

A woman with long brown hair, wearing a blue and white patterned top, is playing a large wooden harp. She is looking directly at the camera with a slight smile. The harp is light-colored wood with many strings and metal pins. The background is dark with many out-of-focus yellow and orange lights, creating a bokeh effect.

CHRISTMASTIDE

TRADITIONAL CHRISTMAS CAROLS
ARRANGED FOR HARP

Harriet Adie

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Harriet Adie

Described by MusicWeb International as playing '*with character and total understanding*', harpist and composer Harriet Adie is known for her intense musicality, creativity, and focus.

Harriet's introduction to the harp was far from conventional: she first began lessons in Oman in the Middle East, where fishing wire proved a suitable replacement for any broken harp strings! 3000 miles later, she was awarded a place at the Junior Department of the Royal College of Music under the tutelage of Daphne Boden. This was followed by reading Music at Balliol College, Oxford where she was an Instrumental Exhibitioner. Harriet then completed her studies with Imogen Barford at Trinity Laban Conservatoire, supported by awards from the Musicians Benevolent Fund, the Countess of Munster Musical Trust, and the Martin Musical Scholarship Fund.

An accomplished chamber musician, Harriet is a founding member of the internationally recognized ensemble 4 Girls 4 Harps, whose music has been broadcast on Classic FM, BBC Radio 2, BBC Radio 3 and BBC Radio 4, as well as across the world as far as Australia and the USA. In duo with Jessica Burroughs, Principal Cellist of Opera North, she reached the Finals of the Royal Over-Seas League Annual Music Competition, was selected as a Recommended Artist for Making Music, and performed many recitals under the auspices of the Countess of Munster Recital Scheme.





Alongside her career as a professional harpist, Harriet is also a composer specializing in solo and chamber works for harp. Her arrangements of Christmas carols for harp quartet were described by BBC Music Magazine as '*sparklingly energetic*'.

Her critically acclaimed composition, *Sun, Moon and Stars* for harp quartet, was selected for performance at the 9th World Harp Congress in Dublin, and her 2012 work, *Elemental* for harp quartet, was performed live on BBC Radio 3. In 2017, a video of Harriet's harp quartet arrangement of Shostakovich's famous *Waltz no.2* went viral across the world, receiving over 6 million views to date! As a result of this exposure, she was invited to record for the Dutch label STS Digital.

A passionate educator, in recent years Harriet has enjoyed arranging and composing music for harp students as well as writing a ground breaking series of sight reading books. Some of the ensembles to perform her work include The National Youth Harp Orchestra of Great Britain, the American Youth Harp Ensemble, The Royal Academy of Music Harp Ensemble and the Royal Birmingham Conservatoire Harp Ensemble.



Musings

After experiencing two devastating miscarriages in 2021, I subsequently felt a profound need to channel grief into something constructive. Whilst a collection of traditional Christmas carols might not seem an obvious musical choice for a personal journey through loss, I have always taken comfort in the warmth, feelings of nostalgia, and hope that festive music inspires. Arranging these carols for solo harp has been a healing experience for me as an artist, and I hope that the Christmas message shines through in each arrangement.

Arranging often feels like an easier option than composing from scratch as there isn't the pressure to formulate an original idea. However, there is always a feeling of responsibility when modifying someone else's creation; a consideration of whether

the original composer would approve of the revised version. In addition, there is the question of whether the arrangement has anything new to say, musically speaking.

Taking music already written and turning it into something with a current and sympathetic voice is a challenge that I have always relished, and each of these arrangements draws on my personal musical influences. Finding inspiration in everything from the golden age of musicals and jazz through to the folk music that defines rural England, and favourite composers such as Ravel and Rachmaninov, I have utilised the harp to bring forth the warmth of a winter fire, the crisp coldness of snowfall, the excitement of Christmas morning, and the joyful proclamation of Christ's birth.



DING DONG! MERRILY ON HIGH!

Music: Jehan Tabourot

Words: George Ratcliffe Woodward

With words by the English writer George Ratcliffe Woodward and a melody that was originally a French secular dance tune '*Branle de l'Official*' written by composer and clergyman Jehan Tabourot, *Ding Dong! Merrily on High!* was first published in Ratcliffe's 1924 *The Cambridge Carol Book: Being Fifty-Two Songs for Easter, Christmas and other Seasons*. Interestingly, Ratcliffe had a love of church bells which may well have inspired him when writing the uplifting and festive lyrics!

I SAW THREE SHIPS

Music: Anon.

Words: Willian Sandys

The earliest printed version of *I Saw Three Ships* is from the 17th century. The words sung today are by English lawyer William Sandys who published his version in 1833. Given the distance Bethlehem is from the Dead Sea, there is some debate as to what the 'ships' represent, with suggestions including everything from portraying the three ships used to carry the remains of the three Kings of the Nativity to Cologne during the 12th century, through to the ships depicting the camels who transported the three kings (camels were frequently described as 'ships of the desert').

O COME, O COME, EMMANUEL

Music: Anon.

Words: John Mason Neale

The original Latin text *Veni, Veni, Emmanuel*, dates back to a 7 verse poem from the 8th century known as the *O Antiphons*, a series of plainchant antiphons sung in the final days before Christmas. The melody for this rather sombre carol can be traced back as far as 15th century France (although the composer remains an enigma), where it was used as music for a Requiem Mass. The melody we know today was adapted by Thomas Helmore who published it in the *Hymnal Noted* in 1851 along with the first English translation of the text by the priest and scholar John Mason Neale.

INFANT HOLY, INFANT LOWLY

Music: Anon.

Words: Edith Margaret Gellibrand Reed

Infant Holy, Infant Lowly is a traditional Polish carol with a rhythm gently reminiscent of the Polish *mazurka*. It was translated into English in 1920 by the British musician and playwright Edith Margaret Gellibrand Reed, who had found the carol in the 1908 hymnal *Śpiewniczek Pieśni Kościelne* (although the original text may date back as far as the 13th and 14th centuries), and published it in the December 1921 volume of the *Music and Youth* journal that she edited.

LET ALL MORTAL FLESH KEEP SILENCE

Music: Anon.

Words: Gerard Moutrie

Let All Mortal Flesh Keep Silence dates back to the 4th or 5th centuries and is an ancient chant of Eucharistic devotion taken from the Divine Liturgy of St. James of Jerusalem. Still sung regularly in the Orthodox Church, the English version was made by Gerard Moutrie, where it first appeared in his 1864 *Hymns from the Post Reformation Editions*. The melody is taken from the 17th century French traditional tune known as *Picardy*, with the most popular version today being that created by Vaughan Williams for his 1906 *The English Hymnal*.

CHRIST WAS BORN ON CHRISTMAS DAY

Music and words: Anon.

Resonet in Laudibus is a 14th century medieval carol that was widely known throughout Europe. It first appears as *Christ was born on Christmas Day* in John Mason Neale's 1853 translation (based on the version found in the 1852 Swedish song collection *Piae Cantiones*).

SUSSEX CAROL

Music and words: Anon.

The *Sussex Carol*, also known as *On Christmas Night All Christians Sing* is a traditional English carol rescued from obscurity by Vaughan Williams, who, along with Cecil Sharp, set out to preserve traditional British folk songs and carols which were in danger of dying out due to the increase in printed music and literacy in rural areas. Vaughan Williams first heard the carol sung by Harriet Verrall of Monk's Gate in Sussex, thus providing it with the name we know it by today. The carol was first printed in *The Journal of the Folk-Song Society* and later in the 1911 *English Folk-Carols*.

JOY TO THE WORLD

Music: Lowell Mason

Words: Isaac Watts

Joy to the World is an English Christmas carol written in 1719 by clergyman Isaac Watts. Watts intended his words to be sung to 'tunes of the old Psalm-book', but today, it is most often sung to an 1848 arrangement by American composer Lowell Mason. Frequently heard in seasonal films, it is the most published Christian hymn in North America.

HURON CAROL

Music and words: Jean de Brébeuf

The *Huron Carol*, otherwise known as *'Twas in the moon of wintertime* is Canada's oldest Christmas song, written around 1642 by Jean de Brébeuf. Brébeuf wrote the text in the language of the Huron/Wendat people and based the melody on a traditional French folk song *Une Jeune Pucelle*. The English version of the carol was written in 1926 by Jesse Edgar Middleton and draws on images pertinent to the lives of the Huron people rather than more traditional nativity scenes.

NOËL NOUVELET

Music and words: Anon.

This popular French carol dates back to the late 15th and early 16th centuries and celebrates all the figures traditionally found in the 'crèche', or nativity displays found in churches and homes across the country. The melody is based around the Dorian mode, conveying a more uplifting sound to the otherwise solemn tune.

THE HOLLY AND THE IVY

Music and words: Anon.

The association between holly and Christianity can be traced back at least as far as medieval times: the prickly stems representing Jesus' Crown of Thorns, the red berries a visual reminder of His blood spilled. The popular carol however, finds its origins in early 19th century England, with references found in several Birmingham-based publications. The traditional melody was transcribed by Cecil Sharp in his 1911 collection of *English Folk-Carols* after hearing it sung by a Mrs Mary Clayton in Chipping Campden.

ONCE IN ROYAL DAVID'S CITY

Music: Henry John Gauntlett

Words: Cecil Frances Alexander

Once in Royal David's City originates in a poem published in 1848 by Cecil Frances Alexander. Part of her collection entitled *Hymns for Little Children* (which also includes popular hymns such as *All things bright and beautiful*), the poem was intended for use in Sunday schools or at home. It was discovered one year later by the English organist Henry John Gauntlett who promptly set it to music. A prolific composer of over a thousand hymns, *Once in Royal David's City* remains his most well-known composition.

THE TRUTH SENT FROM ABOVE

Music and words: Anon.

Like many other English Christmas carols, *The Truth sent from above* originated in the folk tradition, subsequently preserved for posterity by Cecil Sharp and Vaughan Williams. Vaughan Williams transcribed the carol in 1909 aided by the Herefordshire folklorist Ella Mary Leather, and later used it in his 1912 *Fantasia on Christmas Carols*. Based on the Dorian mode, the raised 6th adds an emotional intensity to the flowing melodic line.

SILENT NIGHT

Music: Franz Gruber

Words: Joseph Mohr

Silent Night was first performed on Christmas Eve in 1818 in Oberndorf, a small village in the Austrian Empire. Joseph Mohr, a young Catholic priest working in the Parish Church at Oberndorf had written the words two years earlier in 1816. After a flood damaged the church's organ, he came in desperation to beg Franz Gruber, a school master and organist in a nearby village, to write a melody and accompaniment for guitar in order to sing the new carol at Mass that evening. From these hurried beginnings, the carol was then taken up by travelling folk singers before spreading across the world to become the well-loved carol we know today.

TOMORROW SHALL BE MY DANCING DAY

Music and words: Anon.

Tomorrow shall be my Dancing Day is an English carol first seen in print in William B Sandy's 1833 *Christmas Carols Ancient and Modern*. Scholars generally agree that the text likely originated as part of a medieval Mystery play. While Edward Gardner's adaptation remains the most widely known, the sprightly traditional melody and playful lyrics have captured the imagination of many other composers including Holst and John Rutter.

IN DULCE JUBILO

Music: Anon.

Words: Heinrich Seuse

Both the melody and lyrics for *In Dulce Jubilo* can be traced back as far as 14th century Germany. The original words are thought to have been written around 1328 by German mystic Heinrich Seuse. According to popular legend, Seuse came upon angels singing these words who then persuaded him to join them in their heavenly dance. The melody was widely known throughout Europe and first appears in *Codex 1305*, a German manuscript dating from around 1400. The carol remains enduringly popular, with many eminent composers such as Bach, Liszt and Holst having taken inspiration from its lively tune!

THE MUSICAL MUSEUM, BRENTFORD, LONDON

The Musical Museum tells the fascinating story of how people have captured and listened to music over the last four centuries. From tiny music boxes to the Mighty Wurlitzer theatre organ in the concert hall, the museum's collection includes an impressive array of instruments and inventions, including reproducing pianos, orchestrions, self-playing violins, pipe organs, gramophones & synthesizers.

www.musicalmuseum.co.uk

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1.	Ding Dong! Merrily on High!	3:17
2.	I Saw Three Ships	2:09
3.	O Come, O Come Emmanuel	3:01
4.	Infant Holy, Infant Lowly	3:33
5.	Let All Mortal Flesh Keep Silence	2:39
6.	Christ was Born on Christmas Day	2:23
7.	Sussex Carol	3:05
8.	Joy to the World	2:59
9.	Huron Carol	2:46
10.	Noël Nouvelet	4:07
11.	The Holly and the Ivy	2:24
12.	Once in Royal David's City	4:25
13.	The Truth sent from above	2:56
14.	Silent Night	3:39
15.	Tomorrow shall be my Dancing Day	2:36
16.	In Dulce Jubilo	2:46

Total Time: 48:47

