

signum
CLASSICS

in between

Choral works by
Jessica Ulusoy-Horsley



TENEBRAE

Nigel Short *director*



IN BETWEEN

Choral works by Jessica Ulusoy-Horsley

Engelsmusik 1-3

1 No. 1 colours of light's sound [5.33]

Soloist: Tom Herring, *baritone*

2 No. 2 in between [5.53]

Soloists: Rosanna Wicks, *soprano* | Jeremy Budd, *tenor* |
Angus McPhee, *baritone*

3 No. 3 en theō (ἐν θεῷ) [7.44]

Soloists: Jeremy Budd, *tenor* | Angus McPhee, *baritone*

4 The 99 Names [22.41]

Qur'an reciter: Kerem Adigüzel

Soloist: Jeremy Budd, *tenor*

the cycle of peace

5 No. 1 Imagine everyone's your child [11.03]

Soloists: Rosanna Wicks, *soprano* |
Jeremy Budd, Nicholas Madden, *tenors*

6 No. 2 There is a plain [9.02]

Soloists: Grace Davidson, *soprano* | Jeremy Budd, *tenor* |
Camilla Pay, *harp*

7 No. 3 Blesséd [6.26]

Soloists: Martha McLorinan, *alto* | Jeremy Budd, *tenor*

Total timings: [1.08.25]

TENEBRAE
NIGEL SHORT

www.signumrecords.com

INTRODUCTION

This recording brings together three recent works exploring sound, silence, and the space(s) beyond and between them. The music embraces the transcendent across traditions and invites us to consider how sound—and what lies beyond it—might draw us closer to our shared humanity and our (often-)shared sense of the divine.

The title piece, *in between*, was inspired by hearing a Tenebrae concert that transported me to another realm. The “revelation” of the piece’s dedication refers both to the piece itself then, and to Nigel’s remarkable ensemble—a revelation in themselves of what is possible and where music can take us to. My hope is that this recording offers moments of expansion, joy, hope, catharsis, healing, solace, mystery, and possibility to you, the listener.

Working with Tenebrae on this recording has been a privilege and a great pleasure. Their artistry brings my works to life with extraordinary clarity and depth. Their disciplined, luminous sound—unafraid of stillness—allows the music to move beyond the page into that “in between” space where meaning emerges. I am deeply grateful to Nigel Short for his inspirational insight, rare

energy and attention to detail, to the singers, to Camilla, Mike, Jacob, Eleanor, Steve and to everyone involved in bringing these pieces from the page to the album.

PROGRAMME NOTES

The cycle *Engelsmusik*—of which nos. 1–3 are recorded here—was inspired by Wolfgang W. Müller’s book, *Musik der Engel* (Music of the Angels). Part of a long tradition of angelic music, from Hildegard to Messiaen, these works explore the spaces between sound and silence, between the human and the transcendent. Here, as the angelic visions say, “time stands still”: sound becomes a doorway that opens onto other levels of consciousness.

colours of light's sound is based on a phrase by the great 13th-century Sufi mystic and poet, Rumi (Jalāl al-Dīn Muḥammad Rūmī/جلال الدین محمد رومی): “*In your light I learn how to love.*” This fragment is repeated and gradually extended—to *dream*, to *live*—until, suddenly, individual colours from the spectrum of light flash into the musical texture. Beginning with blue as “the heavenly colour” (“die himmlische Farbe”), Wassily Kandinsky’s characterisations of several colours,

as set down in his book *Über das Geistige in der Kunst* (On the Spiritual in Art), permeate the second half of the piece.

in between: “for Nigel Short and Tenebrae: a revelation”, focuses on sound, silence, and the threshold between them. Many questions remain suspended—is it the sound or the silence of the opening that is “unseen, unspoken”?—yet it is in the questioning that we often come closer to the essence than in any attempt at an answer.

en theō (ἐν θεῷ) enters a broader soundscape but with similar themes: here, too, we are led to what lies “between the breath” or “in the pause”. The expansive Greek phrase, “ἐν θεῷ μανθάνω φιλεῖν”; (*In the divine, I learn how to love*), echoes Rumi from no. 1 of the *Engelsmusik* (whilst sounding entirely different in Greek). The phrase unfolds into wide, 22-voice (re-)iterations of the *en theō* motive. At the work’s apex, the solo basses suddenly release into silence, leaving us with “just the turning, the endlessly endless turning”.

My large-scale composition, *The 99 Names*, is shaped by the tradition of invoking divine attributes through recitation, a practice of particular importance in the Sufi tradition. During the first Covid-19 lockdown, I found myself with

Neil Douglas-Klotz’s *Sufi Book of Life*, which offers reflections and meditations on each of the 99 Names (of God/Allah). I drew on other sources and chants as well, but Neil’s book opened an extraordinary pathway into the Names and a living relationship with them. Setting the Qur’anic Names in Arabic allows brief explorations of each aspect of the divine, while the full cycle gestures toward the vastness we often reduce to our own measure—reminding us that God really is great(er): Allāhu akbar (الله أكبر). The 99 Names are interspersed with three of the Beatitudes from the Gospel of Matthew in Aramaic, the resonances and breadth of the two languages forming the heart of the work. Moving beyond the confines of any single tongue, the piece invites the listener into a realm that goes beyond tradition. Musical harmonies are fused and blended, amplifying the acoustic character of the space and inviting the listener into a transcendent realm. The frequent changes of meter help create a sense of timelessness—for ultimately, time is only a construct of this world.

In his book *Über die Liebe* (On Love), the late Benedictine monk and Zen master, Willigis Jäger, describes a meditation practiced at his spiritual centre, in which the words *Shalom* and *Salām* are repeated in alternation. The practice

struck a chord with me—or, more precisely, several chords—as harmonies emerged for the alternating words. These formed the basis of *Imagine everyone’s your child*, the first piece in the *cycle of peace*. Beyond the word “imagine” and its sentiment, there is nothing of John Lennon in the music, yet his extraordinary legacy lingers: the single word cannot be sung without conjuring his presence. During composition, the work gained a tragic resonance in light of events in Israel and Gaza.

I have always been drawn to that which unites us rather than that which divides us, and here the proximity of the Hebrew and Arabic words for “peace” opens a door to connection—despite everything. Within this space, we can find spiritual solace and musical healing from the conflicts of our day, both external and internal. The central section of the piece uses the Latin phrase, *Dona nobis pacem* (Grant us peace), as an accompaniment, interwoven with interjections inspired by another Rumi phrase: “*Sunlight looks a little different on this wall.*” In this section, cowbells from the canton of Thurgau enter, adding layers of consonance and dissonance, of nature versus art, and prompting reflection on the ideals of peace linked with my second home, Switzerland.

“*Far beyond all notions of believing and unbelieving there is a plain*” takes another visionary Rumi text as its point of departure: Set without meter, the opening phrases invite the performers to tune into the surrounding space—a contemplative quality often missing in our daily lives. In the second section, the music moves into simple duple time, where the harmonic pattern (“*peace in our lives*”) gradually grows in complexity through overlapping layers of sound. The natural resonance of the performance space is “sung into” by the repetitions and layering, blurring the boundaries between score and acoustics. It is here that the seeds of human and beyond-human possibility emerge, transporting listeners to another plane of being. Indeed, the contrast—and sometimes chasm—between the imagined beautiful and the unimaginably awful is what gives *the cycle of peace* much of its poignancy and power.

The work is dedicated to my great artist friend Frère Marc (1931–2024) of the *Communauté de Taizé*. Marc and I maintained a rich artistic dialogue. He gave me the first picture reproduced here after the premiere of *The 99 Names*, and one of his final works, featuring text from Isaiah 60, inspired the French section of the *plain* (written after his death). When we first met, Marc explained that he had chosen his religious name

at his profession not after the Evangelist, but after the painter Franz Marc. Had I heard of Franz Marc? When I told him I had written my doctorate on the *Blue Rider Almanac*, edited by Wassily Kandinsky and Franz Marc, it sparked the beginning of a deep friendship. Marc would surely have been delighted and amused that, as serendipity would have it, this album brings together the artists Wassily Kandinsky and Frère (rather than Franz) Marc.

Blesséd are the peacemakers, the third piece in the cycle, pays homage to peacemakers everywhere, setting the first half of the seventh Beatitude (Matthew 5:9). Whether in the seventh Beatitude, in the timeless expanse Rumi evokes as “the plain beyond believing or unbelieving”, in the overlapping voices declaring “*peace in our lives*”, or in the different viewpoints from which sunlight can be viewed, this music both comforts and challenges. It calls listeners to reflection, to connection, and to hope. At its heart, the work is a plea for peace—not merely as an ideal, but as a shared human task, expressed and brought to life through sound.

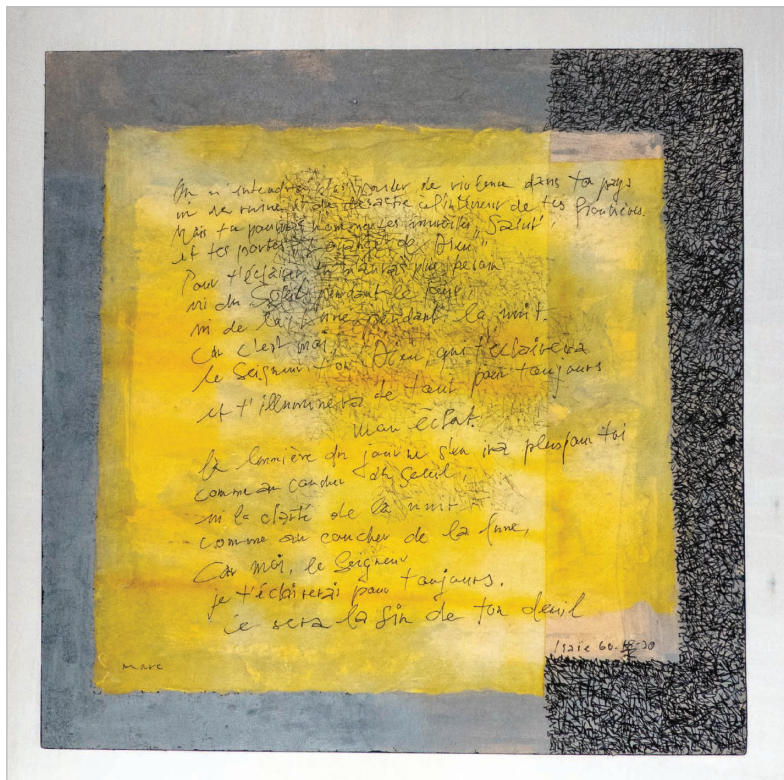
I live with a piece intensely for many months, while no one else has heard a single note. Then, when I may have forgotten parts of it and am immersed in something new, I am suddenly plunged back into

that sound world as performers bring my work to life. In that moment, we—all of us, performers and listeners—enter a shared soundspace. What an incredible experience of coming together. Every performance is different. Each shared performance creates a unique bond among all who inhabit that sound world. For me, composing and performing are ultimately about this shared experience.

Thank you for opening this album and joining us on this journey.

© Jessica Ulusoy-Horsley





Frère Marc (Heinz-Peter Rudolf, 1931-2024). © Communauté de Taizé

TEXTS AND TRANSLATIONS

1 1. colours of light's sound

In your light I learn how to love (Rumi),
to live, to dream.

Blue: "die himmlische Farbe" (Kandinsky; *the heavenly colour*).

White, so white: "volle Möglichkeiten" (*full of possibilities*)...

The sky remembers.

Roots stir,
time bends
and whispers: learn to dream.

Green: "volle Unbeweglichkeit und Ruhe" (*full of motionlessness and calm*).

"Lebendiges, lebhaftes Rot"! (*Lively, vibrant red!*)

Not of what is,
but of what may be—
a shadow turned to light,
a silence finding a voice.

2 2. in between

A sound in the silence,
unseen, unspoken:
it fills all the spaces where time dissolves.

That sound in the silence,
unseen, unbroken:
it fills all the spaces...

When we become where we belong,
breathing the silence, time dissolves.
When we become what we behold
sound without sound enfolds:
it fills all the spaces...

Not a sound, but a feeling.
Not a melody, but a remembering.
A harmony without beginning or end.
It sang of a love so vast,
so vast, that it has no edges, no centre,
only the endless unfolding of one sound into the next.

A sound in the silence...
it fills all the spaces where time dissolves, time
resolves.

And so he sang, but not in words,
neither in melody:
A song without sound,
the silence between breaths,
the silence between...

3. en theō (ἐν θεῷ)

Between the breath, the pulse.
In the pause, the spark.
In the spark, the endless—
Waiting without form.

*en theō mantháno phileîn/ἐν θεῷ μανθάνω
φιλεῖν (In the divine, I learn how to love).
en theō...*

Not here, not there
but everywhere, becoming none.
A flame without form,
a silence that sings,
the silence that sings.

No path, no end—
Just the turning, turning, turning
without end.
Just the endlessly endless turning...

4 The 99 Names

بسم الله الرحمن الرحيم / bismi 'llāhi 'r-raḥmāni
'r-raḥīm

rachem alan

*In the name of God, the Merciful, the
Compassionate*

have mercy upon us

The 99 Beautiful Names (1-49)

	Arabic	Transliteration	Translations
1	الرَّحْمَنُ	AR-RAHMAAN	The Most or Entirely Merciful
2	الرَّحِيمُ	AR-RAHEEM	The Gracious
3	الْمَلِكُ	AL-MALIK	The King and Owner of Dominion
4	الْقُدُّوسُ	AL-QUDDUS	The Most Holy
5	السَّلَامُ	AS-SALAAM	The Perfection, The Source of Peace
6	الْمُؤْمِنُ	AL-MU'MIN	The Bestower of Security
7	الْمُهَيِّمُ	AL-MUHAYMIN	The Guardian, The Protector
8	الْعَزِيزُ	AL-'AZEZ	The Sublime, The Venerable
9	الْجَبَّارُ	AL-JABBAAR	The Fixer
10	الْمُتَكَبِّرُ	AL-MUTAKABBIR	The Distinguished, The Supremely Great
11	الْخَالِقُ	AL-KHAALIQ	The Creator, The Maker
12	الْبَارِئُ	AL-BAARI'	The Originator, The Maker from Nothing
13	الْمُصَوِّرُ	AL-MUSAWWIR	The Fashioner, The Shaper
14	الْغَفَّارُ	AL-GHAFFAR	The All- and Oft-Forgiving
15	الْقَهَّارُ	AL-QAHHAAR	The Subduer, The Ever-Dominating
16	الْوَهَّابُ	AL-WAHHAAB	The Giver (of Gifts)
17	الرَّزَّاقُ	AR-RAZZAAQ	The Provider
18	الْفَتَّاحُ	AL-FATTAAH	The Opener, The Revealer
19	الْعَلِيمُ	AL-'ALEEM	The Knowing, The Omniscient
20	الْقَابِضُ	AL-QAABID	The Withholder, The Restrainer
21	الْبَاسِطُ	AL-BAASIT	The Extender, The Expander
22	الْخَافِضُ	AL-KHAAFID	The Humbler (of the haughty)

23	أَرْأَفُ	AR-RAAFI'	The Exalter, The Uplifter (of the humble)
24	أَلْمُعِزُّ	AL-MU'IZZ	The Honourer
25	أَلْمُذِلُّ	AL-MUTHILL	The Humiliator (of the unjust)
26	أَلْسَمِيعُ	AS-SAMEE'	The Hearer, The Listener
27	أَلْبَصِيرُ	AL-BASEER	The Beholder
28	أَلْحَكَمُ	AL-HAKAM	The Judge, The Giver of Justice
29	أَلْعَدْلُ	AL-'ADL	The (balancing) Justice
30	أَللطِّيفُ	AL-LATEEF	The Subtle One, The Most Gentle
31	أَلْخَبِيرُ	AL-KHABEER	The Knower (of all hearts)
32	أَلْخَلِيمُ	AL-HALEEM	The Gentle, The Most Forbearing
33	أَلْعَظِيمُ	AL-'ATHEEM	The Great, The Magnificent
34	أَلْعَفُورُ	AL-GHAFOOR	The Forgiving, The Exceedingly Forgiving
35	أَلشَّكُورُ	ASH-SHAKOOR	The Grateful, The Acceptor of Gratefulness
36	أَلْعَلِيُّ	AL-'ALIYY	The High
37	أَلْكَبِيرُ	AL-KABEER	The Great
38	أَلْحَفِيطُ	AL-HAFEEDH	The Preserver, The Sustainer, The Custodian
39	أَلْمُقِيتُ	AL-MUQEET	The Nourisher
40	أَلْحَسِيبُ	AL-HASEEB	The Reckoner, The Sufficient
41	أَلْجَلِيلُ	AL-JALEEL	The Majestic
42	أَلْكَرِيمُ	AL-KAREEM	The Dignified, The Generous, The Esteemed
43	أَلرَّقِيبُ	AR-RAQEEB	The Watchful, The Vigilant
44	أَلْمُجِيبُ	AL-MUJEEB	The Responsive
45	أَلْوَاسِعُ	AL-WAASI'	The Encompassing
46	أَلْحَكِيمُ	AL-HAKEEM	The Wise

47	أَلْوَدُودُ	AL-WADOOD	The Loving, who is full of affection
48	أَلْمَجِيدُ	AL-MAJEEB	The Magnificent, The Glorious
49	أَلْبَاعِثُ	AL-BA'ITH	The Sender (into life), The Reawakener

The Beatitudes nos. 5-7 (Matthew 5: 7-9)

Peshitta versions

5. Tubwayhun lamrachmane dalayhun nehwn rahme.

ܠܡܚܡܢܐ ܠܡܪܚܡܢܐ ܕܠܐܝܗܘܢ ܢܗܘܢ ܪܚܡܐ.

6. Tubwayhun layleyn dadkeyn b'lebhon d'hinnon nehzun l'alaha.

ܠܡܚܡܢܐ ܠܡܠܝܢ ܕܕܐܕܝܝܢ ܒܠܒܗܢ ܕܗܝܢܢܐ ܢܗܙܢ ܠܐܠܐܗܐ.

7. Tubwayhun lahwday shlama dawnaw(hie) d'alaha nitqarun.

ܠܡܚܡܢܐ ܠܚܕܝܢ ܥܠܡܐ ܕܡܫܠܡܐ ܕܐܠܐܗܐ ܢܝܩܪܘܢ.

Translations

Blessed are the merciful, for they shall obtain mercy. *The Holy Bible. King James Version* (1611).

Blessed are the pure in heart, for they shall see God (*KJV*).

Blessed are the peacemakers, for they shall be called the children of God (*KJV*).

The 99 Beautiful Names (50-99)

	Arabic	Transliteration	Translations
50	الشَّهِيدُ	ASH-SHAHEED	The Witness
51	الْحَقُّ	AL-HAQQ	The Truth
52	الْوَكِيلُ	AL-WAKEEL	The Counsellor
53	الْقَوِيُّ	AL-QAWIYY	The Strong
54	الْمَتِينُ	AL-MATEEN	The Firm, The Permanent
55	الْوَلِيُّ	AL-WALIYY	The Protecting Ally
56	الْحَمِيدُ	AL-HAMEED	The Praiseworthy
57	الْمُحْصِي	AL-MUHSEE	The Chronicler
58	الْمُبْدِي	AL-MUBDI'	The Originator, The Initiator
59	الْمُعِيدُ	AL-MU'EED	The Returner, The Repeater
60	الْمُخْيِي	AL-MUHYEE	The Giver of Life
61	الْمُمِيتُ	AL-MUMEET	The Life-Taker
62	الْحَيُّ	AL-HAYY	The (Ever-)Living
63	الْقَيُّومُ	AL-QAYYOOM	The Consistent, The Self-Subsisting
64	الْوَاجِدُ	AL-WAAJID	The Finder
65	الْمَاجِدُ	AL-MAAJID	The Illustrious
66	الْوَاحِدُ	AL-WAAHID	The One
67	الْأَحَدُ	AL-'AHAD	The Only One
68	الْصَّمَدُ	AS-SAMAD	The Self-Sustaining, The Independent
69	الْقَادِرُ	AL-QAADIR	The Capable, The Powerful, The Authoritative
70	الْمُقْتَدِرُ	AL-MUQTADIR	The Determiner
71	الْمُقَدِّمُ	AL-MUQADDIM	The Preceding

72	الْمُؤَخِّرُ	AL-MU'AKHKHIR	The Postponer
73	الْأَوَّلُ	AL-'AWWAL	The First
74	الْآخِرُ	AL-AKHIR	The Last
75	الظَّاهِرُ	AZ-DHAAHIR	The Revealer, The Evident
76	الْبَاطِنُ	AL-BAATIN	The Inner, The Knower of Hidden Things
77	الْوَالِي	AL-WALI	The Governor, The Patron
78	الْمُتَعَالِي	AL-MUTA'AALI	The Exalted, The Most High
79	الْبَرُّ	AL-BARR	The Source of Goodness, The Kind Benefactor, The Fair
80	الْتَّوَّابُ	AT-TAWWAAB	The Acceptor of Repentance
81	الْمُنْتَقِمُ	AL-MUNTAQIM	The (just) Avenger, The Retributive
82	الْعَفُو	AL-'AFUWW	The Pardoner, The Sparer
83	الرَّؤُوفُ	AR-RA'OOF	The Empathetic
84	مَالِكِ الْمُلْكِ	MAALIK-UL-MULK	The Holder of (royal) Sovereignty and Authority
85	ذُو الْجَلَالِ وَالْإِكْرَامِ	DHUL-JALAALI WAL-'IKRAAM	The Holder of Majesty and Glory
86	الْمُقْسِطُ	AL-MUQSIT	The Right Assigner, The Impartial
87	الْجَامِعُ	AL-JAAMI'	The Gatherer, the All-Embracing
88	الْغَنِيُّ	AL-GHANIYY	The Wealthy
89	الْمُغْنِي	AL-MUGHNIYY	The Bestower of Riches
90	الْمَانِعُ	AL-MAANI'	The Withholder, The Hinderer
91	الضَّارُّ	AD-DAAR	The Distresser
92	الْنَّافِعُ	AN-NAAFI'	The Beneficial
93	النُّورُ	AN-NUUR	The Light
94	الْهَادِي	AL-HAADI	The Guide (of the Right Path)
95	الْبَدِيعُ	AL-BADEE'	The Incomparable Originator

96	أَبَاقِي	AL-BAAQI	The Everlasting, The One who Remains
97	الْوَارِثُ	AL-WAARITH	The Inheritor
98	الرَّشِيدُ	AR-RASHEED	The Reasonable, The Leader
99	الصَّبُورُ	AS-SABOOR	The Most Patient

Arabic-English translations by Kerem Adigüzel

The recitation texts chosen by Kerem from the Qur'an are from Sûrahs 2:255; 2:286; 94:1-8; 112:1-4.

the cycle of peace

5 No. 1 Imagine everyone's your child

Shalom, salām... as-Salām.
Dona nobis pacem.

Imagine ev'ryone's your child,
imagine ev'ryone's your wife,
imagine life where we are one and just humanity
is rife.

*Sunlight looks a little diff'rent on this wall.
All this singing all one song (Rumi).*

Translation

*Peace... The Source of Peace.
Grant us peace.*

6 No. 2 There is a plain

*Far beyond all notions of believing or
unbelieving,
there is a desert plain (Rumi).
I'll meet you there.*

Where there's no "where",
not anywhere (after Rumi).
Within that place.

Peace in ourselves,
Peace in our world,
Peace in our lives,
Piecing together our lives.
Peace in our time.
Peace in anyone's time.
I'll take you there.
Ah, take me there!
I'll meet you there.

*There is a desert plain,
a timeless plain where:*

*Et l'on n'entendra plus parler de violence dans
ton pays,
...
et tu appelleras tes murailles « Salut »,
et tes portes « Louange ».*

*Violence shall no more be heard in your land...

you shall call your walls Salvation,
and your gates Praise.*

*Désormais, ton soleil ne se couchera plus,
et, jamais plus, ta lune ne se retirera,
car l'Eternel sera ta lumière à toujours,
et les jours de ton deuil auront pris fin pour toi.*

(Isaiah 60:18+20, La Bible du Semeur, 1992)

spoken texts:
1995 Srebrenica
1915-1916 Armenian genocide
1919 Amritsar massacre
Ukraine, ongoing
1904 Herero and Nama genocide
1994 Rwanda
Gaza, ongoing
1880s-1890s Selk'nam genocide
1950 Tibet
1972 Bloody Sunday

7 No. 3 Blesséd

Blessed are the peacemakers (Matthew 5:9).

The wise do not contend,
instead weaving threads of harmony (inspired by
Tao Te Ching 81).

Blessed...

They seek not the path,
They name not the wind.
Their peace is not silent silence
but the space before sound.

Blessed...
Amen.

*Your sun shall no more go down,
nor your moon withdraw itself;
for the Lord will be your everlasting light,
and your days of mourning shall be ended.*

Revised Standard Version

*composer's note: the spoken texts are intended to be non-partisan
acts of remembrance and witness—and attempts to claim anything
else miss the whole point. The named conflicts and the spoken
language(s) may be altered, but the intention must be honoured.*

LYRICISTS

- 1 Jalāl al-Dīn Muḥammad Rūmī (opening phrase); Wassily Kandinsky (colour definitions); JUH
- 2 and 3 JUH
- 4 Qur'an (The 99 Names); The Bible (Beatitudes 5-7); liturgical (rachem alan)
- 5 JUH; liturgical (Dona nobis pacem); Rumi (sunlight quotation)
- 6 Rumi (opening phrase); JUH; Isaiah 60: 18 + 20
- 7 Beatitude 7; inspired by Tao Te Ching 81; JUH

JESSICA ULUSOY-HORSLEY

composer

Jessica Ulusoy-Horsley is a British-Swiss composer, conductor, violist/barytonist, and researcher. In her compositions, she explores the thresholds between cultures, languages, and spiritual traditions. Her recent large-scale works are distinguished by their depth, beauty, and contemporary relevance.

Jessica's compositional voice is distinctive and eclectic, drawing on influences from the British choral tradition to Arabic maqām, from Renaissance polyphony to contemporary sonic textures. Her works often include multiple languages and explore the (acoustic) nature of spatialised sound. Central to her practice is the human voice—as a medium for personal and collective experience, and as an instrument of memory, connection and healing. Her works are both intellectually grounded and profoundly expressive.

Jessica started composing seriously during the first Covid-19 lockdown. Her first recorded composition, *Songs of Songs*, was released in 2021 on an album of the award-winning vocal sextet Singer Pur. A first portrait album of her choral works by Tenebrae, conducted by Nigel



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Short, marks a significant milestone in her growing international career as a composer.

As a conductor, Jessica has worked with the BBC Concert Orchestra, Kammerorchester Basel, the Basel Sinfonietta, Plovdiv State Opera, the Bohuslav Martinů Philharmonic and 900, as well as for the Swiss radio networks Rete Due and SRF2 and for the BBC. Before swapping bow for baton, she performed regularly with various European Early Music ensembles. As

a performer of contemporary music, she has championed repertoire for the little-known baryton, collaborating with musicians such as Tanja Teztlaff, Peter Rundel, Heinz Holliger, and with groups such as Collegium Novum Zürich, Contrechamps, and the Ensemble Modern.

Jessica completed a doctorate at the University of Tübingen in History of Art and Musicology. In addition to her monograph on the *Blaue Reiter* (Blue Rider) Almanac, she has published on visual sources, cultural history and the Modernist period.

KEREM ADIGÜZEL, Qur'an Reciter

Kerem Adigüzel comes from a Turkish family that emigrated initially from Turkey to Canada, and then to Switzerland. He is committed to opening up both the study and practice of Islam and brings a broad-minded spiritual approach to all his collaborative endeavours. Kerem is a translator of the Qur'an and has translated articles and books on philosophy and Islam from English and Turkish into German. He is a member of the Qur'an Research Group Istanbul (IKRA), gives lectures, leads workshops and seminars, and appears regularly on radio and television. He writes on topics such as Islam, modernity, and integration. His book expounds an analytical hermeneutical



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approach to the understanding of the Qur'an (*Schlüssel zum Verständnis des Koran/A Key to Understanding the Qur'an*). He is co-author of the book, *Muslimisch und liberal!* (Muslim and Liberal!).

In 2017, Kerem founded the association *Al-Rahman – with Reason and Devotion*, aiming to promote an enlightened understanding of Islam and to create an open mosque where women can lead prayers and people of all backgrounds—

including LGBTIQ individuals, Shiites, Sunnis, and Sufis—can pray together. He runs a YouTube channel and a podcast, exploring a wide range of topics related to Islam.

CAMILLA PAY, harp

Camilla was a scholar at the Royal Academy of Music and has since been honoured with an ARAM for her contribution to the music world. A versatile and in-demand harpist, her playing features on more than a hundred film and television soundtracks, spanning Disney live-action productions to the *Downton Abbey* films.

She has performed with numerous bands for major television broadcasts, including the Royal Variety Performance, *Strictly Come Dancing*, and BBC's *Big Night of Musicals*. Equally at home in musical theatre, Camilla has held several West End and National Theatre chairs, among them *Follies*, *Hello, Dolly!* and *Aspects of Love*.

Camilla also performs and records with the Korros Ensemble, alongside fellow RAM alumni Eliza Marshall (flute) and Nicholas Ellis (clarinet). Their commitment to expanding the repertoire for this unique instrumentation has led to new commissions and the revival of lesser-known



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works, many of which are regularly featured on BBC Radio 3.

With Tenebrae, she recorded Britten's *A Ceremony of Carols* on their acclaimed 2022 release *In Winter's House* and has performed Holst's *Rig Veda* with the ensemble at the Canterbury Festival.

JEREMY BUDD, tenor

Born in Hertfordshire, Jeremy started out as a Chorister at St Paul's Cathedral in London before going on to study at the Royal Academy of Music. In 2020 Jeremy was appointed an Associate of the Royal Academy of Music. Since finishing his studies Jeremy has been a much in demand soloist on the concert platform particularly for his Baroque repertoire. Jeremy has worked with many of the foremost conductors in this field including Christian Curnyn, Sir John Eliot Gardiner, Harry Christophers CBE, Masaaki Suzuki, Sir Roger Norrington, Sir Charles Mackerras, Paul McCreesh, John Butt, Bernard Labadie and Jeffrey Skidmore.

Notable performances have included the role of Jupiter in Handel's *Semele* with Harry Christophers and the Handel and Haydn Society, Bach's *St Matthew Passion* in collaboration with Streetwise Opera and The Sixteen, the Evangelist in Bach's *St Matthew Passion* with Paul McCreesh and the Gabrieli Consort, and also with the BBC National Orchestra of Wales and Handel's *Messiah* with Tenebrae and Basel Chamber Orchestra. Operatic engagements have included appearances in a fully staged *St John Passion* in Paris and *Orfeo* in Lille, both under Emmanuelle Haïm, Purcell's *Dido and Aeneas* with English Country Garden



Opera Company and Chabrier's *L'Etoile* at Théâtre National de l'Opéra-Comique in Paris, both under Sir John Eliot Gardiner, and the role of Pilade in Handel's *Oreste* at the Linbury Studio Theatre.

His discography includes a decade of recordings with The Sixteen, many of which feature him as a soloist - Monteverdi's *Vespers of 1610*, *Acis and Galatea* (as Acis) and *Saul* (as The Witch of Endor). Jeremy also features on the award-winning album of *King Arthur* with Paul McCreesh and the Gabrieli Consort & Players. Notably Jeremy has also recorded *Acis and Galatea* (as Coridon) with Christian Curnyn and the Early Opera Company. More recently, Jeremy has recorded albums with Tenebrae including the solo in Francis Pott's *The Souls of the Righteous*.

TENEBRAE

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, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival. The choir has earned international acclaim for its interpretations of choral works from the Renaissance through to contemporary masterpieces, and it regularly commissions new music. It has enjoyed collaborations with some of the UK's leading

orchestras, including the London Symphony Orchestra, Aurora Orchestra, the Academy of Ancient Music and Britten Sinfonia.

Tenebrae has won two BBC Music Magazine Awards and an Edison Classical Music Award, an Opus Klassik Award, and earned a Grammy® nomination for its album 'Music of the Spheres'. The ensemble also undertakes regular session work, most recently contributing the vocals for the soundtrack to blockbuster sci-fi movie *Avatar: The Way of Water* (2022).

Alongside its performance and recording schedule, Tenebrae runs a thriving Learning & Connection programme, through which it works with hundreds of children, young people and amateur singers each year.



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NIGEL SHORT, conductor

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, 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 majority of the UK's leading orchestras, including the Academy of Ancient Music, Aurora Orchestra, BBC Symphony Orchestra, Britten Sinfonia, English Concert, London Philharmonic Orchestra, London Symphony Orchestra, Orchestra of the Age of Enlightenment and Royal Philharmonic Orchestra. Other orchestral recordings include Mozart's *Requiem* with the Chamber Orchestra of Europe, and Nigel has also appeared as guest conductor with the BBC Singers, Leipzig's MDR Rundfunkchor and the Danish National Vocal Ensemble.



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Nigel has vast recording experience having conducted for many of the world's major labels including Decca Classics, Deutsche Grammophon, LSO Live and Signum, as well as having contributed to a number of high-profile film soundtracks. 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', and in 2025 won an Opus Klassik Award for 'Orchestra/Ensemble Live Performance of the Year' for Tenebrae's performance of Handel's

Messiah at the Kurhaus Wiesbaden with the Academy of Ancient Music. As a Gramophone award-winning producer, Nigel works with many of the UK's leading professional choirs and vocal ensembles including Alamire, Ex Cathedral, Gallicantus and The King's Singers.

Soprano

Grace Davidson
Anna Grieve
Rachel Haworth
Susannah Hill
Laura Newey
Rosanna Wicks
Clover Willis

Alto

Hannah Cooke
Martha McLorinan
Anna Semple
Olivia Shotton

Tenor

Jeremy Budd
Harry Gant
James Gant
Jack Granby
Nicholas Madden
Sam Madden
Carlos Rodríguez Otero

Bass

Tom Herring
Jonathan Howard
Stephen Kennedy
James Mawson
Angus McPhee
Henry Montgomery

I would like to thank Revd. Dr. Anders Bergquist, to whom *en theō* is dedicated, for giving us a home in London; Maria Bergquist, for checking my Greek and helping us with pronunciation; Martin de Vargas for invaluable French assistance; Kerem Adigüzel for Arabic coaching; Prof. Dr. Renate Würsch for sharing her Aramaic expertise; Prof. Dr. Hans-Peter Mathys, another linguist extraordinaire; Neil Douglas-Klotz for opening the

door to Aramaic; Reiner Schneider-Waterberg, for commissioning the work *colours of light's sound* for his ensemble, *Rheinstimmen*; Vera Schnider for invaluable comments on the harp part of the *plain*; Prof. Paul Lawrence for insightful input on these texts. - Jessica Ulusoy-Horsley

This recording is a cooperation between *Signum* and *frauenkomponiert*,
a Swiss association promoting works by women composers.



frauenkomponiert would like to thank organic farmers Manuel and Eva-Maria Wolfer and their cows at Dettighofen in the Swiss canton of Thurgau, for their openness to our crazy plan and a wonderful recording experience; Leo Bortolotto, our intrepid recording engineer in the field, literally; Rosemarie Blaser, for kindly loaning us her cow bells; Brigitte Ulusoy-Gabler, for accommodation in Thurgau and bell facilitation; Brother Matthew, Brother Pedro and Sister Tessa (Communauté de Taizé), for their kind permission to reprint Frère Marc's artworks and for providing us with the works' details.

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Untitled, 2022. Japanese pen, liquid acrylic and Korean traditional *hanji* paper on plywood, 20.3 x 19.6 cm (30 x 30 cm with painted margin). Photo © Sarah Dina Kohl

Isaiah 60: 18-20, (v. lecture d'Isaie à l'office du matin), 19.08.2023 à Taizé. Japanese pen, liquid acrylic and Korean mulberry *hanji* paper on plywood, 40 x 40 cm (50 x 50 cm with painted margin). Photo © Sarah Dina Kohl

Recorded 15-17 October 2025 at St John's Hyde Park, Hyde Park Crescent, London W2 2QD

Producer – Jacob Ewens
Recording Engineer – Mike Hatch
Recording Engineer (cow bells) – Leo Bortolotto
Recording Assistant – Esther Wigley

Cover Image – *Bleu de ciel*, Wassily Kandinsky, 1940. Oil on canvas, 100 x 73 cm.
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