

An artistic illustration of a night sea. The sky is a deep blue, featuring two large, concentric circular patterns. The left circle contains a detailed, cratered moon, while the right circle contains a bright yellow sun. The sea below is a vibrant green, with a dark, silhouetted landmass or island in the center. The overall style is painterly and surreal.

BENE ARTE

# Sun, Moon, Sea and Stars

Songs and Arrangements by Bob Chilcott

T | TENEBRAE CONSORT

NIGEL SHORT

1	<b>En La Macarenita</b>	Trad. arr. Bob Chilcott	2.40
2	<b>Sun, Moon, Sea and Stars</b>	Bob Chilcott	3.38
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4	<b>She's Like the Swallow</b>	Trad. arr. Bob Chilcott	4.34
5	<b>L'habitant de Saint Barbe</b>	Trad. arr. Bob Chilcott	0.56
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21	<b>Touch Her Soft Lips and Part</b>	William Walton arr. Bob Chilcott	1.58
22	<b>Even Such Is Time</b>	Bob Chilcott	2.42

*Total Timing* 63.44

## Sun, Moon, Sea, and Stars Tenebrae Consort

I grew up singing very much in the world of English Church music. However, I've always had a love of jazz and popular songs and this love has filtered through my work ever since. As a student in 1973 I remember hearing the new King's Singers album *Out of the blue* for the first time, and being particularly excited by the suave and beautifully crafted arrangements by Richard Rodney Bennett of Gershwin songs. I also remember hearing The King's Singers in 1976 and loving the concert, particularly an arrangement of *After the Goldrush*, a Neil Young song arranged by Peter Knight. Armed with the idea that performing and writing arrangements of songs like these could become a reality for me I went to London as a singer, and at the same time worked as an arranger and orchestrator for BBC Radio 2. Here I was either writing arrangements for orchestra alone or writing orchestral accompaniments for singers. I listened to a lot of music at this time, and was particularly inspired by a duet concert and a number of recordings I heard of the vibraphone player Gary Burton and the pianist Chick Corea. I loved the clarity and sonority of their music-making and this motivated me to find aspects of these qualities in my own work. Writing arrangements at the BBC helped me to form a concept in my mind of

how I wanted to serve a song, how to frame it and shape it, and how to find ways of helping project text and meaning. I was lucky to be able to write quite a number of versions of songs for the vocal group The Light Blues and then later for The King's Singers, and this I did with a lot of energy and enthusiasm. It also helped having such expert singers to help bring a piece to life. I was so grateful for this opportunity as consequently it gave me confidence in my work as a composer and also helped in my search to shape songs. I would love to think that as a result there is a little of that clarity and sonority I heard from Gary Burton and Chick Corea appearing occasionally in my work today.

We are very lucky in Britain to have such a vibrant choral life and many fine choirs and groups that sing a very wide range of repertoire. A good number of musicians now working in choral music like me have been at some time members of groups such as The King's Singers and The Swingle Singers, to name but two. Joanna Forbes L'Estrange and Nicholas Garrett, who both sing on this recording were members of The Swingle Singers, and Nigel Short, now a distinguished conductor, and Gabriel Crouch, singer, conductor and now also Director of Choral Activities at Princeton University in New Jersey were colleagues of mine in The King's Singers. The one thing I know we all thrived on, and continue to do so, was a curiosity,

an appreciation and an openness to many different styles of music. I also think that we learned that the nature of our work demanded not only the pursuit of the highest technical standards, but also the ability and desire to communicate and bring to life the essence of the music, whatever the style. Nigel Short has continued to do this with a passion and his uncompromising commitment to his choral vision through his work with Tenebrae Choir and the Tenebrae Consort has raised the bar for us all. I am thrilled that they have made this recording of these songs and arrangements, some from a long time ago, some more recent, sometimes frivolous, sometimes reflective, but all performed with the beauty of sound and the breadth of skill and personality that is synonymous with the work of Nigel and his singers.

Bob Chilcott

### 1. En La Macarenita

En la Macarenita me dieron agua,  
En la Macarenita me dieron agua,  
más fría que la nieve en una talla.

La Macarena  
Buena capa, buen sombrero,  
buena moña “pa un” torero.

Yo no se aquella agüita lo que tenía,  
Yo no se aquella agüita lo que tenía,  
que me abrasaba el alma estando fría.

La Macarena ...

Me la dio una mocita de filigrana,  
Me la dio una mocita de filigrana,  
la más fina y “pulía” de “toa” Triana.

La Macarena ...

*'En La Macarenita' music arranged by Bob Chilcott, English words by Bob Chilcott from 'Jazz Folk Songs for Choirs' © Oxford University Press 2008. English words reproduced by permission. All rights reserved.*

### Down in Macarena

*Down in the Macarena I caught his glances,  
Down in the Macarena I caught his glances.  
I like the way he woos me, the way he dances.*

*The Macarena.  
Got a good coat; got a good hat;  
It's a good life for a torero.*

*Down in the Macarena I saw her glancing,  
Down in the Macarena I saw her glancing.  
I like to see her moving, to see her dancing.*

*The Macarena..*

*Down in the Macarena we live together,  
Down in the Macarena we live together.  
I like the way we're dancing through life together.*

*The Macarena...*

## 2. Sun, Moon, Sea and Stars

You and I will touch the sun  
and hold it in our hand.  
You and I will pierce the sky  
like rain drops in the sand  
And when the sunlight shows its face  
it's only plain to see  
You're sun, moon, sea and stars  
to me.

You and I will reach the moon  
and keep it in a sigh  
You and I will gently fly  
like moonbeams in the night  
And when the moonlight shows its face  
it's only plain to see  
You're sun, moon, sea and stars  
to me.

You and I will sail the ocean wide  
You and I will wander with the tide  
And as the waves come rolling by  
for ever you will be  
Like sun, moon, sea and stars  
to me.

You and I will catch a star  
and cradle it with love  
You and I will see it shine

for ever up above  
And with the starlight looking down  
it's only plain to see  
You're sun, moon, sea and stars  
to me.

*'Sun, Moon, Sea and Stars' words and music by Bob Chilcott  
from the collection 'Sun, Moon, Sea, and Stars' by Bob Chilcott  
and Jussi Chydenius © Oxford University Press 2013. Words  
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## 3. Feller from Fortune

Oh, there's lots of fish in Bonavist' harbour,  
Lots of fish right in around here  
Boys and girls are fishin' together  
Forty-five from Carbonear.

Oh, catch-a-hold this one, catch-a-hold that one  
Swing around this one, swing around she;  
Dance around this one, dance around that one  
Diddle-dum this one, diddle-dum dee.

Oh, Sally is the pride of Cat Harbour,  
Ain't been swung since last year,  
Drinkin' rum and wine and cassis  
What the boys brought home from St Pierre.

Oh, catch-a-hold this one ...

Oh, Sally goes to church every Sunday  
Not for to sing nor for to hear,  
But to see the feller from Fortune  
What was down here fishin' the year .

Oh, catch-a-hold this one ...

Oh, Sally's got a bouncin' new baby,  
Father said that he didn't care,  
'Cause she got that from the feller from Fortune  
What was down here fishin' the year.

Oh, catch-a-hold this one ...

Oh, Uncle George got up in the mornin',  
He got up in an 'ell of a tear  
And he ripped the arse right out of his britches  
Now he's got ne'er pair to wear.

Oh, catch-a-hold this one ...

Oh, there's lots of fish in Bonavist' Harbour,  
Lots of fishermen in around here;  
Swing your partner, Jimmy Joe Jacobs,  
I'll be home in the spring of the year.

Dors, dors, le petit bibi,  
c'est le petit bibi à maman.  
Demain s'il fait beau j'irons au bonne père.  
Dors, dors, le petit bibi à maman.

(Sleep, sleep, little baby,  
It's mummy's little baby.  
Tomorrow if it's nice I'll go to good daddy.  
Sleep, sleep, little mummy's baby)

*Words: Canadian Traditional*

## 4. She's Like the Swallow

She's like the swallow that flies so high,  
She's like the river that never runs dry.  
She's like the sunshine on the lee shore,  
She loves her love but she'll love no more.

'Twas down in the meadow this fair maid went,  
A-picking the primrose just as she went.  
The more she picked, the more she pulled,  
Until she gathered her apron full.

She climbed on yonder hill above  
To give a rose unto her love.  
She gave him one, she gave him three,  
She gave her heart for company.

And as they sat on yonder hill  
His heart grew hard, so harder still.  
He has two hearts instead of one.  
She says, "Young man, what have you done?"

"How foolish, foolish you must be  
To think I love no one but thee.  
The world's not made for one alone,  
I take delight in everyone."

She took her roses and made a bed,  
A stony pillow for her head.  
She laid her down, no more did say,  
And let her roses fade away.

She's like the swallow that flies so high,  
She's like the river that never runs dry.  
She's like the sunshine on the lee shore,  
She loves her love but she'll love no more.

*Words: Canadian Traditional*

## 5. L'habitant de Saint Barbe

L'habitant d'Saint-Barbe s'en va t'a Montreal

*The farmer of St. Barbe goes to Montreal*

La femme d'l'habitant de Saint-Barbe s'en va t'a Montreal

*The wife of the farmer of St. Barbe goes to Montreal.*

L'enfant d'la femme d'l'habitant de Saint-Barbe s'en va t'a Montreal

*The child of the wife of the farmer of St. Barbe goes to Montreal.*

Le chien d'l'enfant d'la femme d'l'habitant de Saint-Barbe s'en va t'a Montreal

*The dog of the child of the wife of the farmer of St. Barbe goes to Montreal.*

La queue du chien d'l'enfant d'la femme d'l'habitant de Saint-Barbe s'en va t'a Montreal

*The tail of the dog of the child of the wife of the farmer of St. Barbe goes to Montreal.*

Le bout d'la queue du chien d'l'enfant d'la femme d'l'habitant de Saint-Barbe s'en va t'a Montreal

*The tip of the tail of the dog of the child of the wife of the farmer of St. Barbe goes to Montreal.*

## 6. The Lazy Man

I'll sing you a song and it's not very long  
It's about a young man who wouldn't hoe his corn  
The reason why I can't tell  
For this young man was always well.

He planted his corn in the month of June  
And in July it was knee-high

First of September came a big frost  
And all this young man's corn was lost.

He went to the fence and there peeped in  
The weeds and the grass grew up to his chin  
The weeds and the grass they grew so high  
Enough to make this young man sigh.

So he went down to his neighbour's door  
Where he had often been before,  
"Pretty little miss, will you marry me?  
Pretty little miss, what do you say?"

"Here you are, wanting for to wed  
And cannot make your own cornbread,  
Single I am, single I'll remain  
A lazy man I'll not maintain."

I'll sing you a song and it's not very long.

*Words: North American Traditional*

## 7. Shenandoah

Oh Shenandoah,  
I long to see you,  
And hear your rolling river.  
Oh Shenandoah,  
I long to see you,  
Away, we're bound away  
Across the wide Missouri.

Oh Shenandoah,  
I love your daughter,  
Away, you rolling river.  
Oh Shenandoah,  
I love your daughter,  
Away, we're bound away  
Across the wide Missouri.

Farewell my dear,  
I'm bound to leave you,  
Away, you rolling river.  
Oh Shenandoah,  
I'll not deceive you,  
Away, we're bound away.  
Across the wide Missouri.

*Words: North American Traditional*



## 8. The Gift to be Simple

'Tis the gift to be simple, 'tis the gift to be free  
'Tis the gift to come down where you ought to be,  
And when we find ourselves in a place just right,  
'Twill be in the valley of love and delight.

When true simplicity is gained,  
To bow and to bend we shan't be ashamed,  
To turn, turn will be our delight,  
Till by turning, turning we come 'round right.

*Words: North American Traditional*

## 9. Swimming Over London

A woman is swimming over London,  
a fox turns up his face to see her pass,  
there are blackbirds in the sleeping streets,  
a pear tree, luminous with blossom:  
it's the dream she always has,  
where she's touching a cloud –

The night is a tide she is pulled by  
while a taxicab slumbers underneath,  
and a robin is a fish who sings  
from a treetop of coral below her:  
it's the dream she always has,  
where she's dancing through air –

Aerials point like signposts  
until all the houses are gone,  
and fields give way to a beach  
where the ocean is calling her name:  
it's the dream she always has,  
where she's swimming over London –

Where she sings to the stars like a mermaid  
and darkness is a murmur in her hair.

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## 10. Go Little Boat

*Words: P. G. Wodehouse (1881-1975)*

## 11. Fascinating Rhythm

*Words: Ira Gershwin (1896-1983)*

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## 12. Con amores, la mi madre

Con amores, la mi madre,  
con amores m'adormi.

*With loving, my mother,  
With loving I fell asleep.*

Así dormida soñaba,  
lo qu'el corazón velaba,  
Qu'el amor me consolaba,  
Con mas bien que merecí.

*And while asleep I dreamt  
What was awake in my heart,  
For love consoled me  
More than I deserved.*

*'Con amores, la mi madre' by Juan de Anchieta arranged by  
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## 13. Là-bas dans cette plaine

Là-bas, dans cette plaine, là-bas, dans ce vallon,  
Oh! mes amours! Où sont mes amours?

*Down there, in that plain, down there in that valley,  
Oh, my loves! Where are my loves!*

J'ai extend ma mie qui disait solvant: "Mon  
galant,  
Oh! mon galant! Toi que j'aime tant.

*I heard my loved one who often said;  
My brave one,  
Oh! My brave one! You who I love so.*

Ma mid qui es si gentile, Où vas-tu harder tout  
le jour?  
Oh! tu es pour moi, Je t'épouserai.

*My love who is so kind, where will you stay  
All the day?  
Oh! You are for me, I will marry you.*

*Words: French traditional, translation by Bob Chilcott*

## 14. Viens par le pré

Viens par le pré, ma belle, je viendrai par le bois.  
Quand tu seras mignonne, tu m'attendras  
si tu veux!

*Come by the meadow, my beautiful one, I will come  
by the wood.  
As you are pretty, you can wait for me if you like.*

Nous parlerons, fillette, nous parlerons toys deux.  
C'est ton amour, petite qui me rendra heureux.

*We shall speak, little girl, we shall speak together,  
It's your love, little one, that makes me happy.*

*Words: French traditional, translation by Bob Chilcott*

## 15. Montagnarde

Le coucou c'est un bel oiseau.  
Il n'y en a pas d'aussi beau que le coucou  
qui change!  
Que mon coucou, que ton coucou, que le coucou  
des autres,  
Dis? Avez vous entendu chanter le coucou?

*The cuckoo is a beautiful bird,  
There's nothing more beautiful than the cuckoo  
that sings!  
Like my cuckoo, like your cuckoo, like the cuckoo  
of others,  
Say? Have you heard the cuckoo sing?*

Le coucou est blanc et gris.  
Il n'y en a pas de si joli que le coucou qui chante.  
Que mon coucou, que ton coucou, que le coucou  
des autres,  
Dis? Avez vous entendu chanter le coucou?

*The cuckoo is white and grey,  
There is nothing more pretty than the cuckoo That sings!  
Like my cuckoo, like your cuckoo, like the cuckoo  
of others,  
Say? Have you heard the cuckoo sing?*

Par là-bas, au fond du pré  
Il y a un arbre fleuri et grainé et le coucou  
y chante.  
C'est mon coucou, c'est ton coucou, c'est

*Down there, at the bottom of the meadow  
There is a flowering and seeded tree and the cuckoo  
Sings there.  
It's my cuckoo, it's your cuckoo, it's the cuckoo*

le coucou des autres,  
Dis? Avez vous entendu chanter le coucou?

Et si tous, si tous les coucous  
Voulaient tous boire de l'eau, Ils tarriraient  
la rivière, Oh!  
C'est mon coucou, c'est ton coucou, c'est  
le coucou des autres,  
Dis? Avez vous entendu chanter le coucou?

*Words: French traditional, translation by Bob Chilcott*

#### 16. Aka tombo

Yuuyake koyakeno akatombo  
owarete mitanowa itsunohika.

Yamano hatakeno kuwanomiwo  
kokagoni tsundawa maboroshika

Juugode neeyawa yomeniyuki  
osatono tayorimo taehateta

Yuuyake koyakeno akatombo  
tomatte iruyo saonosaki

*Words: Japanese traditional, translation by Bob Chilcott*

*of others  
Say? Have you heard the cuckoo sing?*

*And if all the cuckoos  
Wanted all to drink water, they would stay  
at the river. Oh!  
It's my cuckoo, it's your cuckoo, it's the cuckoo  
of others,  
Say? Have you heard the cuckoo sing?*

*The red dragonflies fly at sunset.  
When I was young, and riding on nanny's back,  
I saw them.*

*We picked mulberry fruits into a little basket  
In the field of a mountain. Or was it a dream?*

*At fifteen she married and was gone.  
Letters never seemed to come.*

*The red dragonflies fly at sunset.  
Look, one now rests on a bamboo stick.*

#### 17. Furusato 故郷

Usagi oishi kano yama  
Kobuna tsurishi kano kawa  
Yume wa ima mo megurite  
Wasuregataki furusato

Ikani imasu chichi haha  
Tsutsuganashiya tomo gaki  
Ame ni kaze ni tsuketemo  
Omoi izuru furusato

Kokorozashi wo hatashite  
Itsuno hinika kaeran  
Yama wa aoki furusato  
Mizu wa kiyoki furusato

*'Furusato' by Tatsuyuki Takano translated by Charles Bennett  
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#### 18. Tuoll' on mun kultani

Tuoll' on mun kultani, ain' yhä tuolla,  
kuninkahan kultaisen kartanon puolla.  
Voi minun kultani, voi minun lintuni,  
kun et tule jo!

Linnut ne laulavat sorealla suulla,  
soreampi kultani ääni on kuulla.  
Voi minun kultani, voi minun lintuni,  
kun et tule jo!

*Dreaming I see the green mountains again,  
Rivers so clear where I swam as a boy.  
Playing in the water and running in the mountains,  
My home is calling, is calling to me.*

*Father will sing in our garden again,  
Mother will smile like a blossoming rose.  
Voices like rainfall on midsummer's evening,  
As if the garden were calling my name.*

*Dream of tomorrow and I shall be home,  
Home where my childhood is waiting for me.  
Playing in the water and running in the mountains,  
My home is calling, is calling to me.*

*There is my lover, lingering  
long at the golden court of the king.  
Ah my lovebird, ah my darling:  
now you do not come!*

*The birds they sing from a lovely throat  
but lovelier is my darling's note.  
Ah my lovebird, ah my darling:  
now you do not come!*



Tule, tule, kultani, tule kotipuoleen,  
taikka jo menehdynki ikävään ja huoleen.  
Voi minun kultani, voi minun lintuni,  
kun et tule jo!

*'Tull' On Mun Kultani' music arranged by Bob Chilcott,  
English words by Bob Chilcott from 'Jazz Folk Songs for Choirs'  
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### 19. Marriage to my Lady Poverty

Here is the ring I have made for My Lady Poverty;  
a ring I've woven from grass and wayside flowers.  
It will sing on her hand like a skylark.

I am the bird who has come to take crumbs from  
your hand,  
In my soft grey plumage I fly to our wedding  
barefoot.  
I am far too shy to look at you.

We need no more than birds: they sing at dawn  
and wander wherever they please.  
We ask for nothing more than the birds of the sky:  
we ask for song.

*Come, come, my darling, homeward, and hurry  
or I shall die of longing and worry.  
Ah my lovebird, ah my darling:  
now you do not come!*

We need no more than flowers: they flourish  
in summer and sleep all winter long.  
We ask for nothing more than the flowers of the  
field:  
we ask to blossom.

As I fly from our wedding I look back over my  
shoulder:  
my husband is the flower in my heart;  
his ring is singing on my finger.

When I hear the song of a lark I shall think of you.  
When I lie in the open field on a bed of  
meadowsweet,  
I shall hear your music singing me to sleep.

*'Marriage to My Lady Poverty' by Bob Chilcott and Charles  
Bennett. Text © Charles Bennett. Text reproduced by  
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### 20. Thou My Love Art Fair

Lo, thou, my love, art fair;  
Myself hath made thee so:  
Yea, thou art fair indeed,  
Wherefore thou shalt not need  
In beauty to despair;  
For I accept thee so,  
For fair.

For fair, because thine eyes  
Are like the culvers' white,  
Whose simpleness in deed  
All others do exceed:  
Thy judgement wholly lies  
In true sense of sprite  
Most wise.

*Words: William Baldwin (1515-1563)*

### 21. Touch Her Soft Lips and Part

Come, come, let's away. My love, give me thy lips.  
Touch her soft lips.

*Words: Adapted from William Shakespeare (Henry V)*

### 22. Even Such Is Time

Even such is time, which takes in trust  
Our youth, our joys, and all we have,  
And pays us but with age and dust;  
Who, in the dark and silent grave,  
When we have wandered all our ways,  
Shuts up the story of our days,  
And from which earth and grave and dust,  
The Lord shall raise me up, I trust.

*Words: Walter Raleigh (1552-1618)*

## BOB CHILCOTT

Bob Chilcott, described by The Observer as “a contemporary hero of British Choral Music”, is one of the most widely performed composers of choral music in the world. He has a large catalogue of works published by Oxford University Press reflecting a wide taste in music styles and a commitment to writing singable and communicative music.

His larger works include Salisbury Vespers, 2009, and the Requiem, 2010, which has been performed in over 16 countries. The Angry Planet was premièred in the 2012 BBC Proms and in 2013 his St John Passion was premièred by Wells Cathedral Choir. He wrote The King shall rejoice for the service at Westminster Abbey celebrating the diamond jubilee of HM Queen Elizabeth II. A Little Jazz Mass and Can you hear me? remain favourites with choirs around the world. 2014-2015 featured a composer-in-residence project with Choralis, Washington DC, which included the commissioning and subsequent première of the Gloria.

Between 1997 and 2004 he conducted the chorus of The Royal College of Music and since 2002 has been Principal Guest Conductor of The BBC Singers. He has conducted choirs in some 30 countries over the last decade, recently in Russia, Canada, USA,



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Japan, Czech Republic, Germany, Netherlands, Italy, Sweden, Denmark, and Norway.

His music has been recorded by many groups including Tenebrae, The Cambridge Singers, King's College, Cambridge and Westminster Abbey. Signum has six discs of his music, by the BBC Singers, King's Singers, The Sirens, NFL Wrocław Philharmonic Choir, and Wells Cathedral Choir (Passion, 2015), and his Requiem is on Hyperion. In 2013 Naxos released albums by The Wellensian Consort and Commotio. To mark his 60th birthday in 2015, the BBC Singers and The Bach Choir released a double disc featuring The Angry Planet and Five Days that changed the world on Signum.



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### TENEBRAE CONSORT

#### SOPRANO

Grace Davidson †  
Joanna Forbes-L'Estrange  
Katie Trethewey †

#### ALTO

Martha McLorinan †  
Eleanor Minney †

#### TENOR

Jeremy Budd †  
Nicholas Madden

#### BASS

Gabriel Crouch †  
Nicholas Garrett  
Jimmy Holliday †  
Stephen Kennedy †  
Andrew Mahon †

† ‘Even Such Is Time’, ‘Thou, My Love, Art Fair’ and ‘Touch Her Soft Lips and Part’ only.

\* All works except those listed above.

Tenebrae Consort is an exceptional group of musicians, with singers handpicked from the award-winning choir Tenebrae. Focusing on repertoire originally written for consort performance, Tenebrae Consort highlights the vocal quality of the individuals who make up the trademark ‘Tenebrae’ sound whilst creating an intimate concert experience. Known for their combination of instinctive ensemble skills and masterful solo abilities, the singers can also perform alongside small groups of leading instrumentalists which has brought collaborations with the Chilingirian Quartet and Phantasm.

Led by Artistic Director Nigel Short, Tenebrae Consort released its debut disc, *Medieval Chant and Tallis Lamentations* (2014), on Tenebrae’s own label Bene Arte, which received glowing reviews from Gramophone Magazine and BBC Music Magazine. Festival appearances have included performances across the UK in Alderney, Lammermuir, Swaledale and Shrewsbury, alongside international appearances in Cuenca and Zamora (Spain).

Described as “phenomenal” (The Times) and “devastatingly beautiful” (Gramophone Magazine), award-winning choir Tenebrae is one of the world’s finest vocal ensembles. Tenebrae is the first-ever group to be multi-nominated in the same category for the BBC Music Magazine Awards (2012),

securing the accolade of Best Choral Performance for its recording of Victoria’s *Requiem Mass, 1605*.

‘Passion and Precision’ is Tenebrae’s motto, and through its continued dedication to performance of the highest quality, audiences around the world experience the power and intimacy of the human voice.

## NIGEL SHORT

Award-winning conductor Nigel Short has built up an enviable reputation for his recording and live performance work with leading orchestras and ensembles across the world.

A singer of great acclaim, Nigel was a member of the world-renowned vocal ensemble The King’s Singers from 1994–2000. Upon leaving the group, he formed Tenebrae which under his direction has enjoyed collaborations with orchestras and instrumentalists of various musical genres and now enjoys a reputation as one of the world’s finest choral ensembles.

To date, Nigel has conducted the Aurora Orchestra, Chamber Orchestra of Europe, English Chamber Orchestra, English Concert, London Symphony Orchestra, Orchestra of the Age of Enlightenment, Royal Philharmonic Orchestra and the Scottish Ensemble. He has directed the London Symphony Orchestra with Tenebrae in a live recording of Fauré’s *Requiem* as well as a sold-out performance in St. Paul’s Cathedral as part of the City of London Festival. Other orchestral recordings include Mozart’s *Requiem* and *Ave Verum Corpus* with the Chamber Orchestra of Europe and two discs of music by Will Todd with the English Chamber Orchestra.



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Nigel has vast recording experience, having conducted recordings for many of the world’s major record labels including Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live, Signum and Warner Classics. As a Gramophone award-winning producer, Nigel works with many of the UK’s leading professional choirs and vocal ensembles including Alamire, Ex Cathedra, Gallicantus and The King’s Singers.



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Tracks 20, 21 & 22 recorded in All Hallows Church, Gospel Oak, London on 15th July 2015.

Producer – Adrian Peacock

All other works recorded in Fotheringhay Church of St Mary and All Saints,  
Northamptonshire from 1st to 3rd July 2015,

Producer – James Burton

Recording Engineer – Andrew Mellor

Editors – Andrew Mellor, Claire Hay

Cover Image – Two Moons Over Southampton, 1989 (oil on panel), © Culler, Pat (contemporary artist)

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**Brahms & Bruckner: Motets**  
**Tenebrae, Nigel Short**  
 SIGCD430

*"Tenebrae score on all counts. They submit with impressive stamina and unfailing intonation to Bruckner's instrumental scoring and phrasing"*  
**Gramophone, Editor's Choice**



**Medieval Chant and Tallis Lamentations**  
**Tenebrae Consort, Nigel Short**  
 SIGCD902

*"... the performance of Tallis's Lamentations is majestically dark and intense, displaying this group's famous sensitivity toward musical structure, as well as their exquisite harmonic control"*  
**BBC Music Magazine**