

ALSO AVAILABLE...

signum
CLASSICS



CHRISTMAS CAROLS
WITH
THE KING'S SINGERS

SIGCD683

★★★★ "What's not to love? It's a typically varied programme with reaches across the decades, performed with pitch perfect vivacity and no small amount of joy. Very glad tidings"

BBC Music Magazine

"Distinguished by beautifully chosen repertoire and a vocal blend so tight and delicate it becomes a picture of the Christmas miracle itself. There is something untouchingly precious about the full a capella Once in Royal David's city and Berlioz's The Shepherds Farewell...never less than totally convincing... Perfection is not always what you want from a Christmas disc, but here it takes listeners to a special place"

Gramophone's The Christmas List

"Familiar carols share space with enticing rarities, and hearing just six voices gives the music a winning immediacy. Highlights include a rhythmically snappy version of "Gaudete!", brilliantly arranged by founder member Brian Kay, and a joyous transcription of the Catalan carol "La filadora", replete with bell effects...Gloriously recorded too"

The Arts Desk

"The arrangements are, as always with this group, brilliantly chosen. The ending of Tomorrow shall be my dancing day is particularly inventive and effective...[O magnum mysterium] again a stroke of programming genius"

Classical Explorer

signum
CLASSICS

THE KING'S SINGERS LIVE AT CHRISTMAS



1. **O SAPIENTIA** Plainchant 01.03
2. **O SAPIENTIA** (a5) Robert Ramsey 01.58
3. **VIRGEN SANCTA** Francisco Guerrero 03.53
4. **O VIRTUS SAPIENTIAE** Hildegard von Bingen 02.07
5. **O ADONAI*** (from *Advent Antiphons*) Bob Chilcott 01.38
6. **THE LORD'S PRAYER** (from *Mass*) Leonard Bernstein 01.54
7. **O ADONAI** (from *Seven Magnificat Antiphons*) Arvo Pärt 02.08
8. **ANGELUS AD VIRGINEM*** Anonymous arr. John Rutter 02.01
9. **THERE IS NO ROSE** Anonymous 01.51
10. **A SPOTLESS ROSE** Piers Connor Kennedy 03.55
11. **O RADIANT DAWN** James MacMillan 04.06
12. **IN DULCI JUBILO** Traditional German, arr. Robert Lucas Pearsall 02.25
13. **O COME ALL YE FAITHFUL*** Traditional English, arr. Patrick Dunachie 02.56
14. **A SIOLO FLASQUIYO** Juan Gutiérrez de Padilla 03.57
15. **AWAY IN A MANGER*** William Kirkpatrick arr. Piers Connor Kennedy 02.55
16. **PAST THREE O'CLOCK** Traditional, arr. Charles Wood 02.08
17. **CHILDREN GO WHERE I SEND THEE*** Traditional American, arr. Stacey V Gibbs 04.31
18. **LAST CHRISTMAS*** George Michael, arr. Jim Clements 03.25
19. **CHRISTMAS ALPHABET*** Buddy Kaye & Jules Loman, arr. Nick Ashby 02.31
20. **CHRISTMAS TIME IS HERE*** Vince Guaraldi, arr. Nick Ashby 02.03
21. **A HOLLY JOLLY CHRISTMAS*** Johnny Marks, arr. Alexander L'Estrange 02.29
22. **IN THE BLEAK MIDWINTER** Gustav Holst 03.01

Total: 59.07

THE KING'S SINGERS

*World Premiere Recording

CHRISTMAS MUSIC OCCUPIES A UNIQUE PLACE IN OUR MUSICAL LIVES. Much of this repertoire is written and conceived not just as concert music but as part of shared experiences: church services, carol singing, family traditions, and ancient rituals that return each December. For us, Christmas touring is a central pillar in our annual calendar, and this recording grew out of a desire to capture something of the atmosphere and energy of those live performances.

Rather than making a studio recording over several days in controlled conditions, we wanted this album to document a real concert experience, complete with audience, occasion and place. Recorded live at Temple Church in London, the programme preserves the sound of a winter audience gathered together in the building, and the unique kind of performance energy that comes from singing in front of listeners rather than just microphones: the audience creates a dialogue between performers and listeners, a sense of occasion, and some musical spontaneity that only really exists in live performance.

Temple Church also became an important part of the programme itself. The building's architecture allowed us to make use of several different performing spaces throughout the concert, reflecting the way our live Christmas performances often involve movement within venues. Much of the programme was sung in the 'round church' at the west end of Temple Church, but several items use other parts of the building to create different sounds and atmospheres, and acoustic effects. In Hildegard of Bingen's (1098-1179) *O virtus sapientiae*, the countertenors sing in unison from high up in the tower while the remaining voices remain below in the main church. Leonard Bernstein's (1918-1990) setting of *The Lord's Prayer* is sung as a solo from the centre of the choir stalls. For the close harmony section towards the end of the concert, the group moves to the east end, near the altar, standing close, almost in amongst the audience.

The programme itself takes its inspiration from the 'O Antiphons': a series of ancient Advent chants which emerged in the early mediaeval church and became part of the Catholic liturgy during the final days leading up to Christmas. Traditionally sung at Vespers, each antiphon addresses Christ through a different biblical title or image: *O Sapientia* (O Wisdom), *O Adonai* (O Lord), *O Radix Jesse* (O Root of Jesse), *O Oriens* (O Radiant Dawn) and others. Together, the texts chart a progression through Advent, moving from expectation and prophecy towards the celebration of the Nativity itself. Over centuries these texts have inspired many composers, and they provided a natural framework for the first portion of our programme.

The concert begins with the original plainchant *O sapientia* sung as a processional chant by the basses, before we move into the Scottish composer Robert Ramsey's (c.1590s-1644) setting of that same text. Elsewhere in the programme, the antiphon texts and melodies appear in music by composers separated by hundreds of years and very different musical traditions. As well as

Robert Ramsey and the Spaniard Francisco Guerrero (1528–1599) an important thread for us was to share the way these ancient texts continue to generate new responses from living composers and arrangers. We have settings of 'O Adonai' by former King's Singer Bob Chilcott (b.1955) and the Estonian minimalist composer Arvo Pärt (b.1935) and a gently reimagined version of one of Sir James MacMillan's most beloved choral works, *O Radiant Dawn*.

That idea of continuity also extends into the group's own musical history. Internal arranging and composing has always formed an important part of The King's Singers' identity, helping shape both our repertoire and the sound-world associated with our group over its many decades. This programme includes Patrick Dunachie's arrangement of *O come all ye faithful*, Nick Ashby's arrangements of *Christmas Alphabet* and *Christmas Time is here* (made famous as part of 'A Charlie Brown Christmas'), and two contributions from Piers Connor Kennedy. As well as arranging *Away in a manger*, Piers also wrote the programme's setting of *A Spotless Rose*, which incorporates the plainchant *O Oriens* and forms a link between the Advent antiphons and the Christmas repertoire surrounding them.

Alongside these internal contributions are several newly commissioned arrangements from long-standing collaborators with the group. John Rutter (b.1945) contributed a new arrangement of *Angelus ad virginem*, Stacey V. Gibbs (b.1962) created his arrangement of *Children go where I send thee*, Alexander L'Estrange (b.1974) wrote a wonderfully camp arrangement of *A Holly Jolly Christmas* (perhaps best known these days by its association with Michael Bublé), and Jim Clements (b.1984) re-imagined the great seasonal Wham! hit, *Last Christmas*. These pieces are sure to become regular features in our live Christmas concerts, and have been recorded here for the very first time.

This album also marks the final recording by this particular line-up of The King's Singers before two new members joined the group in 2026. Our group is constantly balancing gradual evolution while remaining connected to our history and legacy. Each generation of the ensemble develops its own repertoire, sound, and musical relationships over time; and so live recordings like this also become documents of a particular moment in the life of the group.

Ultimately, though, our aim with this recording was quite straightforward: to preserve something truthful about the experience of a live Christmas concert. The atmosphere of the beautiful Temple Church, the presence of an enthusiastic home audience, the movement through different spaces in the building, and the progression from ancient Advent chants to modern Christmas songs as part of a single musical sequence. We hope this recording captures that experience and brings some festive joy to its listeners.

© Patrick Dunachie, 2026



TEXTS AND TRANSLATIONS

1 and 2 **O Sapientia Plainchant**

O Sapientia, quae ex ore Altissimi prodisti,
attingens a fine usque ad finem,
fortiter suaviterque disponens omnia:
veni ad docendum nos viam prudentiae.

3 **Virgen sancta Gregorian Chant**

Virgen sancta, el Rey del cielo
Vuestro hijo y nuestro bien
Cómo està un pesebruelo
De la pequeña Belén?

El Hijo de Dios eterno
Que gobierna lo criado
Està'n medio del invierno
A un pesebre reclinado

Gran Señora, vuestro amado
Luz del cielo y nuestro bien
Cómo està un pesebruelo
De la pequeña Belén?

4 **O virtus sapientiae Anonymous**

O virtus Sapientie,
que circuiens circuiisti,
comprehendendo omnia
in una via que habet vitam,
tres alas habens,
quarum una in altum volat
et altera de terra sudat
et tertia undique volat.
Laus tibi sit, sicut te decet, O Sapientia.

*O Wisdom, which camest out of the mouth of the
most high,
and reachest from one end to another mightily,
and sweetly ordering all things:
Come and teach us the way of prudence.*

*Holy virgin, the queen of heaven,
your son and our saviour,
How can he be in a little manger
in tiny Bethlehem?*

*The son of God eternal
that rules over all creation,
Is laying in a manger
in the middle of winter.*

*Great lady, your beloved,
Light of the sky and our saviour,
How can he be in a little manger
in tiny Bethlehem?*

*O Wisdom's energy!
Whirling, you encircle
and everything embrace
in the single way of life.
Three wings you have:
one soars above into the heights,
one from the earth exudes,
and all about now flies the third.
Praise be to you, as is your due, O Wisdom.*

5 **O Adonai Anonymous**

O Adonai, et Dux domus Israel,
qui Moisi in igne flammae rubi apparuisti,
et ei in Sina legem dedisti:
veni ad redimendum nos in brachio extento.

*O Adonai, and Leader of the House of Israel,
who didst appear to Moses in the fire of a burning bush,
and didst give him the law on Sinai:
Come and redeem us with an
outstretched arm.*

6 **The Lord's Prayer (from Mass) New Testament**

Our Father, who art in Heaven
Hallowed be thy name.
Thy kingdom come, thy will be done.
On Earth as it is in Heaven.
Give us this day our daily bread.
And forgive us our trespasses.
As we forgive those who trespass against us.
And lead us not into temptation.
And deliver us from evil.
Amen.

7 **O Adonai Anonymous**

O Adonai, der Herr und Führer des Hauses Israel
Im flammenden Dornbusch bist du dem Mose erschienen
Und hast ihm auf dem Berg das Gesetz gegeben:
O komm und befreie uns mit deinem starken Arm

*O Adonai, Lord and Leader of the house of Israel,
in the burning (thorn) bush you appeared to Moses
and gave him the Law on the mountain:
O come and free us with your strong arm.*

8 **Angelus ad virginem Anonymous**

Angelus ad virginem
Subintrans in conclave
Virginis formidinem Demulcens inquit
Ave! Ave, regina virginum;
Caeli terraeque Dominum
Concipies et paries intacta salutem hominum;
Tu porta caeli facta,
Medela criminum.

*When the angel came secretly to the Virgin in her
room, soothing the maiden's fear, he said: "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."*

Quo modo conciperem
Qae virum non cognovi?
Qualiter infringerem
quod firmamente vovi?"
Spiritus Sancti gratia
Perficiet haec omnia;
Ne timeas, Sed gaudeas, se curea
Quod castimonia
Manebit in te pura, Dei potentia.

Eia Mater Domini, quae pacem reddidisti
Angelis et homini, cum Christum genuisti:
tuum exora Filium
ut se nobis propitium
exhibeat et deleat peccata: praestans auxilium
vita frui beata post hoc exilium.

9 **There is no rose** *Mediaeval carol*

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

10 **A Spotless Rose** *Magnificat Antiphon / Catherine Winkworth*

O Oriens, splendor lucis aeternae,
et sol iustitiae:
veni, et illumina sedentes in tenebris,
et umbra mortis.

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,

*"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."*

*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*

For in this rose contained was
Heaven and earth in little space;
Res miranda.

*O Dayspring, splendor of eternal light,
and sun of justice:
come, and enlighten those who sit in darkness,
and in the shadow of death.*

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.

11 **O Radiant Dawn** *Anonymous*

O Radiant Dawn, Splendour of eternal Light, Sun of Justice:
Come, shine on those who dwell in darkness and the shadow of death.
Isaiah had prophesied,
The people who walked in darkness have seen the great light
Upon those who dwell in the land of gloom a light has shone.
Amen.

12 **In dulci jubilo**, *Robert Lucas Pearsall*

In dulci jubilo
Let us our homage shew:
Our heart's joy reclineth
In praesepio;
And like a bright star shineth
Matris in gremio,
Alpha es et O!

O patris caritas!
O Nati lenitas!
Deeply were we stained.
Per nostra crimina:
But Thou for us hast gained
Coelorum gaudia,
O that we were there.
Ubi sunt gaudia,
Where if they be not there?
There are Angels singing
Nova cantica;
And there the bells are ringing
In Regis curia.
O that we were there.

13 **O come all ye faithful** *Traditional*

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;
Refrain
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;
(Refrain)

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heaven above!
Glory to God, all glory in the highest;
(Refrain)

14 **A siolo flasiquiyo** *Traditional*

iA siolo flasiquiyo!
¿Qué manda siol Thome?
¿Tenemo tura trumenta
templarita cum consielta?
Sí siolo ven poté avisa bosa misé
que sa lo molemo ya
cayendo de pularrisa
y muliendo pol baylá
llámalo llámalo aplisa
que a veniro lo branco ya
y lo niño aspelandosa
y se aleglalá ha-ha ha-ha
con lo zambamba ha-ha ha-ha

Ah, Mr Francisco!"
"At your command, Mr Tomás!"
"Do we have all the instruments
Tuned up together?"
"Yes sir, you could well
Tell your lady
That the African folk are about to appear,
Falling about with laughter
And dying to start dancing."
"Call them out right away,
For the fair one has now come,
The resplendent child,
And he will rejoice (ha-ha, ha-ha)

con lo guacambe con lo cascavé
Sí siñolo Thome repicamo lo rrabe
ya la panderetiyo Anton
baylalemo lo neglo al son.

Tumbucutú, cutú, cutú
y toquemo pasito querito
tumbucutú cutú cutú
no pantemo a lo niño sesú.

Turu neglo de Guinea
que venimo combirará
A detlá e su criara
Munglavé con su liblea.
Y pluqué lo branco vea
quere branco nos selvimos
con vayal de un tamo plimo
y haleme a lo niño bú.
Tumbucutú, cutú, cutú.

De mérico y silujano
se vista Minguel aplisa
pues nos culase su clisa
las helilas con su mano
Bayle el canario y el villano
mas no pase pol detlás
de mula que da lasas
de toro que dira mú.
Tumbucutú, cutú, cutú.

Antoniyo con su sayo
que tluxó re pueltorrico saldrá vestiro re mico
y Minguel de papangayo Y quando yegue adorayo
al niño le dira así si tu yo lamo pol mi
yo me aleglamo por tu.

With the zambomba (ha-ha, ha-ha),
With guacambe-dancing and bell-ringing."
"Yes, Mr Tomás, We'll strum the rebec,
And Anton will jingle the tambourine,
And all we African people will dance to their sounds."

Tumbucutú, cutú, cutú,
And let's play gently, softly,
Tumbucutú, cutú, cutú,
So we don't disturb the baby Jesus.

All of us have come from Guinea
And we'll invite
Andrea and her maid,
And Mongrave in his livery.
And so that the fair one may see
We love white, we'll dress
In fine, fleecy cotton
And give the babe a bit of a scare.

Let Miguel dress up quickly
As a surgeon,
So the knife in his hand
May heal our wounds.
Dance the canario and the villano,
But don't step behind
A mule that kicks out,
Nor a bull that goes moo.

Antonio, wearing the smock
He brought from Puerto Rico,
Will come out dressed as a monkey,
And Miguel as a parrot.
And when he goes up to adore
The babe, he'll say to him,
"If you cry for me, you'll make me happy!"



15 **Away in a manger** *Traditional*

Away in a manger, no crib for a bed,
the little Lord Jesus laid down His sweet head;
the stars in the bright sky looked down where he lay,
the little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
but little Lord Jesus, no crying he makes.
I love thee, Lord Jesus, look down from the sky
and stay by my side until morning is nigh.

Be near me, Lord Jesus; I ask thee to stay
close by me forever, and love me, I pray.
Bless all the dear children in thy tender care,
and fit us for heaven, to live with thee there.

16 **Past three o'clock** *Traditional*

Past three o'clock,
And a cold frosty morning,
Past three o'clock;
Good morrow, masters all!

Born is a Baby,
Gentle as may be,
Son of the eternal
Father supernal.

Past three o'clock...

Seraph quire singeth,
Angel bell ringeth;
Hark how they rime it,
Time it and chime it.

Past three o'clock...

Mid earth rejoices
Hearing such voices
e'ertofore so well
Carolling Nowell.

Past three o'clock...

Hinds o'er the pearly,
Dewy lawn early
Seek the high Stranger
Laid in the manger.

Past three o'clock...

Thus they: I pray you,
Up, sirs, nor stay you
Till ye confess him
Likewise, and bless him.

Past three o'clock...

17 **Children go where I send thee** *Traditional*

Children go where I send thee
Tell me how shall I send thee?
I'm a gonna send thee
One by one, one for the little bitty baby
He was born, born, born in Bethlehem

I'm a gonna send thee
Two by two, two for Paul and Silas
I'm a gonna send thee
Three by three, three for the Hebrew children
And two for Paul and Silas
And one for the little bitty baby
He was born, born, born in Bethlehem

I'm a gonna send thee
Four by four, four was the poor knocking at your door

I'm a gonna send thee
Five by five, five for the gospel preachers

I'm a gonna send thee, oh yes gonna send thee
Six are the six, O Lord they didn't get fixed.
Five are the five, the Gospel preachers
Four are the four, they were the poor,



Three are the three, the Hebrew children
Two are the two, Paul and Silas,
One, he was born, born, born in Bethlehem

I'm a gonna send thee,
Seven by seven, that came from Heaven,

Eight were the eight that stood at the gate
Nine were the nine that dressed real fine,
Ten for the ten commandments
'Leven are the 'leven that came from Heaven,
Twelve for the twelve disciples.

He was born, born, born in Bethlehem

18 **Last Christmas** *George Michael*

Last Christmas, I gave you my heart
But the very next day, you gave it away
This year, to save me from tears
I'll give it to someone special

Once bitten and twice shy
I keep my distance, but you still catch my eye
Tell me, baby, do you recognise me?
Well, it's been a year, it doesn't surprise me
(Happy Christmas) I wrapped it up and sent it
With a note saying, "I love you", I meant it
Now I know what a fool I've been
But if you kissed me now, I know you'd fool me again

Last Christmas, I gave you my heart
But the very next day, you gave it away (You gave it away)
This year, to save me from tears
I'll give it to someone special

19 **Christmas Alphabet** *Buddy Kaye and Jules Loman*

Due to copyright reasons the texts for this song are not included

20 **Christmas Time is here** *Vince Guaraldi*

Due to copyright reasons the texts for this song are not included

21 **A holly jolly christmas** *Johnny Marks*

Due to copyright reasons the texts for this song are not included

22 **In the bleak midwinter** *Christina Rossetti*

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.

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.



Exodus
I

Chap. xx
VI

I BELIEVE

FATHER

THE KING'S SINGERS

Patrick Dunachie, countertenor

Edward Button, countertenor

Julian Gregory, tenor

Christopher Bruerton, baritone

Nick Ashby, baritone

Piers Connor Kennedy, bass

The King's Singers have set the gold standard in a cappella singing on the world's greatest stages for nearly 60 years. They are renowned for their unrivalled technique, musicianship and versatility, which stem from the group's rich heritage and its drive to bring an extraordinary range of new and unique works, collaborations and recordings to life. The King's Singers' extensive discography has led to numerous awards, including two Grammy® Awards, an Emmy Award, and a place in Gramophone magazine's inaugural Hall of Fame.

The King's Singers were officially formed in 1968 when six recent choral scholars from King's College, Cambridge gave a concert at London's Queen Elizabeth Hall. By chance, the group was made up of two countertenors, a tenor, two baritones and a bass, and the group has stuck to this formation ever since.

In the last few years, the group has recorded and released a series of diverse, collaborative albums that showcase the huge breadth of their repertoire. One honours two great English Renaissance composers: Thomas Weelkes and William Byrd; another is centred around Romantic music; a third honours 100 years of Disney, with 28 brand-new arrangements of iconic Disney songs; a fourth is a double-album focussed on the group's library of signature 'close harmony' arrangements; and another celebrates the group's extraordinary body of commissioned new music.

Growing the global canon of choral music has always been one of the group's key aims, and The King's Singers have now commissioned more than 300 works by many of the most prominent composers of the 20th and 21st centuries. These composers include John Tavener, Joe Hisaishi, Judith Bingham, Eric Whitacre, György Ligeti, Luciano Berio, Penderecki and Toru Takemitsu. All this new music joins their body of bespoke a cappella arrangements, including many by King's Singers past and present.

Alongside their demanding performing and recording schedule – with over 100 concerts worldwide every season – the group leads educational workshops and residential courses across the globe, working with ensembles on their approaches to group singing. To mark their 50th anniversary in 2018, they founded The King's Singers Global Foundation (based in the USA), to provide a platform to support the creation of new music across multiple disciplines, to coach a new generation of performers, and to provide musical opportunities to people of all backgrounds.

Last Christmas

Words and Music by George Michael

© 1984 Wham Music Ltd

Warner Chappell Music International Ltd, London, W8 5DA

Reproduced by permission of Faber Music Ltd

All Rights Reserved.

Recorded with a live audience, 16 January 2025

at Temple Church, London, EC4Y 7BB

Producer and editor - **Nick Parker**

Recording Engineer - **Dave Rowell**

Event photography - **Will Coates-Gibson**

Cover Image - **Will Coates-Gibson**

©2026 The copyright in this recording is owned by Signum Records Ltd.

©2026 The copyright in this CD booklet, notes and design is owned by Signum Records Ltd.

Any unauthorised broadcasting, public performance, copying or re-recording of Signum Compact Discs constitutes an infringement of copyright and will render the infringer liable to an action by law. Licences for public performances or broadcasting may be obtained from Phonographic Performance Ltd. All rights reserved. No part of this booklet may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from Signum Records Ltd.

Signum Records Ltd, Suite 14, 21 Wadsworth Road, Perivale, Middx UB6 7LQ, UK.

+44 (0) 20 8997 4000 E-mail: info@signumrecords.com

www.signumrecords.com