

Mastering Equipment Used In Our Recordings

Digital: Weiss ADC2 Analog to Digital Converter

Mytek ADC192 Modified by Steve Nugent of Empirical Audio

Lynx AES16 used for digital I/O

Antelope Audio Isochrone OCX Master Clock

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with JRF Magnetics Custom Z Heads & Siltech wiring

Aria tape head pre-amp by ATR Services

Manley Tube Tape Pre-amps Modified by Fred Volz of Emotive Audio

Cables: Purist Audio Design, Pure Note, Siltech

Power Cords: Purist Audio Design, Essential Sound Products

Vibration Control: Symposium Acoustics Rollerblocks, Ultra platforms, Svelte shelves

Sonic Studio CD.1 Professional CD Burner using Mitsui Gold Archival CD's

Facts about this Recording

Recorded by Decca

Dec 22-24, 1958 at King's College, Cambridge England

Produced by Harley Usill • Engineer Kenneth Wilkinson



CHRISTMAS EVE

A FESTIVAL OF LESSONS AND CAROLS

as sung in
King's College Chapel, Cambridge

David Willcocks Director
Simon Preston Organ

A Festival of Lessons and Carols

as sung on

Christmas Eve, in King's College Chapel, Cambridge

directed by David Willcocks

Simon Preston, Organ

The form of service known as The Festival of Nine Lessons and Carols has been sung in King's College Chapel annually on Christmas Eve for about forty years. It was devised by the Very Reverend E. M. Milner-White, then Dean of King's, now of York, using as model a service instituted by Archbishop Benson at Truro Cathedral and itself drawn from ancient sources. At Cambridge it symbolizes the bond between the two Foundations of King Henry VI there and at Eton, the goodwill between University and City, and peace within the whole Church, as well as the joy and worship of all at Christmas. The Nine Lessons are read by members of the college in ascending order of importance, and by representatives of other bodies. In the complete service the readers in turn are a Chorister, a Choral Scholar, the Organist, a Fellow, the Vice-Provost, a Non-conformist Minister, the Mayor's Chaplain a Representative of Elon College (sister-college of King's), and finally the Provost.

In order to bring the service within the scope of this recorded version, it has been shortened by reducing the number of the Lessons (in this version there are seven) and Carols; nevertheless it has been the aim of the compilers to reproduce as far as possible the original character of the service.

The Choir consists of 16 Choristers' and 14 men, all members of King's College.

Technical note . 'Once in Royal David's City' is sung at the service in procession from the West Door to the Choir Stalls. Our recording reproduces this effect and commences very quietly, therefore your volume control should not be altered from its normal setting.

David Willcocks

Born: December 30, 1919 - Newquay, Cornwall, England

The English conductor, organist and music educator, Sir David Willcocks, began his musical training as a chorister at Westminster Abbey from 1929 to 1934. He was a music scholar at Clifton College, Bristol (1934-1938), and then the organ scholar at King's College, Cambridge (1939-1940). Following a five-year period of war military service, in which he was awarded the Military Cross, he returned to King's College for two years (1945-1947). He was elected a Fellow of King's College, Cambridge, and appointed Conductor of the Cambridge Philharmonic Society.

From 1947 to 1950 David Willcocks was the organist at Salisbury Cathedral and from 1950 to 1957 at Worcester Cathedral. During his years at Worcester he was principal conductor of the Three Choirs Festival (1951, 1954 and 1957) and conductor of the City of Birmingham Choir (1950-1957), with whom he gave his first British performance of Maurice Duruflé's Requiem in 1952. From 1956 to 1974 he was also conductor of the Bradford Festival Choral Society. From 1957 to 1974 he was Director of Music at King's College, Cambridge, where he maintained the glorious tradition with distinction. He made numerous recordings that gained international popularity through television and radio. With King's College Choir Cambridge he gave concerts in many European countries, Canada and Africa. At Cambridge he also served as University Organist, University Lecturer and Conductor of the Cambridge University Musical Society. From 1960 to 1998 he was Musical Director of The Bach Choir (London) which, since its foundation in 1875, has given first performances of several important works.

With The Bach Choir, Sir David Willcocks gave the first performances in Italy of Benjamin Britten's War Requiem at Perugia, Milan, La Scala and Venice in 1963 and later introduced the work in Japan, Hong Kong, Portugal and the Netherlands. From 1974 to 1984 he was Director of the Royal College of Music in London. He appears frequently as a conductor in the USA, Canada and European countries. He has also paid many visits to New Zealand and Australia, giving concerts with the New Zealand Symphony Orchestra and Orchestras of the Australia Broadcasting Corporation; to Hong Kong for concerts with the Hong Kong Symphony Orchestra and to South Africa for concerts with the South African Broadcasting Corporation Choirs and Orchestra.

David Willcocks was made Commander of the Order of the British Empire in 1971, and was Knighted in 1977 in the Queen's Silver Jubilee Honours List. He is currently Music Director Emeritus of King's College Choir Cambridge. Sir David He has received honorary degrees in England from the Universities of Bradford, Bristol, Exeter, Leicester and Sussex, and from the Royal College of Music in London; in the USA from Luther College (Iowa), St. Olaf College (Minnesota) and Westminster Choir College (New Jersey); and in Canada from the Universities of Trinity, Toronto and Victoria B.C. He is an Honorary Fellow of King's College, Cambridge. He served as general editor of the Church Music series of the Oxford University Press

- 1- PROCESSIONAL HYMN**
Once in Royal David's City
H. J. Gauntlett, 1805-76
Harmonized by Dr. A. H. Mann (Novello)
- 2- THE BIDDING PRAYER**
Read by the Provost of King's College,
Noel Annan, O.B.E.
- 3- INVITATORY** (From the Christmas Oratorio)
J. S. Bach (1685-1750)
- 4- FIRST LESSON**
GENESIS III.
*God announceth in the Garden of Eden that the seed of woman
shall bruise the serpent's head*
Reader: A Chorister, Antony Seddon
- 5- CAROL**
Adam lay ybounden
Words: 15th Century
Music: Boris Ord (Novello)
- 6- SECOND LESSON** ISAIAH IX.
Christ's birth and kingdom are foretold by Isaiah
Reader: A Choral Scholar, Hamner Webb-People
- 7- CAROL**
I Saw Three Ships
Traditional English
arr. David Willcocks
- 8- THIRD LESSON** ST. LUKE I.
The Angel Gabriel saluteth the Blessed Virgin Mary
Reader: A Fellow of King's College, Mr. John Barton
- 9- CAROL**
Gabriel's Message
Music: Old Basque
- 10- CAROL**
God Rest Ye Merry Gentlemen
Traditional English
- 11- CAROL**
Sussex Carol
Words and music: Traditional
arr. David Willcocks
- 12- FOURTH LESSON** ST. MATTHEW I.
St. Matthew telleth of Christ's Holy Birth
Reader: A Fellow of King's College, Mr. Donald Beves
- 13- CAROL**
In Dulci Jubilo
14th Century, German
arr. R. L. dePearsall, 1795-1856
- 14- FIFTH LESSON** ST. LUKE II.
The Shepherds go unto the Manger
Reader: A Fellow of King's College, Mr. George Rylands
- 15- CAROL**
Away in a Manger
arr. David Willcocks
- 16- HYMN**
While Shepherds Watched
Este Psalm 1592
- 17- SIXTH LESSON** ST. MATTHEW II.
The Wise Men are led by the Star to Jesus
Reader: The Dean, The Rev. Dr. Alec Vidler
- 18- HYMN**
O come, all ye Faithful
18th Century
- 19- SEVENTH LESSON** ST. JOHN I.
St. John unfoldeth the great mystery of the Incarnation
Reader: The Provost of King's College, Noel Annan, O.B.E.
- 20- HYMN**
Hark, the Herald Angels Sing
Music: Mendelssohn, 1809-47
Words: C. Wesley, 1743, and
G. Whitefield, 1753

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



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