

signum
CLASSICS

REACHING FARTHER

Clare College, Cambridge: 1326-2026

Choir of Clare College, Cambridge
Graham Ross

REACHING FARTHER

Clare College, Cambridge: 1326-2026

INTROITS

1	Haec dies	Matthew Martin (1976–)	[4.31]
	Evie Perfect, <i>organ</i>		
2	Lord, I cry unto thee *	Vivek Haria (2000–)	[2.39]
3	Drop, drop, slow tears *	Luca Zucchi (2002–)	[2.10]
	Zoe Gunasekera & Maria Teresa Maddison, <i>sopranos</i>		
4	Òrìṣà bí òfun kò sí *	Ayo Bankole (1935–76)	[1.40]

CANTICLES

5	Magnificat *	Héloïse Werner (1991–)	[4.39]
	Zoe Gunasekera, <i>soprano</i>		
6	Nunc dimittis *	Héloïse Werner (1991–)	[3.16]
7	Magnificat (Clare Service) *	Graham Ross (1985–)	[6.13]
	Jacob Costard, <i>organ</i>		
8	Nunc dimittis (Clare Service) *	Graham Ross (1985–)	[5.14]
	John Gallant, <i>bass</i> Jacob Costard, <i>organ</i>		
9	Nunc dimittis *	Thomas Alban (2005–)	[4.34]
	Jessica Folwell, <i>soprano</i> Daniel Livermore, <i>tenor</i>		
10	Magnificat in A *	William Denis Browne (1888–1915)	[3.35]
	Zoe Gunasekera, <i>soprano</i> Evie Perfect, <i>organ</i>		
11	Nunc dimittis in A *	William Denis Browne (1888–1915)	[2.25]
	Evie Perfect, <i>organ</i>		

ANTHEMS

12	The Dug-Out *	Giles Swayne (1946–)	[5.50]
	Imogen Whitehead, <i>trumpet</i> Evie Perfect, <i>organ</i>		
13	Reaching Farther *	Nico Muhly (1981–)	[9.39]
	Zoe Gunasekera, <i>soprano</i> Isabella Theodosius, <i>mezzo-soprano</i> Daniel Livermore, <i>tenor</i> Patrick Tweedie, <i>bass</i> Jacob Costard, <i>organ</i>		

FESTIVE MOTETS

14	Rocking	John Tavener (1944–2013)	[2.34]
15	The Magi	Cecilia McDowall (1951–)	[3.09]

PRAYERS

16	Now the day is over *	Joshua Pacey (1995–)	[3.49]
17	Lighten our darkness *	Simon Hall (2003–)	[3.03]
	Maria Teresa Maddison & Kathryn Gallagher, <i>sopranos</i>		
18	A Clare Benediction	John Rutter (1945–)	[3.45]
	Evie Perfect, <i>organ</i>		

Total timings: [1.13.48]

* world première recordings

CHOIR OF CLARE COLLEGE, CAMBRIDGE
EVIE PERFECT & JACOB COSTARD, *organ*
GRAHAM ROSS, *conductor*

www.signumrecords.com

Clare College, Cambridge was founded in 1326 by Lady Elizabeth de Clare, granddaughter of Edward I. Despite her love for music, with her portable organ and stipulation that services at her College should be ‘with notes’, music had little prominence at Clare until the beginning of the 20th century. Whilst there were flashes of some musical endeavours in the early 20th century with the likes of Cecil Sharp and William Denis Browne, musical progress was relatively slow: in Michaelmas Term 1930 the choir managed two settings of the Communion Service and a total of two anthems – the change of pace today is somewhat unrecognisable! When Cambridge University introduced the Music Tripos in 1947, however, Clare began to gain an influx of players from such organisations as the National Youth Orchestra of Great Britain, and steadily established its reputation for excellence in music. The most significant change in our history was the addition of women to the College in 1972, with Clare leading the way as Cambridge’s first mixed-voice choir, and the first College in Oxbridge to establish Choral Exhibitions for women. We owe much of our success to the tireless work of my predecessors, Peter Dennison, John Rutter, and Timothy Brown, accelerating the Chapel Choir from national to international status, and creating a musical community in which so many

professional musicians of today – myself included – found an inspirational musical home in which, as our Foundress put it, ‘to discover and acquire the precious pearl of learning’.

In 2026 the College celebrated its 700th anniversary, and this album brings together just some of the very many works that have been written for the Choir of Clare College over recent years by both leading composers of the day and younger composers who have honed their craft whilst studying with me and others at Clare. Many of the works on this album were commissioned by me and the College over the last two decades, and many receive their premiere recordings here. They are grouped here into five categories: introits; canticles; anthems; festive motets; and prayers.

In 2016 I commissioned **Haec dies** from Matthew Martin, now my colleague next door as Precentor and Director of College Music at Gonville and Caius College. In addition to setting the words of the Gradual for Easter Sunday, it also includes the Verse for Easter Tuesday. Rhythmic, brassy fanfares for organ and voices alike alternate with passages of quieter, smoother contrapuntal vocal lines, whilst the accompaniment continues with a pulsating rhythm. The work closes with hushed upper-voice Alleluias, and a vanishing

organ part that descends in strict time. In 2021 I commissioned Vivek Haria, then an undergraduate at Gonville and Caius College, to write an introit for the Choir. **Lord, I cry unto thee** was his response, sparingly setting words from Psalm 141 that seemed particularly apt at what was at the time the height of the COVID-19 pandemic, when our music making was severely limited by government restrictions. The composer dedicates his score to ‘all my fellow students, choirs and congregations as we continue to be tested in these difficult times’. Luca Zucchi graduated from Clare College in 2024, where he read Music and held a Choral Scholarship. His **Drop, drop, slow tears** was written in 2025, marking the 400th anniversary of Orlando Gibbons that year, and one can perhaps draw similarities between the two composers’ settings in terms of the use of largely homophonic writing. Zucchi’s musical palette here, however, is more sumptuous and highly expressive, with chromaticism used to great effect both melodically and harmonically. Ayo Bankole was Organ Scholar at Clare from 1961–64. A gifted organist, pianist and composer, he returned to his native Nigeria in 1966, but his life was cut tragically short at the age of 41 when he and his wife were murdered at home by his half-brother in 1976. Many of his surviving works are a fusion of Nigerian and western styles, as heard in **Ọ̀rìṣà bí ọ̀fun kò sí**, a

setting of a Yoruba proverb which lightly explores bitonality in its setting for double-choir upper voices. So little of his music is published in Africa, and it was something of a mission of mine to track it down: I eventually succeeded after contact with various institutions in Lagos. 50 years on from his tragic death, this first recording by the Choir of his alma mater is perhaps the Requiem at Clare that Ayo Bankole never had.

Canticles form the backbone of our thrice-weekly choral services in the 18th-century College Chapel at Clare, and over the course of three years a Choral Scholar at Clare can expect to perform around 200 different settings of the Magnificat (the Song of Mary) and the Nunc dimittis (the Song of Simeon). I find it constantly fascinating how so many composers have approached these two unchanging texts with their own individual voices, with each new setting further invigorating the canon. French-British composer and soprano Héroïse Werner read Music at Clare and held a Choral Scholarship in the Choir from 2010–13. I commissioned her **Magnificat** in 2023 as part of the College’s 50th anniversary of co-education, and her **Nunc dimittis** in 2026 for the College’s 700th anniversary. The Magnificat is fast paced, with bubbling and highly-energetic articulated writing framing a calmer central section with a

soprano solo. Much of the text setting is hocketed with interlocking parts between the voices, which themselves freely alternate between unpitched whispering and pitched notes. Perhaps listeners can detect an influence of *Magnificat I* by Clare's former Composer-in-Residence, Giles Swayne, who taught her at Cambridge. In the *Nunc dimittis* component parts of the Latin text are drawn out: the first letter resonating 'like a bell' before the vowel emerges and then eventually the full word. Individual syllables work their way across the voices before a calm homophonic passage then accelerates into a subtly different reprise of the latter part of the *Magnificat's* Gloria.

I waited a long period of time before composing my own setting of the canticles, two texts that I knew inside-out from the very many settings that I admire from so many other composers. **My Clare Service**, written during an enjoyable week in the summer of 2024 for the Choir for a BBC Radio 3 broadcast that year, explores the more tender side of Mary in the *Magnificat*, with a fragile melodic fragment in the opening organ accompaniment serving as the nucleus for much of the musical material of both canticles. The *Nunc dimittis* is very slow, with Simeon's old voice depicted by a solo bass over a repeating chordal sequence. The Gloria fizzles at first, but

returns to the tender material in its more delicate close.

Thomas Alban began his academic studies in Music at Clare in 2024, with a Choral Scholarship. His unaccompanied double-choir **Nunc dimittis** won the 2025 Clare College Carol Composition Competition, premiered at our Advent Carol Service that year. Small chromatic motifs are repeated in each voice as the texture builds. Short plainsong-like passages for two often mirroring solo voices give way to occasional flashes of rhythmic drive, but the overall mood is one of mystery.

The earliest works on this album are the **Magnificat** and **Nunc dimittis in A** by former Clare Organ Scholar William Denis Browne, who fought and died at Gallipoli with fellow war poet Rupert Brooke. Composed in 1911 when a student at Clare, the largely homophonic music builds in both canticles to a fine climax in the doxology.

Giles Swayne's **The Dug-Out** started life in 1967 as the last song in the composer's cycle *The Kiss* for tenor and piano on poems by Siegfried Sassoon, who studied law and history at Clare from 1905–07. Swayne then arranged the work for choir and organ in 2007 when Composer-in-

Residence at Clare, adding an introduction and epilogue in which a solo trumpet plays *The Last Post*.

American Nico Muhly has a long-standing relationship with Clare College. His first work in Cambridge was a set of canticles co-commissioned by Girton and Clare Colleges in 2005. I asked Nico to supply an anthem to commemorate our 700th birthday in 2026. The composer writes 'Clare College forms a fundamental part of my relationship with this music and tradition, and I always enjoy the miraculous continuity of this institution in my life. I've written loads of music for them, and it was the meeting-place between me and many of my lifelong friends'. **Reaching Farther** sets a compendium of 16th-18th century texts by Thomas Traherne, Thomas Seaton, and Geoffrey Whitney, cast in two Parts framed by an Introduction and Coda, celebrating what it means to learn and study, and to be at university.

Two festive motets are included here. **Rocking** is an exquisite miniature from John Tavener's Christmas sequence, *Ex Maria Virgine*, commissioned by the Choir of Clare College who gave the first complete performance in the presence of the composer in 2008. We

commissioned **The Magi** from Cecilia McDowall for the 50th anniversary of co-education at Clare, which sets a new text by Nicholas Dakin, first broadcast in an Epiphany Carol Service on BBC Radio 3 in 2023.

Three prayers set by Clare College alumni bring our programme to a close. **Now the day is over** by Joshua Pacey, who read Music at Clare and held a Choral Scholarship from 2013–16, sets a text by another Clare alumnus, Rev'd Sabine Baring-Gould who came up to Clare in 1852 and who went on to write hymns including *Onward, Christian Soldiers*. This gentle hymn-like setting was commissioned by *Choir & Organ* for the Choir in 2020. **Lighten our darkness** is a setting of the Third Collect from the Order for Evening Prayer by Simon Hall who read Philosophy at Clare from 2022–25. Simon contacted me to ask if he could show me his piece. I played it through to him at the piano and made a few brief suggestions, but could already tell that it was a remarkably accomplished score for someone who admitted they had never written for voices before. A few weeks later we premiered the work in Chapel, and it has since happily entered our repertoire. **A Clare Benediction** was written by former Clare Director of Music John Rutter at the request of his successor Timothy Brown for a closing item at concerts on the Choir's

forthcoming tour of the United States. 'It seemed to me that a gentle blessing would be appropriate – I wrote the words as well as the music', the composer writes. It has since been performed by choirs around the world, and I always programme it at the close of our annual Graduation Service, performed at the precise moment that our undergraduates end their time at Clare, begin their new chapters, and form part of the remarkable journey that so many others have taken during the last 700 years.

© Graham Ross, 2026

TEXTS & TRANSLATIONS

INTROITS

[1] **Matthew Martin (1976–): Haec dies**

[Psalm 118: 24, 1; Psalm 107: 2]

Haec dies quam fecit Dominus:
exultemus et laetemur in ea, alleluya.
Confitemini Domino, quoniam bonus:
quoniam in saeculum misericordia ejus.
Dicant nunc, qui redempti sunt a Domino:
quos redemit de manu inimici,
et de regionibus congregavit eos.

*This is the day which the Lord hath made:
let us be glad and rejoice therein, alleluia.
Give praise to the Lord, for he is good:
for his mercy endureth for ever.
Let them say so that have been redeemed by the Lord,
whom he hath redeemed from the hand of the enemy:
and gathered out of the countries.*

[2] **Vivek Haria (2000–): Lord, I cry unto thee** *

[Psalm 141: 1– 2]

Lord, I cry unto thee: make haste unto me;
give ear unto my voice, when I cry unto thee.
Let my prayer set forth before thee as incense;
And the lifting up of my hands as the evening sacrifice.

[3] **Luca Zucchi (2002–): Drop, drop, slow tears** *

[Phineas Fletcher (1582–1650)]

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

Cease not, wet eyes,
His mercies 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.

[4] **Ayo Bankole (1935–76): Òrìṣà bí òfun kò sí** *

[Yoruba proverb]

Bí òfun
Òrìṣà bí òfun kò sí o,
À f'ò-n'òfun
ojojúmó l'ó rígbẹbo.
*There is no deity like Oesophagus,
it is every day that one pays sacrifice to it.*

CANTICLES

[5] **Héloïse Werner (1991–): Magnificat** *

[Luke 1: 46–55]

Magnificat, anima mea, Dominum
et exultavit spiritus meus in Deo, salutari meo.
Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna, qui potens est, et sanctum
nomen eius,
et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.
Deposuit potentes de sede et exaltavit humiles;
esurientes implevit bonis et divites dimisit inanes.
Suscepit Israel puerum suum recordatus
misericordiæ suæ,
sicut locutus est ad patres nostros, Abraham et
semini eius in sæcula.
Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper, et in
sæcula sæculorum. Amen.

*My soul doth magnify the Lord: and my spirit hath
rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden.
For behold, from henceforth: all generations shall*

call me blessed.

For he that is mighty hath magnified me: and holy is his Name.

And his mercy is on them that fear him: throughout all generations.

He hath showed strength with his arm:

he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

He hath filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever.

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.

[6] Héloïse Werner (1991–): Nunc dimittis *

[Luke 2: 29–32]

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:

Quia viderunt oculi mei salutare tuum

Quod parasti ante faciem omnium populorum:

Lumen ad revelationem gentium, et gloriam plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto:

Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

Lord, now lettest thou thy servant depart in peace: according to thy word.

For mine eyes have seen: thy salvation,

Which thou hast prepared: before the face of all people; To be a light to lighten the Gentiles: and to be the glory of thy people Israel.

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.

[7] Graham Ross (1985–): Magnificat (Clare Service) *

[Luke 1: 46–55]

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.

For he hath regarded: the lowliness of his handmaiden.

For behold, from henceforth: all generations shall call me blessed.

For he that is mighty hath magnified me: and holy is his Name.

And his mercy is on them that fear him: throughout all generations.

He hath showed strength with his arm:

he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

He hath filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever.

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.

[8] Graham Ross (1985–): Nunc dimittis (Clare Service) *

[Luke 2: 29–32]

Lord, now lettest thou thy servant depart in peace: according to thy word.

For mine eyes have seen: thy salvation,

Which thou hast prepared: before the face of all people;

To be a light to lighten the Gentiles: and to be the glory of thy people Israel.

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.

[9] Thomas Alban (2005–): Nunc dimittis *

[Luke 2: 29–32]

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:

Quia viderunt oculi mei salutare tuum

Quod parasti ante faciem omnium populorum:

Lumen ad revelationem gentium, et gloriam plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto:

Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

Lord, now lettest thou thy servant depart in peace: according to thy word.

For mine eyes have seen: thy salvation,

Which thou hast prepared: before the face of all people;

To be a light to lighten the Gentiles: and to be the glory of thy people Israel.

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.

[10] William Denis Browne (1888–1915):

Magnificat in A *

[Luke 1: 46–55]

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.

For he hath regarded: the lowliness of his handmaiden.
 For behold, from henceforth: all generations shall call me blessed.
 For he that is mighty hath magnified me: and holy is his Name.
 And his mercy is on them that fear him: throughout all generations.
 He hath showed strength with his arm: he hath scattered the proud in the imagination of their hearts.
 He hath put down the mighty from their seat: and hath exalted the humble and meek.
 He hath filled the hungry with good things: and the rich he hath sent empty away.
 He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever.
 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.

[11] William Denis Browne (1888–1915):
Nunc dimittis in A^{*}

[Luke 2: 29–32]

Lord, now lettest thou thy servant depart in peace:
 according to thy word.

For mine eyes have seen: thy salvation,
 Which thou hast prepared: before the face of all people;
 To be a light to lighten the Gentiles: and to be the glory of thy people Israel.
 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.

ANTHEMS

[12] Giles Swayne (1946–): The Dug-Out^{*}

[Siegfried Sassoon (1886–1967)]

Why do you lie with your legs ungainly huddled,
 And one arm bent across your sullen, cold,
 Exhausted face? It hurts my heart to watch you,
 Deep-shadowed from the candle's guttering gold;
 And you wonder why I shake you by the shoulder;
 Drowsy, you mumble and sigh and turn your head...
 You are too young to fall asleep for ever;
 And when you sleep you remind me of the dead.

[13] Nico Muhly (1981–): Reaching Farther^{*}

Introduction

[Thomas Traherne (c. 1636–74) from *Centuries of Meditations*: 1st Century 45]

This is a lesson long enough: which you may

be all your life in learning, and to all Eternity in practising. Be sensible of your wants, that you may be sensible of your treasures.

Part One

[Thomas Traherne (c. 1636–74) from *Centuries of Meditations*: 3rd Century 36]

Having been at the University, and received there the taste and tincture of another education, I saw that there were things in this world of which I never dreamed; glorious secrets, and glorious persons past imagination...I saw into the nature of the Sea, the Heavens, the Sun, the Moon and Stars, the Elements, Minerals, and vegetables...all glorious within; and those things which my nurses, and parents, should have talked of were taught unto me.

Part Two

[Thomas Seaton (1684–1784) from *A Compendious View of the Grounds of Religion*]

[When] I look up towards Heaven, my Eyes bring me Notice...that there is a vast luminous Body in the Neighbourhood of the Earth where I live... When I...discern the Moon to be so situated, as in a great Measure to supply his Absence in the Night: When I also discern the Firmament bedeck'd with Stars, not to be counted for Number, and reaching farther in the vast Expanse than my Eye can carry me, then do I naturally

begin to exercise my Reason upon these amazing Appearances.

Coda

[Geoffrey Whitney (1548–c. 1601) from *A Choice of Emblemes*, 131]

Howe should we speake, but books thereof
 discourse: then favour them, that learne within
 their youthe: but love them beste, that learne, and
 write the truthes.

FESTIVE MOTETS

[14] John Tavener (1944–2013): Rocking

[Czech carol *Hajej, Nynje*, trans. Percy Dearmer (1867–1936)]

Little Jesus, sweetly sleep, do not stir;
 We will lend a coat of fur,
 We will rock you, rock you, rock you,
 We will rock you, rock you, rock you,
 See the fur to keep you warm,
 Snugly round your tiny form.

Mary's little baby, sleep, sweetly sleep,
 Sleep in comfort, slumber deep;
 We will rock you, rock you, rock you,
 We will rock you, rock you, rock you,
 We will serve you all we can,
 Darling, darling little man.

15 Cecilia McDowall (1951–): The Magi *

[Nicholas Dakin (1949–)]

Alleluia.

Dark winter, Judah's stony heights,
The journey long drawn out:
A strange sky, a star that lights
The way to restless doubt.

Royal gifts seem thin as air.
Yet Gold an offering king to king,
Frankincense a newer way of prayer,
And Myrrh a balm for death's sharp sting.

Dark hours return, the ways are steep:
Long hours lost in thought unclear,
The Magi stumble, starless now, and half asleep,
Gone from their gods, another way, in fear.
Alleluia.

PRAYERS

16 Joshua Pacey (1995–): Now the day is over *

[Sabine Baring-Gould (1834–1924)]

Now the day is over,
night is drawing nigh;
shadows of the evening
steal across the sky.

When the morning wakens,
then may I arise
pure and fresh and sinless
in your holy eyes.

17 Simon Hall (2003–): Lighten our darkness *

[The Third Collect, from the Order for Evening Prayer]

Lighten our darkness, we beseech thee, O Lord;
and by thy great mercy defend us from all perils
and dangers of this night;
for the love of thy only Son, our Saviour, Jesus
Christ, Amen.

18 John Rutter (1945–): A Clare Benediction

[John Rutter (1945–)]

May the Lord show his mercy upon you;
may the light of his presence be your guide:
May he guard you and uphold you;
may his spirit be ever by your side.
When you sleep, may his angels watch over you;
when you wake, may he fill you with his grace:
May you love him and serve him all your days,
then in heaven may you see his face.

GRAHAM ROSS

Conductor

Graham Ross is Fellow and Director of Music at Clare College. He has established an exceptional reputation as a sought-after conductor and composer of a very broad range of repertoire with both The Dmitri Ensemble, of which he is co-founder and Principal Conductor, and the Choir of Clare College, Cambridge, with whom his performances around the world and his extensive discography have earned consistently high international praise. In demand as a regular guest conductor of other ensembles in the UK and abroad, recent collaborations have included Aalborg Symphony Orchestra, Ars Nova Copenhagen, Aurora Orchestra, Australian Chamber Orchestra, BBC Singers, BBC Concert Orchestra, Danish National Symphony Orchestra, Danish National Vocal Ensemble, The English Cornett & Sackbut Ensemble, Gothenburg Symphony Orchestra, London Mozart Players, London Philharmonic Orchestra, Malaysian Philharmonic Orchestra, Norwegian Wind Ensemble, Orchestra of the Age of Enlightenment, and Royal College of Music.



At the age of 25 he made his *BBC Proms* and Glyndebourne debuts, with other opera work taking him to Jerusalem, London, Aldeburgh and Provence. He has conducted and recorded world premières of a wide spectrum of composers, including Palestrina, James MacMillan, Judith Bingham, Giles Swayne, Vaughan Williams, Imogen Holst, Nico Muhly, Brett Dean, Cecilia McDowall, Gabriel Jackson, Anna Semple, Matthew Martin, and many others. As a composer commissions have included BBC Concert Orchestra, City of London Sinfonia, National Youth Choir of Great Britain, Covent Garden Chamber Orchestra, O Duo, Park Lane Group, Wigmore Hall and the Solstice Quartet. As an animateur and through outreach work he has conducted projects in Tower Hamlets, Wigmore Hall, English National Opera and Glyndebourne Festival Opera, and overseas in Nigeria, Palestine, across Europe and the USA.

www.grahamross.com

CHOIR OF CLARE COLLEGE, CAMBRIDGE

Since the founding of a mixed voice choir in 1972, the Choir of Clare College has gained an international reputation as one of the world's leading university choirs. In addition to its primary function of leading services three times a week in the College chapel, the Choir keeps an active schedule recording, broadcasting, and performing. Former directors have included John Rutter and Timothy Brown. Under the direction of Graham Ross, Director of Music since 2010, it has been praised for its consistently outstanding performances worldwide. Recent engagements include concerts with the Orchestra of the Age of the Enlightenment, Britten Sinfonia, London Philharmonic Orchestra, Malaysian Philharmonic Orchestra and Orquesta Sinfonía Nacional de México, as well as recitals in Barcelona's Palau de la Música, El Escorial Madrid, Palacio de Bellas Artes Mexico City, Amsterdam's Concertgebouw, and across the USA and Canada.

In addition to live performances, the Choir has produced an impressive discography of more than fifty recordings. Their recordings under Graham Ross on the Harmonia Mundi label have been released to great critical acclaim, earning a

Le Choix de France Musique, a *Diapason d'Or*, and a *Gramophone Award* nomination. The Choir has toured widely, including the USA, Australia, Japan,

China, Singapore, Malaysia, Russia, the Middle East, Iceland, and mainland Europe.
www.clarecollegechoir.com



CHOIR OF CLARE COLLEGE, CAMBRIDGE

Sopranos

Emma Caroe⁸
Emily Coatsworth⁸
Mary Cotton⁶
Jessica Folwell
Sophia Foster²
Kathryn Gallagher²
Jemima Gazzard⁷
Zoe Gunasekera⁴
Amelie Huntley²
Cheryl Jeyakumar⁴
Miriam Latchman²
Sara Liu⁶
Maria Teresa Maddison
Emma Paterson⁷
Helen Southernwood⁸
Maggie Tam⁸
Lilly Vadaneaux⁸

Altos

Martha Alban²
Ananya Ajit⁸
Thea Moe Bjøranger⁸
Daniel Blaze⁸
Lisa Blum⁸
Holly Brow²
Charlotte Crawley⁶
Huatai Cui²
Jess Downton⁶
Molly Frow²
Doraly Gill⁶
Finn Kjaergaard²
Sophie Meredith⁴
Evie Perfect
Zoe Shu⁸
Maya Stubbings
Flora Tassinari⁸
Isabella Theodosius
Laura Thomas⁶
Megan Webb⁸

Tenors

Robyn Alishaw²
Harry Appleby-Taylor²
Jacob Costard²
Harrison Kirk⁶
James Kitchingman⁷
Henry Lawrenson⁴
Daniel Livermore⁵
Nicholas Ong
Adam Readman²
John Richardson⁸
Dominic Wallis⁸
Luca Zucchi¹

Basses

Thomas Alban⁴
William Bennet⁴
Alexander Carter⁸
Isaac Chan⁸
Oscar Davis²
Harry Elliot⁸
John Gallant³
Zac Gavin⁶
Raphael Herberg⁶
Eoin Jenkins
Julius Kiln⁸
Julian Manresa⁸
Phillip Matty⁶
Jamie Ozoemena²
Cameron Riley⁸
Joel Skaria²
Patrick Tweedie⁴

¹ tracks 1, 3, 7, 10–11 and 15 only

² tracks 1–9, 12–14 and 16–18 only

³ tracks 1–9 and 12–18 only

⁴ tracks 1–14 and 16–18 only

⁵ tracks 2, 4–6, 8–18 only

⁶ tracks 10–11 only

⁷ tracks 10–11 and 15 only

⁸ track 15 only

IMOGEN WHITEHEAD

Trumpet

British trumpeter Imogen Whitehead is in demand across the UK and internationally. In addition to her position as Principal Trumpet with Britten Sinfonia, she performs with the London Symphony Orchestra, Aurora Orchestra and London Mozart Players. Imogen is a passionate advocate for new music and a particular champion of the flugelhorn, raising its solo profile through numerous commissions and arrangements. Imogen is currently Artist-in-Residence with St Martin's Voices, a member of the acclaimed wind and brass collective, Neoteric Ensemble and an Associate and Mentor for GALSI (Gender and the Large and Shiny Instruments), an initiative promoting gender equality for instrumentalists.



EVIE PERFECT

Organ

Evie Perfect read Music at Clare College, Cambridge from 2023–26, where she was also the Sir William McKie Senior Organ Scholar in her final year. After her time as a chorister and later as Junior Organ Scholar at Gloucester Cathedral, Evie spent a year as Organ Scholar at Hereford Cathedral. Alongside her studies, she enjoys accompanying musicians in Cambridge and around the UK, including in the 2025 *Three Choirs Festival*. Evie also enjoys singing in Cambridge Early Music Consort, the University Chamber Choir and many other groups. In the summer of 2025, she directed an early music festival in Minchinhampton church. Other recent musical highlights include conducting Blow's *Venus and Adonis* from the harpsichord, conducting a performance of Bach's *Magnificat* in West Road Concert Hall, playing the bass viol in the University's production of Monteverdi's *L'incoronazione di Poppea*, and playing the organ in Amsterdam's Concertgebouw with the Choir of Clare College.



JACOB COSTARD

Organ

Jacob Costard began his studies in Theology at Clare in 2025, which he combined with the Junior Organ Scholarship. Previously, he held successively the organ scholarships at Hereford and Salisbury cathedrals, during which time he regularly accompanied, rehearsed and conducted the choirs, both within the cathedral environs and on tours to France, Germany and the Netherlands. Before this, Jacob concurrently studied at St John's School, Leatherhead and the Junior Department of the Royal Academy of Music, appearing as a soloist on both organ and piano, as well as performing in a chamber capacity on the piano and harpsichord. He worked with several solo singers and premiered a composition by an Academy composer in concert; he himself continues to sing regularly. His organ teachers have included Anne Marsden Thomas, Frederick Stocken and Daniel Moulton, and he has also learned continuo playing with Debbie Diamond, and conducting with Dominic Grier. He became a prizewinning Associate of the Royal College of Organists aged 17.



Publishers:

- [1] Matthew Martin (1976–): Haec dies
Publisher: Faber
- [2] Vivek Haria (2000–): Lord, I cry unto thee
Publisher: Vivek Haria
- [3] Luca Zucchi (2002–): Drop, drop, slow tears
Publisher: Luca Zucchi
- [4] Ayo Bankole (1935–76): Òrìṣà bí òfun kò sí
Publisher: University of Ife Press. Texts appear with permission of the estate of Ayo Bankole.
- [5] Héloïse Werner (1991–): Magnificat
Publisher: Héloïse Werner
- [6] Héloïse Werner (1991–): Nunc dimittis
Publisher: Héloïse Werner
- [7] Graham Ross (1985–): Magnificat (Clare Service)
Publisher: Graham Ross
- [8] Graham Ross (1985–): Nunc dimittis (Clare Service)
Publisher: Graham Ross
- [9] Thomas Alban (2005–): Nunc dimittis
Publisher: Thomas Alban

- [10] William Denis Browne (1888–1915): Magnificat in A
Publisher: Royal Schools of Church Music
- [11] William Denis Browne (1888–1915): Nunc dimittis in A
Publisher: Royal Schools of Church Music
- [12] Giles Swayne (1946–): The Dug-Out
Publisher: Novello. Text: Copyright Siegfried Sassoon by kind permission of the Estate of George Sassoon.
- [13] Nico Muhly (1981–): Reaching Farther
Publisher: Chester Music Ltd
- [14] John Tavener (1944–2013): Rocking
Publisher: Chester Music Ltd
- [15] Cecilia McDowall (1951–): The Magi
Publisher: The Magi' by Cecilia McDowall, words by Nicholas Dakin © Oxford University Press 2024. All rights reserved. 5023807
- [16] Joshua Pacey (1995–): Now the day is over
Publisher: Joshua Pacey
- [17] Simon Hall (2003–): Lighten our darkness
Publisher: Simon Hall
- [18] John Rutter (1945–): A Clare Benediction
Publisher: Oxford University Press



Tracks 10 & 11 recorded 29 June 2025 at St Barnabas Church, Ealing, London, UK
Track 15 recorded on 1 July 2024 at Fairfield Halls, Croydon, London, UK
All other tracks recorded 29–30 June 2026 at St Barnabas Church, Ealing, London, UK
Producer, editor & engineer: Sir John Rutter

Cover Image – mammuth
Design and Artwork – Woven Design www.wovendesign.co.uk

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

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

SignumClassics, Signum Records Ltd., Suite 14, 21 Wadsworth Road, Perivale, Middlesex, UB6 7LQ, UK.
+44 (0) 20 8997 4000 E-mail: info@signumrecords.com
www.signumrecords.com



© Hugh Warwick

Available through most record stores and at www.signumrecords.com For more information call +44 (0) 20 8997 4000

SIGCD1013