

John Rutter

[born 1945]

John Rutter was born in London and studied music at Clare College, Cambridge; he has been composing since his schooldays at Highgate in North London. His contribution to the rich corpus of the English carol repertoire has been inestimable and the countless settings (of his own texts as well as traditional carol material) attest to his imaginative and visionary mastery of the genre. Works disposed over a larger canvas include operas for children, orchestral and choral works.

Besides the *Requiem* and *Feel the Spirit* there is an infectious *Magnificat* and song and carol cycles. Dr Rutter's indefatigable outreach work for choristers and choralists is well-known, and very greatly valued, throughout the English-speaking world. He is a regular visitor to the United States and here at home is based at Duxford near Cambridge.

For a period in the mid 1970s, Rutter served as Director of Music at Clare College, where he had been an undergraduate.

He now divides his time between composition and conducting, and has guest-conducted or lectured at many concert halls, universities, churches, music festivals, and conferences in Europe, Scandinavia, and North America. He is an honorary Fellow of Westminster Choir College, Princeton, New Jersey, USA, a Fellow of the Guild of Church Musicians, and in 1996 was awarded a Lambeth Doctorate of Music.

In 2002 his setting of Psalm 150, commissioned for the Queen's Golden Jubilee, was performed at the Service of Thanksgiving in St Paul's Cathedral, London. Rutter's choral works, including his *Requiem* and *Gloria*, are frequently performed in Europe, the USA, and Australasia. In 2003 *Mass of the Children*, a major work for adult and children's choir, soloists, and orchestra, was premièred in New York's Carnegie Hall conducted by the composer.

John Rutter's music has been very widely recorded and is available on many record labels including Universal, Naxos, and Hyperion; the Cambridge Singers have recorded many of his works on the *Collegium Records* label.

Most recently, in Spring of 2011, St Albans Cathedral Choir – on *Naxos* – joined a growing list of top Cathedral and Collegiate Choirs to record Rutter's music.

Dr Rutter's recent scores include the expressive anthem *This is the day*, first heard at the Wedding of their Royal Highnesses the Duke and Duchess of Cambridge on Friday 29 April, 2011.

REQUIEM

John Rutter's evocative *Requiem* follows in the tradition of those by Fauré and Duruflé in not setting the mighty *Dies Irae* sequence with the exception of its final verse, the *Pie Jesu*. But Rutter differs from his French precursors in mingling English texts from the Book of Common Prayer with the words of the Latin *Requiem Mass*. Sometimes this mingling occurs within a basic Latin framework as in the *Agnus Dei*, at other times English psalmody (130 and 23) comprise the totality of a movement. In this respect, John Rutter proves himself not only a worthy successor to Fauré and Duruflé but also follows in the traditions of English composers such as Herbert Howells, whose 1936 *Requiem* includes English Psalmody from the Book of Common Prayer alongside Latin texts. The prototype of such an arrangement was actually provided by the famous Organist, Choirmaster, Composer and Musical Educator Sir Walford Davies who, in his *Short Requiem* of 1917, was definitively the first to provide such a setting.

The instrumental provision for John Rutter's *Requiem* used tonight consists of solo flute, solo oboe, solo cello, timpani, glockenspiel, harp and organ. A soprano soloist is used for the lovely *Pie Jesu* and at the outset of the final *Lux Aeterna*. Among many instrumental highlights may be mentioned the magical use of extended solo obbligato parts in *Out of the deep* and *The Lord is my Shepherd* for cello and oboe respectively.

Requiem aeternam [Introit & Kyrie]

Requiem aeternam dona eis,
Domine.

Et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,

Et tibi reddetur votum

in Jerusalem

Exaudi orationem meam

Ad te omnis caro veniet.

Requiem aeternam dona eis,

Domine.

Et lux perpetua luceat eis.

Rest eternal grant unto them,

O Lord:

And let perpetual light shine upon them.

Thou, O God, art praised in Zion

And unto Thee shall the vow be

performed in Jerusalem.

Hear my prayer:

All flesh shall come to Thee.

Rest eternal grant unto them,

O Lord:

And let perpetual light shine upon them.

Kyrie eleison:

Christe eleison:

Kyrie eleison.

Lord, have mercy:

Christ, have mercy:

Lord, have mercy.

Introit & Kyrie from the English Missal

Out of the deep [Psalm 130]

Out of the deep have I called unto Thee, O Lord: Lord, hear my voice:
O let Thine ears consider well: the voice of my complaint.
If Thou, Lord, wilt be extreme to mark what is done amiss:
O Lord, who may abide it?
For there is mercy with Thee: therefore shalt Thou be feared.
I look for the Lord, my soul doth wait for Him: in His word is my trust.
My soul fleeth unto the Lord:
before the morning watch, I say, before the morning watch.
O Israel, trust in the Lord, for with the Lord there is mercy:
and with Him is plenteous redemption.
And He shall redeem Israel: from all his sins.

Psalm 130 – 1662 Book of Common Prayer

Pie Jesu

Pie Jesu, Domine:	<i>Blessed Jesu, O Lord:</i>
dona eis requiem,	<i>grant them rest,</i>
dona eis requiem sempiternam.	<i>grant them everlasting rest.</i>

Sanctus & Benedictus qui venit

Sanctus, sanctus, sanctus	<i>Holy, holy, holy</i>
Dominus Deus Sabaoth.	<i>Lord God of hosts.</i>
Pleni sunt coeli et terra	<i>Heaven and earth</i>
gloria tua.	<i>are full of Thy glory.</i>
Osanna in excelsis.	<i>Hosanna in the highest!</i>

Benedictus qui venit	<i>Blessed is He</i>
in Nomine Domini	<i>that cometh in the Name of the Lord:</i>
Osanna in excelsis.	<i>Hosanna in the highest!</i>

From the Missa pro defunctis – English Translation from the 1662 Book of Common Prayer

Agnus Dei

Latin text from the Missa pro defunctis – Translation from the English Missal

English texts from the Office for the Burial of the Dead – 1662 Book of Common Prayer

Agnus Dei, qui tollis	<i>O Lamb of God, that takest away</i>
peccata mundi:	<i>the sins of the world,</i>
dona eis requiem.	<i>grant them rest.</i>

Man that is born of a woman hath but a short time to live, and is full of misery.
He cometh up, and is cut down like a flower; he fleeth as it were a shadow.

1662 Book of Common Prayer – Antiphon at the Graveside from the Office for the Burial of the Dead

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.

*O Lamb of God that takest
away the sins of the world,
grant them rest eternal.*

In the midst of life we are in death, of whom may we seek for succour?

1662 Book of Common Prayer – Antiphon at the Graveside from the Office for the Burial of the Dead

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.

*O Lamb of God that takest away
the sins of the world,
grant them eternal rest.*

I am the Resurrection and the life, saith the Lord:
he that believeth in me, though he were dead, yet shall he live:
and whosoever liveth and believeth in me shall never die.

1662 Book of Common Prayer – The First of the Burial Sentences at the outset of the Office for the Burial of the Dead

The Lord is my Shepherd [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 through the valley of the shadow of death, I will fear no evil:
for thou art with me; 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.

Psalm 23 – 1662 Book of Common Prayer

Lux Aeterna

I heard a voice from heaven saying unto me,

Blessed are the dead who die in the Lord, for they rest from their labours.

Even so saith the Spirit, for they rest from their labours.

1662 Book of Common Prayer – Continuation of the Prayers at the Graveside from the Office for the Burial of the Dead

Lux aeterna

luceat eis Domine

cum sanctis tuis in aeternum:

quia pius es.

Let light perpetual

shine on them O Lord

with Thy Saints for ever

for Thou art gracious.

Requiem aeternam

Rest eternal

dona eis, Domine;
et lux perpetua
luceat eis.

*grant them, O Lord;
and let light perpetual
shine upon them.*

Latin text from the Missa pro defunctis

The Translation from the English Missal of the Latin texts includes work by John Mason Neale and Simon Geoffrey Lindley

INTERVAL

Refreshments will be served in the lower hall

John Rutter FEEL THE SPIRIT A cycle of Spirituals

This infectious suite of spirituals treats seven of the most famous of all these evocative songs.

Feel the Spirit is one of Dr Rutter's more recent choral works and received its first performance under the direction of the composer in Carnegie Hall, New York on 17 June 2001. The soloist on that occasion was the celebrated Oldham-born Anglo/West Indian soprano Melanie Marshall.

The orchestral provision includes clarinet, bassoon, horn, trumpet, cymbals, tambourine, claves, drum kit and strings additional to the resource of the *Requiem* though there is no organ part in *Feel the Spirit*. The oboist in this larger ensemble also provides the cor anglais and the clarinetist the bass clarinet. There is a major solo part for the mezzo soprano throughout, though the first and final movements are for choir alone. Tantalisingly, the composer hints at the lovely tune *Swing low, sweet chariot* in the orchestral part towards the close of the exquisite setting of *Deep River*.

Unsurprisingly, *Feel the Spirit* has made many friends since its publication in the latter part of 2001.

I

Joshua fit the battle of Jericho

Joshua fit the battle of Jericho, Jericho, Jericho,
Joshua fit the battle of Jericho, and the walls come tumblin' down.
You may talk about your king of Gideon, you may talk about your man of Saul,
But there is none like good old Joshua at the battle of Jericho.

Well, up to the walls of Jericho he marched with spear in hand:
'Go blow those ram horns' Joshua cried, 'Cos the battle is in my hand.'
Joshua fought that battle, so the Bible say;
And the walls come tumblin' down: great day!
O Joshua fit the battle of Jericho, and the walls come a-tumblin' down.
Then the lam' ram sheep horns 'gin to blow, trumpets begin to soun':
Joshua commanded the children to shout,
And the walls come tumblin' down. Hallelujah!

II

Steal away

Steal away, steal away, steal away to Jesus;
Steal away, steal away home, I ain't got long to stay here.
My Lord, he calls me, He calls me by the thunder;
The trumpet sounds within-a my soul; I ain't got long to stay here.

Green trees are bending, poor sinner stands a-trembling;
The trumpet sounds within-a my soul'; I ain't got long to stay here.

III

I got a robe

I got a robe, you got a robe, all of God's children got a robe;
When I get to heaven gonna put on my robe, gonna shout all over God's heaven.
Everybody talkin' 'bout heaven ain't going' there,

Heaven, heaven, gonna shout all over God's heaven.

I gotta shoes, you gotta shoes, all of God's children gotta shoes;
When I get to heaven gonna put on my shoes, gonna walk all over God's heaven.
Everybody talkin' 'bout heaven ain't going' there,
Heaven, heaven, gonna walk all over God's heaven.

I got a harp, you got a harp, all of God's children got a harp.
When I get to heaven gonna play on my harp, gonna play all over God's heaven.
Everybody talkin' 'bout heaven ain't going' there,
Heaven, heaven, gonna play all over God's heaven.

I got a crown, you got a crown, all of God's children got a crown.
When I get to heaven gonna put on my crown, gonna shine all over God's
heaven.

Everybody talkin' 'bout heaven ain't going' there,
Heaven, heaven, gonna shine all over God's heaven.

IV

Sometimes I feel like a motherless child

Sometimes I feel like a motherless child, a long ways from home.
True believer, a long ways from home.
Sometimes I feel like I'm almost gone, a long ways from home.
True believer, a long ways from home.

V

Ev'ry time I feel the spirit

Ev'ry time I feel the spirit moving in my heart, Lord, I pray.
O Lord, I kneel and pray.
O upon the mountain my Lord spoke; out of his mouth came fire and smoke.
Do Lord, O do Lord, O do remember me way beyond the blue in glory:
I got a home in glory land that outshines the sun, it's way beyond the blue.
The River Jordan is chilly and cold, chills the body but not the soul.
And all around me looks so shine, I ask my Lord if it all was mine.
I'm on the road to heaven now, you must take it too;
Take it way beyond the blue in glory, yes, my Lord.
Ev'ry time I feel the spirit moving in my heart, I will pray.

VI

Deep river

Deep river, my home is over Jordan;
Deep river, Lord, I want to cross over into camp ground.
O don't you want to go to that Gospel feast,
That promised land where all is peace?

VII

When the saints go marching in

Glory, glory Hallelujah! the saints go marching in.

O when the saints go marching in, O when the saints go marching in:
O, Lord, I want to be in that number, when the saints go marching in.

And when the revelation comes, and when the revelation comes:
O, Lord, I want to be in that number, when the revelation comes.

O when the new world is revealed, O when the new world is revealed:
O, Lord, I want to be in that number, when the new world is revealed.
O when they gather round the throne, O when they gather round the throne:
O, Lord, I want to be in that number, when they gather round the throne.

*Hallelujah, brothers! Hallelujah, sisters! Hear the music going round and around:
While the saints go marching up into glory, O hear those angel trumpets sound.*

And when they crown him King of Kings, and when they crown him King of Kings:

O, Lord, I want to be in that number, when they crown him King of Kings.

And when the sun no more will shine, and when the sun no more will shine:
O, Lord, I want to be in that number, when the sun no more will shine.

And when the moon has turned to blood, and when the moon has turned to blood:

O, Lord, I want to be in that number, when the moon has turned to blood.

And on that hallelujah day, and on that hallelujah day:

O, Lord, I want to be in that number, on that hallelujah day.

**Oh, when the saints go marching in, Oh, when the saints go marching in:
Oh, Lord, I want to be in that number, When the saints go marching in.**

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