

signum
CLASSICS

WHEN SLEEP COMES

*Evening Meditations for
Voices & Saxophone*

T

TENEBRAE

Christian Forshaw *saxophone*

Nigel Short *director*



WHEN SLEEP COMES

1	Drop, drop slow tears	Orlando Gibbons arr. Christian Forshaw	[3.45]
2	In paradisum	Christian Forshaw	[3.42]
3	O vos imitatores <i>Victoria Meteyard soloist</i>	Hildegard von Bingen arr. Nigel Short	[5.14]
4	Te lucis ante terminum	Chant arr. Christian Forshaw	[2.36]
5	Sancte Deus	Thomas Tallis	[5.50]
6	Psalm 121	Chant arr. Christian Forshaw	[3.20]
7	O nata lux	Thomas Tallis arr. Christian Forshaw	[3.16]
8	Renouncement	Christian Forshaw	[7.03]
9	Reproaches	Tomás Luis de Victoria	[7.40]
10	Night Prayer	Owain Park	[3.28]
11	Te lucis ante terminum	Thomas Tallis arr. Christian Forshaw	[3.53]
12	Abide with me	Henry F. Lyte & William H. Monk arr. Christian Forshaw	[4.07]
13	Lamentations	Antoine Brumel	[8.28]
	Total timings:		[62.31]

TENEBRAE
CHRISTIAN FORSHAW SAXOPHONE
NIGEL SHORT DIRECTOR

www.signumrecords.com

“The combination of ancient and modern in many art forms has cast something of a spell over modern audiences. I very much enjoyed listening to former collaborations between voices and saxophone, and was mesmerised by how well the two go together. This programme – which has been in the making for some time now – very much celebrates and explores the amalgamation of two distinct styles of choral music writing.

In Christian Forshaw, we have a modern minimalist composer (and saxophonist) whose music evokes a sense of calm and contemplation, occasionally interrupted by powerful emotional outbursts as and when expressed in the texts he sets. On this recording we have set out to explore settings by Renaissance masters such as Thomas Tallis and Orlando Gibbons, and see how they can be blended with modern harmonies and the use of more complex rhythmic patterns. Alongside re-workings of motets and other sacred works there are also some new compositions, all designed to emphasise the beauty and soothing nature of the original settings.

Adding an extra layer of poignancy is the fact that this recording was created during the Covid-19 pandemic, when musicians across the world were facing previously unimagined challenges. It was

an absolute joy to be back in the “studio” (in this case, the beautiful acoustic of All Hallows Gospel Oak), and I hope you will take as much comfort in listening to this music as we did in recording it.”

Nigel Short

“The juxtaposition of saxophone and voices has been central to my work as a composer, arranger and performer for almost 30 years. The way sound can morph from one to the other in an almost imperceptible way has fascinated musicians from all genres for over a century. Johnny Hodges & Ella Fitzgerald, Stan Getz & Astrud Gilberto and Jan Garbarek & The Hilliard Ensemble have all brought their own unique approaches to this combination of forces.

My own concept of sound derived from my days as a chorister. That aesthetic has always been central to the way I approach the saxophone, aiming to phrase and resonate like a singer. I enjoy the way there is so much common ground between the two, but that they are also able to depart from each other and explore their own uniqueness.

The repertoire in this collection spans a number of centuries, but there is very much common ground

in the way each piece invites the listener to a place of stillness and reflection. The arrangements at times ask the saxophone to sit within the ensemble as another voice, but at other times call it to rise out of the texture in a more soloistic way.

Nigel Short and I first worked together in 2007 for a tour of my second album *Renouncement*, and again in 2012 for *Songs of Solace*. We spoke back then about the possibility of a collaboration with Tenebrae, and it has been a delight to finally bring that dream to life with this album.”

Christian Forshaw



TEXTS & TRANSLATIONS

1 **Drop, drop slow tears**
Orlando Gibbons (1583-1625),
arr. Christian Forshaw

Drop, drop, slow tears,
And bathe those beauteous feet
Which brought from Heaven
The news and Prince of Peace.

Cease not, wet eyes,
His mercy to entreat;
To cry for vengeance
Sin doth never cease.

In your deep floods
Drown all my faults and fears;
Nor let His eye
See sin, but through my tears.

Words: Phineas Fletcher (1582-1650)

2 **In paradisum**
Christian Forshaw (b. 1972)

In Paradisum deducant te Angeli
in tuo adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem.

*May the angels lead you into paradise;
may the martyrs receive you at your arrival
and lead you to the holy city Jerusalem.*

Chorus Angelorum te suscipiant
et cum Lazaro quondam paupere
aeternam habeas requiem.

Words: Anonymous, Liturgical

3 **O vos imitatores**
Hildegard von Bingen (c.1098-1179)
arr. Nigel Short

Verse: O vos imitatores excelsae personae
in preciosissima
et gloriosissima significatione,
o quam magnus est vester ornatus,
ubi homo procedit,
solvens et stringens in Deo
pigros et peregrinos,

Response: etiam ornans
candidos et nigros et magna onera
remittens.

V. Nam et angelici ordinis officia habetis,
et fortissima fundamenta prescitis,
ubicumque constituenda sunt,
unde magnus est vester honor—

R. etiam ornans
candidos et nigros et magna onera
remittens.

Words: Anonymous

*May choirs of angels receive you
and with Lazarus, once poor,
may you have eternal rest.*

*V: O actors, you who play the Highest Role
within that precious drama,
that glorious sacrament!
How great and beautiful your vested costume,
as steps forth such a man
to loose and bind in God
the slacker and sojourner,*

*R. to beautify
the shining and the squalid, and their heavy burdens
to remit.*

*V. For you both hold the office of the angels
and foreknow where'er the firm foundations
of the Church are to be laid –
this twofold duty marks your honour grand:*

*R. to beautify
the shining and the squalid, and their heavy burdens
to remit.*

4 **Te lucis ante terminum**
Chant arr. Christian Forshaw

Te lucis ante terminum,
rerum Creator poscimus,
ut pro tua clementia
sis praesul et custodia.

Procul recedant somnia,
et noctium phantasmata;
Hostem que nostrum comprime,
ne polluantur corpora.

Præsta, Pater piissime,
patrique compar Unice,
cum Spiritu Paraclito
regnans per omne sæculum.

Amen.

Words: Anonymous, Liturgical

5 **Sancte Deus**
Thomas Tallis (1505-1585)

Sancte Deus, Sancte Fortis,
Sancte et Immortalis, miserere nobis.
Nunc, Christe, te petimus,
miserere, quaesumus.

*Before the ending of the day,
Creator of the world, we pray
that with Thy wonted favour Thou
wouldst be our Guard and Keeper now.*

*From all ill dreams defend our eyes,
from nightly fears and fantasies;
Tread under foot our ghostly foe,
that no pollution we may know.*

*O Father, this we ask be done,
through Jesus Christ, Thine only Son;
Who, with the Holy Ghost and Thee,
doth live and reign eternally.*

Amen.

*Holy God, Holy Mighty One,
Holy and Immortal One, have mercy upon us.
Now, O Christ, we ask thee,
we beseech thee, have mercy.*

Qui venisti redimere perditos,
noli damnare redemptos:
Quia per crucem tuam redemisti mundum.
Amen.

Words: Anonymous, Liturgical

6 Psalm 121
Anonymous arr. Christian Forshaw

I will lift up mine eyes unto the hills:
from whence cometh my help.
My help cometh from the Lord:
who hath made heaven and earth.
He will not suffer thy foot to be moved,
and he that keepeth thee will not sleep.

Behold, he that keepeth Israel shall neither
slumber nor sleep.
The Lord Himself is thy keeper;
the Lord is thy defence upon thy right hand,
so that the sun shall not burn thee by day,
neither the moon by night.

The Lord shall preserve thee from all evil.
Yea, it is even He that shall keep thy soul.
The Lord shall preserve thy going out and thy
coming in,
from this time forth for evermore.

*Thou who came to redeem the lost,
do not condemn the redeemed:
For by thy cross thou hast redeemed the world.
Amen.*

Glory be to the Father, and to the Son, and to the
Holy Ghost.
As it was in the beginning, is now, and ever shall be.
World without end. Amen.

Words: Book of Common Prayer

7 O nata lux
Thomas Tallis arr. Christian Forshaw

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

Words: Anonymous, Liturgical

8 Renouncement
Christian Forshaw

I must not think of thee; and, tired yet strong,
I shun the love that lurks in all delight—
The love of thee—and in the blue heaven's height,
And in the dearest passage of a song.

*O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.*

*Thou who once deigned to be clothed in flesh
for the sake of the lost,
grant us to be members
of thy blessed body.*

Oh, just beyond the sweetest thoughts that throng
This breast, the thought of thee waits hidden yet bright;
But it must never, never come in sight;
I must stop short of thee the whole day long.

But when sleep comes to close each difficult day,
When night gives pause to the long watch I keep,
And all my bonds I needs must loose apart,
Must doff my will as raiment laid away,—
With the first dream that comes with the first sleep
I run, I run, I am gather'd to thy heart.

Words: Alice Meynell (1847-1922)

9 Reproaches

Chant with polyphony by
Tomás Luis de Victoria (1548-1611)

Popule meus, quid feci tibi?
Aut in quo contristavite?
Responde mihi.

Quia eduxite per desertum quadraginta annis,
et manna cibavite,
et introduxite in terram satis bonam
parasti Crucem Salvatori tuo.

Agios O Theos, Sanctus Deus
Agios Ischyros, Sanctus Fortis
Agios Athanatos eleison hymas.
Sanctus Immortalis, miserere nobis.

*O my people, what have I done unto you?
How have I offended you?
Tell me!*

*For forty years I led you through the desert,
I fed you with manna,
and led you to a land of plenty,
but you led your Saviour to the cross.*

*Holy is God!
Holy and strong!
Holy and immortal
Have mercy on us.*

Quid ultra debui facere tibi, et non feci?
Ego quidem plantavi te vineam meam
speciosissimam:
et tu facta est mihi nimis amara:
aceto namque sitim meam potasti:
et lancea perforasti latus Salvatori tuo.

Agios O Theos, Sanctus Deus
Agios Ischyros, Sanctus Fortis
Agios Athanatos eleison hymas.
Sanctus Immortalis, miserere nobis.

Words: Improperia

10 Night Prayer Owain Park (b.1993)

Te lucis ante terminum,
rerum Creator poscimus,
ut pro tua clementia
sis præsul et custodia.

Procul recedant somnia,
et noctium phantasmata;
Hostem que nostrum comprime,
ne polluantur corpora.

Præsta, Pater...

*What more ought I to have done for thee, that I
have not done?
I planted thee, indeed, my most beautiful vineyard:
and thou hast become exceeding bitter to me:
for in my thirst thou gavest me vinegar to drink:
and with a spear thou hast pierced the side of
thy Saviour.*

*Holy is God!
Holy and strong!
Holy and immortal
Have mercy on us.*

*Before the ending of the day,
Creator of the world, we pray
that with Thy wonted favour Thou
wouldst be our Guard and Keeper now.*

*From all ill dreams defend our eyes,
from nightly fears and fantasies;
Tread under foot our ghostly foe,
that no pollution we may know.*

From all ill dreams defend our eyes,
from nightly fears and fantasies;
Tread under foot our ghostly foe,
that no pollution we may know.

O Father, this we ask be done,
through Jesus Christ, Thine only Son;
Who, with the Holy Ghost and Thee,
doth live and reign eternally.

Amen.

Words: Anonymous, Liturgical

11 **Te lucis ante terminum**
Thomas Tallis arr. Christian Forshaw

Te lucis ante terminum,
rerum Creator poscimus,
ut solita clementia,
sis praesul ad custodiam.

Procul recedant somnia,
et noctium phantasmata;
Hostem que nostrum comprime,
ne pollutantur corpora.

Præsta, Pater omnipotens,
per Jesum Christum Dominum.

*Before the ending of the day,
Creator of the world, we pray
that with Thy wonted favour Thou
wouldst be our Guard and Keeper now.*

*From all ill dreams defend our eyes,
from nightly fears and fantasies;
Tread under foot our ghostly foe,
that no pollution we may know.*

*O Father, this we ask be done,
through Jesus Christ, Thine only Son;*

Qui tecum in perpetuum,
regnat cum Sancto Spiritu,

Amen.

Words: Anonymous, Liturgical

12 **Abide with me**
Henry F. Lyte (1793-1847) & William H.
Monk (1823-1889), arr. Christian Forshaw

Abide with me: fast falls the eventide;
The darkness deepens; Lord, with me abide.
When other helpers fail and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away.
Change and decay in all around I see.
O thou who changest not, abide with me.

Hold thou thy cross before my closing eyes.
Shine through the gloom and point me to the skies.
Heaven's morning breaks and earth's vain
shadows flee;
In life, in death, O Lord, abide with me.

Words: Henry F. Lyte (1793-1847)

*Who, with the Holy Ghost and Thee,
doth live and reign eternally.*

Amen.

13 Lamentations

Antoine Brumel (c.1460-1513)

HETH. Cogitavit Dominus dissipare murum filiæ Sion; tetendit funiculum suum, et non avertit manum suam a perditione: luxitque antemurale, et murus pariter dissipatus est.

CAPH. Defecerunt præ lacrimis oculi mei, conturbata sunt viscera mea; effusum est in terra jecur meum super contritione filiæ populi mei, cum deficeret parvulus et lactens in plateis oppidi.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Words: Lamentations of Jeremiah

HETH. The Lord determined to lay in ruins the wall of the daughter of Zion; he marked it off by the line; he restrained not his hand from destroying; he caused rampart and wall to lament, they languish together.

CAPH. My eyes are spent with weeping; my soul is in tumult; my heart is poured out in grief because of the destruction of the daughter of my people, because infants and babes faint in the streets of the city.

Jerusalem, return to the Lord your God.

TENEBRAE



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Victoria Meteyard – *soprano*
Rosanna Wicks – *soprano*
Thomas Lilburn – *alto*
Jeremy Budd – *tenor*
Nicholas Todd – *tenor*^{*}
Simon Whiteley – *bass*
Nigel Short – *director / baritone*

^{*} Appears on Brumel's *Lamentations* only

Described as “phenomenal” (The Times) and “devastatingly beautiful” (Gramophone Magazine), award-winning choir Tenebrae is one of the world’s leading vocal ensembles, renowned for its passion and precision. Under the direction of Nigel Short, Tenebrae performs at major festivals and venues across the globe, including the BBC Proms, Wigmore Hall, Rheingau Musik Festival (Germany), and Melbourne and Sydney Festivals (Australia).

The choir has earned a reputation for its highly-acclaimed interpretations of choral music ranging from the Renaissance through to contemporary choral masterpieces. It frequently performs and commissions new music, having worked with Judith Bingham, Ola Gjeilo, Paweł Łukaszewski, Joanna Marsh, Owain Park, Josephine Stephenson, Joby Talbot and Sir John Tavener among others. Tenebrae is frequently engaged with the world's finest orchestras, regularly appearing alongside the Academy of Ancient Music, Aurora Orchestra and Britten Sinfonia, and also curates an annual Holy Week Festival in partnership with St John's Smith Square.

Tenebrae's ever-increasing discography has brought about collaborations with Signum, Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live, and Warner Classics. In 2012 Tenebrae was the first-ever ensemble to be multi-nominated in the same category for the BBC Music Magazine Awards, securing the accolade of 'Best Choral Performance' for the choir's recording of Victoria's Requiem Mass, 1605. The following year Tenebrae's Fauré Requiem with the London Symphony Orchestra was nominated for the Gramophone Awards, and in 2018 the choir received a Grammy nomination for *Music of*

the Spheres, its album of part songs from the British Isles.

'Passion and Precision' are Tenebrae's core values. Through its continued dedication to performance of the highest quality, Tenebrae's vision is to deliver dramatic programming, flawless performances and unforgettable experiences, allowing audiences around the world to be moved by the power and intimacy of the human voice.

CHRISTIAN FORSHAW

Christian spent his childhood in Knaresborough, North Yorkshire. He moved to London when he was 19 to study at the Guildhall School.

In his late teens he had the privilege of working with Moondog, aka Louis Hardin. This experience had a profound effect on Christian's understanding of the way contemporary music could work, without boundaries or preconceptions.

He later went on to work with Michael Nyman, performing with the Michael Nyman Band and also working as part of the production team on a number of his film scores.

In his late twenties Christian was appointed Professor of Saxophone at the Guildhall School. Around the same time he released his debut album *Sanctuary* which received an unprecedented amount of air play on BBC Radio 3 and Classic FM, reaching No.1 positions in the Classical Charts. To date he has recorded 6 solo albums which explore his compositions, arrangements and distinctive playing. Christian's music has been featured in a number of films, TV and radio scores, most recently for Ridley Scott's film *The Last Duel* for 20th Century Fox.



© Andy Staples

More recently Christian's sound has been heavily featured on a number of releases on the Village Green label, working with composer Angèle David-Guillou and the electronic group Snow Palms.

Christian has toured, recorded and performed with artists as diverse as Brian Eno, Damon Albarn and Hugh Jackman as well as the Chamber Orchestra of Europe and the majority of British orchestras.

NIGEL SHORT

Award-winning conductor Nigel Short has earned widespread acclaim for his recording and live performance work with leading orchestras and ensembles across the world.

A former member of renowned vocal ensemble The King's Singers (1994–2000), in 2001 Nigel formed Tenebrae, a virtuosic choir that combines the passion of a cathedral choir with the precision of a chamber ensemble. Under his direction, Tenebrae has collaborated with internationally acclaimed orchestras and instrumentalists and now enjoys a reputation as one of the world's finest vocal ensembles.

To date, Nigel has conducted the Academy of Ancient Music, Aurora Orchestra, BBC Symphony Orchestra, Chamber Orchestra of Europe, English Chamber Orchestra, English Concert, London Philharmonic Orchestra, London Symphony Orchestra, Orchestra of the Age of Enlightenment, Royal Philharmonic Orchestra, Scottish Ensemble and Britten Sinfonia. He has directed the London Symphony Orchestra alongside Tenebrae in a live recording of Fauré's Requiem, which was nominated for the Gramophone Awards (2013) and since then, he has conducted the orchestra at



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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 a recent release of music by Bernstein, Stravinsky and Zemlinsky with the BBC Symphony Orchestra described as a "master stroke of programming" (Financial Times). Recent guest conducting appearances include the BBC Singers, Leipzig's MDR Rundfunkchor and the Danish National Vocal Ensemble.

Nigel has vast recording experience having conducted for many of the world's major labels including Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live, Signum and Warner Classics. In 2018, he received a Grammy nomination in the category of 'Best Choral Performance' for Tenebrae's album of parts songs from the British Isles, *Music of the Spheres*. 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

Recorded in All Hallows Church, Gospel Oak, London on 30th and 31st May 2021
Producer & Editor – Nick Parker
Recording Engineer – Mike Hatch
Recording Assistant – Joshua Mannall

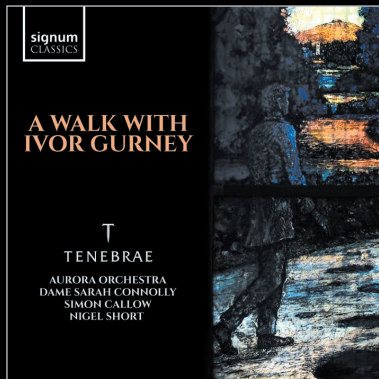
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