



ORCHID CLASSICS

O Holy Night

London Choral Sinfonia
Michael Waldron

O HOLY NIGHT

1	O come, O come, Emmanuel Traditional <i>arr. Andrew Carter</i>	4.00
2	Sir Christèmas William Mathias	1.28
3	Lullay my Liking Carol Canning	2.18
4	Silent Night (Solo: Katherine Watson) Traditional <i>arr. John West</i>	3.27
5	Once in Royal David's city (Solo: Charlotte Ashley) H. J Gauntlett <i>arr. David Willcocks</i>	3.48
6	Adam Lay Ybounden (Solo: Zoë Brookshaw) Peter Warlock	1.29
7	Alma Redemptoris Mater Peter Maxwell Davies	3.07
8	A Christmas Carol Richard Pantcheff	6.10
9	O Come, all ye Faithful J. F Wade <i>arr. David Willcocks</i>	5.07
10	There is no rose Thomas Wilson	4.46
11	The Child of Light Robert Saxton	3.24

12	Coventry Carol Jonathan Rathbone	4.00
13	Love came down at Christmas Humphrey Clucas	2.21
14	We Three Kings (Solos: Nick Pritchard, Dominic Kraemer, Samuel Pantcheff) Martin Neary	3.15
15	No Small Wonder Paul Edwards	2.49
16	Hark! the Herald Angels Sing Mendelssohn <i>arr. David Willcocks</i>	3.12
17	The Holy Boy John Ireland	2.43
18	O Holy Night (Solo: Katherine Watson) Adolphe Adam <i>arr. Max Pappenheim</i>	6.27
19	Tomorrow go ye forth Gabriel Jackson	2.35
20	Lo, He comes with clouds descending Thomas Olivers <i>arr. Max Pappenheim</i>	5.03
	Total time	71.53
	London Choral Sinfonia Michael Waldron	

The world surely does not need another disc of Christmas music. When it became apparent that we might move forward with this LCS recording, I set out to find just about anything to record that was not Christmas repertoire. Despite this, and despite many hours of trawling through shelves of sheet music and CD catalogues, I kept coming back to the idea of compiling a slightly unusual and thought-provoking selection of exceptional Christmas music. It is a well-supplied area of recorded classical music, but one which I believe has a perfectly-sized gap for this recording.

The framework for the programme comes from the five traditional carols. Anyone who has ever sung a note of choral music or attended a carol concert around Christmas will be familiar with outstanding arrangements and descants by David Willcocks. My view is that recording these great carols has been somewhat overlooked by the finest professional choirs in favour of more erudite and virtuosic Christmas repertoire. They are synonymous with Christmas for so many of us and deserve to be recorded at the very highest level. Andrew Carter's electric arrangement of the advent carol *O come, O come, Emmanuel* still sends shivers down my spine, and is a worthy companion to the Willcocks legacy.

A similarly worthy companion is Max Pappenheim's technicolour arrangement of *Lo, He come with clouds descending*. Max was Organ Scholar at Trinity College, Cambridge, and it was for the choir here he wrote and dedicated this arrangement. He and I overlapped there for just one year, but it was a year of great friendship and music making. Max's arrangement was first performed at the 2006 Advent Carol Service, and has been included every subsequent year to date.

I approached Max about writing an arrangement of *O Holy Night* – by far my favourite carol – a few years later. The arrangement he produced (and recorded on this disc) far exceeded anything I could have hoped for. We

discussed at length whether the climax – the top A for the soloist towards the very end of the piece – should be loud and dramatic, or hushed and mysterious. In the end we decided to have both, one after another!

Interspersed between the five carols is a selection of pieces I have collected over many years involved with numerous different choirs and many dozens of carol services and concerts along the way. *Sir Christèmas* and *Adam Lay Ybounden* will be known to many, but the rest, I believe, deserve to be better known. There is a mixture of works, from the less technically-demanding to the more virtuosic and challenging. I hope this selection may inspire, and offer welcomed discoveries to all listeners.

Michael Waldron

The tradition of Christmas carols goes back many centuries – in England, for instance, at least to the 14th century; but as this album amply demonstrates, new carols are constantly being written, while ancient and modern continue to interact.

Despite the ancient sources of both the text and music of the advent hymn ‘O come, O come, *Emmanuel*’ – the (originally) Latin text had its beginnings in a chant dating from the 8th century or earlier, while the music can be found in an unrelated 15th-century French manuscript – the two were not conjoined until the publication of the *Hymnal Noted* in 1851. An exciting feature of specialist choral composer Andrew Carter’s version are the dramatic cries of ‘Rejoice!’ which the arranger highlights to create a powerful climax.

Similarly, though the setting we hear by the distinguished Welsh composer William Mathias dates from 1971, the text of the macaronic carol *Sir Christèmas* -- snippets of French text are threaded through the English -- goes back to the Ritson Manuscript, copied around 1510: Mathias enlivens his version with a striking use of cross rhythms.

Carol Canning joined The Swingle Singers while still a student at the Guildhall School of Music & Drama, going on to make regular arrangements for the celebrated group before eventually becoming its music director. She brings a subtle and personal touch to her close harmony setting of the Middle English lyric *Lullay my Liking*; particularly appealing is the open-ended close.

Among the best-known of all carols is *Silent Night*, a setting by Franz Xaver Gruber of lyrics by Joseph Mohr first sung in an Austrian village in 1818. Published in 1914, John West's artful arrangement is the work of an organist and composer (1863-1929) who produced several cantatas for the Three Choirs Festival.

The legacy left by David Willcocks (1919–2015) in terms of his long association with such institutions as King's College, Cambridge, and the Bach Choir is an enduring one, and many of his arrangements have become fixtures – including *Once in royal David's city*, where his final verse adds grandeur to the melody by Henry John Gauntlett (1805–76) previously harmonized by organist Arthur Henry Mann (1850–1929).

Peter Warlock's distinctive harmonic voice is characteristically memorable in his setting of the anonymous 15th-century carol *Adam Lay Ybounden*, originally set for voice and piano and here arranged by Laurence H. Davies.

Peter Maxwell Davies described his *Alma Redemptoris Mater* as a 'carol on a medieval text for four equal voices', its main sections 'rounds, each voice entering in turn and singing the verses once only and finishing in turn'.

The admired composer and conductor Richard Pantcheff (b.1959) divides his time between South Africa and the UK. In his atmospheric Swinburne setting *A Christmas Carol*, written in 2013 for the Choir of St George's Anglican Church, Johannesburg, melodic ideas are underpinned by a slowly shifting rocking figure on the organ as they float through a kind of free musical space.

Like many carols, *O Come, all ye Faithful* has a complex history: though the Latin hymn's origins are contentious, the familiar English text consists of elements from translations by Frederick Oakeley and William Thomas Brooke, while the melody was first published by John Francis Wade in 1751. Here the harmonies for the earlier verses are from the *English Hymnal*, while in the final verse David Willcocks' descant provides a stirring conclusion.

The Scottish composer Thomas Wilson (1927–2001) produced music in all forms, some of it serial, though the rich and subtle modally inflected harmonies in his setting of the 15th-century anonymous Macaronic text (Latin and English) *There is no rose* belong to another tradition: there's a particularly thrilling intervention from the angels and the shepherds.

Born in 1953, Robert Saxton set his own text for *The Child of Light* (1985), scored for sopranos and organ. Cluster chords amass while the voices chase one another around in canon, producing an effect of seeking something and then finally discovering it.

In arranging the *Coventry Carol* Jonathan Rathbone selected a well-known piece whose text originated in a medieval mystery play and whose melody goes back as far as 1591. Four hundred years later, the arranger – highly experienced in the field of choral music in particular – deploys some highly unusual harmonies to convey the violence of Herod's slaughter of the innocents.

Born in 1941, Humphrey Clucas began his involvement with choral music as a choral scholar at King's College, Cambridge, and was later appointed a lay vicar at Westminster Abbey: though he has contributed to other genres, it is his choral music that has become best known. Composed in 1995, his setting of Christina Rossetti's text *Love came down at Christmas* is notable for its enriched harmony and fluidity.

Like David Willcocks, Martin Neary's involvement with choral music has been lifelong. His arrangement of *We Three Kings* – words and music by John Henry Hopkins (1820-91) – was made as a processional carol for the choir and congregation of Winchester Cathedral, with each king represented by a soloist and the gleam of the 'star of wonder' depicted near the close by the organ's trumpet stop.

As in the cases of several of the composers on this disc, Paul Edwards (born 1955) is steeped in the Anglican musical tradition, a former chorister and latterly an organist. There's a firm sense of harmonic direction in his setting of Paul Wigmore's text *No Small Wonder*, written in 1983 and subsequently widely performed.

David Willcocks was responsible for the arrangement of *Hark! The herald-angels sing*, words by Charles Wesley, and melody and harmony adapted by W. H. Cummings (1831–1915) from a chorus in Mendelssohn's *Festgesang* in praise of Gutenberg; once again he brings the final verse to a triumphant conclusion.

John Ireland is best remembered for his varied output of piano music and songs, and indeed it was as a piano work that *The Holy Boy – A Carol* first appeared in print in 1915. It quickly became popular, and Ireland himself made various arrangements, including this one for the BBC Singers in 1941, to words by Herbert S. Brown.

O Holy Night has a complex history. Originally composed to a text by Placide Cappeau by the French composer Adolphe Adam (1803–56: best known for the ballet *Giselle*), it has been translated into many languages, including into English by Unitarian minister John Sullivan Dwight.

Sound designer and composer Max Pappenheim is especially renowned for his work in the theatre. He made the present arrangement for soprano Katherine Watson, conductor Michael Waldron and the London Choral Sinfonia, and in it included brief references to other Christmas carols – see if you can spot them all!

A prolific choral composer, Gabriel Jackson was commissioned by the Dean and Chapter of Norwich Cathedral to produce a Vesper Respond for Advent Sunday for organist Michael Nicholas and the Cathedral Choir; from the score we learn that the striking *Tomorrow go ye forth* was written in Baron's Court between 5 and 15 November 1992.

Pappenheim is again the arranger of *Lo, he comes with clouds descending*, its second verse containing an expressive touch in the soprano descant at the phrase 'deeply wailing', while the more elaborate later verses lead to a resplendent close.

George Hall

London Choral Sinfonia

The London Choral Sinfonia was formed for a concert in the chapel of Trinity College, Cambridge, in 2008. Since then the LCS has secured a reputation as one of the highest-regarded and critically-acclaimed chamber choir and orchestral ensembles, performing a broad repertoire throughout the season. A busy performance schedule throughout the year sees the group appearing at venues including Cadogan Hall, St Paul's Cathedral, Kings Place and St John's Smith Square.

Aside from championing many of the major cornerstones of the repertoire, the LCS seeks to champion new music, having premiered new works and recordings with numerous composers including Tarik O'Regan, Owain Park, Richard Pantcheff and Ian Assersohn. Recent premieres include former Composer-in-Residence Oliver Rudland's *Christmas Truce*, with a libretto by Poet Laureate Carol Ann Duffy. The group's realisation of Francis Grier's epic *Sword in the Soul* was premiered in 2010 and featured poet Sir Geoffrey Hill and librettist Alice Goodman.

Performance highlights include Bach *Jauchzet Gott* with Katherine Watson (soprano) and Crispian Steele-Perkins (trumpet), Bach Motets and Cello Suites

with Guy Johnston (cello), Mozart *Requiem* with Duncan Rock (bass), Britten *St Nicolas* with Nick Pritchard (tenor), and Brahms *Ein Deutsches Requiem* with Matthew Brook (baritone).

Michael Waldron

Conductor

Michael Waldron began his musical training as a chorister at St Ambrose College, Hale Barns. After a gap year Organ Scholarship at Worcester Cathedral, he held the Organ Scholarship at Trinity College, Cambridge, for four years. Here he studied under Stephen Layton, during which time he was involved with the Choir's numerous international tours, concerts, broadcasts and recordings.

Since graduating, Michael has quickly established himself as one of the most dynamic and versatile conductors of his generation, enjoying a busy concert career. He has worked with the Philharmonia Orchestra, Hamburg Symphony Orchestra, Royal Philharmonic Orchestra, Britten Sinfonia, Academy of Ancient Music, Orchestra of the Age of Enlightenment, Polyphony, London Mozart Players and Tonbridge Philharmonic, including appearances at the Royal Albert Hall, Royal Festival Hall, Queen Elizabeth Hall, Cadogan Hall, Wigmore Hall and BBC Proms.

Michael enjoys an extensive operatic career, including shows and projects for the Royal Opera House, English National Opera, Buxton International Festival, Opera Della Luna and West Green Opera.

He is currently Artistic Director of the London Choral Sinfonia, London Lyric Opera, Islington Choral Society, Epworth Choir, and has also held posts with Guildford Choral Society and University of West London Chamber Choir.

Charlotte Machin



Hugo-Bernard



Katherine Watson

Soprano

British soprano Katherine Watson started her career as young artist in Le Jardin des Voix. She has since appeared with many leading conductors including Emmanuelle Haim, Hervé Niquet, Laurence Cummings, Harry Christophers, and Raphaël Pichon, and continues to work internationally with William Christie and Les Arts Florissants.

Katherine was awarded Glyndebourne's coveted John Christie Award and subsequently performed as Diana *Hippolyte et Aricie* at the festival. Opera highlights since then include Iphis *Jephtha* at the Opéra National de Paris, Theodora at the Théâtre des Champs-Élysées, Armélite *Zoroastre* at Komischer Oper, Cassandra *La Didone* in Caen, Luxembourg and Paris, and appearances at Teatro Real, Opera Comique and Opéra National de Bordeaux.

Katherine enjoys a busy concert career with notable performances including Handel and Pergolesi with the Orchestra of the Age of Enlightenment, French baroque music with Le Concert d'Astrée and Les Ambassadeurs, Handel's *Messiah* with the Royal Liverpool Philharmonic Orchestra, the BBC National Orchestra of Wales, and appearances at the Carnegie Hall, the Wigmore Hall and the BBC Proms.

Prominent recordings include L'Opéra du Roi Soleil (solo recording, Alexis Kossenko/Les Ambassadeurs), Bach's *Christmas Oratorio* (Layton/OAE), Handel's *Messiah* (Niquet/Le Concert Spirituel), Monteverdi Madrigals (Jonathan Cohrcangelo) and the title role in *Theodora* (Warner Classics).

Soprano

Molly Alexander
Rachel Ambrose Evans
Charlotte Ashley
Zoë Brookshaw
Lucy Cronin
Emily Dickens
Rosemary Galton
Gwen Martin
Hannah Partridge

Alto

Helen Charlston
Jessica Dandy
Guy James

Clara Kanter
Amy Lyddon
Fiona Mackay
Eleanor Minney

Tenor

William Balkwill
Gwilym Bowen
Hugo Hymas
Stefan Kennedy
David Knappett
Nick Pritchard

Bass

Michael Craddock
Samuel Pantcheff

James Mawson
Rupert Reid
Aodhan Wells
Laurence Williams
Dingle Yandell

Trumpet

Sam Lewis
Adam Stockbridge

Piano

Matthew Fletcher

Organ

Max Pappenheim



1 **O come, O come, Emmanuel**

15th-century French melody arr. Andrew Carter

Text from Latin Advent Antiphons, tr. J. M. Neale

O come, O come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here,
Until the Son of God appear.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, Thou Rod of Jesse, free
Thine own from Satan's tyranny;
From depths of hell Thy people save,
And give them victory o'er the grave.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, Thou Dayspring,
Come and cheer our spirits by thine advent here;
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, Thou Key of David, come
And open wide our heav'nly home;
Make safe the way that leads on high,
And close the path to misery.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O come, Adonai, Lord of might,
Who to Thy tribes, on Sinai's height,
In ancient times didst give the law
In cloud and majesty and awe.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

2 Sir Christèmas

William Mathias

Words anon. (c.1500)

Nowell, nowell.

Who is there that singeth so,

I am here, Sir Christèmas.

Welcome, my lord Sir Christèmas!

Welcome to all, both more and less!

Come near, 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,

Born of a pure maid;

In an ox-stall he is laid,

Wherefore sing we at a brayde:

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.

3 Lullay my Liking

Carol Canning

Words anon. (medieval)

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.

Pray we now to that Child, as to His

Mother dear,

God grant them all His blessing that now

maken cheer.

4 Silent Night

Melody by Franz Gruber

arr. John West

Words by W. G. Rothery

Silent night, holy night,
Starry skies, beaming bright,
Guard the Virgin mother mild,
Watching o'er the Holy Child,
Sleeping in heav'nly grace,
Sleeping in heav'nly grace.

Silent night, holy night,
Shepherds lone hail the light:
Hark, the wondrous angel throng,
Hail the morn with joyful song:
Christ the Saviour is born,
Christ the Saviour is born.

Silent night, holy night,
God's dear Son bringeth light,
Saving us from sin's dark thrall,
Giving life and love to all.
Christ the Light of the World,
Christ the Light of the World.

5 Once in royal David's city

Melody by H. J. Gauntlett harmonised and
arranged by A. J. Mann and David Willcocks

Words by C. F. Alexander

Once in royal David's city,
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for His bed:
Mary was that mother mild,
Jesus Christ her little child.

He came down to earth from heaven,
Who is God and Lord of all,
And His shelter was a stable,
And His cradle was a stall;
With the poor and meek and lowly,
Lived on earth our Saviour holy.

And through all
His wondrous childhood,
He would honour and obey,
Love and watch the lowly mother,
In whose gentle arms He lay.
Christian children all should be,
Mild, obedient, good as He.

And our eyes at last shall see Him,
Through His own redeeming love;
For that child so dear and gentle,
Is our Lord in heaven above,
And He leads His children on,
To the place where He is gone.
Not in that poor lowly stable,
With the oxen standing by,
We shall see Him, but in heaven,
Set at God's right hand on high;
When like stars
His children crowned,
All in white shall be around.

6 Adam Lay Ybounden

Peter Warlock

Words anon. (c. 1500)

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 ladie, Abeen heav'ne
queen.

Blessed be the time
That apple taken was, Therefore we moun
singen. *Deo gratias!*

7 Alma Redemptoris Mater

Peter Maxwell Davies

Words anon. (medieval)

Alma redemptoris mater.

As I lay upon a night,
me thought I saw a seemly sight
that called was Mary bright.

There she conceived God Almighty,
that was install with her all night,
there men knew what she hight,
redemptoris mater.

8 A Christmas Carol

Richard Pantcheff

Words by A. G. Swinburne

Christ was born upon this wise,
It fell on such a night,
Neither with sounds of psalteries,
Nor with fire for light.

Mary that is God's spouse,
Bring us to thy Son's house.

The star came out upon the east
With a great sound and sweet:
Kings gave gold to make him feast
And myrrh for him to eat.
Mary, of thy sweet mood,
Bring us to thy Son's good.

9 O Come, all ye Faithful

Melody by J. F. Wade, arr. David Willcocks

Latin words by J. F. Wade, tr. F. Oakeley

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 heaven above;
'Glory to God
in the highest!'

Yea, Lord, we greet thee,
born for our salvation;
Jesus, to thee be glory given!
Word of the Father
now in flesh appearing.

10 There is no rose

Thomas Wilson

Words anon. (c. 1420)

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

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

By that rose we may well see
That He is God in persons three,
Pari forma.

The angels sungen the shepherds to:
Gloria in excelsis Deo:
Gaudeamus.

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

Amen. Alleluia.

11 The Child of Light

Robert Saxton

Words by Robert Saxton

Over rough land they travel, the shepherds,
Beneath the star their way shines bright as
they journey onward through the night.

Though their way is cold and harsh, the
hopeful,
no turning back for them in darkness from
this humble birthnight,
humble in its dawn.

As they near a simple stable, the faithful,
the earth appears to be reborn,
A beacon beckons, future of the World.

Now they see the mother caring, these
wise men,
Beneath the star their faith shines bright,
they wonder ever, wonder at the Child
of Light.

12 Coventry Carol

Jonathan Rathbone

Words anon. (c. 1500)

Lully, lullay, thou little tiny child,

Bye bye, lully, 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 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 day

For thy parting neither say nor sing,

By by, lully, lullay.

13 Love came down at Christmas

Humphrey Clucas

Words by Christina Rossetti

Love came down at Christmas,

Love all lovely, Love divine;

Love was born at Christmas,

Star and angels gave the sign.

Worship we the Godhead,

Love incarnate, Love divine;

Worship we our Jesus:

But wherewith for sacred sign?

Love shall be our token,

Love be yours and love be mine,

Love to God and all men,

Love for plea and gift and sign.

14 We Three Kings

Martin Neary

Words by J. H. Hopkins

We Three Kings of Orient are,
Bearing gifts we traverse afar,
Field and fountain,
Moor and mountain,
Following yonder star.

*O star of wonder, star of night,
Star with royal beauty bright,
Westward leading,
Still proceeding,
Guide us to Thy perfect light.*

(Gaspard)

Born a King on Bethlehem plain,
Gold I bring to crown Him again,
King for ever,
Ceasing never
Over us all to reign.

(Melchior)

Frankincense to offer have I,
Incense owns a Deity nigh:
Prayer and praising
All men raising,
Worship Him God on High.

(Balthazar)

Myrrh is mine; its bitter perfume
Breathes a life of gathering gloom;
Sorrowing, sighing,
Bleeding, dying,
Sealed in the stone-cold tomb.

Glorious now behold Him arise,
King, and God, and Sacrifice!
Heav'n sings Hallelujah:
Hallelujah the earth replies.

15 No Small Wonder

Paul Edwards

Words by Paul Wigmore

Small wonder the star.
small wonder the light,
the angels in chorus,
the shepherds in fright;
but stable and manger for God -
no small wonder!

Small wonder the kings,
small wonder they bore
the gold and the incense,
the myrrh, to adore;
but God gives his life on a cross -
no small wonder!

Small wonder the love,
small wonder the grace,
the power, the glory,
the light of his face;
but all to redeem my poor heart -
no small wonder!

16 Hark! the Herald Angels Sing

F. Mendelssohn arr. David Willcocks
Words by C. Wesley

Hark! the herald angels sing,
"Glory to the newborn 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 hosts proclaim,
"Christ is born in Bethlehem!"

*Hark! the herald angels sing,
"Glory to the newborn King"*

Christ, by highest heaven adored,
Christ, the everlasting Lord,
late in time behold him come,
offspring of the Virgin's womb:
veiled in flesh the Godhead see;
hail th'incarnate Deity,
pleased with us in flesh 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 we no more may die,
born to raise us from the earth,
born to give us second birth.

17 The Holy Boy

John Ireland
Words by Herbert S. Brown

Lowly, laid in a manger,
With oxen brooding nigh,
The Heav'nly Babe is lying
His Maiden Mother by.

Lo! The way-faring sages,
Who journey'd far through the wild,
Now worship, silent adoring,
The Boy, The Heav'nly Child -
The Heav'nly Child.

Leave your work and your playtime,
And kneel in homage and prayer,
The Prince of Love is smiling
Asleep in his cradle there!

Bend your hearts to the wonder,
The Birth, the Mystery mild,
And worship, silent adoring,
The Boy, the Heav'nly Child -
The Heav'nly Child!

Dim the light of the lantern,
And bare the mean abode,
Yet gold and myrrh and incense
Proclaim the Son of God.

Lowly laid in a manger
By Virgin undefiled,
Come worship, silent, adoring,
The Boy, The Heav'nly Child.
The Heav'nly Child!

18 O Holy Night

Melody by Adolphe Adam

arr. Max Pappenheim

Words by P Cappeau tr. J. S. Dwight

O holy night, the stars are brightly shining,
It is the night of the dear Saviour's birth;
Long lay the world in sin and error pining,
'Till he appeared and the soul felt its worth.
A thrill of hope the weary world rejoices,
For yonder breaks a new and glorious morn;
Fall on your knees, Oh hear the angel voices!
O night divine! O night when Christ was born.
O night, O holy night, O night divine.

Led by the light of Faith serenely beaming;
With glowing hearts by his cradle we stand:
So, led by light of a star sweetly gleaming,
Here come the wise men from Orient land,
The King of Kings lay thus in lowly manger,
In all our trials born to be our friend;

He knows our need, To our weakness no stranger!
Behold your King! Before Him lowly bend!
Behold your King! your King! before him bend!

Truly He taught us to love one another;
His law is Love and His gospel is Peace;
Chains shall he break, for the slave is our brother,
And in his name all oppression shall cease,
Sweet hymns of joy in grateful Chorus raise we;
Let all within us praise his Holy name!

Christ is the Lord, then ever! ever praise we!
His pow'r and glory, evermore proclaim!
His pow'r and glory, evermore proclaim!

Fall on your knees, Oh hear the angel voices!
O night divine! O night when Christ was born.
O night, O holy night, O night divine.

19 Tomorrow go ye forth

Gabriel Jackson

Vesper Respond for Advent Sunday

Judah and Jerusalem, fear not, nor be
dismayed.

*Tomorrow, go ye forth, and the Lord, he
will be with you.*

Stand ye still, and ye shall see the
salvation of the Lord.

Glory be to the Father, and to the Son,
and to the Holy Ghost.

**20 Lo, He comes with
clouds descending**

Thomas Olivers arr. Max Pappenheim

Words by C. Wesley

Lo, he comes with clouds descending,
once for favoured sinners slain;
thousand thousand saints attending
swell the triumph of his train:
Alleluia, alleluia, alleluia!
God appears on earth to reign.

Every eye shall now behold him
robed in dreadful majesty;
those who set at naught and sold him,
pierced and nailed him to the tree,
deeply wailing, deeply wailing, deeply wailing,
shall the true Messiah see.

Those dear tokens of his passion
still his dazzling body bears,
cause of endless exultation
to his ransomed worshippers:
with what rapture, with what rapture, with what rapture,
gaze we on those glorious scars!

Yea, Amen, let all adore thee,
high on thine eternal throne;
Saviour, take the power and glory,
claim the kingdom for thine own:
O come quickly!

Alleluia! Amen.

We would like to thank the following LCS supporters, without whom this disc would not have been possible: Robin Wilkinson & Ken Watters, Jolyon Wilkinson, Keith Day, Richard Kaye, Greg Hodder.

Particular thanks are also extended to the following people, who have provided invaluable support from the inception of this project to the finished product: Antonio Orlando, Christian Grobel, James & Jean Waldron, Rachel Lindley, Adrian Peacock.

Produced by Adrian Peacock

Engineered by David Hinit

Rachel Lindley - Recording Manager

Recorded on 2-4 January 2014 St Matthew's Church, Bayswater, London



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