



*Benjamin Britten*

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# A CEREMONY OF CAROLS

Winchester College Quiristers

Malcolm Archer *Director*

Katie Salomon *Harp*

# A CEREMONY OF CAROLS

WINCHESTER COLLEGE  
QUIRISTERS

*directed by*

MALCOLM ARCHER

*with*

KATIE SALOMON

*harp*



## BENJAMIN BRITTEN

### A Ceremony of Carols

I.	Procession	01:29
II.	Wolcum Yole!	01:32
III.	There is no Rose	02:47
IVa.	That yongè child	01:53
IVb.	Balulalow	01:22
V.	As dew in Aprille	01:11
VI.	This little Babe	01:42
VII.	Interlude	04:13
VIII.	In Freezing Winter Night	03:41
IX.	Spring Carol	01:17
X.	Deo Gracias	01:22
XI.	Recession	01:36

### Suite for Harp

I.	Overture	02:55
II.	Toccata	01:38
III.	Nocturne	02:40
IV.	Fugue	01:16
V.	Hymn	05:33

## GUSTAV HOLST

### Choral Hymns from the Rig Veda

I.	Hymn to the Dawn	03:12
II.	Hymn to the Waters	02:12
III.	Hymn to Vena	05:56
IV.	Hymn of the Travellers	03:13

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# PROGRAMME NOTE

Benjamin Britten's *A Ceremony of Carols* Op.28 was composed in 1942 on board a Swedish cargo vessel - the Axel Johnson, as Britten and Pears returned to England after three very successful years in the United States. The journey took almost a month and must have been very tedious since conditions on board were hardly luxurious. The work has eleven movements, one of which is for solo harp, and uses words from the *English Galaxy of Shorter Poems*. Several of the texts date from the 15th and 16th centuries and are in middle English, whilst others are by great poets such as Southwell and Cornish. Around the same time, Britten had made a start on *Hymn to St. Cecilia* and a piece for Benny Goodman, but customs officials confiscated the manuscripts thinking they might contain some sort of secret code. Fortunately for us, Britten managed to finish *Hymn to St. Cecilia* later.

*A Ceremony of Carols* is scored for three part upper voices and harp and uses a plainsong setting of *Hodie Christus natus est* to open and close the work: the *Procession* and *Recession* are intended to be used as

the singers enter and depart. The work is beautifully written for both the voices and the harp, and Britten chooses poems which tell a story about the birth of Christ. After the opening plainsong, we hear *Wolcum Yole!* an energetic movement with striking chords from the harp. This is followed by a more reflective *There is no Rose* and then a solo boy sings a plaintive setting of *That yongē child* with a sparse but effective accompaniment. Then comes *Balulalow* with a rocking harp accompaniment and a treble soloist at the start. *As dew in Aprille* (I Sing of a Maiden) has a rousing opening, and then effective overlapping counterpoint between the voices over an animated harp part. *This little Babe* is a setting of great energy where Christ comes to 'rifle Satan's fold' and 'all hell doth at his presence quake'. The harp *Interlude* that follows is cleverly based upon the opening plainsong and imaginatively developed into a very atmospheric movement. *In Freezing Winter Night* follows with harp trills and a shivering feel to the music, and haunting

treble solos at the end. *Spring Carol* is a delightful call and response duet between two boy soloists, with the second treble responding with 'the deer in the dale, the sheep in the vale, the corn springing.' The final carol is *Deo Gracias* using the words 'Adam lay ibounden', and is an exciting setting culminating in rousing harp glissandi'. The boys then leave to the *Recession*, a repeat of the opening plainsong.

Britten's *Suite for Harp* is one of the landmarks in the harp literature. It was composed in 1969 for the leading British harpist Osian Ellis, and performed in the Aldeburgh Festival in the same year. It uses a variety of harp techniques and is written in five contrasting movements, including a majestic opening *Overture*, a very fast *Toccata*, a calm and illusive *Nocturne*, a *Fugue* and a *Hymn* which is a wonderful set of variations on the hymn tune *St. Denio* (Immortal, invisible). Britten's ingenious use of colour is present throughout the work, which was an immediate success at its first performance.

In the years from 1900 to 1912, Holst developed a keen interest in the early religious literature and poetry of India,

and even learned the basics of the Sanskrit language at University College, London. He then made his own translations of a number of Sanskrit poems and decided to set them to music. The Rig Veda is a set of more than 1000 ancient Indian hymns of praise dating from about 1000 BC.

Holst set to music four groups of these hymns entitled *Choral Hymns from the Rig Veda*. The Third group is scored for upper voices and harp (or piano) and was composed in 1910 for Frank Duckworth and his Ladies' Choir in Blackburn, Lancashire, and first performed on 16 March 1911. The four movements are *Hymn to the Dawn*, with a backing of rippling arpeggios, *Hymn to the Waters*, with its animated rhythm and unusual 21/8 time signature, the gentle and atmospheric *Hymn to Vena* which describes the sun appearing through the mist, and the elaborate *Hymn of the Travellers*, with a distinctly Eastern sonority and evoking a God who is the guide of travellers along the roads of this world and that leading to the next.

**MALCOLM ARCHER**

**Director of Chapel Music  
Winchester College**





# A CEREMONY OF CAROLS

**Benjamin Britten**  
(1913 - 1976)

## **I Procession**

**WORDS: Vespers for Christmas Day Trad.**

Hodie Christus natus est;  
hodie Salvator apparuit:  
hodie in terra canunt angeli,  
laetantur archangeli:  
hodie exsultant iusti, dicentes:  
Gloria in excelsis Deo.  
Alleluia!

### **Translation:**

*Today Christ is born;  
today the Saviour has appeared:  
today on earth the angels sing,  
the archangels rejoice:  
today the righteous rejoice, saying:  
Glory to God in the highest.  
Alleluia!*

## **II Wolcum Yole!**

**WORDS: 14th Century Anon.**

Wolcum be thou hevenè king,  
Wolcum Yole!  
Wolcum, born in one morning,  
Wolcum for whom we sall sing!  
Wolcum be ye Stevene and Jon,  
Wolcum, Innocentes every one.  
Wolcum, Thomas marter one,  
Wolcum, be ye, good Newe Yere.  
Wolcum, Twelfth the Day both in fere,  
Wolcum, seintes lefe and dere,  
Wolcum Yole, Wolcum!  
Candelmesse, Quene of bliss,  
Wolcum bothe to more and lesse.  
Wolcum be ye that are here,  
Wolcum Yole,  
Wolcum alle and make good cheer.  
Wolcum alle another yere,  
Wolcum Yole. Wolcum!

## **III There is no Rose**

**WORDS: 14th Century Anon.**

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

For in this rose containèd was  
Heaven and earth in litel space,  
Res miranda.

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

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

Leave we all this worldly mirth,  
And follow we this joyful birth.  
Transeamus.

## **IVa That yongë child**

**WORDS: 14th Century Anon.**

**SOLO: Angus Benton**

That yongë child when it gan weep  
With song she lulled him asleep:  
That was so sweet a melody  
It passèd alle minstrelsy.

The nightingalë sang also:  
Her song is hoarse and nought thereto:  
Whoso attendeth to her song  
And leaveth the first then doth he wrong.

## **IVb Balulalow**

**WORDS: James, John and  
Robert Wedderburn (fl. 1548)**

**SOLO: Hamish Rogers**

O my dere hert, young Jesu sweit,  
Prepare thy creddil in my spreit,  
And I sall rock thee to my hert,  
And never mair from thee depart.  
But I sall praise thee evermoir  
With sanges sweit unto thy gloir;  
The knees of my hert sall I bow,  
And sing that richt Balulalow!

## **V As dew in Aprile**

**WORDS: Circa 1400 Anon.**

I sing of a maiden that is makèles:  
King of all kings to her son she ches.  
He came al so stille there his moder was,  
As dew in Aprile that falleth on the grass.  
He came al so stille to his moder's bour,  
As dew in Aprile that falleth on the flour.  
He came al so stille there his moder lay,



As dew in Aprile that falleth on the spray.  
Moder and mayden was never none but she:  
Well may such a lady Goddes moder be.

## VI This little Babe

**WORDS:** Robert Southwell (c.1561-95)

This little Babe so few days old,  
Is come to rifle Satan's fold;  
All hell doth at his presence quake.  
Though he himself for cold do shake;  
For in this weak unarmèd wise  
The gates of hell he will surprise.  
With tears he fights and wins the field,  
His naked breast stands for a shield;  
His battering shot are babish cries,  
His arrows looks of weeping eyes,  
His martial ensigns Cold and Need,  
And feeble Flesh his warrior's steed.  
His camp is pitchèd in a stall,  
His bulwark but a broken wall;  
The crib his trench, haystacks his stakes;  
Of shepherds he his muster makes;  
And thus, as sure his foe to wound,  
The angels' trumps alarum sound.  
My soul, with Christ join thou in fight;  
Stick to the tents that he hath pight.  
Within his crib is surest ward,  
This little Babe will be thy guard.

If thou wilt foil thy foes with joy,  
Then flit not from this heavenly Boy.

## VII Interlude

**HARP:** Katie Salomon

## VIII In Freezing Winter Night

**WORDS:** Robert Southwell  
**SOLOS:** Hamish Rogers  
Christopher Roberts-Pastor  
Thomas Sharrock

Behold, a silly 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 silly beasts  
In crib to shroud his head.  
This stable is a Prince's court,  
This crib his chair of State;  
The beasts are parcel of his pomp,  
This wooden dish his plate.  
The persons in that poor attire  
His royal liveries wear;  
The Prince himself is come from heav'n;  
This pomp is prizèd there.  
With joy approach, O Christian wight,

Do homage to thy King;  
And highly praise his humble pomp,  
Wich he from Heav'n doth bring.

## IX Spring Carol

**WORDS:** William Cornish (c1465 -1523)  
**SOLOS:** Angus Benton  
Hamish Rogers

Pleasure it is to hear iwis,  
the Birdès sing,  
The deer in the dale,  
the sheep in the vale,  
the corn springing.  
God's purvayance for sustenance.  
It is for man. It is for man.  
Then we always to him give praise,  
and thank him than.

## X Deo Gracias

**WORDS:** 15th Century Anon.

Deo gracias! Deo gracias!  
Adam lay ibounden, bounden in a bond;  
For thousand winter thought he not too long.  
Deo gracias! Deo gracias!  
And all was for an appil,  
An appil that he tok,  
As clerkès finden written in their book.

Deo gracias! Deo gracias!  
Ne had the appil takè ben,  
The appil takè ben,  
Ne haddè never our lady  
A ben hevenè quene.  
Blessèd be the time  
That appil takè was.  
Therefore we moun singen.  
Deo gracias! Deo gracias!

## XI Recesson

**WORDS:** Vespers for Christmas Day Trad.

Hodie Christus natus est:  
hodie Salvator apparuit:  
hodie in terra canunt angeli,  
laetantur archangeli:  
hodie exsultant justì, dicentes:  
Gloria in excelsis Deo.  
Alleluia!

### **Translation:**

*Today Christ is born:  
today the Saviour has appeared:  
today on earth the angels sing,  
the archangels rejoice:  
today the righteous rejoice, saying:  
Glory to God in the highest.  
Alleluia!*

# CHORAL HYMNS FROM THE RIG VEDA

(THIRD GROUP)

*Gustav Holst*  
(1874–1934)

## I Hymn to the Dawn

Hear our hymn, O Goddess,  
Rich in wealth and wisdom,  
Ever young yet ancient,  
True to Law Eternal.  
Wak'ner of the songbirds,  
Ensign of th'Eternal,  
Draw thou near, O Fair One,  
In thy radiant Chariot.  
Bring to her your off'ring,  
Humbly bow before her,  
Raise your songs of welcome,  
As she comes in splendour.

Indra, Lord of Heav'n, formed their courses,  
Indra's mighty laws can never be broken.  
Cleansing waters flow ye on,  
Hasten and help us.  
Lo, in the waters, dwelleth One,  
Knower of all on earth and sea,  
Whose dread command no man may shun,  
Varuna, sovran Lord is He.  
Onward ye waters, onward hie,  
Dance in the bright beams of the sun,  
Obey the ruler of the sky  
Who dug the path for you to run.

## III Hymn to Vena

(The sun rising through the mist)

Vena comes, born of light,  
He drives the many-colour'd clouds onward.  
Here, where the sunlight

## II Hymn to the Waters

Flowing from the firmament  
Forth to the ocean,  
Healing all in earth and air, never halting.

and the waters mingle,  
Our songs float up and  
caress the new-born infant.  
The child of cloud and mist  
appeareth on the ridge of the sky,  
He shines on the summit of creation.  
The hosts proclaim  
the glory of our Common Father.  
He hath come to the bosom of his beloved.  
Smiling on him,  
She beareth him to highest heav'n.  
With yearning heart  
On thee we gaze,  
O gold-wing'd messenger of mighty Gods.  
Wise men see him in their libations  
As the sacrifice  
mounts to the eternal heights,  
Mingling with our solemn chant.  
He stands erect in highest heav'n,  
Clad in noble raiment,  
Arm'd with shining weapons,  
Hurling light to the farthest region,  
Rejoicing in his radiant splendour.

## IV Hymn of the Travellers

Go thou on before us,  
Guide us on our way,  
Mighty One.

Make our journey pleasant,  
Never let us stray.  
Wonder-worker, hearken.  
Come in thy splendour,  
come in thy mighty pow'r.  
Trample on the wicked,  
All who would oppose,  
Mighty One.  
Drive away the robber,  
Drive away our foes.  
Wonder-worker, hearken.  
Come in thy splendour,  
come in thy mighty pow'r.  
As we journey onward,  
Songs to thee we raise,  
Mighty One.  
Thou didst aid our fathers.  
Guard us all our days.  
Wonder-worker, hearken.  
Come in thy splendour,  
come in thy mighty pow'r.  
Feed us and inspire us,  
Keep us in thy care,  
Mighty One.  
Lead us past pursuers  
Unto meadows fair.  
Wonder-worker, hearken.  
Come in thy splendour,  
come in thy mighty pow'r.

# BIOGRAPHIES

## Winchester College Chapel Choir and Winchester College Quiristers

Winchester College was founded by William of Wykeham, Bishop of Winchester, in 1382, and Winchester College Quiristers have for over 625 years sung services in Winchester College Chapel. In modern times they have formed a choir renowned for its excellence, and their musical director is Malcolm Archer. Winchester College Chapel Choir sings the regular services in the College Chapel.

The Quiristers, who form the top line of the choir, perform a wide variety of music at home and abroad. They benefit from bursaries, a first rate all-round education, and a particularly broad musical training which builds confidence, teamwork and a commitment to the highest standards. The Quiristers also sing on their own as a concert choir, as well as with Winchester College Chapel Choir, where they are joined by lower voices who are senior boys from the College, many with previous experience as both choristers and Quiristers.

Until 1966 the Quiristers were educated in a small school within Winchester College but since that time they have attended The Pilgrims' School, where they are given bursaries which are funded by Winchester College, and means tested top up funding is available up to 100 per cent. At Pilgrims' the Quiristers benefit from the best academic teaching and join in all the school's sporting activities.

In addition to singing the regular services each week in the College Chapel, the Chapel Choir broadcasts, records and goes on tour. In recent years they have sung in the USA, Italy, France, Holland, Russia and Germany. In the Quiristers' own concerts they perform a fascinating mix of both sacred and secular repertoire and the Chapel Choir regularly sings in London, where performances have included the BBC Promenade Concerts and The London Handel Festival. They recently sang, together with The Temple Church Choir, for a special 70th birthday concert for the composer John Rutter. They also frequently appear on BBC TV and Radio, including the BBC Radio 3 'Choral Evensong'

programme, as well as Classic FM, and in 2015 a Quirister won the coveted BBC Young Chorister of the Year competition, the fourth such success in recent years. The Chapel Choir has for the past two years broadcast the Classic FM carol service and the Quiristers have performed Britten's *A Ceremony of Carols* for BBC Radio 4.

The choir's recording of Mozart's *Requiem* with the London Mozart Players was released on Convivium Records in September 2017. The Quiristers have recorded a disc for Warner

Classics ('Three Wings'-plainsong re-imagined) in association with composer David Perry.

For boys with musical gifts, our musical training offers a unique opportunity. All our boys learn two instruments, with practice timetabled and supervised, and many win scholarships (academic and musical) to a range of secondary schools, including Winchester College. Many former Quiristers and Chapel Choir members have gone on to take up Oxbridge choral and organ scholarships and won places at our top musical conservatoires.







## Malcolm Archer

Malcolm Archer is one of the world's leading church musicians and has enjoyed a distinguished career in cathedral music, which has taken him to posts at Norwich, Bristol, Wells Cathedrals and then Director of Music at St. Paul's Cathedral in London. He is now Director of Chapel Music at Winchester College, where he is responsible for the College's ancient choral foundation, conducting the Chapel Choir and teaching

the organ and composition. During his time at St. Paul's Cathedral he directed the choir for several State services, including the Tsunami Memorial Service, the London Bombings Service and the 80th Birthday Service for HM The Queen, for which he was invited by Buckingham Palace to compose a special anthem, performed live on BBC1. His many broadcasts and recordings from Wells and St. Paul's have received critical acclaim, and his CD of Christmas music from St. Paul's was voted Editor's number one choice in The Daily Telegraph. His choir at Winchester College has an enviable reputation through their many broadcasts on BBC Radio 3 and Classic FM, their international touring and a number of highly praised recordings.

Malcolm is much in demand as a choir trainer and choral and orchestral conductor, and he has directed concerts, workshops, courses and summer schools in various parts of the globe as well as working with several leading orchestras. He is also the Musical Director of the Jean Langlais Festival in France. As an organ recitalist he has played in nine European countries, the USA and Canada, and his CDs include repertoire as diverse as J.S. Bach and Olivier Messiaen, as well as his own music.

As a composer Malcolm receives regular commissions from both sides of the Atlantic, and he has many published works. Recently he has composed works for the Southern Cathedrals Festival, St. Paul's Cathedral, the Festival of the Sons of the Clergy and an anthem for the enthronement service of the Bishop of Winchester. He has also jointly edited two books for Oxford University Press: *Advent for Choirs* and *Epiphany to All Saints for Choirs*. His compositions are widely performed and greatly enjoyed for their approachable nature and singability.

He has been an adjudicator for the BBC Young Chorister of the year competition, (he has over the years had 12 of his own choristers in the final and two winners, including the 2015 winner) and for four years was a judge for the BBC Songs of Praise School Choirs competition, including chairing the judging panel for two of those competitions. He is also a frequent contributor to that programme as both interviewee and musical arranger. He has recently been a judge for the British Composer Awards.

Malcolm has served as council member of the Royal College of Organists and has been a member of the council of the Guild of Church

Musicians, from whom he was recently awarded the Fellowship for his services to church music over many years. In 2009 he was awarded the FRSCM (Fellow of the Royal School of Church Music) for his work in three cathedrals, and as a composer of church music.



## Katie Salomon

Katie Salomon is a professional harpist and teacher based in South-West England.

She first performed Britten's *A Ceremony of Carols* in Salisbury Cathedral

with the cathedral choir whilst herself a young girl chorister, and first recorded it to great acclaim in 2002. She feels particularly close to Britten's *Suite for Harp*, loving it as a showpiece for the instrument, having studied as a post-graduate with Sioned Williams who in turn studied with Osian Ellis, the harpist for whom Britten wrote this Suite.

Her recordings with choir include performances of Bernstein's *Chichester Psalms* and Janacek's *Otče náš*, both works which feature the harp as a principal accompaniment instrument. She has recorded with record labels including Deutsche Grammophon, Universal, Decca and Demon.

Katie is much in demand as a performer. She enjoys all styles of playing from classical through to contemporary encompassing orchestral, chamber and solo performance.

She has a reputation as a gifted accompanist to choirs in these more intimate pieces, as a soloist - as shown in her interpretation of the *Suite*, and a crossover artist invited to play at venues as diverse as Buckingham Palace, London Guildhall and Wembley Pavilion Arena, with other highlights being solo stage performances for the Wimbledon Champions' Award Ceremony, the Rugby World Cup and Royal Ascot.



# A CEREMONY OF CAROLS

## Winchester College

### Quiristers

Max Bassett  
Angus Benton  
(Head Quirister)  
Archie Cook  
Aleksiy Dyke  
Louis Jones  
Henry Menard  
Arush Panwalkar  
Joss Pocock  
Augustin Robert  
Hamish Rogers  
Christopher Roberts-Pastor  
Ivo Sawbridge  
Thomas Sharrock  
George Stewart  
Charles Temmink  
Tristan Wigley  
(Head Quirister)  
Anton Wright

## Altos from Winchester College Chapel Choir

Anthony Ayres  
Peter Costello  
Paul du Plessis-Smith  
Henry Grandage  
David Hurley  
Felix O'Rahilly  
Coralie Ovenden  
Jamal Sutton  
Cottrell Van Wingerden  
Joseph Zubier

## Director of Music

Malcolm Archer

### Harp

Katie Salomon

### Engineer

Adaq Khan

### Producer

Andrew King

## Portrait of Britten

Alison Archer

## Creative Designer

Mike Cooter

## Executive Producer

Adrian Green



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QUIRISTERS

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MALCOLM ARCHER

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KATIE SALOMON

*harp*



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