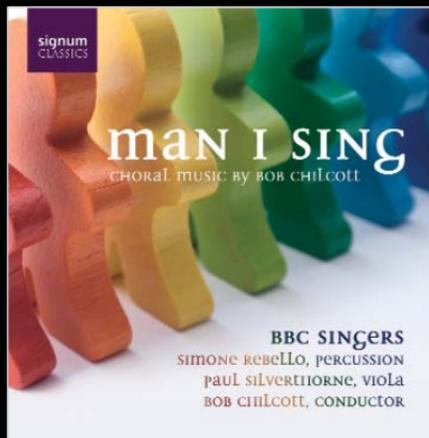


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# Making Waves

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# MAKING WAVES

## BOB CHILCOTT

1. Circles of motion	[2.48]	<b>This Day</b>	
2. Like a rainbow	[4.07]	12. I Bring me the sunset in a cup	[1.08]
3. All things pass	[3.55]	13. II Awake, my soul	[1.48]
		14. III This Day	[2.30]
4. Making Waves	[7.01]	15. IV The bright field	[2.50]
		16. V O Lord, support us all the day long	[2.26]
5. The Lily and the Rose	[4.02]		
6. So fair and bright	[2.55]	<b>A Little Jazz Mass*</b>	
7. Catch a falling star	[4.24]	17. I Kyrie eleison	[2.01]
		18. II Gloria	[3.05]
8. Swansongs 1	[2.05]	19. III Sanctus	[1.48]
9. Like a singing bird	[5.08]	20. IV Benedictus	[1.18]
10. Swansongs 2	[2.15]	21. V Agnus Dei	[4.36]
11. All for love of one	[3.08]		
		Total Timings	[65.21]

THE SIRENS  
 IAIN FARRINGTON PIANO  
 ALEXANDER HAWKINS PIANO\*  
 MICHAEL CHILCOTT BASS\*  
 DEREK SCURLL DRUMS\*  
 BOB CHILCOTT CONDUCTOR

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Ever since I have been working as a full-time composer I have written music for upper voices. One of my first commissions was from Jean Ashworth Bartle's Toronto Children's Chorus back in 1994, and it was soon after I fulfilled this commission that I found myself becoming more and more involved with upper voice choirs, both as a composer and a conductor. This gave me the opportunity to write songs, which I love to do. It also gave me the opportunity to work with many different young choirs from all over the world, who showed me very quickly how much joy could be had from working with people such as these who were open, energetic, funny, unprejudiced, honest, and ultimately always determined to do the very best work that they could. As a composer in this context I have always looked for texts that might inspire or motivate, and looked for melodic devices that might help both trained and untrained singers shape phrases in the most natural and musical way that they are able. I am at heart a melodist, and I unashamedly draw on many of the influences that have touched my musical life - from my time as a chorister in King's College, Cambridge, my time working as an arranger and orchestrator for BBC Radio 2, and as a singer with The King's Singers, with all the breadth of repertoire that they embrace. Nothing however has touched my musical life more than the legions of

young choirs with whom I have worked over the past eleven years, who with their energy, their community, and their musical diversity have inspired me to look at the way I think about what music and singing gives and can give to us all.

I wrote 'Circles of Motion' for the "Sing a Mile High" Festival in Denver, Colorado. The text is by the living Native American poet, Joy Harjo, who reflects here on the inevitable circle of life. 'Like a Rainbow', written for the Mississauga Children's Choir in Ontario uses a traditional Native American text that expresses how the colours of the rainbow show us unity. 'All things pass', written for the Midwest Children's Choir Festival in Ames, Iowa, was first sung by a 400-strong choir with singers aged between eight and eighteen. The text, by Lau-Tzu from the 6<sup>th</sup> century BC suggests in a rather comforting way that we inevitably have very little control over our destiny.

*Making Waves* was commissioned by Susan Knight and the wonderful Newfoundland-based youth choir, Shallaway, to honour the centenary of Marconi's first trans-oceanic wireless signal, sent from Poldhu, Cornwall to St John's, Newfoundland. The piece was used on a CBC TV programme made in celebration of Marconi's life, and was also to receive its first performance on CBC Radio. The

piece, written for double choir was recorded simultaneously by Shallaway in Newfoundland, Canada, and by the Scunthorpe Cooperative Junior Choir and their conductor Sue Hollingworth in Scunthorpe, England. What was so special and unique about this was that both choirs were singing at the same time without hearing each other, while only the two conductors heard the choirs at the same time through headphones that were wired up through the telephone line. It was a brilliant idea that took two attempts over two subsequent weeks, because the first time it was tried through a mobile phone connection, and as there was so much delay it didn't work. The second time, however, the CBC persuaded a kind lady who lived in the nearest house to the Scunthorpe church where the English choir was singing to let them put the feed through her phone line. It worked brilliantly, and we heard it for the first time on CBC Radio, with Susan Knight commentating from the CBC Studio in Newfoundland, and me from the CBC Studio in London.

The 16<sup>th</sup>-century text of 'The Lily and the Rose' is full of multiple meaning, but perhaps the most compelling one suggests it is a song the Virgin Mary sings, grieving for her dying son. The piece was written for the 2002 Oklahoma Music Educators Association Children's Chorus, conducted

by Jean Ashworth Bartle. Another more well known hymn to the Virgin Mary from medieval time, 'So Fair and Bright' was written for Charlotte Jackson's elegant Amabile Girl's Choir from Kendal in England and was written for them to sing together with Pamela Cook's famed Cantamus Girl's Choir. John Donne clearly had not had a good experience in love as is made clear in his poem 'Catch a falling star'. This piece was written for Worldsong, a festival of children's choirs hosted by Robyn Lana and the Cincinnati Children's Chorus.

*Swansongs* (1&2) were written for a group of young singers from the state of Louisiana chosen to sing in the 1999 Elementary Honor Choir of the American Choral Directors Association. In 2007 I was asked to be the composer for the fund raising composer auction for Chorus America, the organisation that promotes and helps the work of professional choirs in the United States. Paul Caldwell, a composer and the conductor of the Youth Choral Theater of Chicago decided to try and secure the bid, and he formed a consortium of nineteen choirs from all over North America, plus one from Dunfermaline in Scotland that raised thirty thousand dollars for the organisation. I chose two poems, one by Christina Rossetti that celebrates a new found love, and I coupled this with 'My love is like a red red rose'. 'All for love of

one', uses an anonymous 15<sup>th</sup>-century text about betrayal in love and was written for a choir of children aged between eight and twelve that made up the North West Honour Choir of the Association of British Choral Directors for the 2007 Convention in Chester. This choir, of about fifty singers still continues to give concerts on a project basis.

*This Day* and *A Little Jazz Mass* are two of five pieces that I have written for the wonderful Crescent City Choral Festival in New Orleans, hosted by Cheryl Dupont and the New Orleans Children's Chorus. *This Day* was written for the first festival that took place after Hurricane Katrina, and the texts reflect on the length of the day and of life and on the fragility of both. *A Little Jazz Mass* was first performed in 2004 by a choir of 400 young singers and jazz trio in St Louis Cathedral in New Orleans, and to my surprise this work has not only since been performed widely as a concert work, but also used liturgically in the service of Mass.

© Bob Chilcott

## TEXTS

### 1. Circles of Motion

To pray you open your whole self  
To sky, to earth, to sun,  
To one whole voice that is you.  
And know there is more  
That you can't see, can't hear,  
Can't know except in moments and in  
Circles of motion.  
Like eagle that Sunday morning  
Circled in blue sky, swept our hearts clean  
With sacred wings.  
We see you, see ourselves and know  
That we must take the utmost care  
And kindness in all things.  
Breathe in, knowing we are made of  
All this, and breathe in, knowing we are truly  
blessed because we  
Were born, within a circle of motion.  
Like eagle rounding out the morning,  
We pray it will be done  
In beauty.

Text: Joy Harjo (b.1951) copyright Wesleyan University Press

### 2. Like a Rainbow

Let my life be like a rainbow whose colours  
teach us unity;

Let me follow the great circle, the roundness  
of power.  
One with the moon and the sun, and the ripple  
of the waters,  
Following the way of honour, a guide to the weak,  
A rock of strength in my word that shall say no lie  
nor deception.

Be kind, be brave, be humble as the earth, and be  
as radiant as the sunlight!  
Like a rainbow.

Text: Guayami Dawn Song

### 3. All things pass

All things pass,  
A sunrise does not last all morning.  
All things pass,  
A cloud-burst does not last all day.  
All things pass,  
Nor a sunset all night.  
All things pass.

What always changes?  
Earth, sky, thunder, mountain, water,  
Wind, fire, lake.  
These change,  
And if these do not last,  
Do man's visions last?

Do man's illusions last?  
Take things as they come.

Text: Lau-Tsu (6th-cent. BC)

### 4. Making Waves

Sky dark sky bright,  
Moon high the moon light.  
Moon and sky echo the curve of the sea.  
Air flow air fly,  
Sea move the sea high.  
Air and sea echo the curve of the earth.  
Making waves

Text: Bob Chilcott

### 5. The Lily and the Rose

The maidens came  
When I was in my mother's bower,  
I had all that I would.  
The bailey beareth the bell away;  
The lily, the rose I lay.  
The silver is white, red is the gold;  
The robes they lay in fold.  
The bailey beareth the bell away;  
The lily, the rose I lay.  
And through the glass windows shines the sun,  
How should I love, and I so young?

The bailey beareth the bell away,  
The lily, the rose, I lay.

Text: Anon. 16th-century English

### 6. So Fair and Bright

Of one that is so fair and bright,  
Velut maris stella,  
Brighter than the day is light,  
Parens et puella:  
I cry to thee, thou see to me,  
Lady, pray thy sun for me,  
Tam pia,  
That I might come to thee,  
Maria.  
Lady, flower of everything,  
Rosa sine spina,  
Thou bear Jesu, Heaven's King,  
Gratia divina.  
Of alle thou bear'st the prize,  
Lady, Queen of Paradise  
Electa;  
Maid mild, mother es  
Effecta.  
All this world was forlorn  
Eva peccatrice,  
Till our Lord was iborn  
De te genetrice.  
With "Ave" it went away,  
Darkest night, and comes the day

Salutis.  
The well springs out of thee  
Virtutis.  
Of care, counsel thou art best,  
Felix fecundata;  
Of alle weary thou art rest.  
Mater honorata.  
Beseech him with milde mod  
That for us alle shed his blod  
In cruce,  
That we might come to him  
In luce.

Text: Anon. Medieval

### 7. Catch a falling star

Go and catch a falling star,  
Get with child a mandrake root,  
Tell me where all past years are,  
Or who cleft the Devil's foot,  
Teach me to hear mermaids singing,  
Or to keep off envy's stinging,  
And find What wind  
Serves to advance an honest mind.  
If though be'est born to strange sights,  
Things invisible to see,  
Ride ten thousand days and nights,  
Till age snow white hairs on thee,  
Thou, when thou return'st, wilt tell me,  
All strange wonders that be fell thee,

And swear, No where  
Lives a woman true and fair.  
If thou find'st one, let me know,  
Such a pilgrim age were sweet,  
Yet do not, I would not go,

Though at next door we might meet,  
Though she were true, when you met her,  
And last, till you write your letter,  
yet she Will be  
False, ere I come, to two, or three.

Text: John Donne (1572-1631)

### 8. Swansongs 1

A ship there drives upon the tide, that sails  
doth bear, she has no mast.  
But one oar she hath on each side; her sails  
the snow in whiteness pass.  
In her front wears two lanterns bright; but  
when she is upon point to fall,  
Then lend an ear, for great delight of music  
she affords to all.

Text: from *A Book of Merrie Riddles, 1631*

### 9. Like a Singing Bird

My heart is like a singing bird  
Whose nest is in a water'd shoot;

My heart is like an apple tree  
Whose boughs are bent with thickset fruit;  
My heart is like a rainbow shell  
That paddles in a halcyon sea;  
My heart is gladder than all these  
Because my love is come to me.

Raise me a dais of silk and down;  
Hang it with vair and purple dyes;  
Carve it in doves and pomegranates,  
And peacocks with a hundred eyes;  
Work it in gold and silver grapes,  
In leaves and silver fleur-de-lys;  
Because the birthday of my life  
Is come, my love is come to me.

Oh my love is like a red, red rose  
That's newly sprung in June;  
O my love is like the melody  
That's sweetly played in tune.  
As fair thou art, my bonnie lass,  
So deep in love am I;  
And I will love thee still, my Dear,  
Till all the seas gang dry.

Till all the seas gang dry, my Dear,  
And the rocks melt with the sun;  
And I will love thee still, my Dear,  
While the sands of life shall run.

And fare thee well, my only Love!  
And fare thee well a while!  
And I will come again, my Love,  
Tho' it were ten thousand mile!

Text: Christina Rossetti (1830-94)  
Robert Burns (1759-96)

### 10. Swansongs 2

My dress is silent when I tread the ground  
Or stay at home or stir upon the waters.  
Sometimes my trappings and the lofty air  
Raise me above the dwelling place of men,  
And then the power of clouds carries me far  
above the people;  
And my ornaments loudly resound, send forth  
a melody and clearly sing,  
When I am not in touch with earth or water,  
but a flying spirit.

Text: from *A Book of Merrie Riddles, 1631*

### 11. All for the Love of One

I must go walk the wood so wild  
And wander here and there  
In dread and deadly fear,  
For where I trusted I am beguiled.  
And all for love of one.

Thus am I banished from my bliss  
By craft and false pretence,  
Faultless, without offence,  
As of return no certain is.  
And all for love of one.

The running streams shall be my drink,  
Acorns shall be my food.  
Nothing may do me good  
But when of your beauty I do think.  
And all for love of one.

Text: Anon. 15th cent.

### 12 - 16. This Day

#### 1. Bring me the sunset in a cup

Bring me the sunset in a cup,  
Reckon the morning's flagons up  
And say how many dew,  
Tell me how far the morning leaps,  
Tell me what time the weaver sleeps  
Who spun the breadths of blue.

Text: Emily Dickinson (1830-86)

#### 2. Awake, my soul

Awake, my soul, and with the sun  
Thy daily stage of duty run;

Shake off dull sloth and joyful rise  
To pay thy morning sacrifice.

Redeem thy misspent youth that's past,  
Live this day as it were thy last:  
Improve thy talent with due care;  
For the great Day thyself prepare.

Let all thy converse be sincere,  
Thy conscience as the noonday clear;  
Think how all-seeing God thy ways  
And all thy secret thoughts surveys.

By influence of the light divine  
Let thy own light in good works shine:  
Reflect all heaven's propitious ways  
In ardent love and cheerful praise.

Wake, and lift up thyself, my heart,  
And with the Angels bear thy part,  
Who all night long unwearied sing  
High praises to the eternal King.

Awake, awake, ye heavenly choir,  
May your devotion me inspire,  
That I like you my age may spend,  
Like you may on my God attend.

Text: Thomas Ken (1637-1711)

### 3. This Day

This day will you strength us.  
This day will you bless us.  
This day will you lift us, visit us for good.  
This day inscribe us for a happy life.  
This day hear our cry.  
This day accept our prayer in mercy and favour  
This day support us with your righteous hand.  
Amen.

Text: Jewish prayer

### 4. The Bright Field

I have seen the sun break through to illuminate  
a small field for a while  
and gone my way and forgotten it.  
But that was the pearl of great price, the one  
field that had treasure in it.  
I realise now that I must give all that I have  
to possess it.  
Life is not hurrying on to a receding future,  
nor hankering after after an imagined past.  
It is the turning aside like Moses to the miracle  
of the lit bush,  
To a brightness that seemed as transitory as  
your youth once,  
But is the eternity that awaits you.

Text: R.S.Thomas (1913-2000) copyright Kunjana Thomas 2001

### 5. O Lord, support us all the day long

O Lord, support us all the day long,  
until the shadows lengthen and the evening comes,  
and the busy world is hushed, and the fever of life  
is over,  
and our work is done.  
Then in you mercy grant us a safe lodging,  
and a holy rest,  
and peace at the last.

Text: John Henry Newman (1801-1890)

### 17 - 21. A Little Jazz Mass

#### 1. Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

#### 2. Gloria

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te, adoramus te,  
glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex coelestis, Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, Miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem  
nostram.

Qui sedes ad dexteram Patris, miserere nobis.  
Quoniam Tu solus sanctus, Tu solus Dominus,  
Tu solus altissimus, Jesu Christe,  
Cum Sancto Spiritu in Gloria Dei Patris, Amen.

#### 3. Sanctus

Sanctus Dominus Deus Sabaoth,  
Pleni sunt caeli et Gloria tua.  
Hosanna in excelsis.

#### 4. Benedictus

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

#### 5. Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
Miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
Miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
Dona nobis pacem.

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## BIOGRAPHIES

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### BOB CHILCOTT

Bob Chilcott has been involved in choral music for most of his life having been a chorister and Choral Scholar at King's College, Cambridge, and a member of the vocal ensemble The King's Singers for twelve years. He has been a full-time composer since 1997 and has over one hundred works published by Oxford University Press. He has also worked as an editor and arranger of a number of anthologies for OUP including *World Carols for*

*Choirs, Spirituals for Choirs. Jazz Folksongs for Choirs* and the *Christmas volume Gaudete*.

His work has been embraced by many choral organisations and festivals worldwide including the Association of British Choral Directors, the American Choral Directors Association, Europa Cantat, Festival 500 in Newfoundland and the Song Festival in Tallinn, Estonia. In 2009 he will return for the



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second consecutive year to conduct his work at the "Golden Week" choral workshop of the Japan Choral Association. Two large-scale new works will be premiered over the next two years. In 2009 his *Salisbury Vespers* will be performed at the opening concert of the Salisbury Festival by more than 600 locally based choral singers and players. In 2010 his *Requiem* will be premiered in Oxford by The Oxford Bach Choir and the Royal Philharmonic Orchestra and subsequently by the co-commissioners, The Preston Hollow Presbyterian Church Choir in Dallas, Texas.

From 1997 to 2003 he was conductor of the Royal College of Music Chorus in London. Since 2002 he has been Principal Guest Conductor of the BBC Singers. He has also conducted many distinguished choirs worldwide including the RIAS Kammerchor in Berlin, the World Youth Choir, Jauna Musika in Lithuania, Orphei Drangar in Sweden, the Taipei Chamber Singers and the Tower New Zealand Youth Choir.

His music has been recorded by a number of choirs including The Sixteen, King's College Choir Cambridge, Westminster Abbey Choir, The King's Singers, The Chamber Choir of Europe and Grex Musicus from Helsinki. In a review of his Signum recording *Man I Sing* with the BBC Singers he was hailed by The Gramophone magazine as "one of the finest choral composers at work in Britain today."

### THE SIRENS

The Sirens is a group of young professional women's voices created by Bob Chilcott and Elizabeth Fleming specially for this recording. The Sirens are:

#### Sopranos:

Charmian Bedford, Kirsty Hopkins, (soloist in *Making Waves, Swansongs 2*) Emilia Hughes, Lucy Page, Raphaela Papadakis (soloist in *Making Waves*) Ruth Provost (soloist in *Catch a Falling Star*) Katy Butler,\* Laura Mizon\*

#### Altos:

Cathy Bell, Georgia Black, Elisabeth Fleming, Rachel Gilmore, Ann Morgan, Ruth Taylor (soloist in *Swansongs*), Ruth Gibbins,\* Jenni Matthews\*

\* *Making Waves and Swansongs only*

### IAIN FARRINGTON

Iain Farrington has an exceptionally busy and diverse career as a pianist, organist, composer and arranger. He studied at the Royal Academy of Music, London and at Cambridge University. He has also participated in masterclasses with Malcolm Martineau at the Britten-Pears School in Aldeburgh.

As a solo pianist, accompanist, chamber musician and organist, Iain has performed at all the major UK venues, including the Wigmore Hall, the Purcell Room, the Proms 2007, the Royal Opera House, the Bridgewater Hall, Manchester, St David's Hall, Cardiff, and Birmingham Symphony Hall. Abroad, he has given concerts in Japan, South Africa, Jordan, Malaysia, Hong Kong and all across Europe. He regularly works with many of the country's leading musicians, including John Mark Ainsley, Lesley Garrett, Sir Simon Rattle, the London Sinfonietta and the BBC Singers. He regularly gives broadcasts on BBC Radio Three.

Iain was Organ Scholar at St John's College, Cambridge University, and Organ Scholar at St George's Chapel, Windsor Castle where he played for numerous Royal occasions. His solo performance in the Proms 2007 on the Royal Albert Hall organ was critically acclaimed, the Independent writing "he's an authentic star, and deserves to have a Prom all to himself."

Iain is also a prolific composer and arranger; his solo piano arrangement of Elgar/Payne *Symphony No.3* is published by Boosey and Hawkes, and his transcription of Elgar's Five Piano Improvisations is published by Novello. As a composer, Iain's works have been performed in the USA, Canada, New Zealand, Sweden, France and Germany.

## ALEXANDER HAWKINS

Born in Oxford in 1981, Alexander Hawkins is a pianist with a fast-growing reputation, described as having a 'fierce technique' and 'a wizard's touch'. Equally at home with completely free as with complex notated territories, he works in improvised idioms ranging from funk to jazz to non-idiomatic European styles. He has worked with many of the iconic figures of the British scene, including in Evan Parker's trio and quartet, and performed at venues ranging from Symphony Hall, Birmingham, to London's Vortex Jazz Club. He co-leads The Convergence Quartet (featuring New York-based North Americans Taylor Ho Bynum and Harris Eisenstadt), whose debut album was met with critical acclaim, and featured in two publications' end-of-year 'top ten albums of 2007' lists; the ensemble Barkingside, whose debut album was released on the prestigious Emanem label; and is the leader of his own Ensemble, featuring former Blue Note recording artist Orphy Robinson.

## MICHAEL CHILCOTT

Michael Chilcott is a jazz bassist based in Oxford. He has studied with Mark Ridout and Jez Cook and has played with instrumentalists such as Steve Waterman, Alex Ward and Winston Clifford. He has

performed at some of the UK's top venues including the Royal Festival Hall and Symphony Hall, Birmingham. He is a member of the Cambridge group Assembly Point Four with some of the country's most exciting young talent, and also plays in the Oxford-based folk group ute.

## DEREK SCURLL

Derek started playing orchestral percussion aged 11, after musical beginnings on piano and violin (later 'cello). He persuaded his parents to buy him a drum kit and move house aged 14, and has subsequently studied at The Royal Academy of Music and with Bob Armstrong. Derek's drumming covers many musical bases, such as jazz, funk,

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Recorded at The Warehouse, London, 27 & 28 March 2008

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Produced by Adrian Peacock  
Assisted by Andrew Riches  
Edited by Andrew Riches and Andrew Mellor  
Cover Image - Shutterstock

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salsa and folk. He is in demand not only for his playing but also his arranging and teaching. Career highlights include appearances on Top of the Pops and Children in Need.

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