



RUTTER

DDD

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Requiem

and other sacred music

Choir of Clare College, Cambridge

Timothy Brown



John Rutter (b. 1945)

Requiem and other sacred music

During the late 1950s and early 1960s, Highgate School in North London was renowned as a fervent source of musical activity. The choir at the school was among the finest in Britain, often performing at the London Promenade Concerts and being involved in landmark première performances. As a young chorister there John Rutter took part in the 1963 recording of Britten's *War Requiem* under the baton of the composer; an experience which Rutter describes in hindsight as one where "I think we knew that we were touching the hem of history's garment". It is little wonder that from within this unique and bustling environment, Rutter, who counts among his contemporaries at the school the composer John Tavener and Nicholas Snowman, founder of the London Sinfonietta, began to develop speedily into the multi-faceted musician of international repute that he is today, while concurrently beginning his inextricable association with the canon of late twentieth-century choral music.

If Highgate School served as John Rutter's initiation into the musical world, then it was his going up to Clare College, Cambridge, in 1964 that marked the beginning of his flourishing in that same sphere. It is a close relationship that has lasted almost forty years and one that has manifested itself in several distinct guises. As an undergraduate reading music at the college, Rutter composed the ever-popular *Shepherd's Pipe Carol* when he was only eighteen, and subsequently had it published together with several other pieces before graduating. As a postgraduate student, he forged lasting friendships with Herbert Howells and Sir David Willcocks, then director of music at the neighbouring King's College, with the latter of whom he later collaborated on the seminal *Carols for Choirs* series that remains the mainstay anthology for many parish, college and cathedral choirs throughout the world. In 1975 Rutter was appointed director of music at Clare College, his

tutorial responsibility for the undergraduates, coupled with the daily running of the chapel choir, here recorded, one of the first in Cambridge to mix male and female voices. Building on the foundations laid by his predecessor Peter Dennison, he started the choir's rise to international fame. This has since been fuelled by his successor, Tim Brown, elected to the same position in 1979, following Rutter's departure to concentrate on composition, after the immense success of his *Gloria*, resulted in an ensuing deluge of commissions.

One of the works composed in the years following the end of his tenure at Clare College is the *Variations on an Easter theme* (1983), which closes the present release. Among a rare breed of organ duets, requiring some diplomatic pedal sharing between the players, this work was commissioned for the giant instrument housed in Washington National Cathedral in the United States. Based on the melody *O Filii et Filiae*, found in the English Hymnal, each variation demonstrates a different array of sonorities, including a gentle, blues-inflected passage at the heart of the work.

Rutter had already established his ability to craft solo organ compositions of sustained interest nearly ten years before in the *Toccata in seven* (1974), a sprightly piece, the quirky 7/8 time signature of which gives it its title. Commissioned for an organ album of new works by his publishers, Oxford University Press, the young composer's name appeared alongside the grand old men of English church music including Herbert Sumsion and William Harris. In the same year, Rutter had his first great international success with the *Gloria*, a vivaciously exhilarating work for choir, brass, organ and percussion. Little was he to know that a decade later this amazing feat would be achieved again in a composition that remains one of the most popular classical works in the repertoire.

The immediate success of the *Requiem* (1985),

composed in memory of John Rutter's father, who had died the previous year and whose initials grace the dedication, was nothing short of miraculous. In the first six months after publication it received over five hundred orchestral performances in America alone. The *Requiem* exudes an aura of consolation, brought about through Rutter's own bereavement at the time, and is composed in a language which he describes as "one that [his] father might have enjoyed listening to". It also draws inspiration from its musical ally and near-centennial forerunner, Gabriel Fauré's *Requiem* (1888). This nineteenth-century work had a peculiar and suspect history of endless revisions, prompting Rutter to make his way in the mid 1980s to the Bibliothèque Nationale, in Paris, where Fauré's manuscript had recently come to light. Holding in his hand these delicate pages of musical history, with their obbligato interplay of solo instrumental and choral writing, Rutter envisaged a contemporary Requiem Mass far away from the vast, dark orchestrations and dramatic rhythms of those by Berlioz, Verdi or Britten. His would contain personal selections from the 1662 Book of Common Prayer in addition to the texts prescribed by the liturgy and, above all, it would be a "requiem of our time."

The *Requiem* was conceived concurrently in its orchestral version and chamber arrangement (heard in its première recording here), to allow for a work that would be equally at home in the concert hall or within the liturgical confines of a church service. The tightly constructed arch-like formation lends the *Requiem* a structural balance that creates a sense of unity across the entire composition. The first and final movements (their texts taken from the *Missa pro defunctis*) serve as prayers to God on behalf of all humanity, with the opening timpani of the death march in the *Requiem aeternam* [1] seemingly softened during the final *Lux aeterna* [7] into a heartbeat prefiguring a slower, more mystical return of the opening material, as if perceived in a dream. Similarly the brooding psalm *Out of the deep* [2], with its sombre opening violoncello solo in C minor, is echoed in the lighter C major setting of its counterpart psalm, *The Lord is my shepherd* [6], this time with obbligato oboe. Interestingly, this latter

movement bears the same relationship to the whole as Fauré's *Libera me*, in that both movements existed as separate pieces for around ten years prior to being integrated into the fabric of the completed Requiem Mass. Two personal prayers to Christ, *Pie Jesu* [3] and *Agnus Dei* [5], frame the central *Sanctus* [4], with its use of a glockenspiel ostinato reminiscent of the bells traditionally sounded at this point in the Mass. The interrelation of thematic material in symmetrical formation, interwoven with fragments of Gregorian chant, raises the *Requiem* to an altogether different plane. Imbued not only with aesthetic beauty but a sense of technical rigour, it ranks highly among the elite body of Mass settings

While his recognition grew throughout the 1980s following his setting up of the Cambridge Singers and his record company, Collegium Records, John Rutter maintained intimate ties with Clare College, especially during his most short-lived phase of collegiate affiliation, as a parent. His son, Christopher, came up to the college in 2000 as a computer science undergraduate and choral exhibitor, singing in the same chapel choir his father had directed more than twenty years earlier. Tragically, during his first year, Christopher's life was cut short by a road accident in March 2001. Solace can be found in the fact that although only in the choir for a few months, Christopher sang several of his father's anthems, including some left as a musical legacy to the college. Among these are two simple, tender Blessings: *Go forth into the world in peace* (1988), dedicated to the choir on the eve of its first tour to America; and *A Clare Benediction* (1998), written as a gift to Rutter's alma mater. *Musica Dei donum* (1998), with its anonymous text known only from Lassus' 1594 setting, was also composed for the choir. It is written as a celebration of music itself and, with its fluttering solo flute, was deemed suitably uplifting to be included by Sir Paul McCartney in his memorial collection of nine anthems, *A Garland for Linda*, published in 1999.

Arise shine (1999), commissioned by Westminster Cathedral for an Advent service, and *Come down, O Love divine* (1998), composed for the combined choirs of Westminster Abbey, Westminster Cathedral and St

Paul's Cathedral, are both première recordings. The latter anthem stems from a source of lesser-known, more intricate works by Rutter, among which the earlier *Hymn to the Creator of light* must be included. With its dense double-chorus and rich lyricism, *Come down, O Love divine* is infused with a heritage steeped in the fertile chromaticism of Herbert Howells and opulent scoring of William Harris.

With the perfectionist attitude he brings to his rôles as composer, conductor, arranger and producer, it is not hard to understand why John Rutter's music is performed and recognised in abundance the world over. From the musical fervour of Highgate School in the 1950s soon emerged a unique voice, one that has never fallen silent in over half a century.

Tarik O'Regan

Clare College Choir, Cambridge



received enthusiastic reviews. The choir's later Rutter's *Requiem* in New York on 11th September in honour of the victims of 9.11. The choir regularly commissions new music and has had works written for it by Christopher Brown, Andrew Carter, Jonathan Dove, Herbert Howells, Julian Phillips, Tarik O'Regan, John Rutter and Giles Swayne. The choir has made many acclaimed CD recordings.

In addition to its primary task of leading chapel services, the Choir of Clare College gives frequent concerts, both in the United Kingdom and abroad. It regularly contributes to the Choral Evensong broadcasts on BBC Radio 3. The choir has toured to many countries, including the United States of America, Russia, the Middle East, and countries within Western and Eastern Europe. In 2000 it became the first Oxbridge mixed-voice choir to perform at the BBC Proms, singing Bach's *St John Passion*. Outstanding successes have included a sell-out tour to Spain, Belgium, Britain and the United States, performing Handel's oratorio *Jephtha* with the Orchestra of the Age of Enlightenment, directed by René Jacobs, and the choir's performance of French music in the Munich Staatsoper Festival tour of the United States began with a performance of John Rutter's *Requiem* in New York on 11th September in honour of the victims of 9.11. The choir regularly commissions new music and has had works written for it by Christopher Brown, Andrew Carter, Jonathan Dove, Herbert Howells, Julian Phillips, Tarik O'Regan, John Rutter and Giles Swayne. The choir has made many acclaimed CD recordings.

Tim Brown

Tim Brown, the Director of Music at Clare College, received his initial musical training as a chorister at Westminster Abbey, and later as a member of King's College Choir, Cambridge. For many years he conducted the Cambridge University Chamber Choir and is now the director of the London-based professional chamber choir, English Voices. He has been guest chorus-master at the Berlin Staatsoper and at the Flanders Opera, and is a popular conductor at singing weeks, including Europa Cantat and the Berwang Holiday Music Course. He has edited a number of choral volumes for Faber Music and is a contributing editor to the complete edition of music by William Walton, published by Oxford University Press.

Elin Manahan Thomas, Soprano



A member of the National Youth Choir of Wales while at school, Elin Manahan Thomas won a Choral scholarship to Clare College, Cambridge. Since leaving her postgraduate studies, she has sung with many professional groups, including the Monteverdi Choir, the Sixteen, the Gabrieli Consort, Polyphony and the Cambridge Singers. She regularly performs as a soloist, and has sung under the direction of Sir John Eliot Gardiner and Harry Christophers. On the opera stage, she has played the part of Despina (*Così fan tutte*), Angelica (scenes from Handel's *Orlando*) and Lucy (scenes from *The Telephone*). She is currently studying with Eiddwen Harthy, having won a place on the postgraduate course at the Royal College of Music.

Nicholas Rimmer, Organist

Nicholas Rimmer was born in 1981 and began his musical studies at the Junior School at the Royal Northern College of Music in Manchester, which he attended from 1990-2000. He subsequently continued his organ studies with David Sanger while reading music at Clare College, Cambridge, where he was organ scholar, accompanying the choir for weekly services, broadcasts, concerts and tours. He also pursues an active interest in chamber music, accompanying and conducting.

Nicholas Collon, Organist

Nicholas Collon was born in 1983 and studied at Eton where he was a Music and Academic Scholar. In 2001 he received an Organ Scholarship at Clare College, Cambridge, and is an organ pupil of Anne Page. He plays the viola in the National Youth Orchestra.

Members of the City of London Sinfonia

Karen Jones, flute
Christopher Hooker, oboe
Sue Dorey, cello
Rachel Masters, harp
Charles Fullbrook, timpani
Glyn Matthews, percussion

Requiem

1 Requiem aeternam

*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.
Kyrie eleison. Christe eleison.
Kyrie eleison.*

(Rest eternal grant unto them, O Lord:
and may light perpetual shine upon them.
Thou, O God, art praised in Sion:
and unto thee shall the vow be performed
in Jerusalem.
Thou that hearest the prayer,
unto thee shall all flesh come.
Lord have mercy. Christ have mercy.
Lord have mercy.)

From the Requiem Mass

2 Out of the deep

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.

Psalms 130

3 Pie Jesu

*Pie Jesu Domine,
dona eis requiem.
Pie Jesu Domine,
dona eis sempiternam requiem.*

(Blessed Lord Jesus,
grant them rest.
Blessed Lord Jesus,
grant them eternal rest.)

from the Dies Irae of the Requiem Mass

4 Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

(Holy, holy, holy,
Lord God of hosts,
heaven and earth are full of thy glory:
hosanna in the highest.
Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.)

From the Requiem Mass

5 Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
(Lamb of God, who takest away the sins of the
world, grant them rest.)*

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.

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

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

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

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.

*Latin text from the Requiem Mass;
English texts from the Burial Service,
1662 Book of Common Prayer*

6 The Lord is my shepherd

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

7 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.

*Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

(Eternal light shine upon them, O Lord:
with all thy saints for evermore,
for thy mercy's sake.
Rest eternal grant unto them, O Lord:
and may light perpetual shine upon them.)

*English text from the Burial Service (slightly altered); Latin
text from the Requiem Mass*

Three Anthems

8 Arise, shine

Arise, shine; for thy light is come,
and the glory of the Lord is risen upon thee.
For behold, the darkness shall cover the earth,
and gross darkness the people:
but the Lord shall arise upon thee,
and his glory shall be seen upon thee.
And the Gentiles shall come to thy light,
and kings to the brightness of thy rising.
Lift up thine eyes round about, and see:
all they gather themselves together,
they come to thee:
thy sons shall come from far,
and thy daughters shall be nursed at thy side.
The sun shall be no more thy light by day;
neither for brightness shall the moon give light
unto thee:
but the Lord shall be unto thee an everlasting light,
and thy God thy glory.

Isaiah 60: 1-4, 19-20

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9 Come down, O Love divine

Come down, O Love divine,
Seek thou this soul of mine,
And visit it with thine own ardour glowing;
O Comforter, draw near,
Within my heart appear,
And kindle it, thy holy flame bestowing.

O let it freely burn,
Till earthly passions turn
To dust and ashes in its heat consuming;
And let thy glorious light
Shine ever on my sight.
And clothe me round, the while my path illuming.
Let holy charity
Mine outward vesture be,
And lowliness become mine inner clothing;
True lowliness of heart,
Which takes the humbler part,
And o'er its own shortcomings weeps with
loathing.

Veni, Sancte Spiritus.
(Come, Holy Spirit)

And so the yearning strong,
With which the soul will long,
Shall far outpass the power of human telling;
Veni, Sancte Spiritus.

For none can guess its grace,
Till he become the place
Wherein the Holy Spirit makes his dwelling.
Veni, Sancte Spiritus.

*Latin text from the Golden Sequence (13th cent.);
English text translated by R. F. Littledale
from Bianco da Siena (d. 1434)*

10 Musica Dei donum

*Musica Dei donum optimi
trahit homines, trahit deos;
Musica truces mollit animos*

*tristesque mentes erigit.
Musica vel ipsas arbores
et horridas movet feras.*
(Music, the gift of the supreme God,
draws men, draws gods;
Music makes savage souls gentle
and uplifts sad minds.
Music moves the very trees and wild beasts.)

Author unknown, first published 1594

Two Blessings for Choir & Organ

11 A Clare Benediction

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.

John Rutter

12 Go forth into the world in peace

Go forth into the world in peace;
be of good courage;
hold fast that which is good;
render to no one evil for evil;
strengthen the faint-hearted;
support the weak;
help the afflicted;
honour all people;
love and serve the Lord,
rejoicing in the power of the Holy Spirit.
And the blessing of God Almighty,
the Father, the Son, and the Holy Ghost,
be upon you and remain with you for ever. Amen.

Book of Common Prayer, 1928, slightly adapted

Produced by the composer himself, this is the first recording of the original ensemble version of John Rutter's radiant *Requiem*. Written in 1985, the work is not a conventional setting of the Requiem Mass but comprises a personal selection of texts from the Catholic liturgy and the 1662 Book of Common Prayer. John Rutter maintains intimate ties with Clare College and many of his anthems are left as a musical legacy to the college. Among these are two simple, tender Blessings: *Go forth into the world in peace*, dedicated to the choir on the eve of its first tour to America; and *A Clare Benediction*, written as a gift to Rutter's alma mater. This recording is dedicated to the memory of Christopher Rutter.

John RUTTER

(b. 1945)

Requiem

- | | | |
|---|--|------|
| 1 | Requiem aeternam | 5:34 |
| 2 | Out of the deep
(Cello solo: Sue Dorey) | 6:06 |
| 3 | Pie Jesu
(Soprano: Elin Manahan Thomas) | 3:36 |
| 4 | Sanctus | 2:04 |
| 5 | Agnus Dei | 6:22 |
| 6 | The Lord is my shepherd
(Oboe solo: Christopher Hooker) | 5:03 |
| 7 | Lux aeterna
(Soprano: Elin Manahan Thomas) | 6:39 |

Advent Anthem for choir and organ

- | | | |
|---|--------------|------|
| 8 | Arise, shine | 4:40 |
|---|--------------|------|

Anthem for double choir

- | | | |
|---|--------------------------|------|
| 9 | Come down, O Love divine | 6:51 |
|---|--------------------------|------|

Anthem for choir and flute

- | | | |
|----|---|------|
| 10 | Musica Dei donum
(Flute solo: Karen Jones) | 5:50 |
|----|---|------|

Two Blessings for choir and organ

- | | | |
|----|-------------------------------------|------|
| 11 | A Clare Benediction | 3:30 |
| 12 | Go forth into the
world in peace | 2:42 |

Two Organ Pieces

- | | | |
|----|-------------------------------|------|
| 13 | Toccata in seven | 2:06 |
| 14 | Variations on an Easter theme | 7:45 |
- (Organ Duet) *

Choir of Clare College, Cambridge • City of London Sinfonia
Timothy Brown • Nicholas Collon and Nicholas Rimmer *, Organ

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