THE CHOIR OF KING'S COLLEGE
CAMBRIDGE

FAVOURITE CAROLS FROM KING'S

STEPHEN CLEOBURY
CONDUCTOR

FAVOURITE CAROLS FROM KING'S

Douglas Tang, Tom Etheridge & Parker Ramsay *organ*
Choir of King's College, Cambridge
Stephen Cleobury *conductor*

TRACK LIST

1	**Once in royal David's city** – Henry John Gauntlett & Arthur Henry Mann, desc. Stephen Cleobury (Adam Banwell *treble*, Douglas Tang *organ*)	04:38
2	**Ding! Dong! merrily on high** – XVI Century French, arr. Charles Wood	02:07
3	**Herefordshire Carol** – English traditional, arr. Ralph Vaughan Williams	02:43
4	**Adam lay ybounden** – Boris Ord	01:08
5	**Sussex Carol** – English traditional, arr. Philip Ledger (Tom Etheridge *organ*)	02:00
6	**In dulci jubilo** – Anonymous, arr. Robert Lucas de Pearsall, ed. Reginald Jacques	03:28
7	**Joy to the world** – William Holford, arr. Hugh Keyte & Andrew Parrott	03:00
8	**Gabriel's message** – Basque traditional, arr. Edgar Pettman	02:40
9	**The holly and the ivy** – French traditional, arr. Henry Walford Davies (Barnaby May & Rupert Peacock *trebles*, Joel Williams & Robert Busiakiewicz *tenors*, Sam Landman *bass*)	02:48
10	**O little town of Bethlehem** – English traditional, arr. Ralph Vaughan Williams, desc. Thomas Armstrong (Tom Etheridge *organ*)	03:33
11	**A spotless Rose** – Herbert Howells (Joel Williams *tenor*)	03:17
12	**The shepherd's Carol** – Bob Chilcott	03:09
13	**Angels from the realms of glory** – French traditional, arr. Reginald Jacques	03:43
14	**Silent night** – Franz Gruber, arr. Stephen Cleobury (Douglas Tang *organ*)	03:40
15	**It came upon the midnight clear** – English traditional, arr. Arthur Sullivan, desc. Stephen Cleobury (Tom Etheridge *organ*)	03:24
16	**In the bleak midwinter** – Harold Darke (Hugo Herman-Wilson *baritone*, Douglas Tang *organ*)	04:32
17	**I saw three ships** – English Traditional, arr. Simon Preston (Adam Banwell *treble*, Joel Williams *tenor*, Douglas Tang *organ*)	02:06
18	**While shepherds watched their flocks** – Este's Psalter, 1592, desc. Stephen Cleobury (Douglas Tang *organ*)	02:44
19	**The three kings** – Peter Cornelius, arr. Ivor Atkins (Henry Hawkesworth *bass*)	02:17
20	**Coventry Carol** – XV Century anonymous	02:50
21	**God rest you merry, gentlemen** – English traditional, arr. David Willcocks (Tom Etheridge *organ*)	03:41
22	**Away in a manger** – William Kirkpatrick, arr. David Willcocks	02:29
23	**All bells in paradise** – John Rutter (Parker Ramsay *organ*)	04:34
24	**Hark! the herald angels sing** – Felix Mendelssohn-Bartholdy, desc. Stephen Cleobury (Douglas Tang *organ*)	03:11
25	**O come, all ye faithful** – John Francis Wade, arr. David Willcocks (Douglas Tang *organ*)	04:29

Total Time 78:11

Recorded at 96kHz 24-bit PCM in the Chapel of King's College, Cambridge, by kind permission of the Provost and Fellows, 16, 17 18 & 20 March 2014.
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Technical Engineer Richard Hale * *Mastering Engineer* Simon Gibson

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Booklet Design & Layout David Millinger
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CHRISTMAS AT KING'S

What is it like for the Choir?

A few minutes before 3 o'clock on Christmas Eve, the members of King's College Choir process through a darkened Chapel to the west end of the building, where they form themselves into two curved lines. Every eye is on the BBC's flashing red light, while the organ scholar, some distance away in the organ loft, with an identical light in his sights, and a camera focused on Stephen Cleobury, the conductor, prepares to end his improvisation with the first three notes of *Once in royal*. As the Radio 4 news bulletin comes to a close, a young chorister, on Stephen Cleobury's signal (he is listening to the news on headphones), steps forward: the light shines a steady glow, the chorister begins to sing, and millions of people across the world listen to the famous opening solo of *A Festival of Nine Lessons and Carols*.

For those in the Chapel the service feels surprisingly intimate. In the vestry beforehand, it is sometimes hard to be aware that there is so great a number of listeners in so many different places waiting to hear the service. The BBC's recording equipment is remarkably unobtrusive and, as the service progresses, it is possible to imagine that this is rather like one of the services that take place in the Chapel on a daily basis during the University's term time. The congregation is made up of the people who have joined a queue (often in the early hours of the morning or even several days before) as well as senior members of the College and families of the members of the Choir, who, sitting in the choir area, well away from the opening solo, can only guess at which of the choristers was chosen to sing *Once in royal*.

Everything has been done by 24 December to ensure that the Choir is completely familiar with the music that will be sung. Quite intensive rehearsal and various concerts and services during December have given an opportunity to perform most of the music. These include the annual concert at a packed Albert Hall, the Christmas carol service for Cambridgeshire schools, and often a short foreign tour. The televised service, *Carols from King's*, pre-recorded in mid-December, is an entirely different service from the live *Festival of Nine Lessons and Carols* broadcast, with different readings and, for the most part, different music.
For the choristers, the end of school term signals a period of relative relaxation, in which preparation for the Christmas services is punctuated by outings and entertainments of various kinds. For the King's Men, the choral scholars of the Choir, it is both a busy and an enjoyable time. Their December activities include singing to patients at Addenbrookes Hospital, providing entertainment at corporate functions in Cambridge and elsewhere, not to mention local Cambridge hostelries, and, on Christmas Eve itself, singing sacred music at 9.45 a.m. for Radio 4's *Morning Service* and offering somewhat lighter fare to those queuing for the Festival at lunchtime.

There is certainly something of a sense of relief and exhilaration after the Festival ends at 4.30pm. Most members of the Choir rush off to watch *Carols from King's* on BBC2 and then reassemble for dinner – the choristers and their families at the College School and the choral and organ scholars and theirs in College Hall. After-dinner games have become a tradition for the men, though no lie-in is in prospect the following morning, since a service at 11am, preceded by a rehearsal, is in the offing. The boys wake up on Christmas morning to Father Christmas bearing stockings; they all know that this is the Headmaster and appreciate his going to the trouble of dressing up.

At lunchtime on Christmas Day, choristers, choral scholars and the Director of Music himself, go off to spend what is an effect a second Christmas celebration with their families. The fact that so many former choral scholars and choristers return to King's to join the queue on Christmas Eve, often queuing overnight with the keenest of the keen, seems to indicate that Christmas at King's has been a magical experience for them, as it is for the millions who tune in to hear the Choir on Christmas Eve.

King's and the Christmas tradition

King's College Choir and Christmas are so closely associated in the public mind that it is sometimes tempting to protest that King's is not just for Christmas; indeed, the acclaimed *Concerts at King's* series, which brings top musicians to the College on a regular basis, and the great success of the annual *Easter at King's* festival, from which the BBC regularly broadcasts, has brought attention to the year-round musical life of this unique College.

King's Choir has been singing services in the College's Chapel for over 550 years, making it one of the oldest singing ensembles in the world. In all but the dark years of Cromwell's Commonwealth in the 1650s, when choirs were silenced across the realm, Christmas would have been observed chorally in the glorious Chapel, which itself represents the pinnacle of late Perpendicular architecture. But it was not until the early 20th century that the strong association with Christmas was forged. Indeed, it seems that in former times, neither Christmas nor Easter were regarded as the most important high day in the College's year; one chorister of the 1830s recalled in later life that the boys were only given puddings for dinner on two days a year: 6 December and 25 March – the feasts of St Nicholas and the Annunciation – the Chapel being dedicated to St Nicholas and the Virgin Mary. This particular chorister made no mention of Christmas at all in his memoirs.

All was to change in 1918, however, when a former chaplain of King's, Eric Milner-White, returned from the First World War, where he had acted as an army padre, to become Dean of Chapel. He took up an idea hatched by Bishop E.W. Benson for use in his cathedral at Truro on Christmas Eve nights and introduced to King's *A Festival of Nine Lessons and Carols* as a gift to the city of Cambridge and in memory of the many Kingsmen who had not returned from the War.

Milner-White was only 34, but he clearly managed to convince the then Organist, A.H. Mann, who had been in his post for over forty years, of the merits of this imaginative liturgical innovation. The Provost of the College, the famous writer of ghost stories, M.R. James, was also enthusiastic about it, describing it as an event that moved him more than anything he had ever witnessed. In turn, the choristers' experience of Christmas was transformed from that of their pudding-less predecessors, the Dean describing their day in terms of cake, crackers and half crowns.

Courtesy of the BBC, who began broadcasting it in 1928, the service soon reached audiences both in the UK and beyond, and carols sung from King's became part of Christmas for people throughout the world. In 1954 a quite separate, televised service, first occasional and now an annual broadcast, was broadcast by the BBC in 1954, reinforcing the strong association of Christmas and King's with visual images of the Chapel. Meanwhile, Christmas recordings under Boris Ord on '78s and, later, in every conceivable format, gave listeners the chance of hearing and re-hearing carols sung at King's.

The tradition would not have lasted but for the continuously high standards maintained by King's College Choir, an achievement which, given the high turnover of members of the Choir (the boys spending five years in it and the undergraduate men only three), must largely be attributed to the Organists/Directors of Music who have presided over the Choir since 1876: A. H. Mann, Boris Ord, David Willcocks, Philip Ledger and Stephen Cleobury. Each has striven to develop the service to ensure that it does not stagnate, with the introduction, for example, of carols in foreign languages in 1978 and, in 1983, the inauguration of the practice of commissioning a new carol annually. David Willcocks' dual role at King's, and as editor of the OUP's hugely influential *Carols from Choirs* series, served to reinforce the close association of King's with Christmas carols and to take that tradition to other choirs across the UK and beyond.

The fact that only five musicians have presided over the Choir since the inception of the Christmas Eve service and that their combined tenures cover a period of almost 140 years, together with the enormous respect each has had for his predecessors, has ensured that the Choir has enjoyed a remarkable period of excellence, characterized both by a profound esteem for the traditions of the past, as well as a determination to keep King's Choir at the forefront of technological innovation, be it the wireless in 1928, television in the 1950s, the remarkable series of recordings made in the 1960s and 70s in the early years of LPs, CDs in the 1980s and 90s, through to webcasting and own-label recordings in the 21st century.

Programme notes © 2014 Emma Disley (KC 1996).

King's College et la tradition de Noël

Le chœur de King's College est si étroitement associé à Noël dans l'esprit du grand public qu'il est parfois tentant d'affirmer que le College ne sert pas que pour Noël. En effet, la série de *Concerts à King's*, qui attire régulièrement au College les meilleurs musiciens, ainsi que le succès du festival annuel qui se tient à Pâques, régulièrement retransmis par la BBC, témoignent de la constante activité musicale de ce College unique.

Le chœur de King's chante les offices depuis plus de 550 ans, ce qui en fait l'une des plus vieilles formations au monde. A l'exception des sombres années du Commonwealth de Cromwell en 1650, quand les chœurs de tout le royaume furent réduits au silence, Noël était célébré par le chant dans la glorieuse chapelle, qui elle-même représente l'apogée du style perpendiculaire tardif.

Mais ce n'est qu'au début du 20è siècle que ce lien si fort avec Noël fut créé. En effet, il semble qu'auparavant, ni Noël ni Pâques n'étaient considérés comme le moment le plus important de l'année. Un choriste des années 1830s se souvient que les garçons ne recevaient du pudding qu'à deux occasions dans l'année: le 6 décembre et le 25 mars: la fête de St Nicolas et l'Annonciation, car les saints patrons de la chapelle sont St Nicolas et la Vierge Marie. Ce choriste en particulier ne mentionne jamais Noël dans ses mémoires.

Cependant, tout cela devait changer quand, en 1918, un ancien chapelain de King's, Eric Milner-White, devint Dean[1] à son retour de la Première Guerre Mondiale, où il avait officié comme aumônier de l'armée. Il reprit une idée conçue par E. W. Benson pour sa cathédrale à Truro lors de la messe de Noël et introduisit à King's *A Festival of Nine Lessons and Carols*[2] comme cadeau à la ville de Cambridge et en mémoire de nombreux anciens membres du College qui n'étaient pas revenus de la Guerre.

Milner-White n'avait que 34 ans, mais il réussit à persuader l'organiste de l'époque, A.H. Mann, qui occupait ce poste depuis plus de 40 ans, du bien fondé de cette innovation liturgique imaginative. Le Provost du College[3], M. R. James, célèbre auteur d'histoires de fantômes, fit aussi preuve d'enthousiasme pour le projet, le décrivant comme un évènement qui le toucha bien plus que tout ce qu'il avait jamais éprouvé. A leur tour, les choristes virent leur expérience de Noël transformée par rapport à celle de leurs prédécesseurs, qui eux, n'avaient pas de pudding: le Dean décrivait leur journée comme étant remplie de gâteaux, crackers et demi-couronnes.

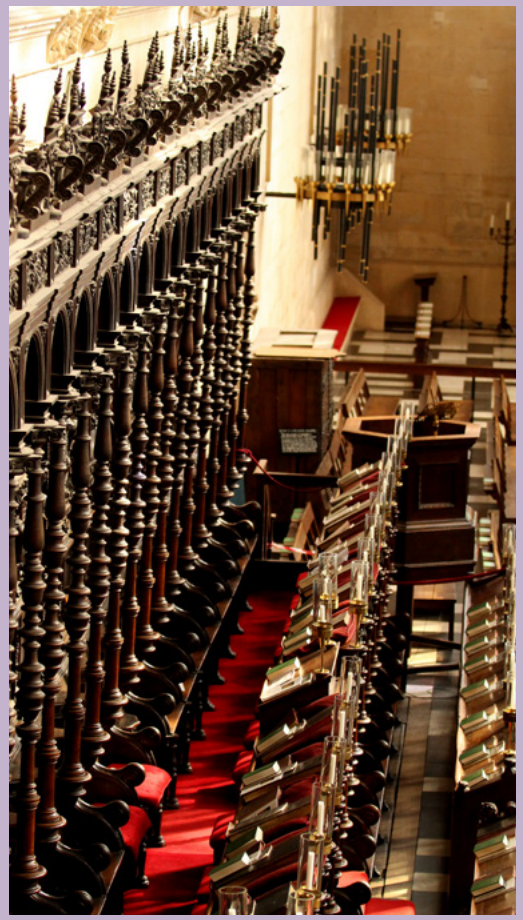
Grâce à la BBC qui commença à retransmettre l'office en 1928, les auditeurs du Royaume Uni et bien au delà eurent accès aux Carols chantés à King's, qui devinrent partie intégrante de Noël partout dans le monde. En 1954, un office télévisé distinct, d'abord occasionnel, puis annuel, fut diffusé par la BBC, renforçant ainsi l'association forte de King's à Noël grâce aux plans de la Chapelle. En même temps, les enregistrements des chants de Noël initiés par Boris Ord en 78 tours, et ensuite, sous tous les formats possibles, donnèrent aux auditeurs la chance de pouvoir écouter et réécouter les Carols chantés à King's.

La tradition n'aurait pas perduré si le chœur de King's College ne s'était pas maintenu à un très haut niveau, ce qui est un exploit étant donné la fréquence de renouvellement des membres du chœur, (les jeunes choristes y restent cinq ans, les étudiants seulement trois). Ce niveau doit être attribué en grande partie aux organistes/directeurs de musique qui président à la destinée du chœur depuis 1876: A. H. Mann, Boris Ord, David Willcocks, Philip Ledger et Stephen Cleobury. Chacun s'est efforcé de développer l'office pour qu'il ne stagne pas, avec par exemple l'introduction de Carols en langue étrangère en 1978, et, en 1983 l'inauguration de la tradition de passer commission d'un nouveau chant par an. Le double rôle de David Willcocks à King's et en tant qu'éditeur de la série des *Carols pour Chœur* aux Presses Universitaires d'Oxford, qui a un formidable impact, servit à renforcer l'étroite association de King's aux chants de Noël, et d'apporter cette tradition à d'autres chœurs du Royaume Uni et au delà.

Cinq musiciens seulement ont dirigé le chœur depuis la mise en place de l'office de Noël et leurs mandats combinés couvrent une période de 140 ans. Chacun a fait preuve d'un immense respect pour ses prédécesseurs; c'est ce qui a permis que le chœur jouisse d'une période d'excellence, caractérisée à la fois par une profonde estime pour les traditions du passé, ainsi que la volonté de se maintenir à la pointe de l'innovation technologique, que ce soit la radio sans fil en 1928, la télévision dans les années 1950, la série d'enregistrements remarquables des années 1960 et 1970 lors des débuts des disques vinyles 'long play' et des CD dans les années 1980 et 90, jusqu'à à la diffusion sur internet et la création de son propre label d'enregistrement au 21è siècle.

Notes de programme © 2014 Emma Disley (KC 1996).
Traduction : Dr Bill Burgwinkle

[1] Le *dean* est le prêtre Anglican en charge de la chapelle, il tient aussi un rôle universitaire au sein du College.
[2] Chant religieux populaire, chanté à Noël.
[3] Le *provost* est le représentant du College, qui est dirigé collectivement par l'ensemble des professeurs qui y enseignent.



Weihnachtliche Tradition am King's College

Weihnachten und der Chor des King's College, Cambridge sind im englischen öffentlichen Bewusstsein so fest verbunden, dass man versucht ist zu protestieren und auf die vielen anderen Aktivitäten zu verweisen, die über das Jahr hinweg in der College-Kirche, der *Chapel*, stattfinden. Tatsächlich beweisen die regelmäßig von der BBC übertragen *Concerts at Kings*, die Spitzenmusiker nach Cambridge bringen und das überaus erfolgreiche alljährliche Osterfestival *Easter at King's*, dass das musikalische Leben an diesem einmaligen College das ganze Jahr hinweg nicht abreißt.

Seit über 550 Jahren trägt der King's Chor zu den Gottesdiensten in der *Chapel* bei; und damit ist er eines der ältesten Gesangs-Ensembles der Welt. In all dieser Zeit – abgesehen von den dunklen Jahren der Cromwell-Ära in den 1650er Jahren, in denen Chöre in ganz England verstummten – wurde der Weihnachtsgottesdienst hier mit dem herausragenden Klang des Chors in seiner ganzen Festlichkeit zelebriert - in einer Kirche, die den Höhepunkt der englischen Gotik, des Perpendicular Style, repräsentiert: King's College Chapel.

Die enge Verbindung des Chors mit der weihnachtlichen Tradition ist jedoch erst im 20. Jahrhundert etabliert worden. Vordem, so scheint es, wurden weder die Weihnachts- noch die Osterfeiertage als die wichtigsten Feiertage im College-Jahr betrachtet. In den Erinnerungen eines ehemaligen Chorknaben an seine Mitgliedschaft im Chor in den 1830er Jahren lesen wir, dass den Jungen nur an zwei Tagen des Jahres ein Pudding nach ihrem Abendessen zugestanden wurde: am 6. Dezember und am 25. März – am Nikolaustag und am Verkündigungstag, denn die College-Kirche ist Sankt Nikolaus und der Jungfrau Maria geweiht. Das Weihnachtsfest wird in diesen Memoiren mit keinem Wort erwähnt.

Dies änderte sich im Jahr 1918, als der ehemalige Kaplan von King's, Eric Milner-White, aus dem Ersten Weltkrieg nach Cambridge zurückkehrte und Dekan der Chapel wurde. Er griff eine Idee auf, die Bischof E.W. Benson für seine Kathedrale in Truro (Cornwall) entwickelt hatte und führte das King's *Festival of Nine Lessons and Carols* am Heiligabend als Geschenk an die Stadt Cambridge und als Gedenkkonzert an die zahlreichen College-Mitglieder ein, die im Krieg gefallen waren.

Milner-White war erst 34 Jahre alt, aber es gelang ihm, den Organisten A. H. Mann, der damals schon seit über 40 Jahren im Amt war, von dieser kreativen liturgischen Neuerung zu überzeugen. Der derzeitige *Provost* – oder Präsident – des Colleges, M.R. James, ein berühmter Autor von Geistergeschichten, unterstützte das Projekt begeistert: Er beschrieb das Heiligabend-Konzert später als das Erlebnis, das ihn mehr als jedes andere berührt habe. Von nun an hatten auch für die Chorknaben die puddingfreien Feiertage ein Ende; in Beschreibungen des Weihnachtstages ist nun von Kuchen, Feuerwerk und Silbermünzen die Rede.

Dank der BBC, die 1928 damit begann, das *Festival of Nine Lessons and Carols* im Radio zu übertragen, erreichte der Gottesdienst bald Zuhörer auch außerhalb Großbritanniens, und die Weihnachtslieder, die in King's gesungen worden, wurden fester Bestandteil der Weihnachtsfeierlichkeiten überall in der Welt. Seit 1954 wird zusätzlich auch alljährlich ein gesonderter Gottesdienst im Fernsehen übertragen, der die Verbindung von Weihnachten und King's nun auch visuell durch Bilder aus der *Chapel* unterstützt. Schallplatten, CDs und andere Aufnahmen geben vielen weiteren Zuhörern die Möglichkeit die Weihnachtslieder zu hören und an der Zeremonie der Weihnachtstage am King's College teilzunehmen.

Die Tradition des Weihnachtskonzerts hätte jedoch nicht überdauert, wenn die Qualität des King's College Chors nicht stetig auf höchstem Niveau erhalten geblieben wäre. Angesichts der Tatsache, dass die Chorknaben jeweils nur fünf Jahre, die studentischen Chormitglieder sogar nur drei Jahre im Chor verbringen, ist dies eine Leistung, die in erster Linie dem Organisten/Chorleiter zuzuschreiben ist. A. H. Mann, Boris Ord, David Willcocks, Philip Ledger und Stephen Cleobury, die diesen Posten seit 1876 nacheinander besetzten, haben alle auf ihre eigene Art dafür gesorgt, dass die Form des Weihnachtskonzerts nicht stagniert. So werden seit 1978 auch Lieder aus anderen Ländern in der Originalsprache gesungen, und seit 1983 wird alljährlich ein neues Weihnachtslied in Auftrag gegeben und ins Repertoire eingefügt. David Willcocks, der neben seiner Rolle in King's auch als Herausgeber der einflussreichen Notenpublikationen *Carols for Choirs* im Verlagshaus Oxford University Press tätig war, trug das seinige dazu bei, die Verbindung von King's mit der weihnachtlichen Tradition zu stärken und diese Tradition auch an andere Chöre im Lande und über dessen Grenzen hinaus weiterzugeben.

Von der Einführung des Weihnachtskonzert am Heiligen Abend bis heute haben nur fünf verschiedene Leiter dem Chor vorgestanden, und jeder dieser Männer hat mit großem Respekt vor dem Werk seines Vorgängers die Kontinuität derer Arbeit bewahrt; nur so lässt sich erklären, dass der Chor eine so herausragende Qualität hat erreichen und aufrecht erhalten können. Über lange Jahre sind die Hochschätzung der Traditionen der Vergangenheit und der Wille, den Chor aufnahmetechnisch an der Spitze technologischer Innovation zu halten, in glücklicher Balance gehalten worden; Übertragungen in Radio und Fernsehen sowie Aufnahmen auf Schallplatte, CD und nun auch durch webcasting und mit College-eigenem Label legen davon Zeugnis ab.

Einführungstext © 2014 Emma Disley (KC 1996).
Übersetzung aus dem Englischen: Dr Godela Weiss-Sussex

1 Once in royal David's city

treble Adam Banwell

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 mean, and lowly,
Lived on earth our Saviour holy.

And through all his wondrous childhood
He would honour and obey,
Love, and watch the lowly maiden,
In whose gentle arms he lay;
Christian children all must be
Mild, obedient, good as he.

For he is our childhood's pattern,
Day by day like us he grew,
He was little, weak, and helpless,
Tears and smiles like us he knew;
And he feeleth for our sadness,
And he shareth in our gladness.

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 wait around.

Words Cecil Frances Alexander (1823-1895)
Melody Henry John Gauntlett (1805-1876)

Harmonised Henry John Gauntlett and Arthur Henry Mann (1850-1929)
Arranged, with descant Stephen Cleobury (b. 1948)
Published Novello

2 Ding! Dong! merrily on high

Ding! Dong! merrily on high
In heaven the bells are ringing;
Ding! dong! verily the sky
Is rive'n with angels singing!
Gloria! Hosanna in excelsis!

E'en so here below, below,
Let steeple bells be swungen,
And "Iö, iö, iö!"
By priest and people sungen!
Gloria! Hosanna in excelsis!

Pray you, dutifully prime
Your matin chime, ye ringers!
May you beautifully rime
Your evetime song, ye singers!
Gloria! Hosanna in excelsis!

Words George Ratcliffe Woodward (1848-1934)
Arranged Charles Wood (1866-1926)

Music 16th-century French melody
Published Oxford University Press

3 Herefordshire Carol

This is the truth sent from above,
The truth of God, the God of love;
Therefore don't turn me from your door,
But hearken all both rich and poor.

The first thing which I do relate
Is that God did man create;
The next thing which to you I'll tell:
Woman was made with man to dwell.

Then after this 'twas God's own choice
To place them both in Paradise,
There to remain from evil free,
Except they ate of such a tree.

And they did eat, which was a sin,
And thus their ruin did begin;
Ruined themselves, both you and me,
And all of their posterity.

Thus we were heirs to endless woes,
Till God the Lord did interpose,
And so a promise soon did run
That he would redeem us by his Son.

Words English traditional
Arranged Ralph Vaughan Williams (1872-1958)

Music English traditional
Published Stainer & Bell

4 Adam lay ybounden

Adam lay ybounden,
Bounden in a bond;
Four thousand winter
Thought he not too long.

And all was for an apple,
An apple that he took,
As clerkès finden
Written in their book.

Ne had the apple taken been,
The apple taken been,
Ne had never our lady
Abeen heavenè queen.

Blessèd be the time
That apple taken was,
Therefore we moun singen,
Deo gracias!

Words 15th-century anonymous

Music Boris Ord (1897-1961)
Published Oxford University Press

5 Sussex Carol

On Christmas night all Christians sing
To hear the news the angels bring –
News of great joy, news of great mirth,
News of our merciful King's birth.

Then why should men on earth be so sad,
Since our redeemer made us glad,
When from our sin he set us free,
All for to gain our liberty?

When sin departs before his grace,
Then life and health come in its place;
Angels and men with joy may sing,
All for to see the new-born King.

All out of darkness we have light,
Which made the angels sing this night:
'Glory to God and peace to men,
Now and for evermore, Amen'.

Words English traditional
Arranged Philip Ledger (b. 1937)

Music English traditional
Published Oxford University Press

6 In dulci jubilo

In dulci jubilo
Let us our homage shew;
Our heart's joy reclineth
In praesepio,
And like a bright star shineth
Matris in gremio.
Alpha es et O!

O Jesu parvule!
I yearn for thee alway!
Listen to my ditty,
O Puer optime!
Have pity on me, pity,
O princeps gloriae!
Trahe me post te!

O Patris caritas,
O Nati lenitas!
Deeply were we stainèd
P*er nostra crimina;*
But thou hast for us gainèd
Coelorum gaudia.
O that we were there!

Ubi sunt gaudia, where,
If that they be not there?
There are angels singing
Nova cantica,
There the bells are ringing
In Regis curia:
O that we were there!

Words 15th-century Old German
Arranged Robert Lucas de Pearsall (1795-1856)

Music Anonymous
Edited and adapted Reginald Jacques (1894-1969)
Published Oxford University Press

7 Joy to the world

Joy to the world! the Lord is come:
Let earth receive her King!
Let ev'ry heart prepare him room,
And heav'n and nature sing!

Joy to the earth! the Saviour reigns:
Let men their songs employ,
While fields and floods, rocks, hills and plains
Repeat the sounding joy.

No more let sins and sorrows grow,
Nor thorns infest the ground:
He comes to make his blessings flow
Far as the curse is found.

He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness
And wonders of his love.

Words Isaac Watts (1674-1748)
Arranged Hugh Keyte (b. ####) and Andrew Parrott (b. 1947)

Music William Holford (1922-1993)
Published Oxford University Press

8 Gabriel's message

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

'For known a blessèd 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!

Words Sabine Baring-Gould (1834-1924)
Arranged Edgar Pettman (1866-1943)

Music Basque traditional
Published University Carol Book: Freeman

9 The holly and the ivy

trebles Barnaby May & Rupert Peacock – vv. 2 & 4; *tenors* Joel Williams – vv. 1 & 5, Robert Busiakiewicz – v. 3; *bass* Sam Landman – vv. 1, 3 & 5

The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown:

O the rising of the sun,
And the running of the deer,
The playing of the merry organ,
Sweet singing in the choir.

The holly bears a blossom,
As white as any flower,
And Mary bore sweet Jesus Christ
To be our sweet Saviour:

The holly bears a berry,
As red as any blood,
And Mary bore sweet Jesus Christ
To do poor sinners good:

The holly bears a prickle
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas Day in the morn:

The holly bears a bark
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all:

Words English traditional
Arranged Sir Henry Walford Davies (1869-1941)

Music French traditional
Published Novello

10 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 to-night.

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 to-day.
We hear the Christmas Angels
The great glad tidings tell:
O come to us, abide with us,
Our Lord Emmanuel!

Words Luke 2. 11, 12 and Phillips Brooks (1835-1893)
Arranged Ralph Vaughan Williams

Music English traditional
Descant Thomas Armstrong (1898-1994)
Published Oxford University Press

11 A spotless Rose

tenor Joel Williams

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 blessèd Babe she bare us
In a cold, cold winter's night.

Words 14th-century German
Translated Catherine Winkworth (1827-1878)

Music Herbert Howells (1892-1983)
Published Stainer & Bell

12 The shepherd's carol *(composed for the Choir of King's College for 'Carols from King's' in 2000)*

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

Music Bob Chilcott (b. 1955)
Published Oxford University Press

13 Angels from the realms of glory

Angels from the realms of glory,
Wing your flight o'er all the earth;
Ye who sang creation's story
Now proclaim Messiah's birth:
Gloria in excelsis Deo

Shepherds in the field abiding,
Watching o'er your flocks by night,
God with man is now residing;
Yonder shines the Infant Light:
Gloria in excelsis Deo.

Sages, leave your contemplations;
Brighter visions beam afar;
Seek the great Desire of Nations;
Ye have seen his natal star:
Gloria in excelsis Deo.

Saints before the altar bending,
Watching long in hope and fear,
Suddenly the Lord, descending,
In his temple shall appear:
Gloria in excelsis Deo.

Though an infant now we view him,
He shall fill his Father's throne,
Gather all the nations to him;
Every knee shall then bow down:
Gloria in excelsis Deo.

Words James Montgomery (1771-1854)
Arranged Reginald Jacques

Music French traditional
Published Oxford University Press

14 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,
Heav'nly hosts sing Alleluia:
Christ the Saviour is born.

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

Words Joseph Mohr (1792-1848)
Arranged Stephen Cleobury

Music Franz Gruber (1787-1863)
Published Oxford University Press

15 It came upon the midnight clear

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

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

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

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

Words Edmund Sears (1810-1876)
Arranged Arthur Sullivan (1842-1900)

Melody English traditional
Descant Stephen Cleobury
Published Oxford University Press

16 In the bleak mid-winter

baritone Hugo Herman-Wilson

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

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

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

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)

Music Harold Darke (1888-1976)
Published Oxford University Press

17 I saw three ships

treble Adam Banwell; *tenor* Joel Williams

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, …

Our Saviour Christ and his lady, …

Pray, whither sailed those ships all three? …

O, they sailed into Bethlehem, …

And all the bells on earth shall ring, …

And all the angels in heav'n shall sing, …

And all the souls on earth shall sing, …

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

Words English traditional
Arranged Simon Preston (b. 1938)

Music English traditional
Published Novello

18 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 meanly 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 heav'n to men,
Begin and never cease.'

Words Nahum Tate (1652-1715)
Music Este's Psalter, 1592

Descant Stephen Cleobury
Published Novello

19 The three kings

bass Henry Hawkesworth

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.

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.

Though 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.

Chorale (sung at the same time as the above)

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

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

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

Words Peter Cornelius (1824-1874) and Philipp Nicolai (1556-1608)
Translated Herbert Newall Bate (1871-1941)

Music Peter Cornelius
Arranged Ivor Atkins (1869-1953)
Published Oxford University Press

20 Coventry carol

Lully, lulla, thou little tiny child,
By, by, 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 do 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 children young to slay.

That woe is me,
Poor child for thee!
And ever morn and day,
For thy parting
Nor say nor sing
By, by, lully lullay!

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

Words from The Pageant of the Shearman and Tailors, 1591

Music Anonymous
Published Novello

21 God rest you merry, gentlemen

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

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

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

But when to Bethlehem they came,
Whereat this infant lay,
They found him in a manger,
Where oxen feed on hay;
His mother Mary kneeling
Unto the Lord did pray:
O tidings of comfort and joy.

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

Words English traditional
Arranged David Willcocks (b. 1919)

Music English traditional
Published Oxford University Press

22 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.

Words 19th-century English
Arranged David Willcocks

Music William Kirkpatrick (1838-1921)
Published Oxford University Press

23 All bells in paradise *(written for Stephen Cleobury and the Choir of King's College, 2012)*

Deep in the cold of winter,
Darkness and silence were everywhere;
Softly and clearly, there came through the stillness
a wonderful sound to hear.

All bells in paradise I heard them ring,
Sounding in majesty the news that they bring;
All bells in paradise I heard them ring,
Welcoming our Saviour, born on earth a heavenly King.

All bells in paradise I heard them ring:
'Glory to God on high' the angel voices sing.

Lost in awe and wonder,
Doubting, I asked what this sign might be:
Christ our Messiah revealed in a stable,
A marvellous sight to see.

All bells in paradise I heard them ring,
Sounding in majesty the news that they bring;
All bells in paradise I heard them ring,
Welcoming our Saviour, born on earth a heavenly King.

He comes down in peace, a child in humility,
The keys to his kingdom belong to the poor;
Before him shall kneel the kings with their treasures,
Gold, incense and myrrh.

All bells in paradise I heard them ring,
Sounding in majesty the news that they bring;
All bells in paradise I heard them ring,
Welcoming our Saviour, born on earth a heavenly King.

All bells in paradise I heard them ring:
'Glory to God on high' the angel voices sweetly sing.

Words and Music John Rutter (b. 1945)
(title taken from the 15th-century Corpus Christi Carol*)*

Published Collegium Music Publications

24 Hark! the herald angels sing

Hark! the herald angels sing:
Glory to the new-born King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful, all ye nations rise,
Join the triumph of the skies,
With the angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the new-born King.

Christ, by highest heaven adored,
Christ the everlasting Lord,
Late in time behold him come,
Offspring of a Virgin's womb:
Veiled in flesh the Godhead see,
Hail the incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark! the herald angels sing
Glory to the new-born King.

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

Words Charles Wesley (1707-1788) & George Whitefield (1714-1770)
Descant David Willcocks

Music Felix Mendelssohn-Bartholdy (1809-1847)
Published Oxford University Press

25 O come, all ye faithful

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye, to Bethlehem;
Come and behold him,
Born the King of angels:
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the Lord.

God of God,
Light from Light,
Lo, he abhors not the Virgin's womb;
Very God,
Begotten, not created:
O come, ...

Sing, choirs of angels,
Sing in exultation;
Sing, all ye citizens of heaven above;
'Glory to God,
In the highest.'
O come, ...

Yea, Lord, we greet thee,
Born this happy morning,
Jesu, to thee be glory given;
Word of the Father,
Now in flesh appearing:
O come, ...

Words 18th-century Latin
Translated Frederick Oakley (1802-1880)

Melody John Francis Wade (1711-1786)
Arranged Stephen Cleobury
Published Novello

Stephen Cleobury

Stephen Cleobury is a highly versatile musician who relishes the opportunities he has to operate in a variety of roles and across a broad range of repertoire. At the centre of his musical life, for over 30 years, has been his work as Director of Music of King's College, Cambridge. This has brought him into fruitful relationships with leading orchestras and soloists, among them the Academy of Ancient Music, the Philharmonia, Britten Sinfonia and the BBC Concert Orchestra. He complements and refreshes his work in Cambridge through the many other musical activities in which he engages.

At King's, he has sought to enhance the reputation of the world-famous Choir, broadening its repertoire, commissioning new music, principally for *A Festival of Nine Lessons and Carols*, and developing its activities in broadcasting, recording and touring. He conceived and introduced the highly successful annual festival, *Easter at King's*, from which the BBC regularly broadcasts, and, in its wake, a series of high-profile performances throughout the year, *Concerts at King's*.

From 1995 to 2007 he was Chief Conductor of the BBC Singers, and since then has been Conductor Laureate. He was much praised for creating an integrated choral sound from this group of first-class professional singers, which is especially renowned for its performances of contemporary music. Amongst the premières that Stephen has given with the group are Giles Swayne *Havoc*, Ed Cowie *Gaia*, and Francis Grier *Passion*, all these with the distinguished ensemble, Endymion. His recordings with the BBC Singers include albums of Tippett, Richard Strauss and Bach.

Beyond Cambridge he is in demand all over the world as a conductor, adjudicator and leader of choral workshops. As an organ recitalist he has played in locations as diverse as Houston and Dallas, Manchester's Bridgewater Hall, Leeds and Birmingham Town Halls, the Performing Arts Centre in Hong Kong, Haderslev Cathedral in Denmark, and Salt Lake's huge LDS Conference Center. At the AGO in 2008, he premièred Judith Bingham's organ concerto, *Jacob's Ladder*. The latest addition to his many organ recordings is a DVD of popular repertoire released by Priory Records.

Stephen has played his part in serving a number of organisations in his field. From his teenage years until 2008 he was a member of the Royal College of Organists, of which he is a past President. He has been Warden of the Solo Performers' section of the Incorporated Society of Musicians and President of the Incorporated Association of Organists; he is currently Chairman of the IAO Benevolent Fund. He holds an honorary doctorate in music from Anglia Ruskin University, and is a Fellow of the Royal College of Music and of the Royal School of Church Music. He was appointed CBE in the 2009 Queen's Birthday Honours.

www.stephencleobury.com

*****

Stephen Cleobury est un musicien polyvalent qui se délecte des nombreuses possibilités que lui offrent ses rôles variés à travers un large éventail du répertoire. Au coeur de sa vie musicale, qui dure déjà depuis plus de 30 ans, est son travail en tant que directeur de musique de King 's College, Cambridge. Ce travail lui a permis de nourrir des relations fructueuses avec les plus grands orchestres et solistes, parmi eux l'Academy of Ancient Music, le Philharmonia, le Britten Sinfonia et le BBC Concert Orchestra. Il complète et renouvelle actuellement son travail à Cambridge à travers de nombreuses autres activités musicales.

À King's, il cherche depuis des années à faire s'étendre la renommée mondiale du Choeur, en élargissant son répertoire, en passant des commandes aux compositeurs contemporains pour de la nouvelle musique, surtout pour le festival de 'Nine Lessons and Carols', et en développant ses activités en matière de radiodiffusion, enregistrements et tournées. Il a conçu et présenté un festival annuel très réussi, 'Easter at Kings' (Pâques à King's), qui est diffusé régulièrement par la BBC, et, dans son sillage, une série de spectacles de grande envergure tout au long de l'année, 'Concerts at King's'.

De 1995 à 2007 il a été chef principal des BBC Singers, et depuis lors, leur chef lauréat. Il est célébré pour avoir créé un son intégré pour cette chorale professionelle de première classe, connue surtout pour ses interprétations de musique contemporaine. Parmi les créations que Stephen a données avec le groupe sont 'Havoc' de Giles Swayne, 'Gaia' d'Ed Cowie, et 'Passion' de Francis Grier, toujours avec l'ensemble réputé, Endymion. Ses enregistrements avec les BBC Singers inclurent des albums de Tippett, Richard Strauss et Bach.

Au-delà de Cambridge, il est demandé partout dans le monde comme chef d'orchestre, arbitre et animateur d'ateliers chorales. En tant que récitaliste d'orgue, il a joué dans des endroits aussi variés que Houston et Dallas, Manchester Bridgewater Hall, Leeds et Birmingham Town Halls, le Performing Arts Centre à Hong Kong, la Cathédrale de Haderslev au Danemark, et l'énorme Conference Center LDS à Salt Lake City. À l'AGO, en 2008, il a créé le Concerto pour orgue de Judith Bingham, 'Jacob's ladder'. Le dernier ajout à ses enregistrements nombreux de pièces pour l'orgue est un DVD du répertoire populaire, publié par Priory Records.

Stephen a participé aux activités d'un bon nombre d'organisations dans son domaine. De ses années d'adolescence jusqu'en 2008 il a été membre du Collège royal des organistes, dont il est ancien président. Il a été directeur de la section des artistes interprètes ou exécutants en solo de l'Incorporated Society of Musicians et président de l'Incorporated Association of Organists. Il est actuellement président de la Caisse de bienfaisance de l'IAO. Il est titulaire d'un doctorat honorifique en musique de l'Université Anglia Ruskin, et il est Fellow du Collège Royal de Musique et de la Royal School of Church Music. Il a été nommé 'Commander of the British Empire' lors des honneurs conférés par la Reine pour son anniversaire en 2009.

www.stephencleobury.com

*****

CONDUCTOR

Stephen Cleobury ist ein sehr vielseitiger Musiker, der die Möglichkeiten nutzt, die seine verschiedenen Funktionen und sein breit gefächertes Repertoire ihm bieten. Seit über 30 Jahren ist seine Position als Director of Music in King's College, Cambridge, Mittelpunkt seines musikalischen Lebens. In dieser Eigenschaft hat er mit führenden Orchestern und Solisten gearbeitet, darunter die Academy of Ancient Music, Philharmonia, die Britten Sinfonia und das BBC Concert Orchestra. Zahlreiche weitere musikalische Aktivitäten ergänzen seine Arbeit in Cambridge und geben ihm neue Impulse.

In King's hat er unermüdlich daran gearbeitet, den Ruf des King's College Choir zu festigen und für die Zukunft zu sichern. Er hat das Repertoire erweitert, er hat neue Werke in Auftrag gegeben, vor allem für das Festival of Nine Lessons and Carols; er hat die Produktion von Tonaufnahmen, Fernseh- und Radiosendungen und die Tourneeaktivitäten intensiviert. Das erfolgreiche "Easter at King's", das von der BBC regelmäßig übertragen wird, hat Stephen konzipiert, entwickelt und eingeführt. Und er hat Concerts at King's ins Leben gerufen, eine Serie hochkarätiger, über das Jahr verteilter Konzerte.

Von 1995 bis 2007 war er Chefdirigent der BBC Singers; seither ist er Conductor Laureate. Stephen erhielt viel Lob dafür, dass er einen einheitlichen Chorklang mit diesem Ensemble aus Spitzensängern erreichte, das vor allem für seine Interpretationen zeitgenössischer Musik bekannt ist. Unter den Uraufführungen, die Stephen mit dem Ensemble bestritt, sind Giles Swaynes "Havoc", Ed Cowies "Gaia" und Francis Griers "Passion". Unter seinen Tonaufnahmen mit den BBC Singers finden dich Werke von Tippett, Richard Stauss und Bach.

Er ist ein weltweit gefragter Dirigent, Juror und Leiter von Chor-Workshops. Als Organist hat er Konzerte an so unterschiedlichen Orten wie Houston und Dallas, der Bridgewater Hall in Manchester, den Town Halls von Leeds und Birmingham, dem Performing Arts Centre in Hong Kong, der Kathedrale von Haderslev in Dänemark und dem großen LDS Conference Center in Salt Lake City gegeben. Auf der AGO 2008 spielte er die Uraufführung von Judith Binghams Orgelkonzert, Jacob's Ladder. Seine letzte Orgel-Einspielung ist eine DVD mit populären Werken, die bei Priory Records erschienen ist.

Stephen war für viele musikalische Institutionen und Organisationen tätig. Von seiner Teenagerzeit bis 2008 war er Mitglied des Royal College of Organists, dem er als Präsident auch vorstand. Er war "warden" der Abteilung Solisten der Incorporated Society of Musicians und Präsident der Incorporated Association of Organists; derzeit ist er Vorsitzender des IAO Wohltätigkeitsfonds. Er hat einen Ehrendoktortitel der Anglia Ruskin University und ist Fellow des Royal College of Music und der Royal School of Church Music. Bei den Queen's Birthday Honours 2009 wurde er zum CBE ernannt.

www.stephencleobury.com

Choristers
Adam Banwell, Joshua Curtis, William Dewhurst, Sammy Ellis, Jamie Etheridge, Tom Hopkins, James Lord, Tim Manley, Barnaby May, Gabriel May, Marcus McDevitt, Rupert Peacock, Tom Pickard, Jude Sanders, Alexander Trigg, Kit Williams, Lucas Williams

Altos
Patrick Dunachie, Oliver Finn, Benjamin Sheen, Colm Talbot

Tenors
Philip Barrett, Robert Busiakiewicz, Daniel Lewis, Toby Ward, Joel Williams

Basses
William Geeson, Henry Hawkesworth, Hugo Herman-Wilson, Benedict Kearns, Samuel Landman, Robin Mackworth-Young

Organ Scholars
Douglas Tang, Tom Etheridge

Director of Music
Stephen Cleobury

The Choir of King's College, Cambridge

Founded in the fifteenth century, the Choir of King's College, Cambridge is undoubtedly one of the world's best known choral groups. It owes its existence to King Henry VI who, in founding the College in 1441, envisaged the daily singing of services in his magnificent chapel, one of the jewels of Britain's cultural and architectural heritage. As the pre-eminent representative of the great British church music tradition, the Choir regards the singing of the daily services as its *raison d'être,* and these are an important part of the lives of its sixteen choristers, fourteen choral scholars and two organ scholars. The Choir's worldwide fame and reputation for maintaining the highest musical standards over the course of so many years, enhanced by its many recordings with labels such as Decca and EMI, have led to an extensive international touring schedule and invitations to sing with some of the most distinguished soloists and orchestras in the world, in some of the most prestigious venues.

The boy choristers of King's are selected at an annual audition, advertised nationally, when they are aged six or seven. A child enters the Choir as a probationer, usually at the age of eight, and receives a generous scholarship from the College to help to pay for his education and for instrumental and singing lessons at King's College School, which was founded in the 1878 for the choristers, but which now has over 400 boys and girls, aged 4 to 13. After one or two years, he progresses to a full choristership and remains in the Choir until he leaves at the age of 13 to go to secondary school at which he will usually have received a music scholarship. In a gratifying number of instances, a former chorister seeks to return to the Choir five years later as a choral scholar, though this depends on his being able to secure an academic place at the College. The majority of the choral scholars and organ scholars, however, will not have been choristers at King's and this infusion of musical talent from elsewhere is much welcomed. The young men who sing in King's College Choir come from a variety of backgrounds and nationalities (as do the boys) and, between them, study many different subjects in Cambridge.

Most of the additional activities take place out of term, to avoid conflict with academic work. It is perfectly possible for choral and organ scholars to achieve high success in University examinations and to engage in other activities, e.g., opera and sport. King's choral and organ scholars leave Cambridge to go into any number of different careers (including in the last decade everything from teaching, professional photography, journalism, the law, the Foreign Office and Civil Service; there are currently ex-King's choral scholars working in 10 Downing Street and Buckingham Palace!). Many, of course, continue with music, and the professional music scene abounds with King's alumni. These include Sir Andrew Davis, Richard Farnes and Edward Gardner in the conducting world; the late Robert Tear, Gerald Finley, Michael Chance, Mark Padmore, James Gilchrist and Andrew Kennedy in opera and lieder; and Simon Preston, Thomas Trotter, David Briggs and David Goode in the world of organ-playing. Some have made a career as instrumentalists: Joseph Crouch is one of the leading continuo cellists in the early music scene, and some, such as Francis Grier and Bob Chilcott, as composers. Some join leading professional choral ensembles, such as the BBC Singers, the King's Singers, the Swingle Singers, and the Monteverdi Choir. Those wishing to enter the world of opera often pursue their studies further at music college, and there is a steady stream of King's choral scholars taking up scholarships at The Royal College, the Royal Academy of Music and the Guildhall. Former organ scholars can currently be found in the organ lofts and conducting at Westminster Abbey; Westminster Cathedral; St George's Chapel, Windsor; in Durham, Gloucester, and Norwich Cathedrals; St Albans Abbey; St Mary's Cathedral, Sydney; New College, Oxford; Magdalen College, Oxford; and Trinity College in Cambridge, and the choirs of all the London foundations are well stocked with former members of King's College Choir.

For full information about King's College School and the life of a Chorister, please see **www.kcs.cambs.sch.uk**. Stephen Cleobury is always pleased to hear from potential members of the Choir, choristers, choral scholars and organ scholars. Those interested are invited to contact him on telephone 01223 331224 or e-mail: **choir@kings.cam.ac.uk**.

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Fondé au XVe siècle, le choeur de King 's College, Cambridge est sans aucun doute l'un des plus connus dans le monde des choeurs. Il doit son existence au roi Henri VI qui, lors de la fondation du Collège en 1441, a envisagé le chant quotidien des services dans sa magnifique chapelle, l'un des joyaux du patrimoine culturel et architectural de Grande-Bretagne. En tant que représentant éminent de la grande tradition britannique de la musique d'église, le chœur considère le fait d'avoir des services quotidiens chantés sa raison d'être, et ces services sont une partie importante de la vie de ses seize choristes, quatorze

étudiants chanteurs et deux spécialistes de l'orgue. La renommée mondiale du chœur et sa réputation pour avoir maintenu les plus hauts standards musicaux au cours de tant d'années, renforcée par ses nombreux enregistrements avec des labels tels que Decca et EMI, ont conduit à un calendrier de tournées internationales de grande envergure et des invitations à chanter avec quelques-uns des solistes et orchestres les plus distingués du monde, et sur quelques-unes des scènes les plus prestigieuses.

Les jeunes choristes de King's sont sélectionnés lors d'une audition annuelle, annoncée au niveau national, quand ils sont âgés de six ou sept ans. Un enfant entre dans la chorale comme un stagiaire, généralement à l'âge de huit ans, et reçoit une bourse généreuse de la part du Collège afin d'aider à payer pour son éducation et pour les leçons instrumentales et le chant à l'école de King 's College. Fondée dans le 1878 pour les choristes, elle a maintenant plus de 400 garçons et filles, âgés de 4 à 13 ans. Après un an ou deux, il progresse à une position de choriste complet et reste dans le chœur jusqu'à ce qu'il le quitte à l'âge de 13 ans pour aller à l'école secondaire, qui lui aura généralement attribué une bourse de la musique. Dans un certain nombre de cas gratifiants, des anciens choristes cherchent à revenir à la Chorale cinq ans plus tard, comme un étudiant choriste, bien que cela dépende de sa capacité de qualifier pour une place au Collège universitaire. La majorité des étudiants choristes et des spécialistes d'orgue, cependant, n'auront pas été choristes à King's et cette infusion de jeunes talents musicaux est d'ailleurs bien accueillie. Les jeunes hommes qui chantent dans le chœur de King proviennent d'une variété de milieux et de nationalités (comme pour les garçons) et ils étudient un nombre de sujets différents à Cambridge.

La plupart des activités supplémentaires ont lieu hors du trimestre, pour éviter des conflits avec leurs études universitaires. Il est entièrement possible pour les étudiants choristes et les spécialistes d'orgue de bien réussir aux examens universitaires et de s'engager dans d'autres activités, par exemple, l'opéra et le sport. Les étudiants choristes et les spécialistes de l'orgue de King's quittent Cambridge après leurs études pour suivre un grand nombre de carrières différentes (y compris dans le toute dernière décennie : l'enseignement, la photographie professionnelle, le journalisme, la loi, le Foreign Office et la fonction publique ; il y a actuellement des anciens choristes qui travaillent dans 10, Downing Street et à Buckingham Palace). Beaucoup, bien sûr, poursuivent une carrière dans la musique, et la scène musicale professionnelle abonde d'anciens choristes de King's. Il s'agit notamment de Sir Andrew Davis, Richard Farnes et Edward Gardner dans la direction d'orchestre, le regretté Robert Tear, Gerald Finley, Michael Chance, Mark Padmore, James Gilchrist et Andrew Kennedy dans le domaine de l'opéra et du lieder, et Simon Preston, Thomas Trotter, David Briggs et David Goode dans le monde de l'orgue. Certains ont mené une carrière d'instrumentiste: Joseph Crouch est l'un des violoncellistes continuo de premier plan dans la scène musicale médiévale et baroque, et certains, comme Francis Grier et Bob Chilcott, en tant que compositeurs. Certains dirigent des chorales professionnelles, telles que les BBC Singers, chanteurs du Roi, les Swingle Singers et le Chœur Monteverdi). Ceux qui souhaitent entrer dans le monde de l'opéra poursuivent souvent leurs études dans un collège de musique, et il y en a toujours qui bénéficient de bourses d'études au Royal College, la Royal Academy of Music et Guildhall. On peut trouver des anciens choristes et spécialistes de l'orgue dans toutes les églises et devant les orchestres à l'abbaye de Westminster, la cathédrale de Westminster à Londres, l'église de St George à Windsor, à Durham, Gloucester et les cathédrales de Norwich, de St Albans Abbey, la cathédrale de St Mary à Sydney, Magdalen College à Oxford, et Trinity College à Cambridge, et les anciens membres du chœur de King's sont bien représentés dans toutes les fondations musicales de Londres.

Pour avoir de plus amples renseignements sur l'école de King's College et la vie d'un enfant du chœur, voir, s'il vous plaît : **www.kcs.cambs.sch.uk**. Stephen Cleobury est toujours heureux de parler aux nouveaux membres potentiels de la chorale, aux choristes, et aux étudiants universitaires et spécialistes de l'orgue. Les personnes intéressées sont invitées à communiquer avec lui par téléphone au +44 (0) 1223 331224 ou par e-mail: **choir@kings.cam.ac.uk**

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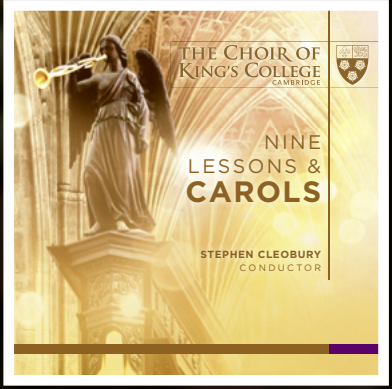
King's College Choir, 1441 gegründet, ist ohne Zweifel einer der bekanntesten Chöre weltweit und ein, wenn nicht der herausragende Vertreter der britischen Kirchenmusiktradition. Der Chor verdankt seine Existenz Henry VI. Dem König schwebte bei der Gründung des Colleges vor, dass in dessen spektakulärer "chapel", einem der schönsten Sakralbauten Großbritanniens, täglich eine Messe gesungen werden sollte. Das Singen dieser Gottesdienste ist die raison d'être des King's College Choir und ein wichtiger Teil des Lebens der 16 Chorknaben, der 14 erwachsenen Choristen und der zwei Organisten (organ scholars). Die internationale Berühmtheit des Ensembles und sein kontinuierlich hohes musikalisches Niveau, die vielen Tonaufnahmen für Labels wie Decca oder EMI bringen ausgedehnte Tourneen mit sich und Einladungen, mit den besten Solisten und Orchestern der Welt an prestigereichen Orten zu musizieren.

Im Alter von sechs oder sieben Jahren kommen die Knaben zu einem Vorsingen, das in ganz Großbritannien beworben wird. Ein Kind wird zunächst als Proband (probationer) aufgenommen, normalerweise wenn es acht Jahre alt ist. Das Kind erhält ein großzügiges Stipendium vom College, mit dem die Schulgebühren, der Instrumentalunterricht und die Gesangsstunden in der King's College School teilweise abgedeckt werden. Die Schule wurde 1878 für die Chorknaben gegründet; heute hat sie über 400 Schülerinnen und Schüler im Alter von 4 bis 13 Jahren. Nach einem oder zwei Jahren wird der Knabe "richtiger" Chorknabe (full chorister). Er bleibt im Chor bis er mit 13 auf eine weiterführende Schule wechselt, oft als Stipendiat. Immer wieder bewerben sich ehemalige Chorknaben fünf Jahre nach ihrem Abgang um Aufnahme in den Chor als Männerstimmen; das hängt allerdings davon ab, ob sie einen Studienplatz am College bekommen. Die Mehrheit der choral und organ scholars sind keine Chorknaben in King's College gewesen: Der Einfluss auswärtiger Musiker wird sehr begrüßt und geschätzt. Die jungen Männer und auch die Knaben des Chors kommen aus unterschiedlichen Verhältnissen und aus verschiedenen Ländern; die choral scholars studieren eine ganze Palette an Fächern.

Die meisten zusätzlichen Aktivitäten und Auftritte des Chors finden außerhalb der Vorlesungszeit statt, um das Studium nicht zu beeinträchtigen. Die Chormitglieder sind bei den Universitätsprüfungen sehr erfolgreich und finden außerdem Zeit für andere Dinge, Oper oder Sport. Man findet sie später in allen Berufen. Unter den Absolventen der letzten zehn Jahre sind Lehrer, Fotografen, Journalisten, Juristen, Beamte und Politiker. Derzeit arbeiten Ehemalige in 10, Downing Street und im Buckingham Palace. Viele werden Musiker. Unter den King's Alumnen sind die Dirigenten Sir Andrew Davis, Richard Farnes und Edward Gardner, die Opern- und Liedsänger Robert Tear, Gerald Finley, Michael Chance, Mark Padmore, James Gilchrist und Andrew Kennedy und die Organisten Simon Preston, Thomas Trotter, David Briggs und David Goode. Manche werden professionelle Instrumentalisten; Joseph Crouch ist einer der besten Continuo-Cellisten der Alte-Musik-Szene, Francis Grier und Bob Chilcott sind Komponisten. Wieder andere singen in professionellen Vokalensembles und Chören wie den BBC Singers, King's Singers, Swingle Singers, dem Monteverdi Choir. Wer sich für eine Opernkarriere interessiert, studiert weiter in King's, und eine ganze Reihe Ehemaliger erhält Stipendien am Royal College, der Royal Academy of Music, der Guildhall. Ehemalige organ scholars spielen und dirigieren in Westminster Abbey, Westminster Cathedral, in London, St George's Chapel in Windsor, in den Kathedralen von Durham, Gloucester und Norwich, St. Albans Abbey, St. Mary's Cathedral, Sydney, Magdalen College Oxford und Trinity College Cambridge. Etliche Londoner Chöre sind fest in der Hand ehemaliger Mitglieder des King's College Choir.

Weitere Informationen über King's College School und das Leben als Chorknabe gibt es unter **www.kcs.cambs.sch.uk**. Stephen Cleobury freut sich immer, von prospektiven Chormitgliedern zu hören, Chorknaben, Choristen und Organisten. Interessierte können ihn telefonisch unter +44 (0) 1223-331224 oder via Email unter **choir@kings.cam.ac.uk** erreichen.

ALSO AVAILABLE FROM THE CHOIR OF KING'S COLLEGE, CAMBRIDGE



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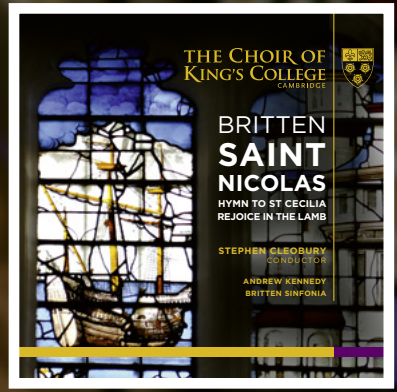

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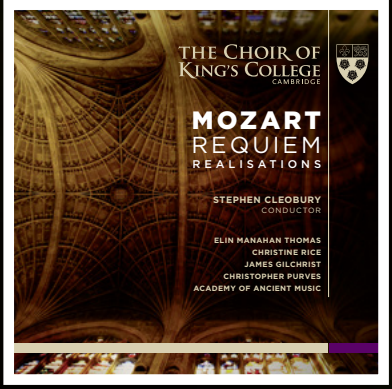

MOZART REQUIEM REALISATIONS

STEPHEN CLEOBURY *CONDUCTOR*
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*****
'a performance that holds one's attention throughout ... The excellent line-up of soloists (Gilchrist and Purves are former King's choristers) could hardly be bettered, and Cleobury steers his forces through a most moving account. Highly recommended.'
Choir & Organ (UK)

****
'a suitably scholarly project from the Choir of King's College ... the soloists are excellent'
The Times (UK)

FAURÉ **REQUIEM**

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BBC Music Magazine (UK)

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Label management Andy Doe

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Please contact **mail@intermusica.co.uk** for further information.
For more information about the college visit **www.kings.cam.ac.uk**