Sing Choirs of Angels

Christmas from the Cardinal Vaughan Memorial School



The Schola Cantorum of the
Cardinal Vaughan Memorial School
Scott Price





GREGORIAN CHANT *arr. Iestyn Evans (b.1977)*

1 O come, O come, Emmanuel ..... 3' 56

HENRY JOHN GAUNTLETT (1805–1876)

harmonised by Arthur Henry Mann (1850–1929), verses 3 and 6 arr. James O'Donnell (b.1961)

2 Once in royal David's city ..... 5' 11

TRADITIONAL

arr. Robert Lucas Pearsall (1795–1856), adapted by Reginald Jacques (1894–1969)

3 In dulci iubilo ..... 3' 39

TRADITIONAL *arr. Mack Wilberg (b.1955) and Peter Stevens (b.1987)*

4 Ding dong! merrily on high ..... 2' 36

HERBERT HOWELLS (1892–1983)

5 A spotless rose ..... 3' 09

TRADITIONAL

arr. Ralph Vaughan Williams (1872–1958), verse 4 arr. David Hill (b.1957)

6 O little town of Bethlehem ..... 3' 44

JOHN RUTTER (b.1945)

7 What sweeter music ..... 4' 52

JOHN GARDNER (1917–2011)

8 Tomorrow shall be my dancing day ..... 2' 17

HAROLD DARKE (1888–1976)

9 In the bleak mid-winter ..... 4' 43

TRADITIONAL *arr. Philip Ledger (1937–2012)*

10 On Christmas night (Sussex Carol) ..... 2' 03

PIÆ CANTIONES *arr. Reginald Jacques*

11 Good King Wenceslas ..... 3' 01

PAUL EDWARDS (b.1955)

12 No small wonder ..... 2' 52

PETER CORNELIUS (1824–1874) *arr. Ivor Atkins (1869–1953)*

13 The Three Kings ..... 2' 39

JAMES WHITBOURN (1963–2024)

14 The Magi's Dream ..... 3' 04

FELIX MENDELSSOHN (1809–1847) *verse 3 arr. David Willcocks (1919–2015)*

15 Hark! the herald angels sing ..... 3' 17

ADOLPHE ADAM (1803–1856) *arr. John West (1863–1929)*

16 O holy night* ..... 5' 34

GIOVANNI GABRIELI (c.1554/7–1612)

17 O magnum mysterium ..... 4' 14

JOHN FRANCIS WADE (1711–1786)

harmonised by David Willcocks, descant and fanfare by David Hill (b.1957)

18 O come, all ye faithful ..... 4' 51

MARC-ANTOINE CHARPENTIER (1643–1704) *arr. Jonathan Rathbone (b.1957)*

19 Prelude (Te Deum) ..... 3' 36

THE SCHOLA CANTORUM OF THE
CARDINAL VAUGHAN MEMORIAL SCHOOL

ONYX BRASS

SCOTT PRICE	*director*
IESTYN EVANS	*organ*
MALAKAI BAYOH*	*treble*

ABOUT THE MUSIC

For generations of Vaughan pupils, parents and friends, the school's annual service of lessons and carols has marked the closing days of Advent. Bringing together scripture, prayer and music as the Church prepares to celebrate the Nativity of Christ, the service traces the story of salvation from the promises of the Old Testament to the birth of Christ and the revelation of his coming into the world. The works gathered on this recording follow a similar path.

The repertoire spans more than six centuries, drawing upon medieval hymns, folk carols, Renaissance motets, Victorian congregational carols and modern compositions. Though diverse in origin and style, these works are united by their focus on the Incarnation: that in Jesus Christ, God enters human history. Like the service of lessons and carols itself, the programme moves from the ancient longing of Advent, through the wonder of the Nativity, to the Adoration of the Magi, ending in praise and thanksgiving.

The journey begins with *O Come, O Come Emmanuel*, whose text derives from the medieval 'O Antiphons' associated with the final days of Advent. Drawing upon prophetic titles of the Messiah found in the Old Testament, the hymn gives voice to the Church's expectation of Christ's coming and recalls the long centuries of waiting that form the backdrop to the Christmas story. The fulfilment of those promises is reflected in *Once in royal David's city* and *O little town of Bethlehem*. Both carols belong to the nineteenth century, a period that shaped much of the Christmas music familiar today. Their texts consider how the child born in Bethlehem is recognised as both human and divine. The descants heard in this recording were composed by James O'Donnell and David Hill respectively, both of whom have been generous and longstanding patrons of the Schola Cantorum.

The mystery of the Incarnation is explored from a different perspective in Herbert Howells' *A spotless rose*, composed in 1919. Its fifteenth-century text draws upon the prophecy of the flowering rod of Jesse, an image traditionally associated with the Blessed Virgin Mary and the birth of Christ. In a setting notable for its simplicity, luminous harmony and expressive restraint, Howells created one of the most enduring and beloved meditations on the Christmas mystery in the twentieth-century choral repertoire. Harold Darke's setting of *In the bleak mid-winter* approaches Christina Rossetti's poem with economy and restraint, combining simplicity of expression with a deeply personal and reflective character. John Rutter's *What sweeter music*, written in 1987, sets words by Robert Herrick in a style of lyrical simplicity and warmth. Its gentle unfolding reflects the quiet wonder of the Nativity and the joy of Christ's coming into the world.

Alongside these more reflective works stand carols that illustrate the relationship between popular devotion and the liturgical life of the Church that has long shaped the celebration of Christmas. *In dulci iubilo*, a medieval macaronic carol combining Latin and English words, is among the best-known examples. Its mixture of languages reflects a period when the celebration of Christmas extended beyond the liturgy into the wider life of the Christian community. *Ding dong! merrily on high*, derived from a sixteenth-century French dance tune, and the *Sussex Carol*, preserved through the work of folk song collectors and later arranged by Philip Ledger, demonstrate how Christmas music has continually drawn upon both sacred and popular traditions. *Good King Wenceslas*, although Victorian in origin, employs a melody adapted from a much earlier source and presents an image of Christian kingship

expressed through charity and service. More recent compositions such as Paul Edwards' *No small wonder* demonstrate that the Christmas carol remains a living form. Its lyrical melodies and gently unfolding textures are enriched by jazz-influenced harmonies, bringing a distinctive warmth and freshness to the familiar themes of the Christmas story.

Tomorrow shall be my dancing day, heard here in John Gardner's joyful setting of the traditional English carol, is unusual in allowing Christ himself to tell the story. Gardner sets four of its verses, moving from the nativity at Bethlehem to Christ's baptism, when the Holy Spirit descends and the Father's voice is heard. The recurring refrain gives the carol its characteristic sense of movement and joy.

The Christmas story reaches its liturgical conclusion in the celebration of Epiphany. *The Three Kings* by Peter Cornelius and James Whitbourn's *The Magi's Dream* focus on the journey of the wise men and the significance attached to their visit. Cornelius' setting combines a lyrical baritone solo with the chorale *Wie schön leuchtet der Morgenstern* (How brightly shines the Morning Star), creating a musical counterpart to the guiding star that leads the Magi towards Bethlehem. Whitbourn's richly coloured harmonic language offers a more contemporary response to the same biblical narrative, seeking to evoke the mystery and wonder of their pilgrimage and the devotion it has inspired.

The final part of the programme brings together music of praise and proclamation. *Hark! the herald angels sing* and *O come, all ye faithful* have long occupied a central place within Christmas worship. Their texts unite proclamation and praise, echoing the songs of angels and worshippers alike as the news of Christ's birth spreads beyond Bethlehem. *O holy night*, composed by Adolphe Adam in 1847, represents a rather different strand of nineteenth-century sacred music, shaped by French liturgical and operatic influences.

A broader European perspective is provided by Giovanni Gabrieli's *O magnum mysterium* and Marc-Antoine Charpentier's *Te Deum*. The text of *O magnum mysterium* reflects upon the wonder that humble creatures should be among the first witnesses to the birth of Christ. Long associated with the liturgy of Christmas, it invites contemplation of the mystery at the heart of the Incarnation and of the extraordinary events surrounding the Nativity. Charpentier's *Te Deum* belongs to the world of French Baroque sacred music, and Jonathan Rathbone's arrangement provides a contemporary reimagining of one of its best-known movements.

Although these works span more than six centuries, they are united by themes that lie at the heart of the Christmas story: waiting and fulfilment, wonder and worship, revelation and praise. Together they reflect a tradition shaped by the Church's liturgy, by popular carol singing and by the work of successive generations of composers. Like the service of lessons and carols from which it draws its inspiration, the programme leads the listener from Advent expectation to Christmas joy and the revelation of Christ to the nations at Epiphany. At every stage, the music returns to the same enduring mystery: that in the child of Bethlehem, the Word became flesh and dwelt among us.

SCOTT PRICE



TEXTS & TRANSLATIONS

1 O come, O come, Emmanuel,
and ransom captive Israel,
that mourns in lonely exile here
until the Son of God appear.
Rejoice! Rejoice! Emmanuel
shall come to thee, O Israel.

O come, thou Rod of Jesse, free
thine own from Satan's tyranny;
from depths of hell thy people save,
and give them victory o'er the grave.
Rejoice...

O come, thou Day-spring, come and cheer
our spirits by thine advent here;
disperse the gloomy clouds of night,
and death's dark shadows put to flight.
Rejoice...

O come, thou Key of David, come,
and open wide our heavenly home;
make safe the way that leads on high,
and close the path to misery. Rejoice...

O come, O come, thou Lord of might,
who to thy tribes, on Sinai's height,
in ancient times didst give the law
in cloud, and majesty, and awe. Rejoice...

2 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.

3 In dulci jubilo [in sweet joy],
let us our homage show;
our heart's joy reclineth,
in præsepio [in a manger]
and like a bright star shineth,
Matris in gremio [in his mother's lap]
alpha es et O! [you are alpha and omega]

O Iesu parvule [O little Jesus],
I yearn for thee alway!
Hear me, I beseech thee,
O puer optime, [O great child]
my prayer, let it reach thee,
O princeps gloriæ! [O king of glory]
trahe me post te! [take me with you]

O Patris caritas [O love of the Father],
O Nati lenitas! [O gentleness of the Son]
Deeply were we stained, per nostra crimina;
[by our sins] but thou hast for us gained,
cœlorum gaudia. [the joys of heaven]
O that we were there!

Ubi sunt gaudia [Where are joys],
where, if that they be not there?
There are angels singing,
nova cantica [a new song],
there the bells are ringing,
in Regis curia: [in the court of the king]
O that we were there!

4 Ding dong! merrily on high
in heaven the bells are ringing.
Ding! dong! verily the sky
is riven with angels singing.
Gloria! Hosanna in excelsis!

E'en so here below, below,
let steeple bells be swungen,
and 'Io, io, io!'
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!

5 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 Blessed Babe she bare us
in a cold, cold winter's night.

6 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 tonight.

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 wond'ring love.

How silently, how silently
the wondrous gift is giv'n!
So God imparts to human hearts
the blessings of his heav'n.
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 today.
We hear the Christmas angels
the great glad tidings tell:
O come to us, abide with us,
our Lord Emmanuel.

7 What sweeter music can we bring
than a carol, for to sing
the birth of this our heav'nly King?

Awake the voice! Awake the string!
Dark and dull night, fly hence away,
and give the honour to this day
that sees December turned to May.

Why does the chilling winter's morn
smile, like a field beset with corn?
Or smell like a meadow newly shorn
thus on the sudden? Come and see
the cause, why things thus fragrant be:
'tis he is born, whose quick'ning birth
gives life and lustre, public mirth,
to heaven and the underearth.

We see him come, and know him ours,
who, with his sunshine and his show'rs,
turns all the patient ground to flow'rs.
The darling of the world is come,
and fit it is, we find a room to welcome him.
The nobler part of all the house here,
is the heart, which we will give him;
and bequeath this holly, and this ivy wreath,
to do him honour; who's our King,
and Lord of all this revelling. What...

8 Tomorrow shall be my dancing day;
I would my true love did so chance
to see the legend of my play,
to call my true love to my dance.

Sing, O my love,
this have I done for my true love.

Then was I born of a virgin pure
of her I took fleshly substance
thus was I knit to man's nature
to call my true love to my dance.
Sing...

In a manger laid, and wrapped I was
so very poor, this was my chance,
betwixt an ox and a silly poor ass,
to call my true love to my dance.
Sing...

Then afterwards baptised I was;
the Holy Ghost on me did glance,
my Father's voice heard from above,
to call my true love to my dance.
Sing...

9 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, heav'n cannot hold him
nor earth sustain;
heav'n 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.

10 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.'

11 Good King Wenceslas looked out,
on the Feast of Stephen,
when the snow lay round about,
deep, and crisp, and even;
brightly shone the moon that night,
though the frost was cruel,
when a poor man came in sight,
gath'ring winter fuel.

'Hither, page, and stand by me,
if thou know'st it, telling,
Yonder peasant, who is he?
Where and what his dwelling?'
'Sire, he lives a good league hence,
underneath the mountain,
right against the forest fence,
by Saint Agnes' fountain.'

'Bring me flesh, and bring me wine,
Bring me pine logs hither:
thou and I will see him dine,
when we bear them thither.'
Page and monarch, forth they went,
forth they went together;
through the rude wind's wild lament
and the bitter weather.

'Sire, the night is darker now,
and the wind blows stronger;
fails my heart, I know not how;
I can go no longer.'
'Mark my footsteps good, my page;
tread thou in them boldly:
thou shalt find the winter's rage
freeze thy blood less coldly.'

In his master's steps he trod,
where the snow lay dinted;
heat was in the very sod
which the saint had printed.
Therefore, Christian men, be sure,
wealth or rank possessing,
ye who now will bless the poor,
shall yourselves find blessing.

12 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!

13 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.

Thou 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.

How brightly shines the morning star!
With grace and truth from heav'n 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.

14 Night has come to Bethlehem,
the family is asleep,
exhausted by the wonders seen,
the news outrageous, deep.
'That I may come and worship him.'

Ox, and ass have closed their eyes,
their ears now hear no sound.
Shepherds have gone back to their flocks,
the mouse still noses around.
'That I may come and worship him.'

Kings have left for their distant lands,
fractious camels moan.
At a desert spring they make their farewells.
'It's a mighty way to home!'
'That I may come and worship him.'

Later that night their heads are filled
with a dream-drenched holy ray.
'Do not return to Herod the king,
Go back another way.'
'That I may come and worship him.'

And so our Christ is saved from death
his mission to complete
to change the world by selfless love
Satan's legions to beat.

15 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 th'angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
glory to the new born King.

Christ, by highest heav'n adored,
Christ the everlasting Lord,
late in time behold him come
offspring of a Virgin's womb;
veiled in flesh the Godhead see,
hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus our Emmanuel.
Hark...

Hail the heav'n born Prince of Peace!
Hail the sun of Righteousness!
Light and life to all he brings,
ris'n 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...

16 O holy night, the stars are brightly shining,
it is the night of the dear Saviour's birth;
long lay the world in sin and error pining,
till he appeared and the soul felt its worth.
A thrill of hope, the weary world rejoices,
for yonder breaks a new and glorious morn;
fall on your knees, O hear the angel voices!
O night divine!
O night when Christ was born.
O night, O night divine.

Led by the light of faith serenely beaming;
with glowing hearts by his cradle we stand:
so, led by light of a star sweetly gleaming,
here come the wise men from Orient land,
the King of Kings lay thus in lowly manger,
in all our trials born to be our friend;
he knows our need,
he guardeth us from danger;
behold your King! Before him lowly bend!

17 O magnum mysterium, et admirabile
sacramentum, ut animalia viderent Dominum
natum, iacentem in præsepio! O Beata Virgo,
cuius viscera meruerunt portare Dominum
Christum. Alleluia.

O great mystery, and wondrous sacrament,
that animals should see the new-born Lord,
lying in a manger! O Blessed Virgin, whose
womb was worthy to bear Christ the Lord.
Alleluia.

18 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 of 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 heav'n above!
Glory to God,
in the highest:
O come...

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...



SCHOLA CANTORUM OF THE CARDINAL VAUGHAN MEMORIAL SCHOOL

Patrons: David Hill MBE, Sir James Macmillan CBE, James O'Donnell LVO KCSG

The Schola Cantorum is the liturgical choir of the Cardinal Vaughan Memorial School, Kensington. Its primary responsibility is to serve the school's liturgy, and the choir sings weekly at the school's Wednesday morning Mass and at the celebration of major feast days.

Beyond its regular commitments, the Schola frequently performs at prestigious venues across the UK and internationally. Recent locations include Westminster Cathedral, Westminster Abbey, St Paul's Cathedral, Snape Maltings, Winchester Cathedral, Ely Cathedral, York Minster, King's College and St John's College, Cambridge, New College, Oxford, St John's, Smith Square, Cadogan Hall, the Royal Festival Hall and the Royal Albert Hall.

The choir embarks on annual tours, with recent destinations including Sydney, Melbourne, Adelaide, Johannesburg, Cape Town, Tokyo, San Francisco, Los Angeles, Cincinnati, Chicago, Milwaukee, New York, Washington, Venice, Paris, Lisbon, Rome, Salamanca, Madrid, Leipzig, Dresden, Trondheim, Stockholm, Krakow, Assisi and Barcelona.

The Schola has made notable appearances at the BBC Proms and the Aldeburgh Festival. Their voices have featured on many high-profile film soundtracks, including two of the *Harry Potter* films, *Batman*, *Rocketman*, and the Oscar-winning score for *Life of Pi*. In February 2022, the Schola became the first state school choir to lead the BBC's long-running religious broadcast, Choral Evensong, performing Vespers for the Feast of Candlemas. In February 2023, the choir sang the Motette services over three days at the Thomaskirche in Leipzig. In May of that year the Schola appeared on the television show *Britain's Got Talent*, accompanying choir member Malakai Bayoh who has gone on to enjoy a singing career that has seen him travel the world and attract tens of millions of YouTube views. In May 2026 the Schola sang at the birthday concert for Sir David Attenborough, live on BBC One and before an audience that included His Royal Highness The Prince of Wales.

The Schola has collaborated with renowned professional ensembles such as the Monteverdi Choir and Orchestra, His Majestys Sagbutts and Cornetts, The Bach Choir, St James' Baroque, the BBC Symphony Orchestra, the London Symphony Orchestra, the Royal Philharmonic Orchestra, the Britten Sinfonia, and the Gabrieli Consort and Choir. Esteemed soloists including Sir Thomas Allen, Iestyn Davies, Sarah Fox, Simona Mihai and Roderick Williams have also performed alongside the choir. Recent collaborations with distinguished conductors include Sir Antonio Pappano, Sir John Eliot Gardiner, Sir James MacMillan, Sakari Oramo, Ed Gardner, Semyon Bychkov, Vasily Petrenko, David Hill, Paul McCreesh, and Placido Domingo.

Additionally, the choir maintains strong ties with the Royal Opera House, Covent Garden, where boys have performed in numerous productions over the past 25 years. They also regularly perform with English National Opera and Opera Holland Park.

TREBLE

Harry Adam
Cory Agyei
Jacob Atkinson
William Borthwick
Alexander Brenna
Benjamin Brobbey
William Carvalho Duarte
Clement Danzin
Jacob Deller
Marco Di Luzio
Benedict Frearson
Edward Game
Rafael Garcia Silva
Davi Gasparini Pierre
Carlos Gonzalez Metello de Napoles
Edward Grant
Julian Heitmann
Leon Kaczmarek
Thomas King
Kieran Lund-Deely*
Alistair MacDougall
Tristan Meziere
Thomas Mushrafi
Joseph Norrington
Rupert Portsch Istenic
Adrian Pueyo-Blasco
Arthur Ricome
Alex Rutkowski
Colm Ryan
Elijah Sissi
Shane Stewart
Federico Vergani
Pietro Vergani
Samuel Whaley
Henry Wickham
Carlos Wilson Requena

ALTO

Malakai Bayoh
Teo Carranza
Daniel Catalogna
Thomas Holling
Jacob Fitzgerald
Munachi Idoko
Jasper Leung
Dominic Padgham†
Nathan Slater
Alfie Sterne
Morgan Wiltshire

TENOR

Angelo Aninag
Matthew de Thierry
Patrick Devlin
Nathaniel Hayes
Benjamin Jardim†
Kaelan O'Sullivan
Aquino Soares
Victor Wiggin

BASS

Samuel Baruah-Seco
Wilfrid Gibson
Samuel Gray
James Huxley-Jennings
Thomas Motley
Frederick Mushrafi
Rowan O'Brien
Alexander Penny
Edward Stacey
Laurence Taylor
Daniel White
Toby Yates
Benjamin Ybarra
Thomas Ybarra

This recording was made possible through the generous support of parents of the boys, Old Vaughanians, and friends of the Schola Cantorum. We are deeply grateful for their encouragement and generosity. We offer our particular thanks to Cornelius Kelly (major benefactor), John Boak, the Chodzko-Zajko family, Justin Chen and Kim Yangsu (patrons).

* *solo (track 2)*
† *solo (track 6)*
solo Filippo Turkheimer, Old Vaughanian (track 5)
solo Sam Lyne-Hall, Old Vaughanian (track 13)

ONYX BRASS

Celebrating its 30th anniversary season in 2023, Onyx Brass continues to be the leading light in establishing the brass quintet as a medium for serious chamber music, combining 'staggering virtuosity' (Sarah Walker, BBC Radio 3) with the entertaining and articulate style that has become the group's trademark.

The group's extensive discography (16 albums and counting) is regularly featured on BBC Radio 3 and has received huge critical acclaim, *Gramophone* hailing 'some of the most thrilling chamber brass-playing of its kind' and *Record Review* describing the group as a 'wonderful, virtuosic brass quintet'.

New music and education are both at the heart of the ensemble's remit: it has commissioned and premiered over 200 new works, and has led workshops and masterclasses from primary schools through to the Juilliard School. Onyx has held several residencies, including 15 years at Imperial College, London. The group also specialises in Continuous Professional Development for professional musicians, and has led several sessions for British Army Music in this area. Work with singers also forms a central part of Onyx's work, often under the auspices of the John Armitage Memorial Trust, with which Onyx Brass has been affiliated since its inception.

TRUMPET

Alan Thomas
Christian Barraclough
Cat Knight
Ryan Linham

TROMBONE

Amos Miller
Andrew White
Ed Hilton

TUBA

David Gordon-Shute

PERCUSSION

Scott Bywater





SCOTT PRICE

Scott Price joined the Cardinal Vaughan Memorial School in 1995 and was appointed the School's Director of Music in 2001. Under his leadership, Vaughan musicians have performed throughout the world, in all of London's major concert halls and cathedrals, and alongside many leading soloists, ensembles and orchestras. He has prepared children's choruses for the Royal Opera House, Covent Garden, and English National Opera, directed the singing on a number of major film scores, and conducted much of the major choral and orchestral repertoire ranging from the Monteverdi *Vespers* of 1610 to Walton's *Belshazzar's Feast*. The Vaughan's music department is widely regarded as a beacon of excellence, particularly notable for the richness and ambition of its provision within the state sector.

Scott read music at St Anne's College, Oxford, and completed postgraduate research, later published, on the composer William Walton. He has been an examiner for the Associated Board of the Royal School of Music for twenty years, is a past president of the Music Teachers' Association and serves as organist of St George's Church, Sudbury.

IESTYN EVANS

Iestyn Evans has been organist of Cardinal Vaughan Memorial School for twenty-five years. Additionally, he is Director of Music at St James's, Spanish Place, one of London's foremost Catholic churches, and of St Botolph-without-Bishopsgate in the City of London.

Iestyn regularly performs as a soloist and accompanist in the UK and internationally, at venues which have included the Royal Albert Hall, Notre-Dame de Paris, St Patrick's Cathedral in New York, Stephansdom in Vienna, St Peter's Basilica, and cathedrals in Sydney and Melbourne. His discography includes numerous albums by the Schola Cantorum of the Cardinal Vaughan Memorial School, a recording with the choir of St Etheldreda's, Ely Place, and a solo disc recorded at St James's, Spanish Place. Recent engagements include a concert as a piano accompanist in the Red House, Aldeburgh, as well as curating and accompanying a recital of English and Welsh song at Wigmore Hall.

As a conductor, Iestyn has put on liturgical performances of the complete Mass settings of Victoria at St James's, and has conducted performances of Dvorak's *Eighth Symphony*, Borodin's *Second Symphony*, Tchaikovsky's *Fifth Symphony* and Sibelius' *Fifth Symphony*, as well as large-scale choral works.

He read music at The Queen's College, Oxford, where he was organ scholar, and studied with David Titterington at the Royal Academy of Music. Past appointments have included organ scholarships at Westminster Cathedral, Westminster Abbey and St Davids Cathedral, and seven years as Organist of St Etheldreda's, Ely Place. In 2026, Iestyn was awarded an ARAM, an award given to former students at the Royal Academy of Music for distinguished work in the music profession.





Recorded at ST JOHN THE EVANGELIST, ISLINGTON, 26–28 January 2026

Recording Engineer DAVID ROWELL
Recording Producer ADRIAN PEACOCK
Executive Producer MATTHEW SEARLES

Booklet Proofreader AARON KIELY

Front illustration: detail from a chasuble in the Buckfast Abbey collection, depicting the Blessed Virgin Mary supported by angels

Photography © Johannes Köpple (pages 4–5), Weenson Oo (pages 6, 14–15, 24–25, 32), Thomas Bowles (page 31), Broadway Studios (page 35) and Adrian Gunning (page 36).

© Ad Fontes 2026
℗ Ad Fontes 2026

All rights of the producer and of the owner of the recorded work reserved. Unauthorised copying, hiring, renting, public performance and broadcasting of this record are prohibited.

Manufactured in Poland.

www.scholacantorum.co.uk
www.adfontes.org.uk

SING CHOIRS OF ANGELS

Christmas from the Cardinal Vaughan Memorial School

The Schola Cantorum of the Cardinal Vaughan Memorial School
Onyx Brass | Scott Price *director* | Iestyn Evans *organ*
Malakai Bayoh *treble*

For generations, the annual Service of Lessons and Carols at Cardinal Vaughan Memorial School has marked the closing days of Advent, bringing together scripture, prayer and music in anticipation of Christmas. This recording captures the spirit of that much-loved tradition, tracing the Christmas story from Advent expectation through the Nativity to the Epiphany, and bringing together more than six centuries of music: medieval hymns, Renaissance motets, Victorian carols and contemporary settings. The Schola Cantorum, directed by Scott Price, is joined by organist Iestyn Evans, Onyx Brass and Schola treble Malakai Bayoh, whose celebrated voice features in *O holy night*. Together they evoke the colour, drama and intimacy of the Vaughan's Christmas celebrations, from quiet contemplation to jubilant proclamation.

AD FONTES

Total running time: 69' 18

www.adfontes.org.uk

5061115 741924

© & ℗ 2026 Ad Fontes
Manufactured in Poland.