



resonus

News of Great Joy  
Christmas from  
St John's College, Oxford

THE CHOIR OF ST JOHN'S COLLEGE, OXFORD  
David Bannister

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The Choir of St John's College, Oxford

Eve Boulos *saxophone*

Vivian Lui *violin*

Aoife Miralles *harp*

Christian Wilson *organ*

David Bannister *director*

Peter Warlock (1894–1930)

1. **What cheer? Good cheer!** [1:48]

Imogen Holst (1907–1984)

2. **Nowell and Nowell** [3:44]

Philip W.J. Stopford (b.1977)

3. **Lully, lulla, lullay** [4:15]

Ralph Vaughan Williams (1872–1958)

4. **A Sussex Carol** [2:22]

John Rutter (b.1945)

5. **All the Stars Looked Down** [3:45]

Gustav Holst (1874–1934)

6. **In the bleak midwinter** [4:50]

Peter Warlock (1894–1930)

arr. Elizabeth Poston

7. **I saw a fair maiden** [3:48]

Richard Rodney Bennett (1936–2012)

8. **Puer nobis** [2:08]

Melchior Vulpus (c.1570–1615)

arr. David Bannister (b.1983)

9. **Canon on Es ist ein Ros' entsprungen** [2:20]

Anonymous

10. **Song of the Nuns of Chester** [3:07]

Benjamin Britten (1913–1976)

11. **'Corpus Christi Carol' from A Boy was Born** [2:57]

Elizabeth Maconchy (1907–1994)

12. **There is no Rose** [2:06]

Elizabeth Poston (1905–1987)

13. **Jesus Christ the Apple Tree** [3:00]

Michael Praetorius (1571–1621)

arr. Elizabeth Poston

14. **Es ist ein Ros' entsprungen** [2:26]

Imogen Holst

15. **'Gloria' from Mass in A Minor** [3:55]

David Bednall (b.1979)

16. **Ave Maria** [4:43]

Bob Chilcott (b.1955)

17. **The Shepherd's Carol** [2:55]

Total playing time [54:15]



### News of Great Joy: Christmas from St John's College, Oxford

The year 2025 marks the sixtieth anniversary of Elizabeth Poston's *Penguin Book of Carols*, initially undertaken with Ralph Vaughan Williams as a revision of his work on the *Oxford Book of Carols* of 1928. In this recording we survey work associated with these two composers and the works they edited, alongside newer pieces exemplifying the principles Poston set out. Her **Jesus Christ the Apple Tree** has been a firm favourite within the College for many years, and in this recording, we explore some of her musical ideas.

Whilst the carol might appear a 'timeless' Christmas tradition, its place within the public sphere was more contested. The collections of carols in the nineteenth century by enthusiasts such as Davies Gilbert, and the 1928 *Oxford Book of Carols* might seem definitive in establishing a canon, but in December 1946, Vaughan Williams wrote to Boris Ord complaining of the dearth of traditional English carols in the King's College Christmas service. This sentiment was echoed in Poston's 1965 introduction, where she rails against 'the inclusion of poor or indifferent material, however well performed' in carol services as depriving 'gullible spellbound listeners'

of the 'common language' and the 'strength and sanity' of 'such enduring songs'.

Elizabeth Poston graduated in 1925 from the Royal Academy of Music, where she had received encouragement from Vaughan Williams and Philip Heseltine (better known as Peter Warlock), embarking upon a multifaceted career as composer, arranger and editor, in addition to her foundational work with the BBC's Third Programme. In her characteristically forthright Introduction to the *Penguin Book of Carols*, Poston observed that 'it is significant that a handful only of composed carols or carol arrangements of the past fifty years stands out as of unquestionable worth... The 'olde', the counterfeit, the dreadful well-meant diminutives have no place alongside the eternal verities'.

Peter Warlock's **What cheer? Good cheer!** dating from 1928, was written in an unsuccessful attempt to solicit money for Christmas festivities from his 'very pious' uncle: 'I dedicated a couple of silly carols to him in the hope that he might fork out a little dough at Christmas; but alas, the spirit of patronage is not what it was in former ages, and I got nothing but a polite letter of thanks'. The text, which was also set by William Walton, comes from Richard Hill's

Commonplace book (Balliol MS 354), the same source as the *Corpus Christi Carol*.

Imogen Holst's **Nowell and Nowell**, first performed at a Christmas concert in Chichester cathedral in December 1934, is one of the settings produced during her association with the English Folk Dance and Song Society, the tune and text having been collected by the organisation's founder, Cecil Sharp. The use of pedal points may reference her father's work (he died in May 1934), and the resulting drone-like effect creates an evocative atmosphere. Holst composed her Mass in A Minor in 1927 when she was a twenty-year-old student at the Royal College of Music, working with Vaughan Williams.

The 'Coventry Carol', drawn from the fifteenth-century Pageant of the Shearmen and Tailors was included in both the 1928 *Oxford Book of Carols* and Poston's collection, and Philip Stopford's setting, **Lully, lulla, lullay** has achieved great popularity, conveying the haunting resonance of grief.

Vaughan Williams' **A Sussex Carol**, its words and melody collected by the composer from Mrs Harriet Verrall of Monks Gate in Sussex in 1904, and subsequently

set for choir, exemplifies the foundational importance of folk song which pervades his work. Poston comments on its 'revealing freshness... lovable directness and simplicity' and marks it 'with flowing movement', emphasising the carol form's origin in dance. Here we combine both his accompanied setting with that for unaccompanied choir, the harmony partly arranged from his *Fantasia on Christmas Carols*.

John Rutter composed **All the Stars Looked Down** in memory of Stephen Cleobury at the invitation of the Lord's Taverners for their Christmas concert in 2022. Rutter co-edited four volumes of *Carols for Choirs* with Sir David Willcocks as well as producing a number of commissions for King's broadcast service of *Nine Lessons and Carols*. This beautifully crafted carol sets the text in an expressively melodic manner, alternating upper with lower voices. The central section is set for unaccompanied choir in a typically warm key, with 'And all the flow'rs looked up at him' set ethereally for divided upper voices.

Gustav Holst's setting of **In the bleak midwinter** was the result of a commission for three hymns from Vaughan Williams, for inclusion in the *English Hymnal* of 1906. Poston described it as 'one of the exquisite miniatures of English genius, and one of the few great twentieth-century carols'.

Poston's close relationship with Peter Warlock was grounded in mutual appreciation of sixteenth- and seventeenth-century English literature, music (especially the miniature), and the countryside. Warlock's **I saw a fair maiden**, a 1928 setting of lyrics from the Sloane manuscript, was originally written for five-part unaccompanied chorus, here arranged for two-part upper voices and organ by Poston, another effective re-scoring from the *Penguin Book of Carols*, where she commented that he 'may be remembered among the few great carol writers of the century'.

Richard Rodney Bennett began publishing his compositions whilst a student at the Royal Academy of Music. His **Puer nobis**, setting a poem by Alice Meynell, was composed in 1980 at the request of June Gordon, the Marchioness of Aberdeen (a dedicated amateur conductor), for a carol concert of the Haddo House Choral Society. It successfully combines Bennett's jazz inflection with an affection for the nineteenth-century part-song, and perhaps bears a passing resemblance to the choral writing of Warlock.

The **Song of the Nuns of Chester**, its text and music from the Processional of the Benedictine nunnery of St Mary, Chester (Chester MS c.1425), published by the Henry

Bradshaw Society in 1899, presents, as Poston noted dryly 'one of the less translatable texts, best sung in Latin by female voices'.

Benjamin Britten's setting of the **Corpus Christi Carol** is taken from *A Boy was Born*, where, as Variation V, it is juxtaposed with *In the bleak midwinter*. Britten composed the piece whilst he was a student at the Royal College of Music, and it received its first performance in February 1934 when he was twenty years old.

Elizabeth Maconchy studied with Vaughan Williams at the Royal College of Music, where, with Imogen Holst and Grace Williams, she formed a club to listen to each other's work and discuss contemporary music. **There is no rose**, dedicated to the Witham Choral Society, was one of her final compositions and received its first performance in December 1984. A playful work, characteristically contrapuntal in style, and tightly knit, the intertwining of the vocal lines conjures the image of a rambling rose.

The origins of Poston's own **Jesus Christ the Apple Tree** could hardly be more different from the bucolic curation of folk songs associated with Vaughan Williams and Sharp. She encountered the anonymous New England carol text whilst in the United

States, and fitted it out with a folk tune-inspired melody. Its popularity, since its first broadcast from King's College, Cambridge in 1967, led Poston to describe it as 'a good earner'.

Dissatisfied with previous attempts to render the text, Poston borrowed the phrase 'the World's Fair Rose' used in her translation of the Praetorius carol **Es ist ein Ros' entsprungen** from the English poet Michael Drayton. As with a number of items in the *Penguin Book of Carols*, she provided an optional instrumental embellishment, here realised by saxophone.

David Bednall began his musical career as organ scholar at The Queen's College, Oxford, and is currently Choral Director at Clifton Cathedral and a house composer at Oxford University Press. His setting of **Ave Maria** from 2015 speaks to his sense of the importance of colour and texture, and combines two of his recurring inspirations: organ improvisation of the French school, and the music of Vaughan Williams; the former through the rich harmonic language of the organ part, the latter with more than a nod to *The Lark Ascending*.

Bob Chilcott's **The Shepherd's Carol** was written for the Choir of King's College,

Cambridge in which Chilcott had sung as both treble and choral scholar. It was commissioned by Stephen Cleobury, its text by Clive Sansom suggested by the Dean of King's, George Pattison, later the Lady Margaret Professor of Divinity at Oxford.

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## Texts & Translations

Peter Warlock (1894–1930)

### 1. **What cheer? Good cheer!**

Lift up your hearts and be ye glad  
In Christ his birth, the angel bade.  
Say each to other, if any be sad:  
What cheer? Good cheer!  
Be merry and glad this good New Year!

The King of Heav'n His birth hath take:  
Now joy and mirth we ought to make.  
Say each to other for His dear sake:  
What cheer...

I tell you all with heart so free,  
Right welcome ye be all to me;  
Be glad and merry for charity.  
What cheer...

*Anonymous medieval poem in  
Balliol College MS 354*

Imogen Holst (1907–1984)

### 2. **Nowell and Nowell**

Nowell and Nowell, the Angels did say,  
while shepherds there in the fields did lay:  
laying in one night and folding their sheep,  
a winter's night both cold and bleak.

Nowell and Nowell,  
Nowell and Nowell,  
Born is the King of Israel.

And then there did appear a star,  
to wise men three in country far,  
and to the earth it gave a great light,  
and there it continued a day and a night

Nowell...

The star it shone in the Northwest,  
O'er Bethlehem city it took its rest,  
and there it did both stand and stay  
right over the house where our Lord lay.

Nowell...

There entered in those wise men three,  
with reverence upon the knee,  
and offered up in rich potence,  
both gold and myrrh and frankincense.

Nowell...

Betwixt an oxmanger and an ass,  
there our blessed Messiah was,  
to save our souls from sin and troll,  
He is the Redeemer of us all.

Nowell...

*Traditional English, collected by  
Cecil Sharp (1859–1924)*

Philip W.J. Stopford (b.1977)

### 3. **Lully, lulla, lullay**

Lully, lulla, lully, lulla.  
Lully, lulla, lully, lulla.  
By by, lully, lullay.  
Lully, lulla, Thou little tiny Child.  
By by, lully, lullay.

O sisters too,  
how may we do  
for to preserve this day?  
This poor youngling  
for whom we sing.  
By by, lully, lullay?

Lully, lulla...

Herod, the king,  
in his raging,  
charged he hath this day.  
His men of might  
in his own sight  
all young children to slay.

Lully, lulla...

That woe is me,  
poor Child for Thee,  
and ever morn and day,  
for Thy parting  
neither say nor sing.  
By by, lully lullay.

Lully, lulla...

*Fifteenth century, from the Pageant of the  
Shearmen and Tailors of the Coventry cycle,  
in the MS of Robert Croo (1534)*

Ralph Vaughan Williams (1872–1958)

### 4. **A Sussex Carol**

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 Thy 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.'

*English traditional, collected by Ralph Vaughan  
Williams (1872–1958)*

John Rutter (b.1945)

### 5. **All The Stars Looked Down**

The Christ-child lay on Mary's lap,  
His hair was like a light.  
(O weary, weary were the world,  
But here is all aright.)

The Christ-child lay on Mary's breast,  
His hair was like a star.  
(O stern and cunning are the kings,  
But here the true hearts are.)

The Christ-child lay on Mary's heart,  
His hair was like a fire.  
(O weary, weary is the world,  
But here the world's desire.)

The Christ-child stood at Mary's knee,  
His hair was like a crown,  
And all the flowers looked up at him,  
And all the stars looked down.

G.K. Chesterton (1874–1936)

Gustav Holst (1874–1934)  
**6. In the bleak midwinter**

In the bleak midwinter  
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 midwinter,  
long ago.

Our God, heav'n cannot hold him,  
nor earth sustain;  
heaven and earth shall flee away  
when he comes to reign:  
in the bleak midwinter  
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.

Angels and archangels  
may have gathered there,  
cherubim and seraphim  
thronged the air:  
but only his mother  
in her maiden bliss  
worshiped the Beloved  
with a kiss.

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.

Christina Rossetti (1830–94)

Peter Warlock (1894–1930)  
arr. Elizabeth Poston

**7. I saw a fair maiden**  
I saw a fair maiden sitten and sing,  
She lulled a little child, a sweetë lording.  
Lullay, mine liking, my dear son, my sweeting,  
Lullay, my dear heart, mine own dear darling.

That same lord is he that made allë thing,  
Of allë lordës he is Lord, of allë kingës king.  
Lullay, mine liking, my dear son, my sweeting,  
Lullay, my dear heart, mine own dear darling.

There was mickle melody at that childë's birth,  
All that were in heaven's bliss they made mickle mirth.  
Lullay, mine liking, my dear son, my sweeting,  
Lullay, my dear heart, mine own dear darling.

Angelys bright they sung that night  
and saiden to that child:  
'Blessed be thou and so be she that is  
both meek and mild.'  
Lullay, mine liking, my dear son, my sweeting,  
Lullay, my dear heart, mine own dear darling.

Pray we now to that Child, and to his mother dear,  
Grant them his blessing that now maken cheer.  
Lullay, mine liking, my dear son, my sweeting,  
Lullay, my dear heart, mine own dear darling.

Fifteenth century from Sloane MS 2593

Richard Rodney Bennett (1936–2012)

**8. Puer nobis**  
Given not lent,  
and not withdrawn once sent,  
this Infant of mankind, this One  
is still the little welcome Son.

New ev'ry year,  
new-born and newly dear,  
he comes with tidings and a song,  
the ages long, the ages long.

E'en as the cold  
keen winter grows not old,  
as childhood is so fresh, foreseen,  
and spring in the familiar green.

Sudden as sweet  
come the expected feet.  
all joy is young, and new all art,  
and He too, whom we have by heart.

Alice Meynell (1847–1922)

Melchior Vulpius (c.1570–1615)  
**9. Canon on Es ist ein Ros' entsprungen**  
Es ist ein Ros' entsprungen,  
aus einer Wurzel zart,  
als uns die Alten sungen,  
aus Jesse kam die Art;

*The world's fair Rose has blossomed  
of Jesse's royal stem,  
foretold by ancient prophets,  
who did the news proclaim.*

Fifteenth century, translated by  
Elizabeth Poston (1905–1987)

Anonymous  
**10. Song of the Nuns of Chester**  
Qui creavit coelum,  
Lully, lully, lu,  
Nascitur in stabulo,  
By, by, by, by, by,  
Rex qui regit seculum,  
Lully, lully, lu.

Joseph emit paniculum,  
Lully, lully, lu,  
Mater involvit puerum,  
By, by, by, by, by,  
Et ponit in praesepio,  
Lully, lully, lu.

Inter animalia  
Lully, lully, lu,  
Jacent mundi gaudia  
By, by, by, by, by,  
Dulcis super omnia,  
Lully, lully, lu.

Lactat mater Domini,  
Lully, lully, lu,  
Osculatur parvulum,  
By, by, by, by, by,  
Et adorat Dominum,  
Lully, lully, lu.

Roga mater filium,  
Lully, lully, lu,  
Ut det nobis gaudium  
By, by, by, by, by,  
In perenni gloria,  
Lully, lully, lu.

In sempiterna saecula  
Lully, lully, lu,  
In eternum et ultra,  
By, by, by, by, by,  
Det nobis sua gaudia.  
Lully, lully, lu.

*He who created heaven,  
Lully, lully, lu,  
Is born in a stable  
By, by, by, by, by,  
The king who rules the world,  
Lully, lully, lu.*

*Joseph buys a swaddling band,  
The mother wraps the boy in it,  
And lays him in a manger.*

*Among the animals  
Lies the joy of the world,  
Sweet beyond all things,*

*The Lord's mother gives suck,  
She kisses the little one,  
And adores the Lord,*

*Mother, pray your son  
That he will give us joy,  
In everlasting glory,*

*Through everlasting ages,  
In eternity and beyond,  
May he give us his joy.*

*Chester MS., c. 1425. The Processional of the  
Nuns of Chester.  
Translation as given by Elizabeth Poston*

Benjamin Britten (1913–1976)  
11. **'Corpus Christi Carol' from A Boy was Born**  
He bare him up, he bare him down,  
He bare him into an orchard brown.

Lully, lullay, lully, lullay,  
The falcon hath born my make away.

In that orchard there was an hall,  
That was hangēd with purple and pall.

And in that hall there was a bed,  
It was hangēd with gold so red.

Lully, lullay, lully, lullay,  
The falcon hath born my make away.

In that bed there lieth a knight,  
His woundēs bleeding day and night.

By that bedside kneeleth a may,  
And she weepeth both night and day.

Lully, lullay, lully, lullay,  
The falcon hath born my make away.

And by that bedside there standeth a stone,  
Corpus Christi written thereon.

*Fifteenth century, in Balliol College MS 354*

Elizabeth Maconchy (1907–1994)  
12. **There is no Rose**  
Alleluia, alleluia, alleluia.  
There is no rose of such virtue  
As is the rose that bare Jesu.  
Alleluia.

For in that rose containēd was  
Heaven and earth in little space.  
Res miranda. [Marvellous thing.]

By that rose we may well see  
That he is God in persons three.  
Pari forma. [Of equal form.]

The angels sungen the shepherds to.  
Gloria in Excelsis Deo.  
Gaudeamus. [Let us rejoice.]

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

*Fifteenth century, Macaronic*

Elizabeth Poston (1905–1987)  
13. **Jesus Christ the Apple Tree**  
The tree of life my soul hath seen,  
laden with fruit and always green:  
the trees of nature fruitless be  
compared with Christ the apple tree.

His beauty doth all things excel:  
by faith I know, but ne'er can tell  
the glory which I now can see  
in Jesus Christ the apple tree.

For happiness I long have sought,  
and pleasure dearly I have bought:  
I missed of all; but now I see  
'tis found in Christ the apple tree.

I'm weary with my former toil,  
here I will sit and rest awhile:  
under the shadow I will be,  
of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,  
it keeps my dying faith alive;  
which makes my soul in haste to be  
with Jesus Christ the apple tree.

*From Joshua Smith's Divine Hymns or Spiritual Songs,  
New Hampshire, 1784.*

Michael Praetorius (1571–1621), arr. Elizabeth Poston  
14. **Es ist ein Ros' entsprungen**  
Es ist ein' Ros' entsprungen,  
aus einer Wurzel zart,  
als uns die Alten sungen,  
aus Jesse kam die Art;  
und hat ein Blümlein bracht,  
mitten im kalten Winter,  
wohl zu der halben Nacht.

Das Röslein, das ich meine,  
davon Jesaias sagt,  
ist Maria die reine,  
die uns dies Blümlein bracht;  
aus Gottes ew'gem Rat



hat sie ein Kind geboren,  
ist blieb'n ein' reine Magd.

Wir bitten dich von Herzen,  
Maria, Rose zart,  
durch dieses Blümlein's Schmerzen,  
die er empfunden hat,  
wollst uns behülflich sein,  
dass wir ihm mögen machen  
ein' Wohnung hübsch und fein!

*The world's fair Rose has blossomed  
of Jesse's royal stem,  
foretold by ancient prophets,  
who did the news proclaim;  
this blossom greets the light  
within our cold midwinter,  
upon our dark midnight.*

*This Rose, I mean, whose coming  
Isaiah first did sing,  
is Mary, pure and blessed,  
whose blossom is our King;  
by God's eternal will,  
this Maid who bore her baby  
is maid and mother still.*

*We pray you, Mary mother,  
the world's fair Rose of grace,  
that by your Christchild's passion,  
we too may see his face;  
so may he help us all  
to offer as his treasure  
our hearts, his dwelling place*

*Fifteenth century, translated by  
Elizabeth Poston (1905–1987)  
Used by kind permission of Multitude of Voyces*

Imogen Holst  
15. **'Gloria' from Mass in A Minor**  
Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis.  
Laudamus te.  
Benedicimus te.  
Adoramus te.  
Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.

Domine Fili Unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis;  
qui tollis peccata mundi.  
Suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.

Quoniam tu solus sanctus.  
Tu solus Dominus,  
tu solus altissimus,  
Jesu Christe.  
Cum Sancto Spiritu,  
in gloria Dei Patris. Amen.

*Glory be to God on high  
And in earth peace, goodwill towards men,*

*We praise thee, we bless thee,  
we worship thee, we glorify thee,  
we give thanks to thee, for thy great glory  
O Lord God, heavenly King,  
God the Father Almighty.*

*O Lord, the only-begotten Son, Jesu Christ;  
O Lord God, Lamb of God, Son of the Father,  
that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of God the Father,  
have mercy upon us.*

*For thou only art holy;  
thou only art the Lord;  
thou only, O Christ,  
with the Holy Ghost,  
art most high  
in the glory of God the Father. Amen.*

*From the Ordinary of the Mass, translation from the  
Book of Common Prayer (1662)*

David Bednall (b.1979)  
16. **Ave Maria**  
Ave Maria, gratia plena,  
Dominus tecum.  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui,  
Jesus.

Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae.  
Amen.

*Hail Mary, full of grace, the Lord is with thee.  
Blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.*

*Holy Mary, Mother of God,  
pray for us sinners,  
now and in the hour of our death. Amen.*

*Liturgical, Luke 1 v. 28*

Bob Chilcott (b.1955)  
17. **The Shepherd's Carol**  
We stood on the hills, Lady,  
our day's work done,  
watching the frosted meadows  
that winter had won.

The evening was calm, Lady,  
the air so still,  
silence more lovely than music  
folded the hill.

There was a star, Lady,  
shone in the night,  
larger than Venus it was  
and bright, so bright.

Oh, a voice from the sky, Lady,  
it seemed to us then  
telling of God being born  
in the world of men.

And so we have come, Lady,  
our day's work done,  
our love, our hopes, ourselves,  
we give to your son.

*Clive Sansom (1910–1981)*



### **The Choir of St John's College, Oxford**

St John's College Choir stands in a tradition that dates back to the early seventeenth century, when a gift from William Paddy, physician to James VI and I, provided money for the payment of singers. During term time, the choir sing two evensong services each week, and this core activity is supplemented by an expanding range of concerts, tours and cathedral visits. We are delighted that the choir draws talented and committed singers from within the College and across the University to enrich and develop more than four centuries of music making at the heart of St John's.

### **Eve Boulos (saxophone)**

Eve Boulos is a saxophonist currently reading music at St John's College, Oxford. She attended St Mary's Music School in Edinburgh, learning classical and specialising in jazz. She has been greatly influenced by Norwegian saxophonist, Jan Garbarek, and is very excited to collaborate with the choir.

### **Vivian Lui (violin)**

Vivian is an engineering student at St Hilda's College who has sung in the past with St John's College Choir. Over the years she has won multiple music competitions, both a

soloist and as the leader of orchestras and ensembles, and has been an organ scholar at a church in London. Whilst at Oxford, she has taken a prominent role in the Oxford University Orchestra.

### **Aoife Miralles (harp)**

Following studies at the Royal Academy of Music with Karen Vaughan, Aoife completed BA(Hons) and MSt degrees at Christ Church, Oxford. She is currently reading for a doctorate on songs and politics in the francophone world of the seventeenth and eighteenth centuries, which she enjoys balancing alongside performing as a harpist.

### **Christian Wilson (organ)**

Christian Wilson is currently Director of Music at Keble College, Oxford. His career as an organist, pianist and conductor has taken him to concert halls and cathedrals across five continents, with regular broadcasts and teaching engagements. His academic interests include late-medieval English church music, keyboard music up to 1750, and late-romantic/modernist Austro-German repertoires.

## David Bannister (Director)

As well as fulfilling the role of Choir Director at St John's College, Oxford, David pursues a varied career as conductor, organist, and harpsichordist. He is founding Artistic Director of Vespri Segreti, a vocal ensemble which specialises in music from the Renaissance and Early Baroque periods, with recent projects focusing on the music of William Byrd and Orlando Gibbons, and involving collaborations with a range of soloists and instrumental ensembles.

He spent just over a decade on the music staff at Christ Church Cathedral, Oxford, and has recorded and performed with internationally acclaimed groups, such as the King's Singers, and been broadcast on both the BBC and Classic FM.



## Choir of St John's College, Oxford

### Soprano

Georgina Cooper \* (10)  
Iris Corran \*  
Rachel Ing \* (3)  
Meira Lee \* (10)  
Catherine Choi  
Verity Fleetwood-Law (10)

### Alto

Maria Torras Pérez \*  
Ella Jackson \*  
Nimaya Harris  
Ella Heger  
Claire Oakley  
Isabella Turilli

### Tenor

Elliott Clark  
Robin Datta (15)  
Nicholas Hall  
Alexander Rawsley

### Bass

Lochie Springett \*  
William Withers \*  
Philip Burnett  
Matthew Cheung Salisbury  
Thomas McGillivray  
Akum Pongen  
Simon Schnebel

\* = Choral Scholar  
Soloists track in parathesis

Singing teacher: Helen Meyerhoff  
Director: David Bannister

## Acknowledgements

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**St John's College**  
Oxford



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