The Choir of Clare College, Cambridge
Graham Ross, conductor
Jacob Costard & Yipeng Xu, organ



DURUFLÉ *REQUIEM*
MUSIC FOR ALL SAINTS AND ALL SOULS

All Saints Oakham
Thursday 29 October 2026, 7.00 p.m.

Concert promoted by the All Saints Concert Society as part of the All Saints Festival 2026

Programme

For all the saints — Ralph Vaughan Williams (1872–1958)

Gaudent in coelis — Tomás Luis de Victoria (1548–1611)

Factum est silentium — Richard Dering (*c.* 1580–1630)

Gaudeamus omnes — William Byrd (*c.* 1540–1623)

Kathryn Gallagher, soprano; Zoë Lancaster, mezzo-soprano; Oscar Ford, tenor

Give us the wings of faith — Ernest Bullock (1890–1979)

Justorum animae — Charles Villiers Stanford (1852–1924)

And I saw a new heaven — Edgar Bainton (1880–1956)

Greater love hath no man than this — John Ireland (1879–1962)

Mimi Latchman, soprano; Joel Skaria, bass

Abide with me — William Henry Monk, arr. Graham Ross

– interval –

Requiem, Op. 9 — Maurice Duruflé (1902–86)

i. ***Introït (Requiem aeternam)***
ii. ***Kyrie eleison***
iii. ***Offertory (Domine Jesu Christe)***

William Bennet, bass

iv. ***Sanctus & Benedictus***
v. ***Pie Jesu***

Levi Collin, mezzo-soprano; David Ball, violoncello

vi. ***Agnus Dei***
vii. ***Communion (Lux aeterna)***
viii. ***Libera me***

William Bennet, bass

ix. ***In paradisum***

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Programme note

The Feasts of All Saints (1 November) and All Souls (2 November) honour, respectively, all the saints, unknown and known, and the faithful departed. In Catholic theology, the former commemorates all those who have attained the beatific vision in Heaven, and the latter those who have not yet been purified and reached heaven. The repertoire associated with these Feasts is extensive, most obviously with the singing of a setting of the *Requiem Mass* on All Souls day. Our programme this evening leads to a performance of Maurice Duruflé's 1947 *Requiem*, preceded by motets for both All Saints' Day and All Souls' Day.

Our programme opens **For all the saints** is sung to Ralph Vaughan Williams's best tunes that he supplied as music editor of the *English Hymnal*. With words by William Walsham How, we are the pilgrim church singing our way to heaven to join the saints. Tomás Luis de Victoria's **Gaudent in coelis** was first published in Rome in 1585, setting a Magnificat antiphon at second Vespers for the Feasts of Martyrs. **Factum est silentium** by Richard Dering, an English contemporary of Victoria, sets the Benedictus Antiphon at Lauds on Michaelmas Day. Taken from his 1618 collection of *Cantica sacra*, the motet is scored for six voices, and offers much word-painting. The opening still chords vividly convey silence in heaven, interrupted by military rhythms depicting the Archangel Michael's battle with the dragon (the powers of darkness). A polyphonic layering of parts portrays the thousands of speaking voices ('milia milium'). William Byrd's **Gaudeamus omnes** is a vigorous Introit for The Feast of Saints, published in his 1605 *Gradualia*. With its two equal soprano parts has a luminous quality and is the most joyous and witty set that Byrd produced.

Isaac Watts' poem for All Saints' Day, **Give us the wings of faith**, is set in part by Ernest Bullock. It is written in an arch form rising to a central climax before ending as it began. The **Justorum animae** text is taken from the Book of Wisdom, heard here in Charles Villiers Stanford's four-part setting which forms the first of his *Three Motets*, Op. 38, published in 1905 but probably dating from 1892, the year in which he gave up his post as organist of Trinity College, Cambridge. The motets are dedicated to his successor, Alan Gray, and the College Choir. The outer sections of Stanford's setting reflect the contemplative parts of the text, whilst the central section is a depiction of malice – 'et non tanget illos tormentum malitiae'. Edgar Bainton was a pupil of Stanford's at the Royal College of Music. His setting of the Revelations text **And I saw a new heaven** explores a late-romantic harmony, and has enjoyed much popularity in church repertoire. Bainton's almost exact contemporary, John Ireland, composed **Greater love hath no man** in 1912 for Charles Macpherson, the sub-organist of St Paul's Cathedral. Intended as a meditation for Passiontide, its text is drawn from a compilation of scriptural passages. With the outbreak of war in 1914, its text gained a special resonance as the casualties from the front mounted. William Henry Monk's famous hymn-tune *Eventide* was supplied for *Hymns Ancient and Modern*, of which Monk was appointed musical editor in 1857. It was assigned to the text of Henry Francis Lyte's five-stanza **Abide with me**, a prayer to the Lord to stay close 'in life, in death'. It has become one of the most popular hymns, arranged here by Graham Ross for the Choir's *Remembrance* album in 2016.

Ever since its premiere broadcast on French radio on All Souls' Day, 2 November 1947, Maurice Duruflé's **Requiem** has held a special place in the hearts of many worldwide. He began work on it in 1945, and dedicated it in memory of his father, who had died that year. Originally planned as a set of organ pieces to be performed during a Requiem Mass, the work became much larger and evolved into a concert piece for full chorus and orchestra. In order to facilitate its performance in the church, Duruflé made an organ reduction of the orchestral forces, which is the version recorded here on the great Father Willis organ of England's Lincoln Cathedral. The work is infused throughout by the presence of Gregorian chant, which he first fell in love with as a chorister in Rouen cathedral. Each movement is shaped by the appropriate plainsong melody from the Catholic liturgy of the *Missa pro defunctis*. At times only a fragment of the original chant is retained – Duruflé found the nature of its rhythmic fluidity difficult to implement fully in its original

form – and many of the melodies that sound like plainsong are in fact entirely Duruflé's own. The nine movements are perfectly crafted, delicately balanced, and ingeniously paced; the individual lines of the *Introit*'s mysterious opening make way for a polyphonic *Kyrie*, which opens to the piece's first real climax in the *Domine Jesu Christe* with its dramatic depiction of the faithful departed being delivered from the pains of hell and the lion's jaws. The swaying processional *Sanctus*, with its earth-shattering 'Hosannas', dissipates to the work's central and most intimate movement, the *Pie Jesu*: a prayer for peace scored for mezzo-soprano and solo cello, perhaps the most expressive of instruments. Tranquility remains in the *Agnus Dei* and the *Lux aeterna*, with the opening 'requiem aeternam' text reappearing here as a monotone chant. The terrors of the day of wrath portrayed in the *Libera me* are quieted in the final movement, *In Paradisum*, comprised of thirty bars of luminous F sharp major. Chorus sopranos lead the departed on the path to paradise, before all voices, singing as the *Chorus Angelorum*, grant eternal rest.

Texts and translations

For all the saints (RALPH VAUGHAN WILLIAMS (1872–1958))
(WILLIAM WALSHAM HOW (1823–97))

For all the saints who from their labours rest,
Who thee by faith, before the world confest,
Thy name, O Jesu, be forever blest. Alleluia!

O blest communion! fellowship divine!
We feebly struggle, they in glory shine;
Yet all are one in thee, for all are thine. Alleluia!

The golden evening brightens in the west;
Soon, soon to faithful warriors cometh rest:
Sweet is the calm of Paradise the blest. Alleluia!

But lo! There breaks a yet more glorious day;
The saints triumphant rise in bright array:
The King of Glory passes on his way. Alleluia!

From earth's wide bounds, from ocean's farthest coast,
Through gates of pearl streams in the countless host,
Singing to Father, Son and Holy Ghost, Alleluia!

Gaudent in coelis (TOMÁS LUIS DE VICTORIA (*c.* 1548–1611))
(MAGNIFICAT ANTIPHON AT SECOND VESPERS FOR FEASTS OF MARTYRS)

Gaudent in coelis animae Sanctorum, qui Christi vestigia sunt secuti: et quia pro ejus amore sanguinem suum fuderunt, ideo cum Christo exsultant sine fine.	*The souls of the saints rejoice in heaven,* *they who have followed in the footsteps of Christ;* *and because they shed their blood for love of Him,* *therefore they rejoice with Christ without end.*

Factum est silentium (RICHARD DERING (*c.* 1580–1630))
(REVELATION 8, 12, 19)

Factum est silentium in caelo dum committeret bellum draco cum Michale Archangelo: audita est vox millia millium dicentium: salus, honor et virtus, omnipotenti Deo. Alleluia.

There was silence in heaven, while the dragon fought with Michael the Archangel: and I heard a voice as of thousands of thousands saying, 'salvation and honour and power be unto God Almighty.' Alleluia.

Gaudeamus omnes (WILLIAM BYRD (*c.* 1540–1623))
(INTROIT AT MASS ON THE FEAST OF ALL SAINTS; PSALM 32: 1)

Gaudeamus omnes in Domino,
diem festum celebrantes
sub honore Sanctorum omnium:
de quorum solemnitate
gaudent Angeli, et collaudant Filium Dei.

Let us all rejoice in the Lord,
celebrating a festival day
in honour of all the Saints:
for whose holiness
the Angels rejoice, and praise the Son of God.

Exsultate iusti in Domino:
rectos decet collaudatio.

Rejoice in the Lord, you righteous:
praise befits the just.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

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

Give us the wings of faith (ERNEST BULLOCK (1890–1979))
(ISAAC WATTS (1674–1748))

Give us the wings of faith to rise
Within the veil, and see
The Saints above, how great their joys,
How bright their glories be.

We ask them whence their victory came;
They, with one united breath,
Ascribe the conquest to the Lamb,
Their triumph to his death.

They marked the footsteps that he trod,
His zeal inspired their breast;
And, following their incarnate God,
They reach'd their promised rest.

Justorum animae (CHARLES VILLIERS STANFORD (1852–1924))
(WISDOM OF SOLOMON 1–3)

Justorum animae in manu Dei sunt,
et non tanget illos tormentum malitiae.
Visi sunt oculis insipientium mori;
Illi autem sunt in pace.

The souls of the righteous are in the hand of God
and there no torment shall touch them.
In the sight of the unwise they seemed to die:
but they are in peace.

And I saw a new heaven (EDGAR BAINTON (1880–1956))
(REVELATION 21: 1–4)

And I saw a new heaven and a new earth; for the first heaven and first earth had passed away, and there was no more sea. And I John saw the holy city, new Jerusalem coming down from God out of heaven, prepared as a bride adorned for her husband; and I heard a great voice out of heaven, saying: 'Behold, the tabernacle of God is with men, and he will dwell with them and they shall be his people; and God himself shall be with them and be their God; and God shall wipe away all tears from their eyes, and there shall be no more death neither sorrow nor crying, neither shall there be any more pain, for the former things are passed away.'

Greater love hath no man (JOHN IRELAND (1879–1962))
(SONG OF SOLOMON 8: 7, 6; JOHN 15: 13; 1 PETER 2: 24; 1 CORINTHIANS 6: 11; 1 PETER 2: 9; ROMANS 12: 1)

Many waters cannot quench love, neither can the floods drown it. Love is strong as death.
Greater love hath no man than this, that a man lay down his life for his friends.
Who, His own Self bare our sins in His own Body on the tree,
that we, being dead to sins, should live unto righteousness.
Ye are washed, ye are sanctified, ye are justified in the Name of the Lord Jesus;
ye are a chosen generation, a royal priesthood, a holy nation; that ye should shew forth
the praises of Him who hath called you out of darkness into His marvellous light.
I beseech you brethren, by the mercies of God, that ye present your bodies,
a living sacrifice, holy, acceptable unto God, which is your reasonable service.

Abide with me (WILLIAM HENRY MONK (1823–89), arr. GRAHAM ROSS (1985–)
(HENRY FRANCIS LYTE (1793–1847))

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

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

I need thy presence every passing hour;
What but thy grace can foil the tempter's power?
Who like thyself my guide and stay can be?
Through cloud and sunshine, O abide with me.

I fear no foe with thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still, if thou abide with me.

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

Requiem (MAURICE DURUFLÉ (1902–86))
(REQUIEM MASS)

i. Introït

Requiem aeternam dona eis Domine:	*Grant them eternal rest, Lord,*
et lux perpetua luceat eis.	*And let perpetual light shine upon them.*
Te decet hymnus, Deus, in Sion,	*A hymn becometh Thee, O God, in Zion,*
et tibi reddetur votum in Jerusalem.	*and a vow shall be paid to Thee in Jerusalem.*
Exaudi orationem meam,	*Hear my prayer:*
ad te omnis caro veniet.	*to Thee all flesh shall come.*

ii. Kyrie eleison

Kyrie eleison. Christe eleison.	*Lord, have mercy. Christ, have mercy.*
Kyrie eleison.	*Lord, have mercy.*

iii. Offertory (Domine Jesu Christe)

Domine Jesu Christe, rex gloriae,	*O Lord Jesus Christ, King of Glory,*
libera animas omnium fidelium defunctorum	*deliver the souls of all the faithful departed*
de poenis inferni et de profundo lacu.	*from the pains of Hell, from the deep lake.*
Libera eas de ore leonis,	*Deliver them from the mouth of the lion;*
ne absorbeat eas tartarus,	*let not Tartarus swallow them,*
ne cadant in obscurum:	*nor let them fall into the hidden place of darkness.*
sed signifer sanctus Michael	*But let the standard bearer Michael bring them*
repraesentet eas in lucem sanctam,	*into holy light which Thou didst promise of old*
quam olim Abrahae promisisti, et semini eius.	*to Abraham and his seed.*
Hostias et preces tibi Domine laudis offerimus:	*Prayers and sacrifices to Thee, Lord, we offer.*
tu suscipe pro animabus illis,	*Do Thou receive them on behalf of those souls*
quarum hodie memoriam facimus;	*whom we this day commemorate.*
fac eas, Domine, de morte transire ad vitam;	*Grant, Lord, that they pass from death to life,*
quam olim Abrahae promisisti, et semini eius.	*as Thou didst promise to Abraham and his seed.*

iv. Sanctus & Benedictus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth:	*Holy, holy, holy, Lord God of Hosts.*
pleni sunt coeli et terra gloria tua,	*Heaven and earth are full of Thy glory.*
Hosanna in excelsis.	*Hosanna in the highest.*
Benedictus qui venit in nomine Domini.	*Blessed is he who comes in the name of the Lord.*
Hosanna in excelsis.	*Hosanna in the highest.*

v. Pie Jesu

Pie Jesu, Domine, dona eis requiem.	*Blessed Jesu, O Lord, grant them rest.*
Pie Jesu, Domine, dona eis requiem sempiternam.	*Blessed Jesu, O Lord, grant them eternal rest.*

vi. Agnus Dei

Agnus Dei qui tollis peccata mundi,	*Lamb of God, who takest away the sins of the world,*
dona eis requiem sempiternam.	*Grant them eternal rest.*

vii. Communion (Lux aeterna)

Lux eterna luceat eis, Domine,	*Let everlasting light shine upon them, Lord,*
cum sanctis tuis in aeternum, quia pius es.	*with Thy saints for ever, for Thou art good.*

Requiem aeternam dona eis Domine, et lux perpetua luceat eis, quia pius es.	*Grant them eternal rest, Lord,* *and let perpetual light shine upon them, for Thou art good.*

viii. Libera me

Libera me, Domine, de morte æterna, in die illa tremenda: Quando coeli movendi sunt et terra: Dum veneris judicare sæculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. Dies illa, dies irae, calamitatis et miseriae, Dies magna et amara valde. Requiem æternam dona eis, Domine, et lux perpetua luceat eis.	*Deliver me, O Lord, from eternal death on that awful day* *when the heavens and the earth shall quake,* *when Thou shalt come to judge the world by fire.* *Full of terror am I, and trembling,* *and I fear the trial and the wrath to come.* *That day shall be a day of wrath, calamity and misery.* *A mighty day, and exceedingly bitter.* *Grant them eternal rest, O Lord,* *and let perpetual light shine upon them.*

ix. In paradisum

In Paradisum deducant te angeli: in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere, aeternam habeas requiem.	*May the angels receive thee in Paradise:* *at thy coming may the martyrs* *receive thee, and bring thee into the Holy City, Jerusalem.* *There may the choir of angels receive thee,* *and with Lazarus, once a beggar,* *may'st thou have eternal rest.*

The Choir of Clare College, Cambridge

Sopranos

Sophia Foster (Law)
Kathryn Gallagher (Music)
Jemima Gazzard (History and Russian)
Anna Grayson (Choir Administrator)
Zoe Gunasekera (Clinical Medicine)
Amelie Huntley (Modern and Medieval Languages)
Cheryl Jeyakumar (Psychological and Behavioural Sciences)
Mimi Latchman (Philosophy)
Eva Saunders (Modern and Medieval Languages)

Altos

Martha Alban (Modern and Medieval Languages)
Levi Collin (Martin How Lay Clerk)
Aurora Edindon (Natural Sciences)
Molly Frow (Music)
Finn Kjaergaard (Classics)
Zoë Lancaster (Lay Clerk)
Sophie Meredith (Biological Natural Sciences)
Hannah Stubbings (English)

Tenors

Robyn Alishaw (Music)
Jacob Costard (Sir William McKie Senior Organ Scholar, Theology)
Jerry Fan (Engineering)
Oscar Ford (Music)
Henry Lawrenson (Philosophy)
Adam Readman (Economics)

Basses

Thomas Alban (Music)
Zach Bacon Darwin (Physical Natural Sciences)
William Bennet (Weatherley Choral Scholar, History)
Oscar Davis (Music)
Leo Jemison (Music)
Otis Kenward (Music)
Jamie Ozoemena (Music)
Joel Skaria (Medicine)
Yipeng Xu (Music)

Biographies



Since the founding of a mixed voice choir in 1972, the Choir of Clare College, Cambridge 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 of 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 (OAE), Britten Sinfonia, London Philharmonic Orchestra, Malaysian Philharmonic Orchestra and Orquesta Sinfonia Nacional de Mexico, as well as recitals in Amsterdam's Concertgebouw, Barcelona's Palau de Musica, Madrid's El Escorial, Mexico City's Palacio de Bellas Artes, London's Smith Square, and across the USA and Canada. Engagements in the 2026/27 season include performances across the UK, in Europe in Lugano, Milan, Ischia, and touring across USA in December 2026.

In addition to live performances, the Choir has produced an impressive discography of more than forty recordings. Their recordings under Graham Ross on the Harmonia Mundi label have been released to great critical acclaim, earning praise for "exceptional singing" and "immaculate performances", a *Le Choix de France Musique* and a *Diapason d'Or* award, and garnering a *Gramophone Award* nomination. The Choir's 9-album series of Music for the Church Year received numerous 5-star reviews in the national and international press. The album *Remembrance* featured as Classic FM's Album of the Week, and other acclaimed recent recordings have included the first recording of choral works by Imogen Holst, *Reformation 1517–2017*, *STABAT* (focussing on the music of Arvo Pärt), Britten's *A Ceremony of Carols*, an album of Icelandic choral music, *Rolling River* featuring American choral works, *Palestrina Revealed* showcasing première recordings of works by

Palestrina, *John Rutter: A Clare College Celebration*, and their latest album *Reaching Farther* celebrating 700 years of Clare College in 2026.

The Choir has toured widely, including in the USA, Australia, Japan, China, Singapore, Malaysia, Russia, the Middle East, Iceland, and mainland Europe. It has collaborated with the OAE in performances of Handel's *Jephtha* under the direction of René Jacobs, with the Australian Chamber Orchestra in Beethoven's Symphony No. 9, with the LPO at the Royal Festival Hall conducted by Sir Mark Elder and Vladimir Jurowski, and with many other ensembles including the Academy of Ancient Music, European Union Baroque Orchestra, Freiburger Barockorchester, Israel Camerata, Aurora Orchestra, the Schubert Ensemble and the Dmitri Ensemble. The Choir performs a wide range of repertoire throughout the year, and has commissioned and premièred works by many composers. In 2026 the Choir celebrates the 700th anniversary of the founding of Clare College with new commissions from Nico Muhly, Francis Grier, Héloïse Werner, and Cheryl Frances-Hoad.

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Graham Ross | **Director of Music**
Gabrielle Bell | **Head of the Chapel Office**
Anna Grayson | **Choir Administrator**
Ikon Arts Management | **Artist Management**
Ellie Lister | **Artist Manager**

Jacob Costard is the Sir William McKie Senior Organ Scholar at Clare College and in his second year of reading for a degree in Theology. He accompanies the Chapel Choir in their singing of the three weekly liturgies as well as in concert, on live radio and on their recent CD. During his gap years Jacob held successively the organ scholarships at Hereford and Salisbury cathedrals, where he regularly rehearsed, conducted and accompanied the choirs both within the cathedral environs and on tours to France, Germany and the Netherlands. Before that, Jacob studied at 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. His previous organ teachers include Anne Marsden Thomas and Daniel Moult; he became a prizewinning Associate of the Royal College of Organists aged 17.

Yipeng Xu is the Junior Organ Scholar at Clare College, studying Music. Before coming to Clare, he was organ scholar at Lincoln Cathedral, where he accompanied and conducted the Cathedral Choir during the weekly pattern of services. He was organ scholar at HM Chapel Royal, St James's Palace during sixth form; in this capacity, he played at several high-profile events, including a recording for Classic FM from Buckingham Palace and at the Royal Maundy service at Durham Cathedral. He first started learning the organ at City of London School, where he was taught by Joseph McHardy, Katy Silverman and Thomas Allery; his current teacher is Dr Colin Walsh. Having studied piano and conducting at Junior Guildhall with Melanie Spanswick and Scott Wilson, he is also active as a solo pianist, accompanist and repetiteur. He holds a piano LRSM, and is a prizewinning Associate of the Royal College of Organists.

David Ball is in his third year studying mathematics at Clare College, Cambridge. Before coming to Cambridge, he lived in Essex and served as principal cellist of the Essex Youth Orchestra for three years. He enjoys playing the cello in a variety of orchestral and chamber ensembles across the university, including the Cambridge University Symphony Orchestra (for which he was the concert manager for the 2025–26 academic year) and the Ashby Quartet, and he is looking forward to upcoming performances, including Messiaen's *Quartet for the End of Time* in Cambridge.



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 with 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 London Philharmonic Orchestra, London Mozart Players, Orchestra of the Age of Enlightenment, Danish National Symphony Orchestra, BBC Singers, BBC Concert Orchestra, BBC Proms, Music in the Round, Aurora Orchestra, Purcell School, Aalborg Symfoniorkester, Gothenburg Symphony Orchestra, Danish National Vocal Ensemble, Norwegian Wind Ensemble, Ars Nova Copenhagen, Malaysian Philharmonic Orchestra, and Australian Chamber Orchestra.

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, Lydia Kakabadse, Cecilia McDowall, Gabriel Jackson, Anna Semple, and Matthew Martin. He has conducted more than twenty-five albums, including a highly-acclaimed series of music for the church year. 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. He studied at Clare College, Cambridge and Royal College of Music, London, holds an Honorary Degree from the University of Macau, is a Trustee of the London Festival of Contemporary Church Music, and is a regular contributor to BBC Radio 3. As Friends of Scott Polar Research Institute Musician in Residence he travels in November 2026 on HMS Medway to South Georgia for a composition residency on one of the most remote islands on earth.

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Mr Tony Littlechild
Ms Heather MacDonald
Mr James Mews
Mr Michael H Miller
Mr Barry Millington
Mr Gareth Morgan
Prof Paul Nelson
Mr David Nicol
Dr Marigold Norbye
Mrs Susan O'Hare
Mr Julian Platt
Dr Maria Pollicino
Dr Roger Pritchard
Mr William R. Robinson
Mr David & Mrs Linda Ross
Ms Nancy-Jane Rucker
Dr Alison C. Scott
Dr Rosemary Scott
Dr Hugh Seeley
Mr John Speed
The Revd. Roger Stokes
Mr Rowan Sylvester-Bradley
Dr Benjamin Thompson
Dr Axel Tiemann
Mr Edmond Warner