
And hear the angels sing!

For lo! the days are hastening on,
By prophet bards foretold,
When, with the ever-circling years,
Comes round the age of gold;
When peace shall over all the earth
Its ancient splendours fling,
And the whole world give back the song
Which now the angels sing.

E.H. Sears (1842-1900)

Gustav Holst (1874-1934)
9. In the bleak mid-winter
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, Heaven cannot hold Him
Nor earth sustain;
Heaven 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.

Enough for Him, whom cherubim
Worship night and day,
A breastful of milk,
And a mangerful of hay;
Enough for Him, whom angels
Fall down before,
The ox and ass and camel
Which adore.

Angels and archangels
May have gathered there,
Cherubim and seraphim
Thronged the air -
But only His mother
In her maiden bliss
Worshipped the Beloved
With a kiss.

What can I give Him,
Poor as I am?
If I were a shepherd
I would bring a lamb;
If I were a wise man
I would do my part;
Yet what I can, I give Him -
Give my heart.

Christina Rossetti (1874-1934)

Normandy Traditional
arr. Reginald Jacques (1894-1969)
10. 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 cradle till 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.

Traditional Basque Carol
arr. Edgar Pettman (1866-1943)

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

"For know a blessed mother thou shalt be,
All generations laud and honour thee,
Thy Son shall be Emmanuel, by seers foretold
Most highly favoured lady," Gloria!

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

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

S. Baring-Gould (1834-1924)

Pyotr Illyich Tchaikovsky (1840-1893)
12. Crown of Roses
When Jesus Christ was yet a child
He had a garden small and wild,
Wherein he cherished roses fair,
And wove them into garlands there.

Now once, as summer time drew nigh,
There came a troop of children by,
And seeing roses on the tree,
With shouts they plucked them merrily.

Do you bind roses in your hair?
They cried, in scorn, to Jesus there,
The boy said humbly: "Take, I pray,
All but the naked thorns away."

Then of the thorns they made a crown,
And with rough fingers pressed it down,
Till on his forehead fair and young,
Red drops of blood like roses sprung.

tr. Geoffrey Dearmer (1893-1996)

English Traditional
arr. Ralph Vaughan Williams (1872-1958)
v. 4 arr. Thomas Armstrong (1898-1994)
13. 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 wondering love.

How silently, how silently,
The wondrous gift is given!
So God imparts to human hearts
The blessings of his heaven.
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.

Phillips Brooks (1835-93)

Kenneth Leighton (1929-88)
14. The Christ-child lay on Mary's lap
The Christ-child lay on Mary's lap,
His hair was like a light.
(O weary, weary were the world,
But here is all aright.)

The Christ-child lay on Mary's breast
His hair was like a star.
(O stern and cunning are the kings,
But here the true hearts are.)

The Christ-child lay on Mary's heart,
His hair was like a fire.
(O weary, weary is the world,
But here the world's desire.)

The Christ-child stood on Mary's knee,
His hair was like a crown,
And all the flowers looked up at Him,
And all the stars looked down.

G.K. Chesterton (1874-1936)

Richard Madden (b. 1953)
15. Balulalow
O my dear heart, young Jesu sweet,
Prepare thy cradle in my spreit.
And I shall rock thee in my heart,
And never more from thee depart.

But I shall praise thee evermore,
With sangis sweet unto thy glor.
The knees of my heart shall I bow,
And sing that richt Balulalow.

T. Wedderburn, 1567

Thomas Hewitt Jones (b. 1984)
16. Lullay, my liking
Lullay, my liking, my dear son, my sweeting,
Lullay, my dear heart, mine own dear darling.

I saw a fair maiden, sitten and sing,
She lulled a little child a sweete lording:
That eternal lord is that that made alle thing;
Of all lords he is Lord, of alle Kinges king.

There was mickle melody at that childes birth,
All that were in heaven's bliss, they made
mickle mirth.

Angels bright they sang that night and saiden to
that child,
"Blessed be thou, and so be she that is so meek
and mild."

Pray we now to that child, and to his mother dear,
God grant them all his blessing that now maken cheer.

Fifteenth-century English

Richard Rodney Bennett (1936-2012)
17. 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 maiden fair and wise,
Now man is made of full great price;
Now angels kneelen 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 Empress of Hell.

That ever was thrall, now is he free;
That ever was small, now great is she;
Now shall God judge 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 doomes day to see thy face,
And in thy court to have a place,
That we may there sing thee nowell.

Fifteenth-century English

Matthew Coleridge

18. Corpus Christi Carol

He bare him up, he bare him down,
He bare him into an orchard brown.
Lully, lullay, lully, lullay!
The faucon hath borne my make away.

In that orchard there was a hall
That was hanged with purple and pall;

And in that hall there was a bed:
It was hanged with gold so red;

And in that bed there lieth a knight,
His woundes bleeding day and night;

By that bed's side kneeleth a maid,
And she weepeth both night and day;

And by that bed's side there standeth a stone,
"Corpus Christi" written thereon.

Peter Warlock (1894-1930)
arr. Richard Pinel (b. 1984)

19. Adam lay ybounden

Adam lay ybounden, bounden in a bond,
Four thousand winter thought he not too long.

And all was for an apple, an apple that he took,
As clerkes finden written in their book.

Ne had the apple taken been, the apple taken been,
Ne had never Our Lady ybeen heveane Queen.

Blessed be the time that apple taken was:
Therefore we moun singen: Deo Gracias.

Medieval English

From Piaë Cantiones (1582)

arr. David Willcocks

20. Of the Father's heart begotten

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

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

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

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

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

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

Prudentius (c.348-413), tr. R.F. Davis

English Traditional

arr. Simon Whiteley (b. 1983)

21. God rest you, merry gentlemen

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day,
To save us all from Satan's power
When we were gone astray:

O tidings of comfort and joy,
comfort and joy!
O tidings of comfort and joy!

From God our heavenly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:

The shepherds at those tidings
Rejoicèd much in mind,
And left their flocks a-feeding,
In tempest, storm and wind,
And went to Bethlehem straightway
This blessed babe to find:

When to Bethlehem they came,
Whereat this infant lay,
They found him in a manger,
Where oxen feed on hay;
His mother Mary kneeling,
Unto the Lord did pray:

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface:

Fifteenth century English

Jule Styne (1905-94)
arr. Jonathan Darbourne
22. Let it snow

Lyrics by Sammy Cahn (1913-93)

James Lord Pierpoint (1822-93)
arr. Keith Roberts

23. Jingle Bells

Dashing through the snow
On 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
A sleighing song tonight!

Jingle bells, jingle bells,
Jingle all the way.
Oh! what fun it is to ride
On a one-horse open sleigh.

Now the ground is white
Go it while you're young,
Take the girls tonight
and sing this sleighing song;
Just get a bobtailed bay
Two forty for his speed
Hitch him to an open sleigh
And crack! you'll take the lead.

A day or two ago
I thought I'd take a ride
And soon, Miss Fanny Bright
Was seated by my side,
The horse was lean and lank
Misfortune seemed his lot
He got into a drifted bank
And then we got upstot.

Franz Gruber (1787-1863)
arr. Keith Roberts

24. Silent Night

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,
Christ the Saviour is born,
Christ the Saviour is born!

Silent night, holy night!
Son of God love's pure light.
Radiant beams from thy holy face
With the dawn of redeeming grace,
Jesus Lord, at thy birth,
Jesus Lord, at thy birth.

Joseph Mohr (1792-1848)

Felix Mendelssohn (1809-47)
v.3 arr. David Willcocks

25. 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 heaven 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:

Hail the heaven-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth:

Richard Pinel (organ)

International award-winning organist
Richard Pinel is the Assistant Director
of Music of St George's Chapel, Windsor
Castle, where he accompanies the famous
choir in some eight services a week. Prior
to his appointment in 2009, he held similar
posts at Magdalen College, Oxford and
Perth Cathedral, Australia and the organ
scholarships of St Albans Cathedral and
Magdalen College, Oxford.

Beginning his musical life as a chorister
at All Saints' Church, Northampton, Richard
was awarded the prestigious organ
scholarship at Magdalen College, Oxford
in 2002. Whilst reading music there,
Richard worked under the direction of the
composer and former King's Singer, Bill Ives.
More recently, Richard has undertaken further
study with Henry Fairs as a Junior Fellow at
Birmingham Conservatoire. Since then he has
enjoyed competition success on an international
level, culminating in the First Prize, Ad
Wammes Prize and Naji Hakim Prize at the Breda
International Organ Competition in The Netherlands.

As a teacher, Richard has led masterclasses
for the Royal College of Organists and
tutored on the Oundle for Organists summer
course. Recital engagements have taken
him across the UK, to Europe and the
United States of America and he has
broadcast, as both organist and pianist,
on BBC Radio 3, BBC Radio 4, Classic FM
and Radio France Culture.

www.richardpinel.co.uk

The Queen's Six

Founded in 2008, The Queen's Six was established on the 450th anniversary of the accession of Queen Elizabeth I, from whom the group takes its name.

Elizabeth I was a great patroness of the arts, and often engaged the services of musicians to write and perform for her at court. Featured on the group's first two albums, the notable 'six' from this era were Thomas Tallis, William Byrd, Thomas Tomkins, Thomas Morley, Orlando Gibbons and Thomas Weelkes.

Based in Windsor Castle, England, the group consists of two countertenors, two tenors, a baritone and a bass. By day, all the members of the 21st century 'Queen's Six' are drawn from the Lay Clerks of St George's Chapel, whose homes lie within the Castle walls.

The Chapel Choir, which consists of boy trebles and twelve professional adult male singers, performs some eight services a week, as well as at private and state occasions, often before the British Royal Family. This rare privilege demands the highest musical standards. Most significantly however, it is the familiarity of living

and singing together every day in the Royal Chapel that lends this group its distinctive closeness and blend, as well as an irresistible informality and charm.

The Queen's Six's repertoire extends far beyond the reach of the choir stalls: from austere early chant and florid Renaissance polyphony, to lewd madrigals, haunting folk songs and upbeat Jazz and Pop arrangements.

Individually, members of The Queen's Six appear regularly in all of the most prestigious vocal ensembles both nationally and internationally, including Tenebrae, Polyphony, The BBC Singers, The Cardinal's Musick, The Gabrieli Consort, EXAUDI, The King's Consort, The Tallis Scholars and The Sixteen.

As an ensemble, The Queen's Six have performed to critical acclaim at music festivals in the UK, Germany Portugal and Spain. In the short time since they began, they have also released a commercial EP, and had the privilege of performing at a private function for HM The Queen and HRH the Duke of Edinburgh.

www.thequeensix.com

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BBC Music Magazine

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