



James
WHITBOURN

Carolae

Music for Christmas

Westminster Williamson Voices
James Jordan

¹	Veni et illumina* ¹	6:02
²	I wonder as I wander (traditional, arr. Steve Pilkington) ²	3:58
³	Missa carolae: Processional (Guillô play your tambourin / Patapan) ^{3, 4, 5}	3:17
⁴	Missa carolae: Kyrie (Noël Nouvelet) ^{3, 4, 6}	3:59
⁵	Missa carolae: Gloria (Es ist ein Ros entsprungen – God rest ye merry gentlemen) ^{3, 4, 6}	4:04
⁶	Winter's Wait	4:07
⁷	Missa carolae: Sanctus (In dulci jubilo) ^{4, 6}	2:13
⁸	Missa carolae: Benedictus (Remember, O thou man) ^{3, 4, 6}	2:21
⁹	The Magi's Dream	3:29
¹⁰	Missa carolae: Agnus Dei (W żłobie leży / Infant Holy) ^{3, 4, 6, 7, 8}	4:27
¹¹	Coventry Carol (traditional, arr. Steve Pilkington) ⁹	3:28
¹²	Of one that is so fair and bright	3:15
¹³	Hodie ¹⁰	2:43
¹⁴	Magnificat ^{11, 12}	7:41
¹⁵	A great and mighty wonder (arrangement from Praetorius)	2:53
¹⁶	Nunc Dimittis ^{11, 12}	4:15
¹⁷	Garth Edmundson (1892-1971): Toccata on Vom Himmel Hoch	4:51

- ¹ With Eric Schweingruber and Darin Kelly, Trumpets; Karen Schubert, Horn; Bradley Ward, Tenor trombone; Jonathan Schubert, Bass trombone; Phillip O'Banion, Percussion
- ² With Megan Gallagher, Soprano • ³ With Christopher Hochstuhl, Piccolo • ⁴ With Jacob Ezzo, Percussion
- ⁵ With Emily Sebastian, Soprano • ⁶ With Eric Schweingruber, Darin Kelly and Robert Skoniczin, Trumpets; Bradley Ward and Matthew Gould, Tenor trombones; Jonathan Schubert, Bass trombone; Phillip O'Banion, Percussion
- ⁷ With Micaela Bottari, Soprano • ⁸ With Jessica Stanislawczyk, Soprano
- ⁹ With Kathleen Dunn, Samantha Goldberg, Lauren Lazzari, Handbells • ¹⁰ With Marigrace Maley, Soprano
- ¹¹ With Adrienne Ostrander, Tam-tam • ¹² With Eric Rieger, Tenor

A dedication

News of the death of J. Reilly Lewis, who commissioned and premièred *Veni et illumina*, and who graciously and enthusiastically allowed the piece to be recorded for this album, came just as the final stages of post production were under way. He died on 9th June, 2016. With great respect and affection, our recording of this work is dedicated to Reilly.

The producers offer grateful thanks to all those who assisted, supported and enabled this recording, in particular to Penna Rose, Eric Plutz, James Moore, James Moyer, Kathryn Moyer and Gill Wright.

Recorded at Princeton University Chapel, New Jersey, USA, from 16th to 19th May, 2016.

Executive producers: Anne Sears and Matthew Shaftel • Producer: James Whitbourn

Recording: John Baker and David Pettit • Editing: Sam Ward and David Wright • Mixing and mastering: David Wright

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James Whitbourn (b. 1963)

Carolae – Music for Christmas

Carolae is a fusion of two great Christmas traditions from England and America. The Festival of Nine Lessons and Carols from King's College, Cambridge, begun in 1918, has proved one of the most influential liturgical events of the twentieth century with iterations being mounted in churches, chapels and cathedrals around the world. When James Jordan first established Westminster Choir College's An Evening of Readings and Carols in 1992, it too was based on the King's service. But when the new event found its eventual home in the Princeton University Chapel, the connection grew deeper; for when Princeton University's 1920s chapel was complete, it had stood as the second largest collegiate chapel in the world, sitting behind only King's College Chapel in its dimensions, its choir stalls hewn from English oak and its design clearly set in the Gothic tradition of medieval English architecture. John Finley Williamson founded Westminster Choir College at Westminster Presbyterian Church in Dayton, Ohio, in 1926. The college moved to Princeton in 1932, and it is now a college of Rider University.

The 1920s also saw the emergence of a truer understanding of the carol, especially with the publication of *The Oxford Book of Carols*, edited by Percy Dearmer, Ralph Vaughan Williams and Martin Shaw in 1928. They recognised its medieval form (the 'carole') as a dance. They recognised the simplicity of the carol, which had been overlaid by the Victorians in England with pomp and grandeur. The carol began to emerge again as a fresh and vital form and one associated with movement. Much of my own Christmas music stems from this rich medieval heritage and even my new melodies, such as that in *Hodie* ¹³, reflect my love of medieval musical language.

Almost all of the music on this recording links either to King's College, Cambridge or to Westminster's Readings and Carols in Princeton, and much of it has clear links to dance and the spirit of the medieval carol. Two works were premiered by the Choir of King's College at their televised Christmas service: the arrangement of *A great and mighty wonder* ¹⁵ and *Winter's Wait* ¹⁶, the latter a setting of words

by former King's College choral scholar and international tenor Robert Tear. Tear was a long-time friend and collaborator of mine and a prolific and insightful writer of poems. As one of the world's great lyric tenors he understood all too well how to write words that could be sung. He is also the author of the texts for *Hodie*, also sung at King's College, Cambridge, and of *The Magi's Dream* ⁹. In 2005, I was asked to write a Festival setting of the Evening Canticles for King's College that would include a solo tenor part to be sung by Tear. The two canticles – of Mary and Simeon – stand at the beginning and conclusion of the Christmas story. Mary's song, uttered during her visit to her pregnant cousin Elisabeth, is full of anticipation of the divine issue from her own womb. Simeon's song marks the end of the Christmas period: the Feast of the Purification. While all these works emanate from the King's tradition, the newer tradition of Westminster's Readings and Carols sees its representation in the inclusion of the *Missa carolae*, part of which forms the soundtrack to the event's opening spectacle, and the two carol arrangements by Steve Pilkington.

Veni et illumina (2015) ¹¹, commissioned by J. Reilly Lewis and the Washington Cathedral Choral Society, begins with the opening notes of the plainchant antiphon, *O Oriens*, the 'O Antiphon' for December 21, played quietly on the horn. The subdued opening with its sustained chords briefly gives way to the lively interjections of a smaller choir, bringing sudden shafts of light before the dance begins. A blazing F sharp major chord returns to the mysticism of the opening and the transcendent words of the Magnificat antiphon.

I wonder as I wander (1994) ¹² is one of the two arrangements on this recording by Steve Pilkington and is entirely of American origin. John Jacob Niles collected the melody while in the town of Murphy in Appalachian North Carolina. Fragments were sung to him by a girl named Annie Morgan, though Niles later constructed his own version of the melody for his words. 'She smiled as she sang, smiled rather sadly,' Niles later recalled. Steve Pilkington's arrangement was written for James Jordan and

his 1994-1995 Westminster Chapel Choir at Westminster Choir College and has established itself as an annual part of the college's Readings and Carols.

Missa carolae was commissioned by Rochester Cathedral for the Midnight Mass on Christmas Eve 2004, the year of the 1400th anniversary of the cathedral's foundation. It uses popular European Christmas carol melodies throughout and includes an introit ③ (based on *Patapan*), which was written for the candlelit procession round the darkened cathedral, led by a solo chorister with pipe and drum. The *Kyrie* ④ uses the French carol *Noël Nouvelet*; in the *Gloria* ⑤ we hear the opening chords of Praetorius' *Es ist ein Ros' entsprungen* followed by a rhythmic and dance-like variant of *God rest ye merry gentlemen*; the *Sanctus* ⑦ and *Benedictus* ⑧ employ the melody of the German carol *In dulci jubilo*, together with the old English carol *Remember O Thou Man*; the *Agnus Dei* ⑩ borrows the Polish carol *Infant Holy* for its thematic idea. There is a rising progression of keys throughout the Mass, each movement beginning on a note one degree higher than the last (D-E-F-G).

The mass is interpolated with two carols written to fit into the key structure of *Missa carolae*, *Winter's Wait* (2010) ⑥ and *The Magi's Dream* (2011) ⑨, both settings of words written for me by Robert Tear. Although better known as a singer, Robert Tear was also an artist and writer, and he captures beautifully in both these poems the mixture of naivety and sophistication that is so often found in medieval carol texts. His words were always fun and rewarding to set to music, and his inventive language offers possibilities for descriptive effects. *Winter's Wait* shares its tonality with *Noël Nouvelet* which is quoted in the mass, but it bursts into the major key for the final stanza.

The *Coventry Carol* (arranged by Steve Pilkington, 2003) ⑪ has origins thought to date back to medieval times, although the first notated music comes a little later, in 1591. Steve Pilkington's arrangement skilfully encapsulates the original character of the words and music while adding his own character in the colourful and inventive harmonic nuances, playing especially on the original's famous 'false relation'.

Of one that is so fair and bright (1992) ⑫ takes its text

from two thirteenth-century manuscripts found in Trinity College, Cambridge and the British Library. The music is written in the Locrian mode (B - B), the theoretical medieval mode never used because of its characteristic augmented fourth. To the modern ear, though, there is a strange beauty about the mode, which lends itself to a carol recalling the great mystery of the Incarnation, to the intense joy of the coming of Christ to earth and the brooding sorrow of the eventual crucifixion.

Hodie (1999) ⑬ is a setting of words written by Robert Tear on June 5, 1999 during a trip to Hong Kong. I set it to music a few days later. The music, after its slow introduction, becomes a lively dance, reflecting the original meaning of the word carol. The exuberance of *Hodie* affirms the Divine gift of Love that was present on the first Christmas Day.

Magnificat (2005) ⑭ is the song of a young Jewish girl, Mary, after an angelic revelation that she is to be the mother of God (and uttered at the occasion of The Visitation). This setting is both in Latin and English; the Latin deals with the universal significance of the message in all its enormity, while the English setting portrays the personal significance for the young girl in a reflective and intimate way. The work, commissioned for performance in King's College Chapel, Cambridge with tenor Robert Tear, was premièred by Stephen Cleobury.

Praetorius' setting of *Es ist ein Ros' entsprungen* quoted at the beginning of the *Gloria* from the *Missa carolae* also appears in the form of *A great and mighty wonder* (2002) ⑮. This arrangement was also written for the Choir of King's College, Cambridge and was premièred there.

Nunc Dimittis (2005) ⑯ is the song of an elderly Jewish man, Simeon, after a divine revelation that he has seen the child born to the virgin. It is the companion to the *Magnificat* written for King's College Chapel, Cambridge and, like it, sets the whole of the text both in Latin and in English.

Garth C. Edmundson was an American organist and native of Pennsylvania. His *Toccata on Vom Himmel Hoch* ⑰ was played by Daryl Robinson at his first Westminster Choir College Readings and Carols in Princeton University Chapel.

James Whitbourn

James Whitbourn



Photo: Alison Whitbourn

James Whitbourn is a GRAMMY® nominated composer. Born in England, he graduated in music from Magdalen College, Oxford where his teachers included Bojan Bujic, John Harper and Robert Sherlaw Johnson. His career began at the BBC, for whom he has worked as composer, conductor, producer and presenter. Influenced by his interaction with broadcast audiences, his subsequent compositional output is admired for its direct connection with performers and audiences worldwide and for its ability to 'expand the experience of classical music beyond the edges of the traditional map of classical styles' (Tom Manoff, NPR). *The Observer* has described him as 'a truly original communicator in modern British choral music'. His largest composition to date is the choral work *Annelies* (Naxos 8.573070), which sets words from *The Diary of Anne Frank*. Other notable works include *Luminosity* (8.572103), written for Williamson Voices with the Archedream dance ensemble, *Son of God Mass* and *Requiem canticorum* (8.572737), both for soprano saxophone, choir and organ and *The Seven Heavens*, a large-scale work for choir and orchestra portraying the life of C.S. Lewis in the imagery of the seven medieval planets. In 2012, James Whitbourn was elected to an Honorary Research Fellowship at St Stephen's House, Oxford and is a member of the Faculty of Music of the University of Oxford.

For more information, please visit www.jameswhitbourn.com.

Steve Pilkington



Photo: Westminster Choir College

Associate Professor of Sacred Music at Westminster Choir College, Steve Pilkington earned a bachelor's degree from St. Olaf College, a Master of Music from the University of Illinois and a Ph.D. from Drew University. A respected pedagogue and lecturer, he is also Director of Music and Organist at Christ Church (United Methodist) in New York City, a position he has held for over two decades. Dr Pilkington's arrangements are available through GIA and Selah Publishing Company, in addition to his work as an author.

Eric Rieger



Photo: Jeannie Barrick

American tenor Eric Rieger has performed under such conductors as John Elliot Gardner, Stefano Ranzani, Franz Welser-Möst, and Robert Shaw. He has sung leading roles at the opera companies of Zürich, Luzern, Basel, Trier, Regensburg, Kaiserslautern, Bremerhaven, Osnabrück, Nordhausen, Konstanz, Novara, and Treviso, as well as Zomeropera Alden Biesen in Belgium, the Edinburgh Festival Theatre, the Citizens Theatre Glasgow, and the Everyman Palace Theatre in Ireland. Dr Rieger has been featured at the Claudio Monteverdi Festival, the Royal Opera House at Covent Garden, the Royal Concertgebouw, and Carnegie Hall. He has appeared with the Royal Scottish National Orchestra, Basel Sinfonietta, Trier Philharmonic Orchestra, Luxembourg Chamber Orchestra, and the Orchestra of St John's in London. Dr Rieger is a member of the voice faculty at Westminster Choir College and is Assistant Director of the CoOPERative program.

Daryl Robinson



Photo: Frederick Hohman

Daryl Robinson has earned critical acclaim as a solo and collaborative artist, praised for his innovative programming, compelling performances, and unique depth of interpretative skill. Described as a performer with "a driving muscular poetry underpinned by nimble technique and nuanced sense of style" by London-based *Choir and Organ*, he was winner of both First Prize and Audience Prize at the 2012 American Guild of Organists National Young Artist Competition. He has appeared as a featured artist at notable venues including The John F. Kennedy Center for the Performing Arts, Washington, D.C.; Shanghai Oriental Art Center, Shanghai, China; Cathédral Saint-Pierre, Poitiers, France; Spreckels Organ Pavilion, San Diego, California; and Lagerquist Hall at Pacific Lutheran University, Tacoma, Washington. He is Assistant Professor and Head of the Organ Program at Westminster Choir College of Rider University and is represented by Karen McFarlane Artists, Inc.

www.darylrobinson.com

Westminster Williamson Voices

James Jordan, Conductor • Corey Everly, Accompanist

William Sawyer, Graduate assistant • Brian V. Sengdala, Graduate assistant

The GRAMMY® nominated Westminster Williamson Voices, named after the founder of Westminster Choir College, John Finley Williamson, is lauded by reviewers and audiences on both sides of the Atlantic. Founded by James Jordan in 2003, the ensemble has quickly distinguished itself in the choral world for its distinctive artistry and compelling sound, recordings, educational outreach and its passionate mission to perform new music and forge close relationships with composers. *Gramophone* magazine has praised the Westminster Williamson Voices as an ensemble of "intimate and forceful choral artistry" with a tone that is "controlled and silken in sustained phrases as they are vibrantly sonorous in extroverted material... (singing) with a precision and finesse normally found in the best of the UK's large chamber choirs." *American Record Guide* praised the ensemble as "without peer." *Choral Journal* has described the Westminster Williamson Voices as an ensemble of "supreme artistry" and a choir that performs with "truth and precision." The choir is one of the select ensembles at Westminster Choir College in Princeton, New Jersey, a division of Rider University's Westminster College of the Arts www.rider.edu/westminster. It received a GRAMMY® nomination for its recording of *Annelies* by James Whitbourn in 2013. Each summer the ensemble is in residence at the Choral Institute at Oxford, one of the world's leading programmes for the education of conductors. www.rider.edu/williamsonvoices

SOPRANO

Liana Booker
Micaela Bottari
Corinne Costell
Megan Gallagher
Katelyn Hemling
Marigrace Maley
Nicole Michel
Kate Miksits
Sara Munson
Megan Pendleton
Christina Regan
Elizabeth Richter
Emily Sebastian
Jessica Stanislawczyk
Esther Teh

ALTO

Amanda Agnew
Kathleen Dunn
David Falatok
Neathery Fuller
Moirá Susan Gannon
Samantha Goldberg
Allison Griffiths
Emily Maclain Hardin
Lauren Lazzari
Alexandra Meakem
Emily Rosoff
Caitlin Scharar
Kristin Schenk
Joslyn Thomas
Kathryn Trave

TENOR

Aldo Aranzulla
Jesse Borower
John Burke
Max Claycomb
Igor Correa
Victor Cristobal
Jonathon Feinstein
Anthony Kurza
David Ross Lawn
Christopher Nappa
Benjamin Norkus
Brian Pember
William Sawyer
Austin Turner
Daniel Wells

BARITONE/BASS

Joshua Acampado
Conner Allison
Lawrence J. Besch
Holden Bihl
John Brewer
Peter Carter
Corey Everly
Storm Kowaleski
Ryan Manni
Colton Martin
Joshua Palagyi
Jose G. Proença
James Roman
John Roper
Robin Schott
Brian V. Sengdala
Hunter Thomas

James Jordan



Photo: Paul Sirochman

GRAMMY® nominated conductor James Jordan has been praised throughout the musical world as one of America's pre-eminent conductors, music psychologists, writers and pedagogical innovators in choral music. He is among the most published performing musicians in the world, and his more than 40 books explore both the philosophical and spiritual basis of musicianship, as well as aspects of choral rehearsal teaching and learning. His book *Evoking Sound* was praised by the *Choral Journal* as a "must read." He is Senior Conductor and Professor of Choral Conducting at the Westminster Choir College of Rider University in Princeton, New Jersey. He is also Director of the acclaimed Westminster Conducting Institute and is Co-Director of the Choral Institute at Oxford (www.rider.edu/oxford). A comprehensive listing of his publications and recordings can be found at www.gjamusic.com/jordan

Westminster College of the Arts



Photo: Peter Borg

Rider University's Westminster College of the Arts inspires and empowers innovative artists and leaders to transform their communities through the arts. With world-class programmes in art, dance, music, music theatre, and theatre and based in Princeton and Lawrenceville, New Jersey, the College consists of three divisions: Westminster Choir College, the School of Fine and Performing Arts and Westminster Conservatory, a music school for pre-college students. Rider University is a private co-educational, student-centred university that emphasises purposeful connections between rigorous academic study and real world learning experience. Rider prepares graduates to thrive professionally, to be lifelong independent learners, and to be responsible citizens who embrace diversity, support the common good and contribute meaningfully to the changing world in which they live and work. www.rider.edu/westminster

1 Veni et illumina

O Oriens, splendor lucis aeternae, et sol iustitiae:
veni, et illumina sedentes in tenebris et umbra mortis.

O Oriens (Great Antiphon for 21 December)

Veni, veni, Emmanuel.

Veni, veni, O Oriens,
solare nos adveniens.

Et lux in tenebris lucet.

[Not sung: O morning star, brightness of light eternal,
and sun of justice: come, and illuminate those who sit
in darkness and in the shadow of death.

Come, O come, Emmanuel.

Come, O come, morning star
cheer us with your coming.

And the light shines in the darkness.]

2 I wonder as I wander

I wonder as I wander, out under the sky,
how Jesus the Saviour did come for to die
for poor ord'n'ry people like you and like I.
I wonder as I wander out under the sky.

When Mary birth'd Jesus, 'twas in a cow's stall
with wise men and farmers and shepherds and all.
But high from God's heaven, a star's light did fall
and the promise of the ages it did then recall.

Veni, veni, Emmanuel

If Jesus had wanted any wee thing,
a star in the sky, or a bird on a wing,
or all of God's angels in heaven to sing,
he surely could have had it 'cause he was the king.

John 1, 5

I wonder as I wander, out under the sky,
how Jesus the Saviour did come for to die
for poor ord'n'ry people like you and like I.
I wonder as I wander out under the sky.

John Jacob Niles (1892-1980)

③ Missa carolae: Processional

Guillô, play your tambourin,
Robin with your flute begin,
Play your pipe and play your drum,
Turelurelu! Patapatapan!
Play your pipe and play your drum.
Sing Nowell to all and some!

Man of ancient days, he sings
In praise of the King of kings,
When you hear the pipe and drum
Turelurelu! Patapatapan!
When you hear the pipe and drum
You will know that the Saviour's come.

Provençal carol, translated by James Whitbourn

For unto us a child is born,
unto to us a Son is given:
and the government shall be upon his shoulder:
and his name shall be called Wonderful, Counsellor,
The Almighty God,
The everlasting Father,
The Prince of Peace.

Isaiah 9, 6. King James Version

Dance and sing and leap with joy
At the birth of the infant boy.
Dance with pipe and dance with drum.
Turelurelu! Patapatapan!
Dance with pipe and dance with drum
For to us is born a Son.

Provençal carol, translated by James Whitbourn

The people that walked in darkness have seen a great light:
they that dwell in the land of the shadow of death,
upon them hath the light shined.

Isaiah 9, 2. King James Version

④ Missa carolae: Kyrie

Kyrie eleison. Kyrie eleison.
Christe eleison. Christe eleison.
Kyrie eleison. Kyrie eleison.

[Lord have mercy,
Christ have mercy,
Lord have mercy.]

⑤ Missa carolae: Gloria

Gloria in excelsis Deo
et in terra pax
hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex cælestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe,
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
Tu solus Dominus
Tu solus Altissimus, Iesu Christe,
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

[Glory to God in the highest,
and on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.

We give thanks to thee
according to thy great glory,
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son,
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.
For Thou alone art holy,
Thou alone art the Lord,
Thou alone art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.]

⑥ Winter's Wait

Days grow short, the dead leaves fall,
The mist is thick 'round the stable's wall.
Harvest's in, the fire is lit
The shepherds watch and sit –
And wait for the sun.

Hands grow numb in an icy cold,
The water's locked in its frozen hold.
Man and beast are most asleep
Across the floor a mouse creeps –
They wait for the sun.

Snow grows deep, a night owl sings
'Where are the Kings? Where are the Kings?'
Bright star shines in a velvet sky
But Oh! So bright, so high! –
All wait for the sun.

Sleep is over, the cold is past,
The star has shown the world at last
That death's defeated, Christ is come.
Man's wait is done, is done.
All praise to God's Son.

Robert Tear (1939-2011)

⑦ Missa carolae: Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.

[Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna, in the highest.]

⑧ Missa carolae: Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

[Blessed is He that comes
in the name of the Lord.
Hosanna in the highest.]

9 The Magi's Dream

Night has come to Bethlehem,
The family is asleep,
Exhausted by the wonders seen,
The news outrageous, deep.
'That I may come and worship him.'

Ox and ass have closed their eyes,
Their ears now hear no sound.
Shepherds have gone back to their flocks,
The mouse still noses around.
'That I may come and worship him.'

Kings have left for their distant lands,
Fractious camels moan.
At a desert spring they make their farewells.
'It's a mighty way to home!'
'That I may come and worship him.'

Later that night their heads are filled
With a dream-drenched holy ray.
'Do not return to Herod the king,
Go back another way.'
'That I may come and worship him.'

And so our Christ is saved from death
His mission to complete
To change the world by selfless love
Satan's legions to beat.

Robert Tear

10 Missa carolae: Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

[Lamb of God, who takest away the sins of the world,
have mercy upon us.
Lamb of God, who takest away the sins of the world,
have mercy upon us.
Lamb of God, who takest away the sins of the world,
grant us peace.]

11 Coventry Carol

Lully, lullay, thou little tiny child,
By, by, lully, lullay.
Lullay, 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 do sing
By, by, lully, lullay?

Herod, the king,
In his raging,
Charged 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 morn and day,
For thy parting nor say nor sing,
By, by, lully, lullay.

Medieval

12 Of one that is so fair and bright

Of one that is so fair and bright,
Velut maris stella [as the star of the sea],
Brighter than the day is light:
Parens et puella [mother and maiden].
I cry to thee to turn to me,
Lady, pray thy Son for me,
Tam pia [so tender],
That I may come to thee,
Maria!

In sorrow, counsel thou art best,
Felix fecundata [happy with a fruitful womb].
For all the weary thou art rest,
Mater honorata [honoured mother].
Beseech him in thy mildest mood,
Who for us did shed his blood
In cruce [on the cross],
That we may come to him
In luce [in light].

Lady, flow'r of ev'rything,
Rosa sine spina [rose without a thorn],
Thou bore Jesus, Heaven's King,
Gratia Divina [by divine grace].
Of all I say thou bore the prize,
Lady, Queen of Paradise,
Electa [chosen];
Maiden mild, mother
Ec Effecta [also created].

13 Hodie

Hodie Christus natus est.
The holy child is born.
In his love man's hope does rest
On this eternal morn.

Cherubs with trumpets shatter the stars.
Seraphs touch their strings.
Saints, angels, choirs are massed.
The Word seeds the heav'n in rings.

In a blessed stable a picture is seen.
Parents, Jesus there.
An ass looking on, an ox beaming
At the best hay of the year.

Hodie Christus natus est.
The holy child is born.
In his love man's hope does rest
On this eternal morn.

The wise men are no longer wise:
God in the crib has bewildered them.
They place their gifts around the sides.
Kneel and pray. Adore him.

Yet in this joy is sensed a shadow,
An intimation of loss.
A ghostly fear of a dark tomorrow
With thorns and a heavy cross.

Medieval

But now the heav'ns spin fast around,
It's jubilation day.
Infinity's ears are whipped by sound,
Would this day so stay.

Hodie Christus natus est.
The holy child is born.
In his love man's hope does rest
On this eternal morn.

Robert Tear

14 Magnificat

Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen ejus.
Et misericordia, ejus a progenies in progenies
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae:
Sicut locutus est ad patres nostros:
Abraham et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio et nunc, et semper,
et in saecula saeculorum. Amen.

Luke 1, 46-55. Vulgate

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my Saviour.
For he hath regarded
the lowliness of his handmaiden.
For behold, from henceforth
all generations shall call me blessed.
For he that is mighty hath magnified me:
and holy is His name.
And his mercy is on them that fear him:
throughout all generations.
He hath shewed strength with his arm:
he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat:
and hath exalted the humble and meek.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel:
as he promised to our forefathers,
Abraham and his seed for ever.
Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
world without end. Amen.

Book of Common Prayer

15 A great and mighty wonder

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!'

While thus they sing your monarch,
Those bright angelic bands,
Rejoice, ye vales and mountains,
Ye oceans, clap your hands.
Repeat the hymn again!
'To God on high be glory,
And peace on earth to men!'

Since all he comes to ransom.
By all be he adored,
The infant born in Beth'lem,
The Saviour and the Lord.
Repeat the hymn again!
'To God on high be glory,
And peace on earth to men!'

*Germanus (c. 634-734)
translated by John Mason Neale (1818-1866)*

16 Nunc Dimittis

Nunc dimittis servum tuum Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum:
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio et nunc, et semper,
et in saecula saeculorum. Amen.

Luke 2, 29-32. Vulgate

Lord, now lettest thou thy servant depart in peace:
according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles:
and to be the glory of thy people Israel.
Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
world without end. Amen.

Book of Common Prayer



James Whitbourn is a GRAMMY® nominated composer whose music is internationally admired for its direct connection with performers and audiences, *The Observer* describing him as ‘a truly original communicator in modern British choral music’. *Carolae* is a fusion of two great American and English Christmas traditions, with the *Missa carolae* at its heart. Whitbourn’s love of medieval musical language is shown through his crafting of original melody and skilful arrangements of seasonal favourites.

James
WHITBOURN
(b. 1963)

Carolae – Music for Christmas

1	Veni et illumina (2015)*	6:02
2	I wonder as I wander (trad., arr. Steve Pilkington) (1994)	3:58
3-4	Missa carolae: Processional and Kyrie (2004)	7:16
5	Missa carolae: Gloria (2004)	4:04
6	Winter’s Wait (2010)	4:07
7-8	Missa carolae: Sanctus and Benedictus (2004)	4:34
9	The Magi’s Dream (2011)*	3:29
10	Missa carolae: Agnus Dei (2004)	4:27
11	Coventry Carol (trad., arr. Steve Pilkington) (2003)	3:28
12	Of one that is so fair and bright (1992)	3:15
13	Hodie (1999)	2:43
14	Magnificat (2005)	7:41
15	A great and mighty wonder (2002)*	2:53
16	Nunc Dimittis (2005)	4:15
17	Garth Edmundson (1892-1971): Toccata on Vom Himmel Hoch (1937)	4:51

***WORLD PREMIÈRE RECORDING**

Eric Rieger, Tenor **14 16** • **Daryl Robinson, Organ** **1 3-10 13 14 16 17**

Westminster Williamson Voices • James Jordan

A detailed track list can be found on page 2 of the booklet, along with full recording and publishers’ details.
The sung texts and translations can be found in the booklet and online at www.naxos.com/libretti/573715.htm

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