



COLLEGE OF ORGANISTS

# Christmas from the Chapel Royal

The Choir of HM Chapel Royal  
Hampton Court Palace

## Christmas from the Chapel Royal

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The Choir of HM Chapel Royal, Hampton Court Palace  
Rufus Frowde *organ*  
Carl Jackson *conductor*

Vasyl Barvinsky (1888–1963) 1. <b>Shcho to za predivo (Oh, what a wonder!)</b>	[2:29]	George McPhee (b.1937) 11. <b>Whence is that goodly fragrance flowing?</b>	[2:59]
Martin Hindmarsh (b.1952) 2. <b>Of a rose sing we</b>	[2:59]	William Mathias (1934–92) 12. <b>A babe is born, Op.55</b>	[3:21]
Andrew Carter (b.1939) 3. <b>Angelus ad virginem</b>	[3:16]	Denis Bédard (b.1950) 13. <b>Variations sur ‘In dulci jubilo’</b>	[7:08]
David Willcocks, arr. (1919–2015) 4. <b>God rest you merry, gentlemen</b>	[3:16]	Francis Grier (b.1955) 14. <b>The Christmas Rose</b>	[4:01]
Paul Edwards (b.1955) 5. <b>No small wonder</b>	[2:41]	15. <b>I saw a stable</b>	[1:11]
Rufus Frowde (b.1978) 6. <b>Adam lay ybounden</b>	[2:10]	16. <b>Moonless darkness</b>	[1:45]
Stephen Jackson, arr. (b.1951) 7. <b>Noël nouvelet</b>	[4:51]	Martin Hindmarsh, arr. 17. <b>Three Kings of Orient</b>	[4:46]
Philip Moore (b.1943) 8. <b>Variations: Noël nouvelet</b>	[5:52]	Louis Halsey (b.1929) 18. <b>Coventry Carol</b>	[2:52]
Rufus Frowde 9. <b>Joyful and Triumphant (Fanfare on ‘Adeste fideles’)</b>	[1:34]	Andrew Smith (b.1970) 19. <b>Veni Emmanuel</b>	[4:02]
John Francis Wade (1711/12–86), arr. David Willcocks, descant by Christopher Robinson (b.1936) 10. <b>O come, all ye faithful</b>	[3:34]	William Harold Ferguson (1874–1950) 20. <b>From the eastern mountains</b>	[2:31]
		Total playing time	[67:27]



### Christmas from the Chapel Royal

The Choir of HM Chapel Royal, Hampton Court Palace is proud to build on the tradition established by its historic forebears of cradling new church music. This programme of music for Advent, Christmas and the Epiphany of Our Lord accordingly contributes seven premiere commercial recordings to the discography, alongside new interpretations of more established repertory that has become embedded in our musical heritage here at the Palace.

Martin Hindmarsh (b.1952), who is a current Gentleman of the choir, first wrote **Of a rose sing we** for the Sheffield University Chamber Choir during the 1980s, and we are pleased to present an extensively revised version of the work here in its first recording, alongside the composer's new **Three Kings of Orient**. This accessible arrangement of such a familiar carol was made especially for this album. The psychoanalyst and composer Francis Grier (b.1955) was a chorister at St George's Chapel, Windsor Castle, later serving as Organist of Christ Church Cathedral, Oxford. He has composed three new pieces for the present recording, each written for the six unaccompanied voices of the

Gentlemen of the Choir; two countertenors, two tenors, and two basses. We are thrilled to present Grier's new settings of **The Christmas Rose** by Cecil Day-Lewis (1904–72), **I saw a stable** by Mary Elizabeth Coleridge (1861–1907), and **Moonless darkness** by Gerard Manley Hopkins (1844–89), written with great verve in a powerfully rich and enigmatic harmonic language. The composer reflects that he 'regarded it as a creative compositional challenge to see how I could write in such a way for the six solo voices that the pieces would express as wide a musical range as possible, from the most introspective to an exuberant declaration of Christmas joy'.

The compositional voice of Rufus Frowde, Assistant Director of Music at Hampton Court is represented here by two works. His **Adam lay ybounden** was first written to be sung by the chamber choir Vivamus at the Royal Academy Carols in St James's Church, Piccadilly in 2014. It is presented here in a revision written – like Francis Grier's carols – for the voices of our choir's six Gentlemen. Frowde's **Joyful and Triumphant**, an organ fanfare on the melody 'Adeste Fideles' was written in 2020 for performance at Princess Helena College, Hitchin, where the composer taught for several years. It heralds the

Christmas hymn **O come, all ye faithful**, whose modern popularity has deep roots in a complex history of textual revision and elaboration. The Latin text 'Adeste fideles' was first printed in John Francis Wade's 1739 *Cantus diversi pro Dominicis et Festis per annum*, and then received its translation from Latin into the well-known English version in 1841 by the priest Frederick Oakeley (1802–80).

Louis Halsey (b.1929) was a choral scholar at King's College, Cambridge, later founding The Elizabethan Singers and producing music for BBC Radio. His unaccompanied arrangement of the **Coventry Carol** touchingly contrasts verses for upper and lower voices, bringing to life the lamentations of the mothers of Bethlehem in advance of the killing of their children by order of King Herod. The text originates in the sixteenth-century Pageant of the Shearmen and Taylors, one of the of the mystery plays performed in Coventry. The Ukrainian composer Vasyl Barvinsky (1888–1963) composed **Shcho to za predivo (Oh, what a wonder!)** in 1916, probably for one of the choirs of the Boyan Society. Barvinsky was arrested by the Soviet government in 1948 and forced to ten months' labour in Mordovia. Upon his

release, he worked to reconstruct his compositions that had been materially destroyed by the People's Commissariat for Internal Affairs.

William Mathias's **A babe is born** is a setting of a carol from the British Library's Sloane manuscript 2593, which was written around 1400. Each verse ends with a quotation of the first lines of a selection of Latin hymns tracing the narrative of the church year. Mathias deftly omits one of the original verses to allow for a closing restatement of the opening words and music, before all four Latin quotations are reprised together in polyphony. This setting was commissioned by the Cardiff Polyphonic Choir in association with the Welsh Arts Council and published in 1971. **No small wonder** was created in 1983 as a collaboration between the lyricist Paul Wigmore (1925–2014) and the composer Paul Edwards (b.1955). This perfect choral miniature had a potentially inauspicious genesis; the musical setting was begun on a scrap of manuscript paper while Edwards was sitting in a launderette.

The British-Norwegian composer Andrew Smith (b.1970) has developed an enviable reputation for composing sensitive and expressive responses to plainchant and vocal textures derived from medieval

music, particularly for small, often solo-voice ensembles like Gothic Voices and New York Polyphony. It was for the latter ensemble that Smith's 2011 arrangement of **Veni Emmanuel** was written; the plainchant melody of which will be familiar to listeners as *O come, o come, Emmanuel*. Here, the plainchant verses are artfully harmonized for lower voices in two, three and four parts, and punctuated by an incisive reworking of the refrain. As is characteristic, Smith draws on medieval contrapuntal procedures, adding judiciously piquant dissonances to create music that has found a natural home here in the Chapel Royal.

Two items in this programme recount revelations delivered by God's messenger, the Archangel Gabriel. Originating in the thirteenth century, **Angelus ad virginem** is a Franciscan carol that recounts Gabriel's announcement to the Blessed Virgin Mary that she would conceive and bear a son. This popular arrangement was published in 1981 by Andrew Carter (b.1939), who was a bass Songman in the Choir of York Minster and subsequently developed an international career as a composer and choral director. It is dedicated to Philip Ledger and the choir of King's College, Cambridge. **Whence is that goodly fragrance flowing?** is a simple and

affecting arrangement of the seventeenth-century French carol 'Quelle est cette odeur agréable' which text – sung here in English translation – comprises a dramatic *scena* of the annunciation to the shepherds of Jesus's birth. It was written by George McPhee (b.1937), who has been Organist and Master of the Choristers at Paisley Abbey since 1963.

Stephen Jackson (b.1951) arranged another traditional French carol, **Noël nouvelet** for the choir and organ of the Chapel Royal at HM Tower of London. Published in 1986, this charming and imaginative setting has become a favourite of the wider Chapel Royal community and internationally. It is accompanied here by the imaginative organ **Variations: Noël nouvelet** by Philip Moore (b.1943), Organist Emeritus of York Minster. Canadian composer Denis Bédard (b.1950) contributes the stylistically eclectic **Variations sur 'In dulci jubilo'**, which derives harmonic influence from jazz music and that of the twentieth-century French organ tradition. Played here by Assistant Director of Music, Rufus Frowde, the organ in Hampton Court's Chapel Royal was built and installed by Christopher Schrider in 1711–12, with a case believed to be by Grinling Gibbons. It was enlarged during the nineteenth century by William Hill,

who incorporated the majority of Schrider's pipework, and substantially altered by others in the twentieth century. Harrison & Harrison Ltd overhauled the organ in 2013 and provided new electro-pneumatic key actions and transmission. In addition, the tonal scheme was revised and the size of the organ reduced in order to re-capture the musical character that had been established by Hill.

With a history extending at least to the late seventeenth century, **God rest you merry, gentlemen** became established during the eighteenth and nineteenth centuries in the musical repertory of the so-called 'luck visitors'. Possibly with instrumental accompaniment, these itinerant groups of carollers invited blessings upon domestic householders in return for gifts comestible and monetary. Such traditional English carols have over time found their way from the streets to the church; this prime example was arranged by David Willcocks (1919–2015) shortly after he became Director of Music at King's College, Cambridge.

The Epiphany processional hymn **From the eastern mountains** by Godfrey Thring (1823–1903) is sung here to the hymn tune

*Cuddesdon* by William Harold Ferguson (1874–1950). The tune's name probably refers to the Oxfordshire theological college where the composer was prepared for ordination before his ministry at several public schools and at Salisbury Cathedral.

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#### The Choral Foundation

The Choral Foundation is a charity that preserves and promotes the unique heritage of English choral music at HM Chapel Royal, Hampton Court Palace, and makes it accessible to all. It aims to enable visitors and worshippers to continue to experience this rich musical tradition in a place where musicians have been making music for over 500 years. The Foundation funds the recruitment and training of young choristers, supports the adult musicians, and has secured a vital restoration of the organ. It also funds Songstars, a partnership with local schools, bringing musical education and singing to primary schools where none would otherwise be provided. For more information and to play a part in securing the future of English choral music, please contact: [choral.foundation@hrp.org.uk](mailto:choral.foundation@hrp.org.uk) [www.chapelroyalhamptoncourt.org.uk/the-choral-foundation](http://www.chapelroyalhamptoncourt.org.uk/the-choral-foundation) Registered Charity no. 1142075

#### Texts & Translations

Vasyl Barvinsky (1888–1963)

##### 1. **Shcho to za predivo (Oh, what a wonder!)**

Shcho to za predivo,  
v sviťi novina,  
shcho Mariya Dīva  
Sina rodila.  
A yak Vona porodila,  
tođi Vona povīdala:  
"Suse, Sinu Miy!"

A Yosip starushok  
v zholobi stoyit'  
ta na Susa Hrista'.  
pelenki stroyit'.  
A Mariya spovivaye,  
do serdeňka prighortaye;  
Prechista Dīva.

Martin Hindmarsh (b.1952)

##### 2. **Of a rose sing we**

Of a rose sing we: *Misterium mirabile*.

This rose is red of colour bright,  
Thro' whom our joyē gan alight,  
Upon a Christesmassē night.  
*Clara Davis germine.*

This rose of flowers she is flower,  
She ne will fade for no shower,  
To sinful men she sent succour.  
*Mira plenitudine.*

This rose is so fair of hue,  
In Mary that is so true.  
Ybornē was Lord of virtue.  
*Salvator sine crimine.*

Of a rose sing we: *Misterium mirabile*.

*Oh, what a wonder!  
The news has gone forth  
that the Virgin Mary  
has borne a Son.  
And when she bore him,  
she exclaimed:  
'Jesus, my Son!'*

*Old man Joseph  
stands in the cavern  
and prepares swaddling clothes  
for Jesus, the Christ;  
then Mary wraps Him  
and presses Him close to her heart.  
Virgin most pure!*

Andrew Carter (b.1939)

### 3. **Angelus ad virginem**

Angelus ad Virginem subintrans in conclave,  
Virginis formidinem Demulcens, inquit:  
'Ave! Ave regina virginum;

Coeli terraeque Dominum concipies  
et paries intacta salutem hominum;  
Tu porta coeli facta, medela criminum.'

'Quomodo conciperem quae virum non cognovi?  
Qualiter infringerem quod firma mente vovi?'

'Spiritus Sancti gratia perficiet haec omnia;  
Ne timeas, sed gaudeas, secura quod  
castimonia manebit in te pura Dei potentia.'

Ad haec virgo nobilis respondens inquit ei:  
'Ancilla sum humilis omnipotentis Dei.

Tibi coelesti nuntio, tanti secreti conscio, consentiens,  
et cupiens videre factum quod audio;  
parata sum parere Dei consilio.'

Eia mater Domini, quae pacem redidisti angelis et homini,  
cum Christum genuisti;

Tuum exora filium ut se nobis propitium exhibeat,  
et deleat peccata:

Praestans auxilium vita frui beata post hoc exsilium.  
Deo Gracias.

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David Willcocks, arr. (1919–2015)

### 4. **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.

*When the angel came secretly to the Virgin in her room,  
soothing the maiden's fear, he said:  
'Hail! Hail, Queen of virgins.'*

*While yet untouched by man you shall conceive  
and bear the Lord of heaven and earth, salvation for mankind.  
You have become the gate of heaven, a remedy for sins.'*

*'How can I conceive, since I have not known a man?  
How can I break the vow I made with firm intent?'*

*'The grace of the Holy Spirit shall bring all this to pass.  
Fear not, but rejoice, secure in the knowledge that  
pure chastity shall remain yours through God's mighty power.'*

*To this the noble Virgin replied, saying:  
'I am the lowly handmaiden of Almighty God.*

*I bend my will to you, O celestial messenger,  
who share so great a mystery, and I long to see performed  
what I now hear. I am ready to yield myself to God's design.'*

*Ah, mother of the Lord, who gave back peace to angels  
and mankind when you bore Christ;*

*pray your son to be gracious to us,  
and wipe away our sins,*

*granting us aid to enjoy a blessed life after this exile.  
Thanks be to God.*

From God our Heav'nly 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 other doth efface:  
O tidings of comfort and joy.

Paul Edwards (b.1955)

### 5. **No small wonder**

Small wonder the star,  
Small wonder the light,  
The angels in chorus,  
The shepherds in fright;  
But stable and manger for God –  
No small wonder!

Small wonder the kings,  
Small wonder they bore  
The gold and the incense,  
The myrrh, to adore;  
But God gives his life on a cross –  
No small wonder!

Small wonder the love,  
Small wonder the grace,  
The power, the glory,  
The light of his face;  
But all to redeem my poor heart –  
No small wonder!

Paul Wigmore (1925–2014)



Rufus Frowde (b.1978)

6. **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 clerkes finden written in their book.

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

Blessed be the time that apple taken was.  
Therefore we moun singen: *Deo gracias!*

Stephen Jackson, arr. (b.1951)

7. **Noël nouvelet**

Noël nouvelet, Noël chantons ici.  
Dévotes gens, crions à Dieu merci!  
Chantons Noël pour le roi nouvelet.

L'ange disait 'Pasteurs, partez d'ici,  
L'âme en repos et le coeur réjoui;  
En Bethléem trouverez l'agnelet.'

En Bethléem étant tous réunis,  
Trouvent l'enfant, Joseph, Marie aussi.  
La crèche était au lieu d'un bercelet.

Bientôt les rois par l'étoile éclaircis  
De l'Orient dont ils étaient sortis  
A Bethléem vinrent un matin.

Voici, mon Dieu, mon sauveur Jésus Christ,  
Par qui sera le prodige accompli  
De nous sauver par son sang vermeillet!

*Let us sing here a new Christmas song.  
Devout people, let us give thanks to God!  
Let us sing a Christmas song for the new king.*

*The angel said 'Shepherds, leave this place,  
with peaceful souls and joyful hearts;  
in Bethlehem you will find the little lamb.'*

*When they had arrived in Bethlehem,  
they found the child with Joseph and Mary.  
A manger was there instead of a cradle.*

*Soon the kings, by the shining star in the East,  
from whence they had come,  
arrived in Bethlehem one morning.*

*Here is my Lord, my saviour Jesus Christ,  
through whom the prophecy has been fulfilled  
to save us through his crimson blood!*

John Francis Wade (1711/12–86),  
arr. David Willcocks (1919–2015),  
descant by Christopher Robinson (b.1936)

10. **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, Christ the Lord!

God of God, light of light,  
Lo! he abhors not the Virgin's womb;  
Very God, begotten, not created:  
O come, let us adore Him, Christ the Lord!

Sing, choirs of angels, sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God in the highest:  
O come, let us adore Him, Christ the Lord!

Yea, Lord, we greet thee, born this happy morning,  
Jesu, to thee be glory giv'n;  
Word of the Father, now in flesh appearing:  
O come, let us adore Him, Christ the Lord!

George McPhee (b.1937)

11. **Whence is that goodly fragrance flowing?**

Whence is that goodly fragrance flowing,  
stealing our senses all away?  
Never the like did come a-blowing,  
shepherds from flow'ry fields in May.  
Whence is that goodly fragrance flowing,  
stealing our senses all away?

What is that light so brilliant,  
breaking here in the night across our eyes?  
Never so bright, the day-star waking,  
started to climb the morning skies!  
What is that light so brilliant,  
breaking here in the night across our eyes?

Bethlehem! there in manger lying,  
find your Redeemer, haste away,  
Run ye with eager footsteps hieing!  
Worship the Saviour born today.  
Bethlehem, there in manger lying,  
find your Redeemer haste away.

William Mathias (1934–92)

12. **A babe is born, Op.55**

A babe is born all of a may,  
To bring salvation unto us.  
To him we sing both night and day.  
*Veni creator Spiritus.*

At Bethlehem, that blessed place,  
The child of bliss now born he was;  
And him to serve God give us grace,  
*O lux beata Trinitas.*

There came three kings out of the East,  
To worship the King that is so free,  
With gold and myrrh and frankincense,  
*A solis ortus cardine.*

The angels came down with one cry,  
A fair song that night sung they  
In worship of that child:  
*Gloria tibi Domine.*

A babe is born all of a may,  
To bring salvation unto us.  
To him we sing both night and day.  
*Veni creator Spiritus.*

*O lux beata Trinitas.  
A solis ortus cardine.  
Gloria tibi Domine.  
Noel!*

Francis Grier (b.1955)

14. **The Christmas Rose**

What is the flower that blooms each year  
In flowerless days,  
Making a little blaze  
On the bleak earth, giving my heart some cheer?

Harsh the sky and hard the ground  
When the Christmas rose is found.  
Look! its white star, low on earth,  
Rays a vision of rebirth.

Who is the child that's born each year –  
His bedding, straw:  
His grace, enough to thaw  
My wintering life, and melt a world's despair?

Harsh the sky and hard the earth  
When the Christmas child comes forth.  
Look! around a stable throne  
Beasts and wise men are at one.

What men are we that, year on year,  
We Herod-wise  
In our cold wits devise  
A death of innocents, a rule of fear?

Hushed your earth, full-starred your sky  
For a new nativity:  
Be born in us, relieve our plight,  
Christmas child, you rose of light!

*Cecil Day-Lewis (1904–72)*

15. **I saw a stable**

I saw a stable, low and very bare,  
A little child in a manger.  
The oxen knew Him, had Him in their care,  
To men He was a stranger.  
The safety of the world was lying there,  
And the world's danger.

*Mary Elizabeth Coleridge (1861–1907)*

16. **Moonless darkness**

Moonless darkness stands between.  
Past, the Past, no more be seen!  
But the Bethlehem-star may lead me  
To the sight of Him Who freed me  
From the self that I have been.  
Make me pure, Lord: Thou art holy;  
Make me meek, Lord: Thou wert lowly;  
Now beginning, and always:  
Now begin, on Christmas day.

*Gerard Manley Hopkins (1844–89)*

Martin Hindmarsh, arr. (b.1952)

17. **Three Kings of Orient**

We three kings of Orient are,  
Bearing gifts we traverse afar,  
Field and fountain, moor and mountain,  
Following yonder star:

*O star of wonder, star of night,  
Star with royal beauty bright,  
Westward leading, still proceeding  
Guide us to thy perfect Light.*

Born a king on Bethlehem plain,  
Gold I bring, to crown him again –  
King forever, ceasing never,  
Over us all to reign:

Frankincense to offer have I;  
Incense owns a deity nigh:  
Prayer and praising, all men raising,  
Worship him God most high:

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

Glorious now, behold him arise,  
King and God and sacrifice!  
Heav'n sings alleluia,  
Alleluia the earth replies:

*John Henry Hopkins (1820–91)*

Louis Halsey (b.1929)

18. **Coventry Carol**  
Lully, lulla, thou little tiny child,  
By, by, lully, lulla,  
Thou little tiny child,  
By, by, lully, lullay.

O sisters two, 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,  
Charged he hath this day  
His men of might  
In his own sight  
All young children to slay.

That woe is me, poor child, for thee,  
And ever mourn and say  
For thy parting  
Neither say nor sing:  
'By, by, lully, lullay'.

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



Andrew Smith (b.1970)

19. **Veni Emmanuel**  
Veni, O Sapientia,  
Quae hic disponis omnia,  
Veni, viam prudentiae  
Ut doceas et gloriae.

Gaude, gaude, Emmanuel  
Nascetur pro te, Israel.

Veni, Clavis Davidica,  
Regna reclude caelica,  
Fac iter tutum superum,  
Et claude vias inferum.

Veni, Veni O Oriens!  
Solare nos adveniens,  
Noctis depelle nebulas,  
Dirasque noctis tenebras.

Veni, Veni, Rex gentium,  
Veni, Redemptor omnium,  
Ut salvas tuos famulus,  
Peccati sibi conscios.

Veni, Veni Emmanuel!  
Captivum solve Israel!  
Qui gemit in exilio,  
Privatus Dei Filio.

*Come, O Wisdom,  
Which here you distribute to all,  
Come, way of prudence and glory,  
that you might teach.*

*Rejoice! Rejoice! Emmanuel  
Shall be born for you, O Israel!*

*Come, Key of David,  
Unlock the heavenly kingdoms,  
Make safe the way to the above  
And lock the road to the below.*

*Come, come O dayspring!  
Shine on us by your coming,  
Dispel night's clouds,  
Drive away night's shadows.*

*Come, come, King of the nations,  
Come, Redeemer of all,  
That you may save your family  
from the guilt of their sins.*

*Come, come Emmanuel!  
Break the bond of Israel!  
Which mourns in exile,  
Deprived of God's Son.*

William Harold Ferguson (1874–1950)

20. **From the eastern mountains**  
From the eastern mountains pressing on they come,  
Wise men in their wisdom, to his humble home;  
Stirred in deep devotion, hasting from afar,  
Ever journeying onward, guided by a star.

There their Lord and Saviour as an infant lay,  
Wondrous light that led them onward on their way,  
Ever now to lighten nations from afar,  
As they journey homeward by that guiding star.

Thou who in a manger once hast lowly lain,  
Who dost now in glory o'er all kingdoms reign,  
Gather in the peoples, who in lands afar  
Ne'er have seen the brightness of thy guiding star.

Until every nation, whether bond or free,  
'Neath thy star-lit banner, Jesu, follows thee,  
O'er the distant mountains to that heavenly home  
Where nor sin nor sorrow evermore shall come.

*Godfrey Thring (1823–1903)*

## **The Choir of HM Chapel Royal, Hampton Court Palace**

### **Trebles**

Theodore Butcher (1, 7)  
Toby Brand  
Edward Carey  
Harry Cassidy (11)  
Christy Cole  
George Cotton  
Thomas Jacob  
George Knight  
Milo Lennon (7)  
Montgomery Smith  
Hugo Walkom  
Matthew Webb (11)  
Leo Whitehead  
Elijah Underwood

### **Countertenor**

Tristram Cooke (17)  
Karl Gietzmann

### **Tenor**

Martin Hindmarsh (17)  
Louis Watkins

### **Bass**

Gavin Cranmer-Moralee (17)  
Christian Goursaud

*Solos in parentheses*

### **The Choir of HM Chapel Royal, Hampton Court Palace**

For two centuries from the baptism of Edward VI at Hampton Court in 1537, many of the finest musicians of the itinerant Chapel Royal would have served here. They include Tallis; Byrd who lived a few miles away in Harlington; Morley – sworn and admitted a Gentlemen in the Vestry at Hampton Court; Purcell; and also Pelham Humfrey and Blow, both of whom lived nearby in Hampton. Hampton Court Palace ceased to be a royal residence in 1737, and a permanent choir was established in 1868. The 150th anniversary of this event was marked in April 2018. Today, the Hampton Court choir comprises up to eighteen boy choristers drawn from local schools and six adult singers.

From the third week in September to the third week in July, it sings two services on Sundays and on various other Holy Days, these being attended by a large, regular congregation of people living in the locality and by the many visitors to the palace. The choir is subject to the jurisdiction of the Lord Chamberlain's Office and of the Dean of HM Chapels Royal, and it participates fully in an ongoing programme of collaborative performances with other choirs of the Chapels Royal.

The choir recently gave a concert with the London Handel Players in the Temple Church, London to mark the Coronation of Their Majesties The King and The Queen Consort. Previous highlights have included a tour to Wittenberg to mark the 500th anniversary of Martin Luther and the Reformation. In June 2017, the Choir sang at a service in the Chapel Royal to mark the centenary of the Order of Companions of Honour, in the presence of Queen Elizabeth II and Prince Philip, Duke of Edinburgh. In October 2017, the choir featured in the BBC Four television documentary by Lucy Worsley (Chief Curator, Historic Royal Palaces): *Elizabeth I's Battle for God's Music* about the development of choral evensong in the wake of the Reformation. The choristers appeared in August 2018 in another BBC Four documentary: *Abducted – Elizabeth I's Child Actors*.

Since 2011, the choir has been supported by The Choral Foundation (a registered charity).





Photograph: Johnny Millar

### **Carl Jackson (conductor)**

Carl Jackson was born in London and studied at the Royal Academy of Music with Malcolm Hill and Alan Harverson. He also held organ scholarships at the Chapel Royal, Hampton Court Palace and at Downing College, Cambridge where he was a pupil of Peter Hurford. He obtained a postgraduate teaching certificate at Goldsmiths' College (University of London) before embarking upon a thirty-six-year teaching career from which he retired in July 2018.

He has held positions at Croydon Parish Church (now Croydon Minster) and St Peter's, Eaton Square, and has been Director of Music at the Chapel Royal, Hampton Court Palace since 1996. He has appeared regularly on television with its choir and features with them on several albums.

He has served as a trustee of music charities for almost thirty years and is a past section Warden and Regional Councillor of the Independent Society of Musicians, spending thirteen years as a member of its Members' Fund's grant-making committee – three of them as its Chair. He is also a Vice-President of the Church Music Society,

a Trustee of the Royal College of Organists, and a Governor of the Royal Society of Musicians of Great Britain. He was appointed MVO in the 2012 New Year Honours list.

## Rufus Frowde (organ)

Rufus read music at Oxford University (where he was conductor of the Oxford University Philharmonia, Organ Scholar of Merton College and a tenor in Schola Cantorum. He performed his Finals Recital as a violinist). He subsequently became Organ Scholar of Worcester Cathedral. In 2003, Rufus took up his current post as Organist and Assistant Director of Music at the Chapel Royal, Hampton Court Palace. He combined this with prize-winning postgraduate study in Choral Direction and Church Music at the Royal Academy of Music before embarking on a freelance career as a conductor, organist, accompanist and composer. He is a passionate educator and is heavily involved in the work of Hertfordshire Music Service as an orchestral conductor and animateur (most notably as Artistic and Musical Director of the Hertfordshire Schools' Galas at the Royal Albert Hall) and with the Chorister Outreach Programme at St Albans Cathedral. He also delivers the music curriculum at Samuel Lucas Primary School, Hitchin.

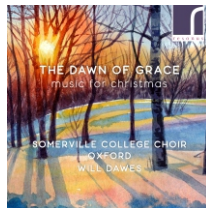
Rufus appears as a conductor and organist on the Divine Art, Diversions, Resonus Classics and Signum Classics labels and

has broadcast on national television and radio. Contemporary music features highly in Rufus's diary and he has conducted and played for numerous premieres including works by Judith Weir, Richard Allain, Ben Parry, Anne Dudley, Graham Ross, Sasha Johnson Manning, Richard Sisson and Will Todd. He has given organ recitals at numerous UK cathedrals and at Westminster Abbey. He is also increasingly active as a composer. His carol *Adam lay ybounden* was given its premiere at the Annual Carol Service for the Royal Academy of Arts.

### Acknowledgments

In memory of Josephine Batt (1939–2023).  
With thanks to Historic Royal Palaces.  
Project Management: Christian Goursaud  
Chaplain: The Reverend Canon Anthony Howe  
Chapel Clerk & Groom of the Vestry: James Harris  
Music and Choir Co-ordinator: Sophie Baylis  
Ukrainian Language Coach: Miroslava Mysko  
Junior Organ Scholar: James Huxley-Jennings

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Producer, engineer & editor: Adam Binks

Recorded at 24-bit/192 kHz resolution

Cover Image: Detail from the ceiling of HM Chapel Royal, Hampton Court Palace  
by James Brittain © Historic Royal Palaces

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