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CLASSICS

JOURNEY INTO LIGHT

Music for Advent, Christmas, Epiphany and Candlemas

The Choir of Jesus College Cambridge
Mark Williams director

JOURNEY INTO LIGHT

MUSIC FOR ADVENT, CHRISTMAS, EPIPHANY AND CANDLEMAS

- | | | | |
|---|--|------------------------------|--------|
| 1 | Jesus Christ the apple tree
College Choir
Emma Walton <i>soprano solo</i> | Elizabeth Poston (1905-1987) | [3.05] |
| 2 | We wait for thy loving kindness
Chapel Choir
Robert Dixon <i>organ</i>
Alexander Beetschen <i>baritone solo</i> | William McKie (1901-1984) | [2.32] |
| 3 | I sing of a maiden
Choristers
Robert Dixon <i>organ</i> | Patrick Hadley (1899-1973) | [2.43] |
| 4 | Advent Prose
College Choir | Judith Weir (b.1954) | [1.43] |
| 5 | There is no rose
College Choir | John Joubert (b.1927) | [2.29] |
| 6 | Hymn to the Virgin
Olympia Hetherington <i>soprano</i>
Frances Burn <i>alto</i>
Edward Leach <i>tenor</i>
Matthew Smith <i>bass</i> | Benjamin Britten (1913-1976) | [3.18] |
| 7 | Bright star carol
Combined Choirs
Robert Dixon <i>organ</i> | Nico Muhly (b.1981) | [3.52] |

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|----|--|-----------------------------------|--------|
| 8 | In the bleak midwinter
Combined Choirs
Timothy Lambourn <i>organ</i>
Alasdair Austin <i>treble solo</i>
Jaliya Senanayake <i>tenor solo</i> | Harold Darke (1888-1976) | [4.28] |
| 9 | Tomorrow shall be my dancing day
Combined Choirs
Timothy Lambourn <i>organ</i> | John Gardner (1917-2011) | [2.06] |
| 10 | The Shepherd's Carol
Combined Choirs | Bob Chilcott (b.1955) | [2.54] |
| 11 | I saw three ships
Combined Choirs
Timothy Lambourn <i>organ</i>
Nico Bryan <i>treble solo</i>
Edward Leach <i>tenor solo</i> | Trad. arr. Simon Preston (b.1938) | [2.03] |
| 12 | The little road to Bethlehem
Choristers
Robert Dixon <i>organ</i> | Michael Head (1900-1976) | [3.00] |
| 13 | Away in a manger
Combined Choirs | W.J. Kirkpatrick (1838-1921) | [2.56] |
| 14 | Sir Christèmes
Combined Choirs
Timothy Lambourn <i>organ</i> | William Mathias (1934-1992) | [1.28] |
| 15 | The Lamb
College Choir | John Tavener (b.1944) | [3.26] |

16	Paeon on 'Divinum Mysterium' Timothy Lambourn <i>organ solo</i>	John Cook (1918-1984)	[4.20]
17	Epiphany College Choir Robert Dixon <i>organ</i>	Judith Bingham (b.1952)	[3.37]
18	Here is the little door College Choir	Herbert Howells (1892-1983)	[4.00]
19	Bethlehem Down Combined Choirs	Peter Warlock (1894-1930)	[4.03]
20	Nunc dimittis Choristers Robert Dixon <i>organ</i> Rebecca Crawshaw <i>trumpet</i>	Geoffrey Burgon (1941-2010)	[2.45]
21	Hymn to the Creator of Light College Choir	John Rutter (b.1945)	[7.22]
Total timings:			[68.13]

THE CHOIR OF JESUS COLLEGE CAMBRIDGE
ROBERT DIXON & TIMOTHY LAMBOURN ORGAN
REBECCA CRAWSHAW TRUMPET
MARK WILLIAMS DIRECTOR

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JOURNEY INTO LIGHT

Of the annual Christian seasons it is surely that from Advent to Epiphany which inspires believer and non-believer alike the most: the believer celebrates Christ's birth whilst the non-believer considers hopes for rebirth and renewal as a New Year approaches. The feast of Candlemas which marks the end of the liturgical season of Christmas, celebrates the presentation of the infant Jesus to the old man Simeon, and is strongly associated with the gift of light. If aspirations surrounding the arrival of a new born child are universal, the Christmas music chosen here reflects the season's inspiration through quite recent compositions, alongside music from the early part of the 20th century.

1. Jesus Christ the apple tree Elizabeth Poston (1905-1987)

Elizabeth Poston was a composer, arranger, pianist and arts administrator. Her best-known compositions are based upon folk tunes, and her setting of *Jesus Christ the apple tree* (the author of the New England poem is unknown), spread her name across the English-speaking world. It is her most famous composition, admirably displaying her qualities as a sensitive creative figure.

2. We wait for Thy loving kindness William McKie (1901-1984)

Australian-born William McKie was better-known in Britain, his career culminating as Organist and Choirmaster at Westminster Abbey, where he is buried, and where he oversaw the music for the marriage of Princess Elizabeth and Lieutenant Philip Mountbatten in 1947 and for Queen Elizabeth II's Coronation in 1953, in which year he was knighted. McKie composed much church music, including, for the 1947 Royal Wedding, the anthem *We wait for Thy loving-kindness, O God*, to words selected by the Abbey's Precentor. The work opens with a solo male voice, gradually building to an impressive climax.

3. I sing of a maiden Patrick Hadley (1899-1973)

Patrick Hadley became a close friend and pupil of Vaughan Williams and colleague of many British composers. An excellent conductor and lecturer in music, Hadley's shorter pieces – amongst several large-scale choral-orchestral works – especially the carol 'I sing of a maiden' (1936, to traditional words), perfectly encapsulate his skill and originality.

4. **Advent Prose**
Judith Weir (b.1954)

The text of Judith Weir's a cappella setting, anticipating the Messiah's coming, is from the Book of Isaiah. The composer explains her piece 'was written in 1983 and first performed by the Choir of Trinity College Cambridge'. Based on the mode i plainsong melody, the music swells from unison to eight-part harmony and back again.

5. **There is no rose**
John Joubert (b.1927)

Born in Cape Town, John Joubert has lived in England for many years, composing in many genres – operas, concertos, symphonies, chamber and much choral music. His choral works remain his best known, although he dislikes being 'pigeon-holed' as a composer. Joubert's carol *There is no rose of such virtue*, Opus 14, written in 1954, continues to be among his most-often performed shorter works, a classic of the modern Christmas repertoire.

6. **Hymn to the Virgin**
Benjamin Britten (1913-1976)

Although Britten composed many works for voices, music for Christmas rarely appears amongst them. *A Ceremony of Carols* (treble voices and harp) is the best known, but in 1930, aged 16 and a pupil at Gresham's School, he wrote this magical setting of an anonymous 14th-century text. It was slightly revised soon afterwards for two vocal groups – one large, one small – becoming one of the earliest works published during his lifetime.

7. **Bright star carol**
Nico Muhly (b.1981)

Vermont-born, long-time New York resident, Nico Muhly is set to become one of America's leading 21st-century composers. A former boy chorister, much of Muhly's work is choral, including notable music for Christmas, his commissions including a carol for Tewkesbury Abbey alongside this Advent carol for Jesus College, Cambridge, plus seven organ preludes for Westminster Abbey based on the great "O" Advent Antiphons.

8. **In the bleak midwinter**
Harold Darke (1888-1976)

From 1916 Harold Darke was Organist of St Michael's Cornhill for 50 years, initiating St Michael's Lunchtime Organ Recitals, now the longest-running such series in the world. His setting of Christina Rossetti's *In the Bleak Midwinter* is one of those rare English carols to achieve transcendence. In 2008, it was voted the greatest carol of all time in a poll of choral experts and choirmasters.

9. **Tomorrow shall be my dancing day**
John Gardner (1917-2011)

Manchester-born John Gardner lived for most of his life in the environs of London. A prolific composer in almost all genres, the carol *Tomorrow shall be my dancing day*, is Gardner's most enduringly popular work. It was written for the Choir of St Paul's Girls School where, as a successor of Herbert Howells and Gustav Holst, John Gardner was Director of Music in the 1960s, a post he held alongside teaching posts at Morley College and the Royal Academy of Music. A much-loved teacher, lecturer, composer and musician, he died just a few months after the recording of this disc was completed.

10. **The Shepherd's Carol**
Bob Chilcott (b.1955)

Bob Chilcott's career began as a singer, and he became one of The King's Singers. With such practical experience, his vocal writing is particularly fine, his many vocal compositions being welcomed by performers and audiences alike. *The Shepherd's Carol* is an excellent example of his work; a simple tune, initially unaccompanied, it is woven into a rich vocal tapestry.

11. **I saw three ships**
arr. Simon Preston (b.1938)

Some claim this traditional English carol tune is a variant of *Greensleeves*; at least 500 years old, it exists in many arrangements, one of the most successful in recent decades being that by Simon Preston, who for several years was a successor to William McKie as Organist and Choirmaster at Westminster Abbey.

12. **The little road to Bethlehem**
Michael Head (1900-1976)

Michael Head, a gifted singer, possessed a genuinely gentle creative gift. His output,

whilst not especially large, is concentrated upon his distinguished song settings, of which the most famous and enduring example is *The little road to Bethlehem*. The words by Margaret Rose place the Nativity in any country: the result is deeply touching in its masterly combination of text and music.

13. **Away in a manger**
W.J. Kirkpatrick (1838-1921)
arr. David Willcocks (b.1919)

Kirkpatrick was born in Pennsylvania; although music played a dominant role throughout his life, he only became a full-time musician when he was 40, after which he composed many sacred pieces. *Away in a manger* appeared in 1885 and quickly achieved great popularity. The provenance of the words remains uncertain; it is sometimes claimed that the tune is a variant of an Austrian folk-song, yet in its familiar form it remains one of the most perfect of all carols.

14. **Sir Christèmas**
William Mathias (1934-1992)

Ave Rex is a carol sequence by the Welsh-born William Mathias, written in 1969 for Cardiff's Polyphonic Choir. *Sir Christèmas*, the fourth in the

sequence, a wondrously energetic setting, stands aside from the religious aspect to concentrate upon more secular seasonal matters. Full of excited energy, as the realisation that Christ's birth is upon us, the music grows superbly until the final shouts of 'Nowell', with which 'Rex Pacificus' has certainly arrived.

15. **The Lamb**
John Tavener (b.1944)

Sir John Tavener has written that *The Lamb* was composed in 1982 'for my then three-year old nephew, Simon. It was composed from seven notes in an afternoon. Blake's child-like vision perhaps explains *The Lamb's* great popularity in a world that is starved of this precious and sacred dimension in almost every aspect of life.'

16. **Paeon on 'Divinum Mysterium'**
John Cook (1918-1984)

John Cook, Organ Scholar at Christ's College, Cambridge, pursued a varied career prior to being appointed Organist and Choirmaster of Holy Trinity, Stratford-Upon-Avon, followed by a post at St Paul's Cathedral, Ontario, and later still at the Church of the Advent in Boston, Massachusetts.

His best-known composition, *Paeon on Divinum Mysterium*, written in 1956, is an organ fantasia on the 16th-century carol 'Divinum Mysterium', often translated as 'Of the Father's heart begotten', based on an ancient plainsong melody.

17. **Epiphany**
Judith Bingham (b.1952)

Judith Bingham won the 1997 BBC Young Composer Award and, as a former member of the BBC Singers, her music is often cited as displaying a natural understanding of the voice. *Epiphany* was written in response to a commission from the Dean and Chapter of Winchester Cathedral for the enthronement of Bishop Michael Scott-Joynt in January 1996. Keen to find a way of linking the season to the ceremony, Bingham focused on the sense of the Epiphany as a journey with its connotations for a new ministry. The composer wrote her own text 'placing the journey of the Magi in an English winter landscape' and building the sound from, in her own words, 'the silent prayerful atmosphere of a full cathedral to the solemn grandeur of the bishop's ascension'.

18. **Here is the little door**
Herbert Howells (1892-1983)

Herbert Howells's choral and organ music has long featured in the repertoire, his carols and short anthems ensuring his fame across the world. Howells was still composing in his 90s; this famous early carol, *Here is the little door* dates from his earliest period, published in 1918.

19. **Bethlehem Down**
Peter Warlock (1894-1930)

'Peter Warlock', the pseudonym of Philip Heseltine, set Bruce Blunt's poem *Bethlehem Down* in 1927 which became the winning entry in *The Daily Telegraph* Carol competition. Almost immediately, it achieved considerable popularity, subsequently becoming the best known of Warlock's short choral pieces.

20. **Nunc dimittis (1979)**
Geoffrey Burgon (1941-2010)

Geoffrey Burgon's *Nunc dimittis* is exceptional in arising from incidental music for a television espionage series, 'Tinker, Tailor, Soldier, Spy', starring Sir Alec Guinness, which proved enormously successful in pop music terms. The

music's appeal stems from its combination of haunting melody and subtle harmonies – an original and memorable contribution to English church music. The text recounts the words sung by Simeon at the Presentation of Christ in the Temple, and is familiar as the second canticle sung in the office of Evensong.

21. **Hymn to the Creator of Light** **John Rutter (b.1945)**

John Rutter read music at Clare College, Cambridge, where he sang in the choir. Director of Music at the College from 1975-79, he is among the most famous of living choral music composers. *Hymn to the Creator of Light*, for unaccompanied eight-part choir, was composed for the dedication of the Herbert Howells memorial window in Gloucester Cathedral in 1992.

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1 **Jesus Christ the apple tree** **Elizabeth Poston**

The tree of life my soul hath seen,
Laden with fruit, and always green.
The trees of nature fruitless be
Compared to Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
'Tis found in Christ the apple tree.

I'm weary with my former toil,
Here I will sit and rest awhile;
Under the shadow I will be,
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.

*Words: From 'Divine Hymns or Spiritual Songs'
compiled by Joshua Smith (1810)*

2 **We wait for thy loving-kindness** **William McKie**

We wait for thy loving-kindness
in the midst of thy temple. Alleluia.
O God, according to thy Name,
so is thy praise unto the world's end:
thy right hand is full of righteousness.
Alleluia. O Lord, send us now prosperity.
Amen.

Words: Psalms 48:8, 9, 118:25

3 **I sing of a maiden** **Patrick Hadley**

I sing of a maiden that is makeless,
King of all kings, to her son she ches.
He came all so still where his mother was,
As dew in April that falleth on the grass.
He came all so still to his mother's bower,
As dew in April that falleth on the flower.
He came all so still where his mother lay,
As dew in April that falleth on the spray.
Mother and maiden was never none but she.
Well may such a lady God's mother be.

Words: Anonymous (from the 15th-century Sloane Manuscript)

4 Advent Prose
Judith Weir

Drop down ye heavens from above,
And let the skies pour down righteousness.
Comfort ye, comfort ye, my people;
My salvation shall not tarry.
I have blotted out as a thick cloud thy transgressions.
Fear not, for I will save thee;
For I am the Lord thy God,
The holy one of Israel, thy redeemer.
Drop down ye heavens from above,
And let the skies pour down righteousness.

Words: based on Isaiah 45

5 There is no rose
John Joubert

There is no rose of such virtue
As is the rose that bare Jesu;
Alleluia.

For in this rose containèd was
Heaven and earth in little space;
Res miranda.

By that rose we may well see
There be one God in persons three,
Pares forma.

Then leave we all this worldly mirth,
And follow we this joyful birth;
Transeamus.

Words: Anonymous (15th century)

6 Hymn to the Virgin
Benjamin Britten

Of one that is so fair and bright,
Velut maris stella
Brighter than the day is light,
Parens et puella
I cry to thee, thou see to me,
Lady, pray thy Son for me,
Tam pia
That I may come to thee.
Maria!

All this world was forlorn
Eva peccatrice
Till our Lord was y-born
De te genetrice
With ave it went away
Darkest night, and comes the day,
Salutis
The well springeth out of thee.
Virtutis

Lady, flow'r of ev'rything,
Rosa sine spina
Thou bare Jesu, Heaven's King,
Gratia divina
Of all thou bear'st the prize,
Lady, queen of paradise
Electa
Maid mild, mother es Effecta.
Effecta

Words: Anonymous (c.1300)

7 Bright star carol
Nico Muhly
Commissioned by Jesus College,
December 2010

Tell us, thou cleere and heavenly tongue,
Where is the Babe but lately sprung?
Lies he the lillie-banks among?

Or say, if this new Birth of ours
Sleeps, laid within some ark of flowers,
Spangled with deaw-light; thou canst cleere
All doubts, and manifest the where.

Declare to us, bright star, if we shall seek
Him in the morning's blushing cheek,
Or search the beds of spices through,
To find him out?

STAR: No, this ye need not do;
But only come and see Him rest,
A princely Babe, in's mother's brest.

CHORUS: He's seen! He's seen! why then around
Let's kisse the sweet and holy ground;
And all rejoyce that we have found
A King, before conception, crown'd.

Come then, come then, and let us bring
Unto our prettie twelfth-tide King,
Each one his severall offering.

And when night comes wee'l give him wassailing;
And that his treble honours may be seen,
Wee'l chuse him King, and make his mother Queen.

Words: Robert Herrick (1591-1674)

8 In the bleak midwinter
Harold Darke

In the bleak midwinter
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 midwinter,
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 midwinter
A stable place sufficed
The Lord God Almighty,
Jesus Christ.

Enough for him, whom Cherubim
Worship night and day
A breast full of milk
And a manger full of hay.
Enough for him, whom angels
Fall down before,
The ox and ass and camel
which adore.

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.

Words: *Christina Rossetti (1830-1894)*

9 Tomorrow shall be my dancing day
John Gardner

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance;

Sing, oh my love, oh my love, my love, my love,
This have I done for my true love.

Then was I born of a virgin pure,
Of her I took fleshly substance
Thus was I knit to man's nature
To call my true love to my dance.

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

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

Words: *Traditional*

10 The Shepherd's Carol
Bob Chilcott

We stood on the hills, Lady,
Our day's work done,
Watching the frosted meadows
That winter had won.
The evening was calm, Lady,
The air so still,
Silence more lovely than music
Folded the hill.
There was a star, Lady,
Shone in the night,
Larger than Venus it was
And bright, so bright.
Oh, a voice from the sky, Lady,
It seemed to us then
Telling of God being born
In the world of men.
And so we have come, Lady,
Our day's work done,
Our love, our hopes, ourselves,
We give to your son.

Words: *Anonymous*

11 I saw three ships
Trad. arr. Simon Preston

I saw three ships come sailing in
On Christmas day, on Christmas day,
I saw three ships come sailing in
On Christmas day in the morning.

And what was in those ships all three?
On Christmas day, on Christmas day,
And what was in those ships all three?
On Christmas day in the morning.

Our Saviour, Christ, and His Lady,
On Christmas day, on Christmas day,
Our Saviour, Christ, and His Lady,
On Christmas day in the morning.

Pray, whither sailed those ships all three?
On Christmas day, on Christmas day,
Pray, whither sailed those ships all three?
On Christmas day in the morning.

O, they sailed to Bethlehem,
On Christmas day, on Christmas day,
O, they sailed to Bethlehem,
On Christmas day in the morning.

And all the bells on earth shall ring,
On Christmas day, on Christmas day,
And all the bells on earth shall ring,
On Christmas day in the morning.

And all the angels in Heaven shall sing,
On Christmas day, on Christmas day,
And all the angels in Heaven shall sing,
On Christmas day in the morning.

Then let us all rejoice amain,
On Christmas day, on Christmas day,
Then let us all rejoice amain,
On Christmas day in the morning.

And all the souls on earth shall sing,
On Christmas day, on Christmas day,
And all the souls on earth shall sing,
On Christmas day in the morning.

Words: Anonymous (17th century)

[12] The little road to Bethlehem
Michael Head

As I walked down the road at set of sun,
The lambs were coming homewards one by one.
I heard a sheepbell softly calling them,
Along the little road to Bethlehem.

Beside an open door as I drew nigh,
I heard sweet Mary sing a lullaby.
She sang about the lambs at close of day,
And rocked her tiny King among the hay.

Across the air the silver sheepbells rang,
“The lambs are coming home,” sweet Mary sang.
“Your star of gold, your star of gold is shining in
the sky,
So sleep, my little King, go lullaby.”

As I walked down the road at set of sun,
The lambs were coming homewards one by one.
I heard a sheepbell softly calling them,
Along the little road to Bethlehem.

Words: Margaret Rose

[13] Away in a manger
W.J. Kirkpatrick

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

The cattle are lowing, the baby awakes,
But little Lord Jesus no crying He makes.

I love Thee, Lord Jesus, look down from the sky
And stay by my side until morning is nigh.

Be near me, Lord Jesus, I ask Thee to stay
Close by me forever, and love me I pray.
Bless all the dear children in Thy tender care,
And take us to heaven to live with Thee there.

Words: Anonymous (19th-century American)

[14] Sir Christèmas
William Mathias

Nowell, nowell.
Who is there that singeth so, *Nowell, nowell?*
I am here, Sir Christèmas.
Welcome, my lord Sir Christèmas!
Welcome to all, both more and less!
Come near, come near, *Nowell, nowell.*
Dieu vous garde, beaux sieurs, tidings I you bring:
A maid hath borne a child full young,
Which causeth you to sing: *Nowell, nowell.*
Christ is now born of a pure maid;
In an ox-stall he is laid,
Wherefore sing we at abrayde: *Nowell, nowell.*
Buvez bien, buvez bien par toute la compagnie.
Make good cheer and be right merry,
And sing with us now joyfully: *Nowell, nowell.*
Nowell.

Words: Anonymous (15th century)

[15] The Lamb
John Tavener

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!

Words: William Blake (1757-1827)

[17] Epiphany
Judith Bingham

Deep midwinter, the dark centre of the year,
Wake, O earth, awake,
Out on the hills a star appears,
Here lies the way for pilgrim kings,
Three magi on an ancient path,
Black hours begin their journeyings.

Their star has risen in our hearts,
Empty thrones, abandoned fears,
Out on the hills their journey starts,
In dazzling darkness God appears.

Words: Judith Bingham (b. 1952)

[18] Here is the little door
Herbert Howells

Here is the little door.
Lift up the latch; O lift!
We need not wander more,
but enter with our gift.
A gift of finest Gold,
Gold that was never bought nor sold;
Myrrh to be strewn about his bed;
Incense in clouds about his head;
all for the Child who stirs not in his sleep,
but Holy slumber holds with ass and sheep.

Bend low about his bed: for each he has a gift!
See how his eyes awake — lift up your hands! O lift!
For Gold he gives a keen-edged sword (defend with
it thy little Lord!)
For incense, smoke of battle red.
Myrrh for the honoured happy dead.
Gifts for his children, terrible and sweet,
Touched by such tiny hands and oh! such tiny feet.

Words: G.K. Chesterton (1874-1936)

[19] Bethlehem Down
Peter Warlock

“When He is King we will give him the Kings’ gifts,
Myrrh for its sweetness, and gold for a crown,
Beautiful robes,” said the young girl to Joseph,
Fair with her first-born on Bethlehem Down.

Bethlehem Down is full of the starlight,
Winds for the spices, and stars for the gold,
Mary for sleep, and for lullaby music
Songs of a shepherd by Bethlehem fold.

When he is King they will clothe him in
grave-sheets,
Myrrh for embalming and wood for a crown,
He that lies now in the white arms of Mary
Sleeping so lightly on Bethlehem Down.

Here he has peace and a short while for dreaming,
Close-huddled oxen to keep him from cold,
Mary for love, and for lullaby music
Songs of a shepherd by Bethlehem fold.

Words: Bruce Blunt (1899-1957)

[20] Nunc dimittis
Geoffrey Burgon

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.

*Words: Luke 2:29-32 as translated in
the Book of Common Prayer*

[21] Hymn to the Creator of Light
John Rutter

Glory be to thee, O Lord,
Creator of the visible light,
the sun’s ray, the flame of fire.
Glory be to thee, O Lord,
Creator also of the light invisible and intellectual,
That which is known of God.
Glory be to thee, O Lord,
Creator of the light,
for the writings of the law,
for oracles of prophets,
for melody of psalms,
for wisdom of proverbs,
experience of histories,
a light which never sets.
God is the Lord, who hath shewed us light.
Light, who dost my soul enlighten;
Sun, who all my life dost brighten;
Joy, the sweetest man e’er knoweth;
Fount, whence all my being floweth.
From thy banquet let me measure,
Lord, how vast and deep its treasure;
Through the gifts thou here dost give us,
As thy guest in heav’n receive us. Alleluia.
Creator of the visible light.

*Words: Lancelot Andrewes (1555-1626)
and J. Franck (1618-1677)*

BIOGRAPHIES

THE CHOIRS OF JESUS COLLEGE CAMBRIDGE

Jesus College Cambridge, founded out of the ancient nunnery of St Radegund in 1496, has a long and rich tradition of church music. It is distinctive in maintaining two choirs: the Chapel Choir, with its centuries of tradition, which is made up of boy choristers and adult male singers; and the College Choir, formed in 1982, which has female undergraduates for its top line. The adult male singers form the 'back row' for both choirs. Each choir has developed a distinctive reputation and repertoire, whilst combining for key events and large-scale projects. In addition to the weekly schedule of choral services, members of the Choirs enjoy concerts, recordings, broadcasts and foreign tours.

The **College Choir** sings two services of Choral Evensong each week and regularly performs at College feasts, additional services and concerts throughout the United Kingdom and abroad. Recently, the Choir has given well-received performances of Bach's *St John Passion*, Handel's *Dixit Dominus* and Rossini's *Petite Messe*

Solennelle; participated in the BBC Proms as part of the University's 800th anniversary celebrations; and recorded broadcasts for BBC TV and Radios 2, 3 and 4. The Choir also has a rapidly expanding discography. Praised by *The Times* for their "energy, verve, immaculate tuning and beguiling tone", Jesus Choral Scholars enjoy an exciting schedule of European and long-haul travel: the Choir has given recent concerts in Turkey, Belgium and the Ukraine and is engaged in an educational collaboration with children in the slums of Mumbai.

The all-male **Chapel Choir** is one of only three college choirs of its kind in Cambridge, and is



highly regarded. It is thought that boys may have sung in the Chapel from the foundation of the College in the 15th century, but in 1849 the Choir was re-endowed and provision was made for "six singing boys" to adorn the worship of the newly-restored Chapel. Since then, trebles from all over Cambridge have volunteered to sing for College services. The College does not maintain a choir school, but instead recruits choristers from a wide range of local schools. The Chapel Choir sings for two of the four Choral Evensongs each week, and also participates in services, events and concerts outside of the usual weekly routine. Recent performances have taken the full Choir to venues as diverse as the Abbaye de Solesmes, France and the Chapel of Magdalen College Oxford; while the Choristers have travelled to Arundel Castle to film for Channel 4 and Manchester to give live BBC radio broadcasts (visiting Old Trafford on the way!). The trebles have collaborated regularly with the Choir of King's College and the Academy



of Ancient Music for performances of Bach's *St Matthew Passion*. The Choir also leads singing days which see hundreds of local schoolchildren visiting Jesus College Chapel to take part in vocal workshops and a final concert. The Chapel Choir has made several recordings, including a disc of Choral Evensong from Jesus College, and *Sweet Spirit, Comfort Me*, a selection of music for boys' voices on the Priory label.

Occasionally, the College and Chapel Choirs join together for services and concerts, forming an ensemble of nearly 50 singers. Recent projects have included Britten's *War Requiem* in King's College Chapel under David Hill; two *Christmas Celebration* concerts with the Royal Philharmonic Orchestra, directed by John Rutter; Britten's *St Nicolas* with Britten Sinfonia; Fauré's *Requiem* and works by Poulenc and Rodney Bennett, also with Britten Sinfonia; and Bach's *St Matthew Passion* in St Edmundsbury Cathedral, all under Mark Williams. The **Combined Choirs** also tour together from time to time, recently visiting Germany and the USA, performing in a variety of venues along the East Coast of the United States of America, and featuring on television stations including BBC1, ITV, CNN and ABC, and on BBC Radio 5 Live. This is the first recording made by the Combined Choirs of Jesus College.

THE CHORISTERS OF JESUS COLLEGE

Alasdair Austin
Aidan Bennett
Nicholas Bryan
Luke Fitzgerald (Head Chorister)
Sam Fitzgerald
Thomas Hadden
Dominic Hill
Orlando Hodgson
Christopher Kaufman
Rhys Kotak
Oliver King (Deputy Head Chorister)
Thomas Lane
James Patterson
Harry Shapiro
Theo Tinkler
Hugo Walford
Owain Fletcher Williams

THE CHORAL SCHOLARS OF JESUS COLLEGE

Soprano

Louisa Dawes
Harriet Flower
Olympia Hetherington
Kate Huggett
Katie Matthews
Emma Pouncefort
Emma Walton
Lucy Williams

Tenor

Christopher Bond
Declan Corr
Simon Jackson
Edward Leach
Jaliya Senanayake

Alto/Counter-tenor

Benjamin Atkins
Frances Burn
Natasha Brice
Henry Drummond
Susan Haines
Thomas Hillman
Sophie Hytner
Callum Mullins

Bass

Patrick Allies
Edward Ballard
Alexander Beetschen
Raphael Hetherington
Matthew Smith
Gareth Thomas

ROBERT DIXON

Robert Dixon is the Junior Organ Scholar of Jesus College Cambridge, where he accompanies and occasionally directs the two college choirs in their busy schedule of services, concerts, recordings and tours. He is also a Foundation Scholar of the College, where he has completed the first year of a degree in Theology. Although a native of St Albans, Robert was previously the Organ Scholar of Gloucester Cathedral, and prior to that at Oundle School in Northamptonshire. He became a Fellow of the Royal College of Organists in July 2010, and is currently studying with Gordon Stewart.

Increasingly in demand both as a solo recitalist and as an accompanist, Robert has performed in a variety of guises in cathedrals, churches and concert halls throughout the UK – ranging from St Paul's Cathedral to York Minster, and from Birmingham Symphony Hall to the Royal Albert Hall – as well as at locations in France, Belgium, the Netherlands, Austria, Slovakia, the Czech Republic and the United States of America. More recently he has given recitals in Bradford, Gloucester, Hereford and Worcester Cathedrals, as well as performances during the Three Choirs' Festival in 2010 and at the Buxton Festival



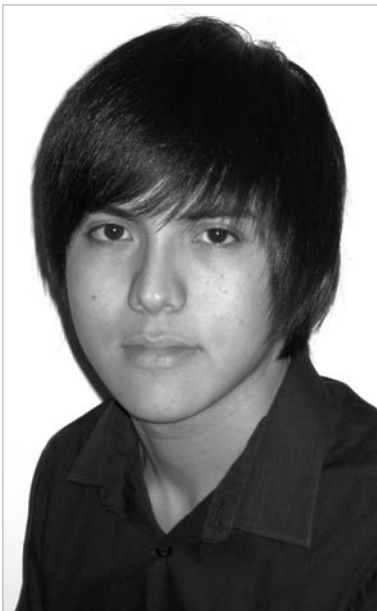
in 2011. Robert has also played on a small number of CDs, raising several hundreds of pounds for charity in the process, and has made recordings for BBC Radio Gloucestershire and for BBC Radio 2. However, his most unusual performance to date remains playing the oboe for the BBC on the *Tweenies*!

TIMOTHY LAMBOURN

Timothy Lambourn is the Senior Organ Scholar at Jesus College Cambridge where he is studying for a degree in Geography.

Prior to his time at Cambridge, Tim held organ scholarships at St Mary the Virgin, Twickenham and All Saints, Kingston-upon-Thames alongside academic and music scholarships at Hampton School. In 2005 he was awarded the Hall & Manton Trophy at the Croydon Music Festival, and he gained Associateship of the Royal College of Organists in 2007.

Tim has studied with David Briggs, David Sanger and Gordon Stewart since taking up his post at Jesus College. Projects with the choirs have included tours in the UK, to the European continent and to the USA, live radio broadcasts for the BBC, and a performance of Britten's *St Nicolas* in collaboration with the Britten Sinfonia in December 2009.



REBECCA CRAWSHAW

Rebecca Crawshaw is one of the most promising young professional trumpet players in the UK. Emerging from a brass band background she was principal in the National Youth Brass Band of Great Britain for 6 years, a soloist with the European Youth Brass Band and a finalist in BBC Young Brass Player of the Year. During her time at Cambridge Rebecca held a Music Exhibition Award from Jesus College and was principal trumpet in the CUMS I orchestra, The Cambridge Beethoven Ensemble and the award winning Shadwell Opera Company. She has recently worked with professional ensembles such as the London Sinfonietta and Opera North and is soon to perform as a soloist in The Spitalfields Festival. She is also an accomplished Baroque Trumpet player and is involved in The Royal Academy of Music Bach Cantata series.

Rebecca was a former student of Murray Greig, and Jim Watson, and studied with Rod Franks and Mark David at the Royal Academy of Music before graduating with distinction earlier this year.



MARK WILLIAMS

Mark Williams took up the post of Director of Music at Jesus College Cambridge, where he also holds a Fellowship and teaches for the College and the Music Faculty, in September 2009. He studied at Trinity College Cambridge where he was also the Organ Scholar. In 2000, at the age of 21, he was appointed Assistant Organist of St Paul's Cathedral in London and Director of Music at St Paul's Cathedral School. He relinquished both posts in April of 2006 in order to pursue his growing freelance career. Described as "the shooting star of the international organ scene" by the *Berliner Zeitung*, he has appeared in the UK, Europe and America with many leading ensembles, including the London Philharmonic Orchestra, the City of London Sinfonia and the Gabrieli Consort and Players.

He is the Organist in Residence at the annual International William Byrd Festival in Oregon, and has given solo recitals, appeared as harpsichordist and organist, and led masterclasses in choral training, singing and organ performance in the UK, the USA, Asia and Africa. Between 2001 and 2009 he was the Accompanist and Associate Conductor of the City of London Choir. A prize-winning Fellow



of the Royal College of Organists, he is a Freeman of the City of London, and a trustee of the Friends of Cathedral Music, the Oundle Music Trust and the Ngoma Dolce Music Foundation in Zambia. In addition to writing and arranging music for television and radio, Mark Williams

has performed on a number of film soundtracks, and appears on CD with the Choir of Trinity College Cambridge, the Royal Philharmonic Orchestra, the London Philharmonic Orchestra, the Cambridge Singers, the Bournemouth

Symphony Orchestra, the City of Prague Philharmonic Orchestra, The King's Consort, The Sixteen, Arcangelo and Retrospect Ensemble. This is his first recording with the Choir of Jesus College Cambridge.

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Recorded at Jesus College Chapel, Cambridge from 3 - 6 July 2011.

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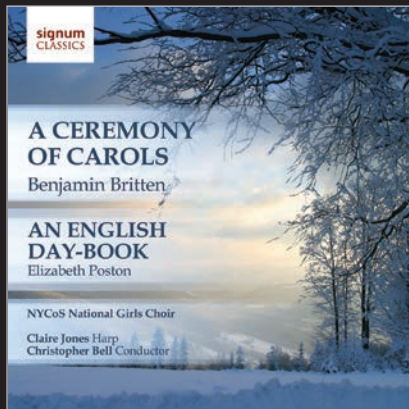
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