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silent night



a treasury of christmas carols and hymns



CANTILLATION



silent night

a treasury of christmas carols and hymns

- 1 ANONYMOUS PLAINCHANT
Veni, veni Emmanuel (O come, O come Emmanuel) 2'44
Paul McMahon *tenor solo*
- 2 TRADITIONAL FRENCH (arr. David Willcocks)
Quelle est cette odeur agréable? (What is this pleasant fragrance?) 4'42
Craig Everingham *baritone solo*
David Drury *organ*
- 3 TRADITIONAL GERMAN (arr. Michael Praetorius)
Es ist ein Ros entsprungen (Lo, How a Rose e'er Blooming) 3'09
HAROLD DARKE 1888-1976
4 **In the bleak mid-winter** 4'57
Jane Sheldon *soprano solo*
David Drury *organ*
- 5 TRADITIONAL BASQUE (arr. John Raymond Howell)
The Angel Gabriel 3'39
Genevieve Lang *harp*
- 6 TRADITIONAL IRISH (arr. John Rutter)
The Wexford Carol 3'58
Paul McMahon *tenor solo*

- 7 WILLIAM J. KIRKPATRICK 1838-1921 (arr. Daniel Walker)
Away in a Manger 3'04
Sara Macliver *soprano*
Genevieve Lang *harp*
- 8 MICHAEL PRAETORIUS 1571-1621
In dulci jubilo (In sweet joy) 2'22
PETER CORNELIUS 1824-1874 (arr. Ivor Atkins)
9 **The Three Kings** 2'46
Teddy Tahu Rhodes *baritone solo*
- 0 TRADITIONAL
Gaudete! (Rejoice) 2'16
Antony Walker *tenor solo*
- ! TRADITIONAL GERMAN (arr. John O'Donnell)
O Tannenbaum (O Christmas tree) 3'14
Alison Morgan *soprano solo*
- @ DEREK MOORE MORGAN b. 1915
Behold, a simple tender babe 4'51
David Drury *organ*
- £ TRADITIONAL ENGLISH (arr. David Drury)
O little town of Bethlehem 4'16
David Drury *organ*
- § CARL RÜTTI b. 1949
I wonder as I wander 2'02
David Drury *organ*
- % HERBERT HOWELLS 1892-1983
Sing Lullaby 3'26

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|---|---|-------|
| | SYDNEY CARTER 1915-2004 (arr. Allen Percival) | |
| ^ | Carol of the Universe | 4'36 |
| | BOB CHILCOTT b. 1955 | |
| & | The Shepherd's Carol | 2'52 |
| | KENNETH LEIGHTON 1929-1988 | |
| * | The Coventry Carol | 3'12 |
| | Alison Morgan <i>soprano solo</i> | |
| | HERBERT HOWELLS 1892-1983 | |
| (| A Spotless Rose | 2'59 |
| | Mark Donnelly <i>baritone solo</i> | |
| | TRADITIONAL ENGLISH (arr. Thomas Ravenscroft) | |
|) | While shepherds watched their flocks by night | 2'45 |
| | Solo quartet: Nicole Thomson <i>soprano</i> , Natalie Shea <i>alto</i> , Richard Black <i>tenor</i> , Corin Bone <i>bass</i> | |
| | FRANZ GRUBER 1787-1863 (arr. David Drury) | |
| i | Silent Night | 3'34 |
| | Total Playing Time | 72'55 |

Cantillation (all tracks except 7)

Antony Walker *conductor*

Brett Weymark (1, 6, 9, *, *, (,)) *conductor*

What would Christmas be without the carol? They are the dominant feature on the aural landscape during the season. Yet, like Christmas trees, lights, wreaths and other Yuletide paraphernalia, carols are left to languish in silence for 11 months of the year. It's a curious thing that such a season-specific genre has come to be – carols simply do not exist outside the Christmas period. Not that this was always the case. The carol, however unlikely it may seem, derives from folk dance traditions popular in the Middle Ages. It was then that round dances (*caroles*) were regularly performed during village celebrations and the basic structure comprising verses interspersed with a short refrain (or burden) was solidified. This original format remains the norm, even in the hymn-like carols of more recent times. Another attribute of the carol is its text. Whereas a hymn is traditionally a song in praise of God, a carol's text focuses more on the events surrounding Christ's birth with its cast of angels, shepherds, magi, stars and even animals. Alternatively it can adopt some of the non-religious aspects of the Christmas festival – trees, weather, food and general merriment. A number of more recent Christmas-themed songs comfortably fall under the carol umbrella by virtue of their text alone.

As a secular invention, the carol has trodden a rocky path to acceptance. The early Christian Church – in an attempt to woo potential converts – began to assimilate pagan

customs with their own. Indeed, the timing of the Christmas festival owes nothing to scripture and everything to various European celebrations of the winter solstice and the accompanying rites affirming the continuation of life (the Roman Saturnalia and Teutonic Yule are two prominent examples). Carols are one surviving feature of this intermeshing of traditions. For a long time, however, they were out of favour with the emerging Church – so much so that various Councils as far back as the seventh century explicitly condemned their performance. Over centuries, the Church came to appreciate the place of the carol in its Christmas celebrations, but the rapprochement was often short-lived. In England, despite a vibrant carol culture, prohibitions were imposed on their performance in the sanctuary, and the Scottish witch trials saw women confess to the 'crime' of carol singing. The opposite was happening in Reformation Germany where Luther had encouraged congregational singing in all forms. Ideas and tastes change and by the 19th century, the carol emerged perhaps more robust than ever. The Victorian fascination with folk music traditions of the British Isles soon extended to continental Europe and the United States and subsequently a number of important compendiums of carols appeared throughout the 1800s. Alongside these came newly composed songs that reflected the changing face of Christmas.

The plainchant **Veni, veni Emmanuel** was in use – most likely as a processional – by the 13th century, while its text derives from an even earlier series of Advent antiphons that date from at least the reign of Charlemagne (771-814). In this superbly written plainsong, each verse calls out to a saviour who will restore balance to the world. At the refrain we are reassured that Emmanuel (literally ‘God with us’) shall come. The imperative to rejoice that heads each refrain is particularly striking, as the now-forgotten composer has ingeniously reserved the melodic apex for this moment alone.

Quelle est cette odeur agréable? is a French carol believed to have originated in Lorraine around the 17th century. Its dramatisation of the annunciation as told in the Gospel of Luke (also the basis for *While shepherds watched their flocks by night*) suggests a *dramatis personae* of three shepherds, Gabriel and a choir of angels. The carol gained popularity in England by the beginning of the 18th century and John Gay famously used the tune for a drinking song (to the words ‘Fill ev’ry glass’) in *The Beggar’s Opera* (1728). It is most commonly rendered in English as ‘Whence is that goodly fragrance flowing’.

When Michael Praetorius collated *Musae Sioniae* (‘The Muses of Sion’), an extensive compendium of German hymnody published in nine volumes from 1605, he included a four-part setting of the 15th-century folk carol **Es ist ein Ros**

entsprungen. Some earlier versions of the carol extend to more than 20 stanzas, but only the first two were adopted by Praetorius. The text follows the messianic prophecy of Isaiah 11: ‘A shoot will come up from the stem of Jesse [the father of King David] and from his roots a branch [Mary] will bear a little flower [Jesus]. Loosely translated as ‘A rose did spring’, the title refers to a convention of medieval iconography wherein the stem of Jesse was depicted as a rose plant.

In the bleak mid-winter is through-composed and so does not adhere to the traditional verse-refrain format. Harold Darke set the poem by Victorian author Christina Rossetti in 1911, only five years after Gustav Holst had written a strophic version for *The English Hymnal*. Rossetti’s poem seems not to have been intended as a carol or hymn, but its subject matter lends itself perfectly to the application. While some commentators have pointed out its scriptural liberties (there are no references to ox, ass or camel in the bible and neither is there evidence to suggest Christ’s birth took place in mid-winter), it would be churlish to concentrate on these minor details and ignore the carol’s many delights.

The provenance of **The Angel Gabriel** is manifold. It came to prominence as a carol in English when arranged and translated from the original Basque by the Reverend Sabine Baring-Gould (the composer-arranger behind a number

of carols and hymns, most notably *Onward! Christian soldiers*). His source was a collection of folk songs compiled by a Frenchman, Charles Bordes, and published in 1895. The arrangement recorded on this disc uses the tune as given by Baring-Gould (which differs little from the original), but removes the late-Victorian harmonisation to let the delicate melody shine through. In four short verses the carol tells the story of the angel Gabriel visiting Mary to deliver the news that she would conceive a child, her decorous acceptance of this daunting role, and finally of Christ’s birth ‘on a Christmas morn’.

The Wexford Carol (also known by its incipit ‘Good people all, this Christmas-time’) is held by some to have originated in County Wexford, Ireland, around the 12th century, although its text is quite certainly English (Vaughan Williams took down the first verse) and the tune was only transcribed some time around the turn of the 20th century. Prominent English choral composer John Rutter, whose first two published works were carols, evinces a simplicity of line in this sensitive arrangement.

Perhaps the only rival to *Silent Night* as the most popular Christmas carol in the English-speaking world, **Away in a Manger** was not written by Martin Luther as is often thought. Rather, it most probably derives from one of many children’s plays staged by American Lutherans in 1883 to commemorate the 400th anniversary of

their founder’s birth. Two versions of the carol exist – both by Americans – but only one is now sung there; the second tune (first published in 1895 and more commonly performed in England and Australia) is the basis for Daniel Walker’s new arrangement.

Early 14th-century German mystic and Dominican monk Heinrich Suso described in his autobiography a number of fantastic visions. One of these involved dancing with angels, who repeated over and over again a song about the infant Jesus that began **In dulci jubilo** – ‘with sweet jubilation’. Almost certainly the oldest German macaronic (bilingual) carol, there exists a superabundance of arrangements, including contributions by J.S. Bach and Buxtehude. Recorded here is the 1607 version by Michael Praetorius from Part V of his *Musae Sioniae*.

The Three Kings is one of many Christmas songs on the subject of the magi – three kings (or wise men) who travel to pay homage to the newborn Jesus. This distinctive carol was written by poet and composer Peter Cornelius and contrasts a straightforward narrative monody with a chorale by Philipp Nicolai. It was Cornelius’ friend, composer Franz Liszt, who suggested the chorale as a counterbalance to the unharmonised melody; neither seemed concerned that the two texts refer to different events in the Christmas story.

The carol **Gaudete!** opens with a chorus refrain of an especially engaging rhythmic lilt, singing out 'Rejoice! Rejoice! Christ is born of the Virgin Mary: rejoice!' There are four verses, sung by a single voice, which elaborate the reason for the joyousness. Appearing in the *Piae Cantiones* (a Finnish collection of medieval songs published in 1582), the tune more than likely dates from the 13th century.

A traditional German Yule carol **O Tannenbaum** is an ode to that ancient symbol of the eternal life-force, the fir tree. Christmas trees were popularised in England by Queen Victoria's German-born consort, Prince Albert, who introduced a decorated and candle-lit fir tree to the palace in 1841. The practice was enthusiastically imitated across the country (and curiously across the Channel in France). In Germany the tradition had been practised for centuries (although decorations and candles were only added in the early 1600s), yet until a Leipzig school teacher named Ernst Anschütz penned this carol in 1824, there was no Christmas song devoted to the tree. Basing his melody on an older tune and the text on a traditional German folk song *O Dannenbom*, Anschütz created a sentimental mainstay of the carol repertoire.

English-born Derek Moore Morgan received a doctorate of music in 1939 and, following active

service in the Second World War, taught in England for three decades where he gained a reputation as an inspirational teacher, choral trainer, pianist and conductor. In 1974 he and his family migrated to Australia and settled in Perth where he taught at tertiary level, examined for the AMEB and was a reviewer for *The West Australian* and *The Australian* newspapers. Moore Morgan's compositional gift is evident in the delightful Christmas carol **Behold, a simple tender babe**, which he wrote for the choir of Dorking Grammar School in Surrey, England. Its principal text is a poem by Robert Southwell, a Catholic priest and member of the Society of Jesus who, while esteemed as a writer (Shakespeare is understood to have read his works), met an unfortunate end when, in 1595, he was tortured on the rack and executed for his religious affiliations.

Ralph Vaughan Williams transcribed and arranged the tune for **O little town of Bethlehem** (based on the folk ballad *The Ploughboy's Dream*) in 1903 and published it in *The English Hymnal* under the title 'Forest Green'. His is one of three settings of a text by the American Episcopalian priest Phillips Brooks, who, inspired by a trip to Bethlehem and Jerusalem in 1865, later wrote the poem for the children at his Sunday School. This arrangement of Vaughan Williams' setting is by Australian organist, composer and choirmaster David Drury.

I wonder as I wander is the first carol in a set of three by Carl Rütli, a Swiss organist and composer. He furthered his study in London in the 1970s and maintains ties to the English music scene while living and working in Zurich. The mawkish traditional Appalachian text is from another carol of the same name by the American folk song collector John Jacob Niles, although the accomplished musical setting is wholly Rütli's own.

English composer Herbert Howells wrote a set of three carol-anthems in as many years from 1918, of which **Sing Lullaby** is the last. Along with Ralph Vaughan Williams, Howells was an inheritor of the school of British composition made famous by Hubert Parry and Charles Stanford, who called Howells his 'son in music'. *Sing Lullaby* is replete with his signature opulent harmonies and dense choral textures.

Carol of the Universe certainly boldly goes where no carol has gone before. There are references to other planets, the Milky Way and an intriguing suggestion that inhabitants of faraway planets might also share with earthlings the experience of Jesus. Sydney Carter was educated at Oxford and served in Greece and the Middle East during the Second World War. His long-lasting affection for the music of these regions informed his compositions. While the carol employs a traditional Christian vocabulary, there is a truly universal invitation to 'Come and

praise the King of heaven, by whatever name you know.'

Another recent composition, **The Shepherd's Carol** was commissioned by Stephen Cleobury for the Choir of King's College, Cambridge, for their *Carols from Kings* broadcast in 2000. Bob Chilcott (an alumnus of the choir and former member of the King's Singers) has composed a distinguished carol which traces an arc from the gentle opening bars, through a powerful climax and back to a hushed conclusion.

The Coventry Carol tells the story of the insecure King Herod, who, on hearing news of the birth of a messiah, sent his soldiers to Bethlehem to slay young boys in a vain attempt to kill his young rival. Each year this horrific scene was acted out as part of a 15th-century pre-Christmas pageant in the English town of Coventry. While Herod's soldiers went from house to house, mothers would sing the plaintive 'Lully, lulla, thow littel tyne child' in an attempt to quell their children's crying and save them from the sword. This lilting setting is by English composer Kenneth Leighton.

The second in Howells' triptych of carol-anthems, **A Spotless Rose**, sets a poetical translation of the same text as the carol *Es ist ein Ros entsprungen*. The piece begins and ends with a trademark tapestry of gently undulating lines, while a poised baritone solo provides

central contrast. Writing about *A Spotless Rose*, Howells recalled its inauspicious genesis: 'I sat down and wrote [it] after idly watching some shunting from the window of a cottage in Gloucester ... which overlooked the Midland Railway. I wrote it for and dedicated it to my mother.'

Nahum Tate, the librettist for Purcell's *Dido and Aeneas*, included **While shepherds watched their flocks by night** (a paraphrase of three verses from Luke's Gospel) in a collection of 16 hymns he co-edited in 1700. Immediate approval from the sovereign for use in church earned it the distinction of being the first 'authorised' Christmas carol in the Church of England, where the singing of congregational hymns was in its infancy.

There is a well-known tale about the situation that led to the composition of **Silent Night**. As the result of either bad luck, age or a mouse having chewed through the leather bellows, the parish organ in the tiny Bavarian town of Oberndorf expired on Christmas Eve 1818. Dreading a midnight mass without music, the curate sat down with his assistant organist and saved the day by hastily composing a carol with guitar accompaniment. Compelling though it is, the story is wholly apocryphal. No contemporary document mentions such an event – in fact the organ continued to function perfectly for many years – and a recently discovered manuscript

proves that the carol's composition was less than rushed. (Of course there is a logical path to the legend if one considers the irony of the title.) In any case, such romance is merely testament to its popularity. Few carols rival the ubiquity of *Silent Night*, with more than 230 available translations, including versions for at least 14 synthetic languages!

Martin Coote

1 Veni, veni Emmanuel

Veni, veni Emmanuel captivum solve Israel,
Qui gemit in exsilio, privatus Dei Filio.
Gaude! Gaude! Emmanuel, nascetur pro te Israel!

Veni, O Sapientia, quae hic disponis omnia,
Veni, viam prudentiae ut doceas et gloriae.
Gaude! Gaude! Emmanuel, nascetur pro te Israel!

Veni, veni, Adonai, qui populo in Sinai
Legem dedisti vertice in maiestate gloriae.
Gaude! Gaude! Emmanuel, nascetur pro te Israel!

Veni, O lesse virgula, ex hostis tuos ungula,
De spectu tuos tartari educ et antro barathri.
Gaude! Gaude! Emmanuel, nascetur pro te Israel!

*O come, O come Emmanuel,
and ransom captive Israel,
that mourns in lonely exile here
until the Son of God appear.
Rejoice! Rejoice! Emmanuel,
to thee shall come, O Israel!*

*O come, Thou Wisdom, from on high,
and order all things far and nigh;
to us the path of knowledge show,
and teach us in her ways to go.
Rejoice! Rejoice! Emmanuel,
to thee shall come, O Israel!*

*O come, O come Thou Lord of might,
who to thy tribes on Sinai's height
in ancient times did give the law,
in cloud, and majesty, and awe.
Rejoice! Rejoice! Emmanuel,
to thee shall come, O Israel!*

*O come, Thou Rod of Jesse's stem,
from ev'ry foe deliver them
that trust Thy mighty power to save,
and give them vict'ry o'er the grave.
Rejoice! Rejoice! Emmanuel,
to thee shall come, O Israel!*

2 Quelle est cette odeur agréable?

Quelle est cette odeur agréable,
Bergers, qui ravit tous nos sens?
S'exhale-t'il rien de semblable
Au milieu des fleurs du printemps?
Quelle est cette odeur agréable
Bergers, qui ravit tous nos sens?

Mais quelle éclatante lumière
Dans la nuit vient frapper nos yeux!
L'astre du jour, dans sa carrière,
Fût-il jamais si radieux?
Mais quelle éclatante lumière
Dans la nuit vient frapper nos yeux!

A Bethléem, dans une crèche,
Il vient de vous naître un Sauveur;
Allons, que rien ne vous empêche
D'adorer votre Rédempteur.
A Bethléem, dans une crèche,
Il vient de vous naître un Sauveur.

Dieu tout-puissant, gloire éternelle
Vous soit rendue jusqu'aux cieux;
Que la paix soit universelle,
Que la grâce abonde en tous lieux.
Dieu tout-puissant, gloire éternelle
Vous soit rendue jusqu'aux cieux.

*What is this pleasant fragrance,
shepherds, which delights all our senses?
Does anything like this breathe
amongst the flowers of Spring?*

*But what a brilliant light
in the darkness beats upon our eyes!
Was ever the star of day, in its course,
as radiant as this?*

*At Bethlehem, in a crib,
there has just been born to you a Saviour.
Come, let nothing prevent you
from worshipping your Redeemer.*

*All-powerful God, may eternal glory
be paid to you in the highest heaven.
May peace reign universal,
and may grace abound in all lands.*

3 **Es ist ein Ros entsprungen**

Es ist ein Ros entsprungen
Aus einer Wurzel zart,
Als uns die Alten sungem,
Aus Jesse kam die Art
Und hat ein Blümlein bracht
Mitten im kalten Winter,
Wohl zu der halben Nacht.

Das Röslein, das ich meine,
So uns das Blümlein bringt,
Maria ists, die Reine,
Von der Jesaia singt;
Nach Gottes ewgem Rath
Hat sie ein Kind geboren
Und bleibt doch reine Magd.

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

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

4 **In the bleak mid-winter**

In the bleak mid-winter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak mid-winter,
Long ago.

Our God, Heav'n cannot hold him
Nor earth sustain;
Heaven and earth shall flee away
When he comes to reign:
In the bleak mid-winter
A stable-place sufficed
The Lord God Almighty
Jesus Christ.

Enough for him, whom cherubim
Worship night and day,
A breastful of milk
And a 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.

5 **The Angel Gabriel**

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

'For known a blessed mother thou shalt be,
All generations laud and honour thee.
Thy son shall be Emmanuel, by seers foretold.
Most highly favoured lady!' Gloria!

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

Of her Emmanuel, the Christ, was born
In Bethlehem all on a Christmas morn;

And Christian folk throughout the world will ever say:
Most highly favoured lady! Gloria!

6 **The Wexford Carol**

Good people all, this Christmas-time,
Consider well and bear in mind
What our good God for us has done
In sending his beloved Son.
With Mary holy we should pray
To God with love this Christmas day;
In Bethlehem upon that morn
There was a blessed Messiah born.

The night before that happy tide
The noble Virgin and her guide
Were long time seeking up and down
To find a lodging in the town.
But mark how all things came to pass:
From every door repelled, alas!
As long foretold, their refuge all
Was but an humble oxen stall.

Near Bethlehem did shepherds keep
Their flocks of lambs and feeding sheep;
To whom God's angels did appear,
Which put the shepherds in great fear.
'Prepare and go', the angels said,
'To Bethlehem, be not afraid:
For there you'll find, this happy morn,
A princely babe, sweet Jesus born.

With thankful heart and joyful mind
The shepherds went the babe to find,
And as God's angel had foretold,
They did our Saviour Christ behold.

Within a manger he was laid,
And by his side the virgin maid,
Attending on the Lord of life,
Who came on earth to end all strife.

7 **Away in a Manger**

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

The cattle are lowing, the baby awakes,
But little Lord Jesus no crying he makes.
I love Thee, Lord Jesus! Look down from the sky,
And stay by my side until morning is nigh.

Be near me, Lord Jesus; I ask thee to stay
Close by me for ever, and love me, I pray.
Bless all the dear children in thy tender care,
And fit us for heaven, to live with thee there.

8 **In dulci jubilo**

In dulci jubilo
Nun singet und seid froh
Unsres Herzens Wonne
Leit in præsepio
Und leuchte als die Sonne
Matris in gremio.
Alpha es et O.

O Jesu parvule,
Nach dir ist mir so weh,
Tröst mir mein Gemüte,
O puer optime,
Durch alle deine Güte,

O princeps gloriae,
Trahe me post te!

Ubi sunt gaudia,
Nirgends mehr denn da,
Da die Engel singen
Nova cantica
Und die Schellen klingen
In regis curia
Eia wärn wir da!

*In sweet joy
now sing and be glad:
our heart's happiness
lies in the manger
and shines like the sun
in his mother's lap.
You are Alpha and Omega.*

*O tiny baby Jesus
I so long for You!
comfort my soul,
O peerless boy;
by all your goodness,
O Prince of Glory,
draw me to you.*

*Joys are there,
as in no other place!
There the angels sing
a new song
and the bells ring out
in the court of the King:
O that we were there!*

9 **The Three Kings**

Three kings from Persian lands afar
To Jordan follow the pointing star:
And this the quest of the travellers three,
Where the new-born King of the Jews may be.
Full royal gifts they bear for the King;
Gold, incense, myrrh are their offering.

How brightly shines the morning star!
With grace and truth from heaven afar
Our Jesse tree now bloweth.

The star shines out with a steadfast ray;
The kings to Bethlehem make their way,
And there in worship they bend the knee,
As Mary's child in her lap they see;
Their royal gifts they show to the King;
Gold, incense, myrrh are their offering.

Of Jacob's stem and David's line,
For thee, my Bridegroom, King divine,
My soul with love o'erfloweth.

Thou child of man, lo, to Bethlehem
The Kings are travelling, travel with them!
The star of mercy, the star of grace,
Shall lead thy heart to its resting-place.
Gold, incense, myrrh thou canst not bring;
Offer thy heart to the infant King.

Thy word, Jesu, Inly feeds us,
Rightly leads us, Life bestowing.
Praise, O praise such love o'erflowing.

0 **Gaudete!**

Gaudete!, gaudete!
Christus est natus
Ex Maria virgine, gaudete.

Tempus ad est gratiae hoc quod optabamus
Carmina laetitiae devote redamus.

Deus homo factus est, natura mirante;
Mundus renovatus est a Christo regnante.

Ezecheelis porta clausa per transistur;
Unde lux est orta, salus invenitur.

Ergo nostra contio psallat iam in lustro;
Benedicat Domino; salus regi nostro.

*Rejoice! Rejoice!
Christ is born
of the Virgin Mary; rejoice!*

*The time of grace has come
for which we have prayed;
let us devoutly sing
songs of joy.*

*God is made man,
while nature wonders;
the world is renewed
by Christ the King.*

*The closed gate of Ezekiel
has been passed through;
from where the Light has risen
salvation is found.*

*Therefore let our assembly sing praises
now at this time of purification;
let it bless the Lord:
greetings to our King.*

! **O Tannenbaum**

O Tannenbaum, O Tannenbaum,
Wie treu sind deine Blätter!
Du grünst nicht nur zur Sommerzeit,
Nein auch im Winter, wenn es schneit.
O Tannenbaum, O Tannenbaum,
Wie treu sind deine Blätter!

O Tannenbaum, O Tannenbaum!
Du kannst mir sehr gefallen!
Wie oft hat nicht zur Weihnachtszeit
Ein Baum von dir mich hoch erfreut!
O Tannenbaum, O Tannenbaum!
Du kannst mir sehr gefallen!

O Tannenbaum, O Tannenbaum!
Dein Kleid will mich was lehren:
Die Hoffnung und Beständigkeit
Gibt Trost und Kraft zu jeder Zeit.
O Tannenbaum, O Tannenbaum!
Dein Kleid will mich was lehren.

*O fir-tree, O fir-tree,
how loyal are your leaves!
You're green not only in the summertime,
no, also in winter when it snows.*

*O fir-tree, O fir-tree,
how loyal are your leaves!*

*O fir-tree, O fir-tree,
you can please me very much!*

*How often has not at Christmas-time
a tree like you given me such joy!
O fir-tree, O fir-tree,
you can please me very much!*

*O fir-tree, O fir-tree,
Your dress wants to teach me something:
Your hope and durability
provide comfort and strength at any time.
O fir-tree, O fir-tree,
that's what your dress should teach me.*

@ **Behold, a simple tender babe**

Behold, a simple tender babe,
In freezing winter night,
In homely manger trembling lies:
Alas! A piteous sight.

The inns are full; no man will yield
This little pilgrim bed;
But forced he is with simple beasts
In crib to shroud his head.

Weigh not his crib, his wooden dish,
Nor beasts that by him feed;
Weigh not his mother's poor attire,
Nor Joseph's simple weed.

This stable is a prince's court,
This crib his chair of state,
The beasts are parcel of his pomp,
The wooden dish his plate.

The persons in that poor attire
His royal liveries wear;
The Prince himself is come from Heaven,
This pomp is prized there.

With joy approach, O Christian man,
Do homage to thy King;
And highly praise this humble pomp,
Which he from Heaven doth bring.

Noel, noel sing we with mirth,
Christ is come well, with us to dwell,
By his most humble birth.

E **O little town of Bethlehem**

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

O morning stars, together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth;
For Christ is born of Mary;
And, gathered all above,
While mortals sleep, the angels keep
Their watch of wondering love.

How silently, how silently,
The wondrous gift is given!
So God imparts to human hearts
The blessings of his heaven.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.

O holy Child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell:
O come to us, abide with us,
Our Lord Emmanuel.

\$ **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 on'ry people like you and like I.
I wonder as I wander, out under the sky.

When Mary birthed Jesus, 'twas in a cow's stall,
With wise men and farmers and shepherds and all.
But high from the heavens a star's light did fall,
And promise of ages it then did recall.

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

% **Sing Lullaby**

Sing lullaby, sing lullaby,
While snow doth gently fall,
Sing lullaby, sing lullaby,
To Jesus born in an oxen-stall.
Sing lullaby to Jesus
Born now in Bethlehem,
The naked blackthorn's growing
To weave his diadem.

Sing lullaby to Jesus
While thickly snow doth fall,
Sing lullaby to Jesus
The Saviour of all.
Sing lullaby.

Carol of the Universe

Every star shall sing a carol,
Every creature high and low.
Come and praise the King of Heaven
By whatever name you know.

God above, man below,
Holy is the name I know.

When the King of all creation
Had a cradle on the earth,
Holy was the human body,
And the day that gave him birth.

Who can tell how many crosses,
Still to come or long ago,
Crucify the King of Heaven?
Holy is the name I know.

Who can tell what other cradle
High above the Milky Way
Still may rock the King of Heaven,
On another Christmas day?

Every creature he will gather,
All shall know him for their own.
I will praise the son of Mary,
Brother of my blood and bone.

Every star and every planet,
Every creature high or low,

Sing the everlasting carol:
Holy is the name I know.

The Shepherd's Carol

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.

The Coventry Carol

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

O sisters too,
How may we do
For to preserve this day

This poor youngling
For whom we sing:
'By, by, lully, lullay'?

Herod the king
In his raging
Charg'd he hath this day
His men of might,
In his own sight,
All children young to slay.

That woe is me,
Poor child, for thee,
And ever mourn and say,
For thy parting
Nor say nor sing:
'By, by, lully, lullay'.

A Spotless Rose

A spotless Rose is blowing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary, purest Maid;
For, through our God's great love and might,
The Blessed Babe she bare us
In a cold, cold winter's night.

While shepherds watched their flocks by night

While shepherds watched their flocks by night
All seated on the ground
The angel of the Lord came down,
And glory shone around.

'Fear not,' said he (for mighty dread
Had seized their troubled mind);
'Glad tidings of great joy I bring
To you and all mankind.

'To you in David's town this day
Is born of David's line
A Saviour, who is Christ the Lord;
And this shall be the sign;

'The heavenly babe you there shall find
To human view displayed,
All mealy wrapped in swathing bands
And in a manger laid.'

Thus spake the seraph; and forthwith
Appeared a shining throng
Of angels praising God, who thus
Addressed their joyful song:

'All glory be to God on high,
And to the earth be peace;
Goodwill henceforth from heaven to men
Begin and never cease.'

Silent Night

Silent night, holy night,
All is calm, all is bright;
Round yon virgin mother and child,
Holy infant so tender and mild,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds first saw the sight:
Glories stream from heaven afar,
Heavenly hosts sing Alleluia.
Christ, the Saviour is born.

Stille Nacht, heilige Nacht!
Alles schläft, einsam wacht
Nur das traute, hochheilige Paar.
Holder Knabe im lockigen Haar,
Schlaf' in himmlischer Ruh!

Silent night, holy night!
Everything is asleep, only
the homely, most holy couple are awake,
the sweet boy in curly hair,
sleep in heavenly peace!

Cantillation

Antony Walker *Music Director*
Alison Johnston *Manager*

Cantillation is a chorus of professional singers – an ensemble of fine voices with the speed, agility and flexibility of a chamber orchestra. Formed in 2001 by Antony Walker and Alison Johnston, it has since been busy in the concert hall, opera theatre and the recording studio.

Performances include Adams' *Harmonium*, the Australian premiere of Sofia Gubaidalina's *Now Always Snow* and a concert of works reflecting on the Mozart Requiem, all with the Sydney Symphony, Mahler's Symphony No. 8 with the Melbourne Symphony Orchestra, a tour for *Musica Viva*, and a program of works by John Adams and Ross Edwards for the Sydney Festival. Most recently Cantillation was seen in the Sydney Symphony's Meet the Music series with Haydn's *Nelson Mass* and Jonathan Mills' *Sandakan Threnody*.

For ABC Classics, Cantillation has recorded numerous discs including great choral masterpieces of the Renaissance, Fauré's Requiem, Orff's *Carmina burana*, a collection of contemplative sacred works from the 20th century entitled *Prayer for Peace*, and Handel's *Messiah*, which was released on CD and DVD.

As well as its opera debut in *Semele* in 2002, Cantillation has sung for the Dalai Lama,

recorded all the anthems for the Rugby World Cup (and performed at the opening ceremony), recorded soundtracks for several movies (including the award-winning score for *The Bank*), and has recently been seen in Pinchgut Opera's performance of Henry Purcell's *The Fairy Queen*. Cantillation's performance of the Allegri *Miserere* was used for Bangarra Dance Theatre's production of CLAN, seen around Australia in 2004.

Soprano Catherine Bryant, Danielle Grant, Belinda Montgomery, Alison Morgan, Hannah Penman, Jane Sheldon

Alto Jenny Duck-Chong, Anne Farrell, Kerith Fowles, Judy Herskovits, Natalie Shea, Anna Zerner

Tenor Philip Chu, Benjamin Loomes, Dominic Ng, John Pitman, Daniel Walker, Raff Wilson

Bass Peter Alexander, Daniel Beer, Corin Bone, Craig Everingham, Andrew Fysh, David Greco
Additional choristers for 1, 6, 8, 9, *, (,)

Soprano Miriam Allan, Maria Kutra, Nicole Thomson

Alto Marianne Powles, Linda Siemon

Tenor Richard Black, Paul McMahon, James Renwick

Bass Timothy Chung, Nicholas Davison, Mark Donnelly, Goran Jordanov, Simon Lobelson

Antony Walker

Antony Walker was born in Sydney. While still a student at the University of Sydney, he was invited to conduct the Sydney Symphony and the Melbourne Symphony Orchestra and was part of the Australian Opera Young Artists

Program. He also founded the Contemporary Singers, who under his direction premiered many new Australian works. Soon after graduation he became Musical Director of Sydney Philharmonia Choirs. In 1997 Antony Walker went to Europe and took up a position as Staff Conductor and Chorusmaster at the Welsh National Opera, and he became a regular visitor to the USA, working at Wolf Trap Opera and with the opera companies in Minnesota and Cincinnati amongst others. In 2002 he was appointed Artistic Director and Conductor of Washington Concert Opera in Washington DC. In 2001 with Alison Johnston he founded the professional chorus Cantillation and the chamber orchestra Sinfonia Australis in Sydney, both of which have appeared in concerts and on CD extensively and to great critical acclaim. In 2003 Antony Walker became an artistic director of the highly successful and innovative Pinchgut Opera.

Antony Walker has recently completed a project to record all of the Beethoven piano concertos with Gerard Willems and Sinfonia Australis on a Stuart & Sons piano; other recently released CDs include an ARIA-nominated disc of Bach arias and duets with Sara Macliver and Sally-Anne Russell, and the ARIA 'Best Classical' CD in 2004 – *The Voice* with Teddy Tahu Rhodes.

In 2004 Antony Walker made his debut with Hawaii Opera Theatre, Sugar Creek Festival and Pittsburgh Opera as well as continuing his work

with Washington Concert Opera, Cantillation, Sinfonia Australis and Orchestra of the Antipodes.

Future engagements include his debut at New York City Opera, conducting John Adams' *Nixon in China* for Minnesota Opera, a Musica Viva Australia tour with soprano Emma Kirkby, and the Australian premiere of Rameau's *Dardanus* for Pinchgut Opera.

Brett Weymark

Brett Weymark majored in singing at the University of Sydney and studied conducting at the NSW Conservatorium of Music. He works in a wide range of musical capacities as a singer, pianist, vocal coach, chorusmaster, teacher and conductor. From 1991 to 1993 he was a permanent member of The Song Company and under the direction of Roland Peelman performed a wide range of music both in Australia and overseas. From 2001 to 2002 he was Assistant Chorusmaster with Sydney Philharmonia; he was appointed its Musical Director from January 2003. He has worked with many conductors including Edo de Waart, Markus Stenz, Simon Rattle, Charles Mackerras and Gianluigi Gelmetti. In 2002 he undertook a study tour in Europe and America which included workshops with Daniel Barenboim. In July 2003 he prepared the world premiere performance of John Tavener's *Lament for Jerusalem* and its subsequent recording for CD under the guidance of the composer.

Executive Producers Robert Patterson, Lyle Chan
Recordings Manager Virginia Read
Editorial and Production Manager Hilary Shrubbs
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Tracks 1, 6, 9, *, () previously released.
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Recording Producer & Engineer Virginia Read
Project Coordinator Alison Johnston

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