

A wide-angle photograph of a vast lavender field at sunset. The rows of purple lavender stretch from the foreground into the distance, creating a strong sense of perspective. A single, dark tree stands on the horizon line to the right. The sky is a mix of soft orange, pink, and pale blue, with wispy clouds.

signum
CLASSICS

A Prayer for Deliverance

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TENEBRAE

Nigel Short *director*

A PRAYER FOR DELIVERANCE

1	The Evening-Watch, Op.43 No. 1	Gustav Holst	[4.03]
2	Standing as I do before God	Cecilia McDowall	[5.42]
3	The Souls Of The Righteous	Francis Pott	[8.39]
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5	A Good-Night	Richard Rodney Bennett	[2.50]
6	Rest	Ralph Vaughan Williams	[3.30]
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8	Song for Athene	John Tavener	[6.10]
9	Lay a Garland	Robert Lucas Pearsall	[2.42]
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12	II. Psalm 23		[2.29]
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17	Bring Us, O Lord God	William Henry Harris	[3.36]
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Total timings: [1.20.45]

TENEBRAE · NIGEL SHORT DIRECTOR

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During the pandemic, a composer and a specific piece of his music were brought to my attention that had a profound impact on me: *A Prayer for Deliverance* by Joel Thompson. The work was composed in response to the pandemic and to the shockwaves caused by the deaths of Ahmaud Arbery, Breonna Taylor and George Floyd, fuelling the *Black Lives Matter* movement across the US. I was immediately struck by the huge, dramatic contrasts realised in the score by Joel's beautiful harmonic language and by the skill of his vocal writing. From the very first rehearsal with Tenebrae, we all knew this was something very special; that we wanted to perform it whenever possible, and that we'd love to record it one day. In my humble opinion, it is pretty much unrivalled in its intensity and beauty in the world of choral music, and when I first heard our singers deliver the 'Amen' section, I was completely unable to contain my emotional response.

To complement this astonishing piece, I have chosen a collection of other works; some are well-known, and some may be less familiar to listeners. All of them explore similar themes of deliverance, forgiveness, comfort, and solace in times of particular stress and sorrow. Herbert Howells' *Requiem* has always deeply moved performers and listeners alike, and provided the centrepiece

of the second half of our concert. Alongside this, works by living composers Joanna Marsh, Cecilia McDowall, Francis Pott and Caroline Shaw help create an intensely poignant atmosphere in the wonderful Ampleforth Abbey. These beautiful settings of devotional texts are all distinctly individual and utter gems in the programme.

I hope you enjoy listening to this concert, and can imagine yourself sitting with us at golden hour, surrounded by this stunning music, as the sun's last rays shine through the Abbey's windows over the choir.

Nigel Short

My compositions tend to be journal entries – attempts to explore and document my inner world – and the process of creating these blueprints of sound yields a catharsis that is life-giving in so many ways. This was particularly true for *A Prayer for Deliverance*, which was the result of my collaboration with three conductors (Jeffrey Douma, Arianne Abela, Stephanie Tubiolo) and their respective choral ensembles (Yale Glee Club, Kaleidoscope Vocal Ensemble, and Morse Chorale).

Psalm 13 is a desperate yet defiant plea to the Divine that explicitly (and notably) names mental and emotional anguish as the woes from which the psalmist seeks deliverance: “How long must I wrestle with my thoughts and hold sorrow in my heart day after day?” The text even betrays the author’s suicidal ideation as he demands, “Give light to mine eyes or I will sleep the sleep of death.” Despite the heaviness of that sentiment, it is “unfailing love” that pivots the psalm towards a tenuous joy by the end. Still, the psalmist subtly restates his demand in the final sentence: “I will sing praises when you deliver me.”

While setting this text to music during a pandemic and political turmoil in the US (I wrote the Amen on January 6, 2021), the darkness was well within reach and the joy was in short supply. As a person prone to melancholy, I composed myself alongside the piece and the act of simply reading the score remains a potent antidepressant for me in times of distress.

The Tenebrae album, *Songs of Farewell*, was my most frequently played album in 2020 – especially the title collection of motets by Hubert Parry. The artistry of this choir under the musical leadership of Nigel Short has been a balm to my soul in the midst of great anguish. So, it is



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humbling to imagine future listeners of this album finding a bit of solace in *A Prayer for Deliverance* as I did in Parry’s gorgeous songs. Working with the artists and administrators of Tenebrae has been an absolute dream and I’m so honored and grateful that they saw fit to record and share this piece with you. It is not lost on me that this album is being released during a time of intense global turmoil, but in the spirit of the collective liberation that is necessary to create a more equitable and habitable world, one day I hope we can sing to each other and to God: “May my heart rejoice in your salvation.”

Joel Thompson

Tenebrae’s programme centres on the theme of rest, repose and acceptance – a sequence of mostly English choral gems spanning close to two centuries.

It opens with Holst’s popular **The Evening-Watch**, a setting of Henry Vaughan. While *The Morning-watch* from the metaphysical poet’s same collection hails the new day and its ‘symphony of nature’, *The Evening-watch* is a darker meditation – in the form of a dialogue between the Body (tenor and mezzo-soprano solo) and Soul (choir) – on the Body’s final hours. Holst, who conducted the work’s premiere at the Three Choirs Festival at Gloucester in 1925, responded with dense but radiant harmonies that convey the mystery of ‘the last gasp of time’.

The theme of mystery and afterlife continues in Cecilia McDowall’s **Standing as I do before God**, but the soul here is of a given person: Edith Cavell, the nurse executed by a German firing squad after helping Allied servicemen to escape into neutral territories. Couched in a choral haze, the solo soprano – angelic, even disembodied – sings Cavell’s own words, while the choir largely sings poet Seán Street’s reflection on her final steps from the prison cell to face her brutal end. In the hushed final lines, the solo soprano is echoed by

fellow sopranos before the whole texture recedes poignantly into nothing.

The eternity in Francis Pott’s **The Souls of the Righteous** comes from the Book of Wisdom. The text describes how, ‘in the sight of the unwise’ (i.e. those left behind), the death of others stands for misery and destruction. We are reminded that ‘they are in peace’. Though the sound-world is richly 20th-century, the clarity of the part-writing references William Byrd, whose setting of the same text (*Iustorum animae*) had long been admired by Pott. The solo tenor joins in only after the choir has sung the three verses of the text, rising to a more impassioned mood. The closing ‘Amen’ is mellifluous and gloriously extended.

American composer Caroline Shaw (born 1982) won a Pulitzer Prize in 2013, becoming the youngest composer to do so. **And the swallow** is a setting of verses from Psalm 84, expressing a yearning to be close to God. There’s a dreamlike surging, churning quality thanks to the close repetition of short figures. The second verse speaks of a sparrow and a swallow finding a home, which put the composer in mind of the Syrian refugee crisis and the search for a home where a family can grow.

Next comes another memorial to a real-life figure. Composer and jazz pianist Richard Rodney Bennett wrote **A Good-Night** for a tribute album, *A Garland for Linda*, in honour of Linda McCartney (the wife of Paul McCartney) who died of breast cancer in 1998. Bennett had met Linda (who established her meat-free food business in 1991) through Paul and the two would swap vegetarian recipes. Bennett said he wanted the piece to be ‘a gentle goodbye to a remarkable woman’. He set a text by Francis Quarles (1592–1644), keeping a foot in the English part-song tradition. The hushed repeat of the last line, ‘No sleep so sweet [as thine], no rest so sure’ is especially affecting.

A Garland for Linda was first performed in 2000 at Charterhouse School, from where, 110 years earlier, Vaughan Williams had graduated. Only a dozen years after leaving the school, in 1902, came **Rest**. It is one of the 10 settings of Christina Rossetti he made over that year and the next, including the famous ‘Silent Noon’. (Four years later, Gustav Holst would set Rossetti’s ‘In the bleak midwinter’.) *Rest* clearly identifies with the English part-song tradition, though in its harmony it is not readily recognisable as Vaughan Williams. The composer underlines ‘Paradise’ with a bright D major chord but saves the most gentle beauty for the penultimate line, ‘Her rest shall not begin nor end, but be’.

A Prayer for Deliverance received its UK premiere in Tenebrae’s tour of this programme in 2023. Atlanta-based composer Joel Thompson made this setting of Psalm 13 in 2021 during the Covid-19 pandemic and was moved by the shooting of Ahmaud Arbery and the death at the hands of the police of George Floyd and Breonna Taylor. It’s a bold, ambitious piece whose performing challenges are well suited to the virtuosity of Tenebrae’s singers: including writing in up to 16 parts and a soaring high B for solo soprano.

One of John Tavener’s most popular choral pieces, along with the William Blake settings *The Lamb* and *The Tyger*, **Song for Athene** gained a huge worldwide audience when it was heard at the funeral of Diana, Princess of Wales in 1997. It was written four years earlier, after Tavener had attended the funeral of Athene Hariades, the daughter of a family friend, whose ‘beauty, both outward and inner,’ the composer said, ‘was reflected in her love of acting, poetry and music’. The text was compiled by his collaborator and spiritual adviser Mother Thekla from the Eastern Orthodox Service and Shakespeare’s *Hamlet*. Over a perpetual bass drone, six appearances of ‘Alleluia’ receive choral responses before a final Alleluia. The sixth Alleluia prompts a dazzling

climax on the words ‘Come, enjoy rewards and crowns I have prepared for you’, marked in the score to be sung ‘With resplendent joy in the Resurrection’.

Robert Lucas Pearsall is perhaps best known for his setting of ‘In dulci jubilo’, a Christmas favourite, but **Lay a Garland** is nevertheless among his most popular pieces. The text (adapted into the third person) is Aspatia’s song from the play *The Maid’s Tragedy* (published in 1619) by Francis Beaumont and John Fletcher. In the play, Aspatia meets her death by the sword of her betrothed, Amintor, who has been ordered to marry another. ‘Upon my body lie lightly, gently earth,’ she beseeches in her song. The music is dripping with glorious chains of suspensions that swell in tension before relaxing into resolution.

Arthur Sullivan was much less prolific than Pearsall in the part-song department, contributing fewer than 20 (as against Pearsall’s 70). **The Long Day Closes** is a gentle, Victorian setting, reflecting the muted autumnal imagery of the poem, by Sullivan’s friend H. F. Chorley, who had written the libretto for Sullivan’s now-lost first opera *The Sapphire Necklace*.

Until relatively recently it was believed that Howells wrote his unaccompanied **Requiem** following the death of his 9-year-old son Michael in 1935. In fact it was written three years earlier, though elements of it found their way into the *Hymnus paradisi*, which memorialised his son. Curiously, Howells only set one text from the Requiem Mass – the ‘Requiem aeternam’ – and set it twice over the Requiem’s six movements. In addition to two Psalm settings (23 and 121), there are the framing movements, whose texts are drawn respectively from the Burial Service according to the 1928 proposed Book of Common Prayer and from Revelation. Howells’s biographer Paul Spicer describes the *Requiem* as having ‘that heady mixture of Palestrina’s purity of expression coupled to a subterranean white-hot lava’.

William Henry Harris was organist at St George’s Chapel, Windsor Castle, for more than 30 years from 1933, during which time he tutored the then Princess Elizabeth (Her Late Majesty Queen Elizabeth II) and her sister Margaret. Like Harris’s popular *Faire is the heaven*, **Bring Us, O Lord God** also presents a vision of the beyond, this time to a text by John Donne. Alastair Sampson, a chorister at St George’s from 1953 to 1958, has recalled how, in the first read-through, Harris (affectionately known as ‘Doc H.’) slowed down

ahead of the harmonic sleight of hand at the very close – more a rug-pulling from under the feet – in order to gauge the effect. ‘A stifled gasp went round the room,’ Sampson said, ‘and he knew full well that he had achieved his purpose.’

The daughter of a Methodist minister, Joanna Marsh was Organ Scholar at Sidney Sussex College, Cambridge, and has been based in Dubai for the past 15 years or so. Her piece *In Winter's House*, for lower voices, is widely performed and was commissioned by Tenebrae in 2019. **Evening Prayer** was inspired by Josef Rheinberger's motet *Abendlied* ('Evening Song') and its text, from the book of prayers and devotions by Lancelot Andrewes, the Bishop of Winchester (first published in Latin, in 1675), offers thanks for this day but also beseeches God not to abandon us as we ourselves reach the twilight years in life. Marsh adopts a luminous, six-part texture recalling Rheinberger's piece, making the pleas with increasing urgency before turning to a more restful mood for the final lines, beginning 'Abide with me'.

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TEXTS

1 The Evening-Watch Op. 43 No 1

Text: Henry Vaughan

The body

Farewell! I go to sleep; but, when
The day-star springs, I'll wake again.

The soul

Go, sleep in peace; and when thou liest
Unnumber'd in thy dust, when all this frame
Is but one dram, and what thou now descriest
In sev'ral parts shall want a name,
Then may his peace be with thee, and each dust
Writ in his book, who ne'er betray'd man's trust!

The body

Amen! But hark, ere we two stray,
How many hours dost think 'till day?

The soul

Ah! Go; th'art weak and sleepy. Heav'n
Is a plain watch, and without figures winds
All ages up; who drew this circle even
He fills it; days and hours are blinds.
Yet, this take with thee; the last gasp of time
Is thy first breath, and man's eternal Prime.

2 Standing as I do before God

Text: Edith Cavell (1865–1915) and
Seán Street (b. 1946)

I have seen death so often that it is not strange or
fearful to me.

Standing as I do in view of God and eternity,
I realise patriotism is not enough:

I must have no hatred or bitterness towards anyone.

And when the time was close,
For once her eyes filled with tears,
Then she quietly rose, walked silently through the
stilled prison,

The grey dawn light, passed gas flame,
Tired flowers, out beyond her final night,
A flame alight in hours before infinity,
In the presence of death leaving all enmity:
In view of God we are air after breath.

Standing as I do.

3 The Souls Of The Righteous

Text: The Wisdom of Solomon, Chapter 3,
Verses 1 to 3.

The Souls Of The Righteous Are In The Hand Of God.
And there shall no torment touch them,
The Souls Of The Righteous Are In The Hand Of God.
And there shall no torment touch them,
And there shall no torment touch them,
And there shall no torment touch them,

In the sight of the unwise they seemed to die:
And their departure is taken for misery,
And their going from us to be utter destruction:
They are in peace, they are in peace.
Ah.

The Souls Of The Righteous Are In The Hand Of God.
And there shall no torment touch them,
In the sight of the unwise they seemed to die,
And their departure is taken for misery,
And their going from us to be utter destruction:
But they are in peace.
Amen.

4 and the swallow

Text: Psalm 84

How beloved is your dwelling place,
O Lord of hosts,
My soul yearns, faints,
My heart and my flesh cry out.

The sparrow found a house,
And the swallow her nest,
Where she may raise her young.

They pass through the Valley of Bakka,
They make it a place of springs;
The autumn rains also cover it with pools.

5 A Good-Night

Text: Francis Qualles

Close now thine eyes and rest secure;
Thy soul is safe enough, thy body sure;
He that loves thee, he that keeps
And guards thee, never slumbers, never sleeps.

The smiling conscience in a sleeping breast
Has only peace, has only rest;
The music and the mirth of Kings
Are all but very discords, when she sings.

Then close thine eyes and rest secure;
No sleep so sweet as thine,
No rest so sure.

6 Rest

Text: Christina Rossetti

O Earth, lie heavily upon her eyes;
Seal her sweet eyes weary of watching, Earth;
Lie close around her; leave no room for mirth
With its harsh laughter, nor for sound of sighs.

She hath no questions, she hath no replies,
Hushed in and curtained with a blessed dearth
Of all that irked her from the hour of birth;
With stillness that is almost Paradise.

Darkness more clear than noon-day holdeth her,
Silence more musical than any song;
Even her very heart has ceased to stir:
Until the morning of Eternity
Her rest shall not begin nor end, but be;
And when she wakes she will not think it long.

7 A Prayer for Deliverance

Text: Psalm 13

O God, my God!
How long?
Will you forget me forever?
How long will you hide your face from me?
How long must I wrestle with my thoughts
And hold sorrow in my heart day after day?
Look at me and answer me!

Give light to my eyes, O God,
Or I will sleep the sleep of death.

But I trust in your unfailing love.
May my heart rejoice in your salvation!
I will sing praises, O God, when You deliver me.

Amen.

8 Song for Athene

Text: Mother Thekla

Alleluia. May flights of angels sing thee to thy rest.
Alleluia. Remember me, O Lord, when you come
into your kingdom.
Alleluia. Give rest, O Lord, to your handmaid who
has fallen asleep.
Alleluia. The Choir of Saints have found the well-
spring of life and door of paradise.
Alleluia. Life: a shadow and a dream.
Alleluia. Weeping at the grave creates the song:
Alleluia. Come, enjoy the rewards and crowns I
have prepared for you.

9 Lay a Garland

Text: Francis Beaumont and John Fletcher

Lay a garland on her hearse
Of dismal yew.
Maidens, willow branches wear,
Say she died true.
Her love was false, but she was firm.
Upon her buried body lie lightly,
Thou gentle earth.

10 The Long Day Closes

Text: Henry Fothergill Chorley

No star is o'er the lake,
Its pale watch keeping,
The moon is half awake,
Through grey mist creeping,

The last red leaves fall round
The porch of roses,
The clock hath ceased to sound,
The long day closes.

Sit by the silent hearth
In calm endeavour,
To count the sounds of mirth,
Now dumb for ever.

Heed not how hope believes
And fate disposes:
Shadow is round the eaves,
The long day closes.

The lighted windows dim
Are fading slowly.
The fire that was so trim
Now quivers lowly.

Go to the dreamless bed
Where grief reposes;
Thy book of toil is read,
The long day closes.

11 Requiem:

Text: Biblical texts

I. Salvator mundi

O saviour of the world,
who by thy cross and thy precious blood
has redeemed us,
save us and help us,
we humbly beseech thee, O Lord.

II. Psalm 23

The Lord is my shepherd: therefore can I
lack nothing.
He shall feed me in a green pasture: and lead me
forth beside the waters of comfort.
He shall convert my soul: and bring me forth in
the paths of righteousness, for his name's sake.
Yea, though I walk in the valley of the shadow
of death, I will fear no evil: thy rod and thy staff
comfort me.
Thou shalt prepare a table before me against them
that trouble me: thou hast anointed my head with
oil, and my cup shall be full.
But thy loving-kindness and mercy shall follow me
all the days of my life: and I will dwell in the house
of the Lord for ever.

III. Requiem aeternam I

Requiem aeternam dona eis.
Et lux perpetua luceat eis.
Requiem aeternam dona eis, Domine.

*Rest eternal grant unto them.
And may light perpetual shine upon them.
Rest eternal grant unto them, O Lord.*

IV. Psalm 121

I will lift up mine eyes unto the hills: from whence
cometh my help.
My help cometh even 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: he 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 and for evermore.

V. Requiem aeternam II

Requiem aeternam dona eis.
Et lux perpetua luceat eis.
Requiem aeternam dona eis, Domine.

*Rest eternal grant unto them.
And may light perpetual shine upon them.
Rest eternal grant unto them, O Lord.*

VI. I heard a voice from Heaven

I heard a voice from heaven saying unto me,
Write, from henceforth blessed are the dead which
die in the Lord: even so saith the Spirit; for they
rest from their labours.

17 Bring Us, O Lord God

Text: John Donne

Bring us, O Lord God, at our last awakening
Into the house and gate of Heaven,
To enter into that gate and dwell in that house,
Where there shall be no darkness nor dazzling,
But one equal light;
No noise nor silence, but one equal music;
No fears nor hopes, but one equal possession;
No ends nor beginnings, but one equal eternity;
In the habitations of thy glory and dominion,
World without end. Amen.

18 Evening Prayer

Text: Lancelot Andrewes

The day is gone, and I give Thee thanks, O Lord.
Evening is at hand, make it bright unto us.
As day has its evening, so also has life; make it
bright unto us.
Cast me not away in the time of age;
forsake me not when my strength faileth me.

Abide with me, Lord, for it is toward evening,
And the day is far spent of this fretful life.
Let Thy strength be made perfect in my weakness.

TENEBRAE

Nigel Short *director*

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 music from the Renaissance through to contemporary masterpieces, and has commissioned new music from composers including Judith Bingham, Joanna Marsh, Owain Park, Josephine Stephenson, Joby Talbot and Roderick Williams.

Tenebrae 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. The choir also undertakes regular session work, having contributed the vocals for Max Richter’s Voices (2020), Jean-Jacques Annaud’s Notre

Dame brûle (2022), and blockbuster sci-fi movie Avatar: The Way of Water (2022) among others. Its extensive recording catalogue comprises a wide range of music on labels including Signum, LSO Live and Warner Classics, and has earned the choir two BBC Music Magazine Awards, an Edison Classical Music Award and a Grammy nomination.

Alongside its performance and recording schedule, the choir also runs a thriving Learning & Connection programme which encompasses partnerships with Music Centre London and London Youth Choirs, Tenebrae Effect workshops with amateur choirs, and its newest programme run in partnership with Ealing Music Service. Tenebrae Schools aims to embed a long-lasting singing culture in local primary schools which might otherwise face barriers to music-making. Through its Associate Artist programme Tenebrae also provides talented young professional singers with vital experience and support in the early stages of their careers.

www.tenebrae-choir.com

Soprano

Victoria Meteyard
Laura Newey
Laura Oldfield
Áine Smith
Emma Walshe
Rosanna Wicks

Alto

Amy Blythe
Hannah Cooke
Elisabeth Paul
Anna Semple

Tenor

Jeremy Budd
Jack Granby
Nicholas Madden
Tom Robson

Bass

Gabriel Crouch
Joseph Edwards
William Gaunt
Jimmy Holliday
Jonathan Pratt
George Vines



SOLOISTS

The Evening-Watch

Tom Robson, *tenor*
Hannah Cooke, *alto*

Song for Athene

Joseph Edwards, *baritone*

Standing as I do before God

Emma Walshe, *soprano*

The Souls of the Righteous

Jeremy Budd, *tenor*

Requiem

II. Psalm 23

Rosanna Wicks, *soprano*
Anna Semple, *alto*
Jack Granby, *tenor*

IV. Psalm 121

Jack Granby, *tenor*
Joseph Edwards, *baritone*

VI. I heard a voice from Heaven

Victoria Meteyard, *soprano*
Jack Granby, *tenor*
Joseph Edwards, *baritone*

A Prayer for Deliverance

Victoria Meteyard, *soprano*
Emma Walshe, *soprano*
Hannah Cooke, *alto*
Jeremy Budd, *tenor*
Nicholas Madden, *tenor*
Joseph Edwards, *bass*
Gabriel Crouch, *bass*
Jimmy Holliday, *bass*

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, 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. Nigel has conducted the choir at some of the world's most prestigious venues and festivals, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival.

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



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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.

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 part 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.



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Nigel Short and Tenebrae recording the album in Ampleforth Abbey, June 2024

With grateful thanks to the Herbert Howells Trust for making this recording possible

"I wanted to express our profound thanks to The Herbert Howells Trust for supporting Tenebrae's recording of A Prayer for Deliverance. Herbert Howells' music is so powerful and the opportunity to work on his Requiem is a very special one for Tenebrae. The music is really suited to our style, yet I was surprised that many of our experienced singers are coming to the piece for the first time. Tenebrae will have something unique to share here." - Nigel Short, Artistic Director

With heartfelt thanks to Joel Thompson for his support in making this recording, and to the team at Ryedale Festival for facilitating this recording at Ampleforth Abbey, as well as to the audience for their support on the day.

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