

JOHN RUTTER'S *REQUIEM* – BETWEEN ANGLICAN TRADITION AND FRENCH MUSICAL AESTHETICS

KRISZTIÁN KÁLLÓ¹

SUMMARY. The solemn, religious musical field has always been a very important and fertile realm for composers, providing different tools and contexts as compared to lay music, both in terms of spiritual context, writing techniques, and symbolism. In the present study, we will put forth certain aspects of religious music, addressing the evolution and main features of the genre, as well as the context in which the British composer John Rutter's *Requiem* was created. In the section dedicated to the composer's own portrait, his role in Anglican music is emphasized, while the analysis of the *Requiem*'s parts, both from the standpoint of composition and style, will presents important details concerning Rutter's work.

Keywords: John Rutter, British music, religious music, requiem, anglican tradition, musical aesthetics

Religious Music: A Retrospective Review, Current Trends

Although religious music has imposed stricter limitations on instrumentation and melody, the composers of present day have gradually reached a greater degree of freedom, trying to convey religious texts using a more complex, modern, and more refined language than before.

These conquests refer to all of the musical parameters, as well as to the use of specific rhythms, the presence of melodic lines accompanied by modern harmonies, but also effects obtained through dynamic and rhythmic elements. From this point of view, contemporary composers from the German, Anglo-American region such as John Rutter, Karl Jenkins, Bob Chilcott, Peter Schindler, and Paul Basler have stood out through their inspired works. Their pieces promote a completely different language, foretold even by the title of their works, for example, Paul Basler's *Missa Kenya* (1995), a work that explicitly states the presence of African rhythms in the score. At the moment, composers exploit with great enjoyment this kind of cultural fusion, precisely because it offers an even broader range of expression.

¹ Phd Student within the „Gheorghe Dima” National Music Academy, Cluj-Napoca, Associate Faculty Member at Babeş-Bolyai University, Faculty of Reformed Theology and conductor of the Hungarian Children's Choir of Cluj-Napoca. Contact: krisztian_kallo@yahoo.com

John Rutter's *Requiem* belongs to the sphere of Anglican music, although, as we shall demonstrate, it also establishes a dialogue with the French religious genre. The term "Anglican" refers to the entire religious arsenal of the Church of England, its name stemming from the Latin *ecclesia anglicana*. It is a historical church, separated from Catholicism by King Henry VIII who broke with the Papal rule in the 16th century.

The Anglican vocal genre formed in the 18th century, the first known examples dating back to the 16th century, composed by Thomas Tallis and his contemporaries. Among the most representative genres of Anglican music, which were later adopted also by contemporary composers are the prayer, the psalm, the anthem, and the motet.

Taking into account the issue of religious living, in the *60 Minutes* broadcast by the US channel CBS in December 2003, composer John Rutter confessed that he is not necessarily a very religious man, but rather a spiritual one and that he is inspired by prayers and religious texts. Being a British composer, Rutter feels closer to the Anglican religious music that he also employs in his art.

John Rutter's *Requiem* was written after his father's death, and the impulse to put this work onto paper was given by the appearance of the manuscript of Gabriel Fauré's *Requiem* at Bibliothèque Nationale de France, in Paris. According to the composer's statements,² in his high-level excitement about the manuscript, the British composer was already on a plane on his way to France within 48 hours of hearing the news. Fauré left a great impression on Rutter's entire creation, and as far as *Requiem* is concerned, the French composer influenced the aesthetics, means of expression and musical language of the piece.

Rutter's *Requiem* is structured in seven parts, as follows: *Requiem aeternam*, *Out of the Deep*, *Pie Jesu*, *Sanctus*, *Agnus Dei*, *The Lord Is My Shepherd* and *Lux Aeterna*. The world premiere of the work took place in Texas on October 13, 1985, with the "Sanctuary" choir and the orchestra, while the parts of *Requiem aeternam*, *Out of the Deep*, *Sanctus* and *Lux aeterna*, were interpreted a little earlier on 14 March 1985 in Sacramento, California, by the same ensemble.

From the introductory remarks of the composer that he included in the score, we find out that John Rutter's work was designed for an amateur ensemble; this explains the simplicity of the writing, which was meant to be accessible and easy to interpret.

It is worth mentioning that the *Requiem* has a very logical and clear arch-like structure that is built around an axis (the *Sanctus* section), creating mirror correspondences between the constituent parts:

² Statements expressed in the same edition of *60 Minutes*, broadcast the US channel CBS, in December 2003.

Figure 1



The Arch-like Structure of the *Requiem*

From the above figure, we deduce certain important observations: from a liturgical point of view, Rutter's *Requiem* is a *hybrid* work, for its first and last parts, namely *Requiem aeternam* and *Lux aeterna* are the traditional ones with similar content. *Out of the deep* and *The Lord is my Shepherd* are based on Psalms (Psalms 130 and 23), while *Pie Jesu* and *Agnus Dei* are prayers addressed to Christ.

When referring to the *hybrid* aspect of the work, we mean both the combination of the English and Latin texts, as well as the use of various methods of composition: homophony, imitation, *stretto*, etc.

In our approach, we will focus on identifying the characteristics of this genre and identifying the composers who contributed to the formation and development of the Anglican music repertoire. The list of composers who contributed to the consolidation of this repertoire is impressive; however, the person who gave it an essential impetus in the 20th century in England was composer Benjamin Britten.³ Alongside him, others also contributed to enrich the repertoire, such as composers Charles Stanford, Herbert Howells, Hubert Parry and William Walton. Each of them has found a particular way to assimilate this heritage; each one has developed a distinctive musical language that lends brilliance to the genre, not only through their melodic inspiration, but also by combining instrumental timbres. When listening to a work by William Byrd and one by William Walton, the differences in concept and style are easily noticeable. If in the past centuries almost all Anglican works were written for the choral ensemble, with or without organ accompaniment, the composers of the 20th century from that geographic area now turn to widen the timbre palette, by incorporating also other instruments. For example, the *Coronation Te Deum* Catholic hymn by William Walton, composed for the coronation of Queen Elizabeth II, begins with a rich, forceful sound, given by the presence of wind instruments, percussion, but also by the choral score, and choral writing, where *divisi* moments are also included.

³ See Cooke, M. (1996) *Britten: War Requiem*. Cambridge: Cambridge University Press.

The image shows a musical score for four vocal parts: Sopranos, Altos, Tenors, and Basses. The score is in G major (one sharp) and 4/4 time. It begins at measure 6, marked with a forte (*ff*) dynamic. The lyrics for all parts are: "We praise thee, praise thee, praise". The Soprano and Alto parts have a melodic line with a long note on "praise" followed by a shorter note on "thee". The Tenor and Bass parts provide harmonic support with chords and sustained notes.

Excerpt from the *Coronation Te Deum* by William Walton

By comparing the sounds of contemporary Anglican music with those of the past, we observe a visible evolution: the composers of the 20th and 21st centuries bring a vital impetus that puts an important imprint on this genre, through the harmonic and timbral approach they choose concerning the already established melodic context.

John Rutter brings a note of brilliance in his works with the help of female voices: he confesses that these voices give sensibility to the melodic lines used. After analysing and researching Rutter's work, we have deduced some important issues: the composer displays an eclectic style, yet, listening to his music, it is easy to identify who wrote them. On the other hand, we can say that Rutter remains faithful to the use of female voices because the composer emphasizes the freshness of these voices in each of his works, as his predecessors kept the organ in their scores as an instrument of accompaniment.

Rutter brings forth his contribution to the enrichment of the religious repertoire through a series of works involving the voice, and his style of composition and specifically adapted musical language make his pieces to comprise an important segment of Anglican Church's repertoire and beyond. His large-scale works, such as *Requiem* and *Magnificat*, are a challenge for any conductor because, despite the simplicity of the writing itself, they require thorough preparation and openness towards a contemporary repertoire.

However, the two works mentioned above are in stark contrast with those written during the same period by other composers. Let us just mention here Alfred Schnittke's *Requiem*, in which his *Dies Irae* marks a very important moment: within the work of the Russian composer, this section is filled with chromatic passages and *cluster* chords that heighten the dramatic atmosphere of the piece.

E.g. 2

Moderato

Soprano
Di - es i - rae, di - es il - la.

Alto
Di - es i - rae, di - es il - la.

Tenore
Di - es i - rae, di - es il - la.

Basso
Di - es i - rae, di - es il - la. Di - es i - rae,

Organo

Piano

Chitarra elettrica

Chitarra bassa

Vibrafono

Campane

Timpani

Tamtam

Excerpt from the *Requiem/Dies Irae* by Alfred Schnittke

E.g. 3

36

S.
i - rae, di - es il - la. Di - es i - rae, di - es i - rae, di - es i - rae, di - es i - rae.

A.
i - rae, di - es il - la. Di - es i - rae, di - es i - rae, di - es i - rae, di - es i - rae.

T.
i - rae, di - es il - la. Di - es i - rae, di - es i - rae, di - es i - rae, di - es i - rae.

B.
i - rae, di - es il - la. Di - es i - rae, di - es i - rae, di - es i - rae, di - es i - rae.

CORO

Excerpt from the *Requiem/Dies Irae* by Alfred Schnittke, final
(a cluster that encompasses the chromatic segment)

We can see from the very beginning the intense chromatic approach of the musical discourse, however, we must also take into account the structure of the orchestra which is highlighted by a variety of instruments and the timbre combinations used. Compared to Rutter's *Requiem*, we reach the conclusion that the lack of the *Dies Irae* section of the British composer's work has a strong impact on this piece, because the composer does not accidentally give up this part: he wants his work to remain as a continuation of the Requiems written by Gabriel Fauré and Maurice Duruflé, which were created also to convey a serene atmosphere. We will compare below the structure of the three works, in order to ascertain the similarities from the perspective of the absence of *Dies Irae*. This trait contributes to maintaining a warm expressive character, and to creating an interiorized atmosphere:

Table 1

No.	<i>Requiem</i> (1887-1890) Gabriel Fauré	<i>Requiem</i> (1947) Maurice Duruflé	<i>Requiem</i> (1985) John Rutter
1.	<i>Introit et Kyrie</i>	<i>Introit (Requiem aeternam)</i>	<i>Requiem aeternam</i>
2.	<i>Offertoire</i>	<i>Kyrie eleison</i>	<i>Out of the Deep</i>
3.	<i>Sanctus</i>	<i>Offertory (Domine Jesu Christe)</i>	<i>Pie Jesu</i>
4.	<i>Pie Jesu</i>	<i>Sanctus, Benedictus</i>	<i>Sanctus</i>
5.	<i>Agnus Dei et Lux aeterna</i>	<i>Pie Jesu</i>	<i>Agnus Dei</i>
6.	<i>Libera me</i>	<i>Agnus Dei</i>	<i>The Lord is my Shepherd</i>
7.	<i>In Paradisum</i>	<i>Communion (Lux aeterna)</i>	<i>Lux aeterna</i>
8.		<i>Libera me</i>	
9.		<i>In Paradisum</i>	

**A Comparative View of the Structures of Requiems composed
by Gabriel Fauré, Maurice Duruflé and John Rutter**

If we make a comparison also with György Ligeti's *Requiem*, composed in 1963-1965, we notice that the composer opts for a completely different musical language. The *Introitus* starts with a pedal on the notes of *f*

sharp and g flat, a dissonance that creates dramatic tension, this being the backdrop for the moment when the choir enters, with the bass (on four *divisi*) on the same notes, enacting a melodic fluctuation, loaded with chromatism. In the second part, *Kyrie*, Ligeti also uses *microintervals*.

E.g. 4

REQUIEM
für Sopran, Mezzosopran, gemischten Chor und Orchester

1. Introitus György Ligeti (1923–2006)

SOSTENUTO
♩ = ca. 30 (♩ = ca. 60)

„Wie aus der Ferne“
pp *“sounding as if”*

Baß 1
2
3
4

Klavier
pp *dolcissimo, tenuto* *molto*

1 *Ferme*
for distant *dolcissimo, legatissimo*

qui - em de - ter -
qui - em de - ter -
qui - em de - ter -
qui - em de -

Excerpt from the *Requiem / Introitus* by György Ligeti

We were able to observe certain features and characteristics of the Requiems, both from the perspective of the Anglican composers and that of the works of other contemporary authors. Some have opted for a simpler composition style, and others use different compositional techniques of greater complexity. From the arsenal of modern means adopted by a whole array of composers of the 20th century, we will mention specific rhythms, *cluster* chord, the presence of microintervals, textures and many other means that lend colour to the musical discourse, thus resulting in an original, individually tailored language.

John Rutter: A Composer's Profile

20th century British music progressed and was emboldened by the work of Benjamin Britten. A whole array of composers has followed on the path he pioneered, while others have opted to approach new horizons in musical composition. In this respect, we will mention the names of creators, such as Alexander Goehr, Robin Holloway, John Tavener, James MacMillan, Thomas Adès. Few of them have tipped the scales so visibly into the realm of religious music as John Rutter, who continues to compose in the style put forth by several British composers, like Ralph Vaughan Williams and, in a similar way, with John Tavener, the latter known as a representative of the *New Simplicity* movement.⁴

John Rutter was born on September 24, 1945, in London, and today is well-known as a composer, arranger and conductor. He began his musical studies in Highgate, London, and then continued at Clare College in Cambridge, where he also sang in the choir. His colleagues included composer John Tavener. Later on, between 1975-1979, Rutter worked as a Music Director at Clare College and under his leadership, the choir managed to gain international recognition. After this period, John Rutter devoted his time to creation. In 1981, he founded his own choir, the "Cambridge Singers", an ensemble of 28 members, with whom he records more than 20 music albums of works by composers Byrd, Bach, Brahms, Fauré and Poulenc. Alongside the works of these composers, the recordings also include works written by Rutter himself. In 1980, he became an Honorary Member of the "Westminster Choir College", Princeton, and in 1988, he became a member of the "Guild of Church Musicians" Association. He also was named the vice-president of "Joyful Company of Singers", all of these achievements contributing to his recognition both in the British as well as international music landscape.

⁴ Other famous composers, such as Polish composer Henryk Gorecki and the Estonian Arvo Pärt belonging to the same movement.

His works include choral, instrumental music, music for television, and those written for famous ensembles, such as the “King’s Singers”. In the vast array of his compositions, choral music - especially sacred music written for choirs - occupies a central place.

In order to better understand the importance of choral works in the British composer’s oeuvre, one must adopt the perspective of church musicians. For them, and of course we are referring to both Protestants and Catholics here, Rutter is the composer who manages to combine the characteristics of traditional choral music with the sound of contemporary music. The fusion between classical and contemporary styles places John Rutter among the composers who have contributed to the enrichment of the sacred repertoire with their own works. This unique style of composition makes Rutter’s music appreciated by musicologists and critics, as well as professional and amateur audiences. Amateur choirs select Rutter’s work with great pleasure, precisely for its main quality: accessibility. In his case, religious texts are garbed in a different musical language, with modern harmonies and bold sounds, without them being dissonant.

In the 1994 edition of *The Christian Century* magazine, an article appeared which highlights the place of composition and music in general in the activity and life of the British artist:

„Rutter comments that ‘composing is my deepest passion, my compulsion, but at the same time if I spend a whole month without hearing or making some form of live music I feel deprived in some way.’ As director of the Cambridge Singers, he can have control over early performances of his own works. ‘A composer is possessive of his newly composed pieces and wants to hear them performed right.’ - Rutter said.⁵

The press also reflects the composer’s alignment with British tradition, a feature easily recognizable from the first bars of his works:

„Rutter achieves the pure tone of the English choir tradition with female voices. ‘They can bring the emotional experience and sensibility of an adult to bear on the music they’re singing,’ said the composer for Gramophone magazine.”⁶

⁵ Bendis, D., Westermeyer, P., “The Churches’ Court Composers”, in *The Christian Century*, Vol. 111, No. 35, December 7, 1994, p. 1156, Christian Century Foundation, Chicago

⁶ *Ibidem*.

John Rutter's creation mainly embraces those musical genres that include also choral ensembles. An extensive list of a *cappella* works, alongside numerous vocal-symphonic pieces represent the central body of his oeuvre. To these instrumental pieces, chamber music and concertos are added. We will now selectively list some of the titles illustrating the main genres approached by the author:

Table 2.

Choral Works	Vocal-symphonic, Vocal-instrumental Works	Instrumental Works (Chamber Music and Concerts)
<i>Gaelig Blessing</i> for mixed choir	<i>Gloria</i> (1974)	<i>Fancies</i> (1971)
<i>I Will Sing with the Spirit</i> for mixed choir and organ, piano or orchestra	<i>Requiem</i> (1985)	<i>Now Thank We All Our God</i> for mixed choir and brass ensemble: trumpets, trombones, bass trombone and tuba (1974)
<i>Look at the World</i> for mixed choir and orchestra	<i>Magnificat</i> (1990)	<i>The Beatles Concerto</i> , concert for two pianos and orchestra (1977)
<i>There is a Flower</i> for a <i>cappella</i> choir	<i>Mass of the Children</i> (2003)	<i>Suite Antique</i> for flute, harpsichord and string orchestra (1979)
<i>Hymn to the Creator of Light</i> for a 9-voice choir		

The works mentioned above are the most representative of Rutter's creation; they allow the observation a variety of works both from the perspective of the numerous genres concerned, as well as from the perspective of the use of instrumentation and orchestration. This type of diversity, noticeable even at the level of musical parameters (melody, harmony) is a hallmark of Rutter's multifaceted personality.

As a conductor, in the 1990s, Rutter led musical ensembles in the famous "Carnegie Hall" where he conducted works by Puccini, Elgar, Vaughan Williams, as well as his own pieces. However, the list of its activities is not limited to those mentioned above. In an interview published in 2000, Rutter talks about the anthologies and volumes he published of

thousands of pages of sacred music and other types of music.⁷ The results of his work, collected while engaging in consistent research in numerous libraries of Europe, are exactly these valuable anthologies.

Currently established in Duxford (Cambridgeshire, England), John Rutter harmoniously balances his multiple preoccupations, dedicating most of his time to composing, and conducting several choirs and orchestras throughout the entire world.

The Relationship between Text and Music in John Rutter's *Requiem*

The relationship between text and music has always been a crucial aspect for the composers who wrote works that involved the human voice. The harmonic lines, character and melody specific to each period in the history of music represented different states, feelings and emotions.

In John Rutter's *Requiem*, the text-music relationship is well emphasized by the contour of the melodic lines; for example, the dark and somber atmosphere in Part II, *Out of the Deep*, is underlined by the chromatic progression of the melody.

In John Rutter's *Requiem*, Latin is predominant; the only parts sung English are *Out of the Deep* and *The Lord Is My Shepherd*, both Psalm (130 and 23, respectively) translations.⁸ We will now present the two Psalms of the *Requiem*, in English:

*“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 to the Lord; my soul doth wait for him,
and 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.”

⁷ Sharp, T. W. „Hallelujah! A Renaissance (and More!) of Sacred Choral Classics: An Interview with John Rutter”, in *The Choral Journal*, Vol. 40, no. 10, May 2000, p. 55-57 (American Choral Directors Association).

⁸ John Rutter himself translated the texts of the two psalms into English.

The composer gives this section also a *rubato* character that makes it flexible, while also bringing tension within the musical discourse.

*“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 annointed 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.”*

The relationship between text and music also works well in the section that literally relies on Psalm 23; however, here the atmosphere is serene and calm.

Analysing Rutter’s work, we note that the author remains faithful to the text, managing to accurately reproduce the ideas and feelings suggested by the words. He pays an even greater attention to the texts that are accompanied by modern harmonies, without ostentatiously relying on dissonances.

In the fragments featuring a Latin text, one can observe the same intention of the composer to create a true correspondence with the prosody, meaning and message of the words.

The decision of combining Latin and English texts is an indication of the multilateral personality of the composer and, his intention – from this standpoint - to reach universality.

Analytical Review

The first part of the *Requiem* has the tempo marking of *Slow and Solemn*, which creates the gloomy and funereal atmosphere. Tempo is a very important element in structuring the musical discourse, for it fluctuates during the first part; there are several tempo changes that must be observed accurately, suggesting different degrees of nuances concerning the expression and structural articulations of the musical discourse. On the other hand,

character is also an important aspect that lends personality to the work. *Requiem aeternam* – the first movement – plays an introductory role. We observe an evolution of the musical discourse concerning dynamics and rhythm: the *pianissimo* gradually evolves into greater intensity, moments of strong contrasts also ensue, and changes in tempo are quite frequent.

The first part of the *Requiem* contains six segments that are slightly contrasting, therefore, a great deal of attention must be paid to the transitions, to the way the musical discourse is built. The 3/4 time signature remains the same throughout the section, and the timpano marks the pulse of the beat unit (the quarter note).

In this part, the melodic lines' character is highlighted. If in the exposition the score contains chromatic lines with skips, a very charming theme is displayed along the way, appearing in the score of the female voices, and then developed by the other voices. This melodic line will also be the theme that concludes Rutter's entire work, curving its shape and closing it in a circular manner. Despite the tempo fluctuations and contrast of nuances, the general atmosphere is serene and interiorized. This classical musical language is in sharp contrast to that of other similar pieces written in the '60s and '80s of the last century. Let us just mention the avant-garde works of Sylvano Bussotti, György Ligeti, Alfred Schnittke, Bernd Alois Zimmermann – where, in the case of the latter, his *Requiem aeternam* section is a veritable choral cry. In all the works mentioned, the dramatic element is much more accentuated, easy to observe, including from the perspective of its notation:

E.g. 5

The image shows a handwritten musical score for a vocal ensemble. The notation is dense and complex, with many overlapping lines and markings. At the top left, it says "para: romamar (dessin d'analyse)". On the left side, the word "idem" is written vertically. The score includes various musical notations such as notes, rests, and dynamic markings like "p", "f", "pp", "ff". There are also some text markings like "ROMA", "MOR", and "para" scattered throughout. In the top right corner, it is signed "S. Bussotti 1987".

Excerpt from the *Rara Requiem* by Sylvano Bussotti

The second part of the *Requiem* debuts with a cello solo in *rubato* and the melodic line is intensely chromatic. Among the instruments used, the cello and the organ play a role of accompaniment preponderantly, while the flute and the oboe intervene briefly, on shorter fragments. The choir, however, plays the main role where the text and melodic lines blend harmoniously, the relationship between music and text lending a special character to the entire part.

E.g. 6

Slow, with some *rubato* ($\text{♩} = c. 54$)

Violoncello

p espress. *mp* *f*

Viola

mf *poco stringendo* *calmando al... Tempo I* *ten.*

Excerpt from the *Requiem, Out of the Deep* by John Rutter

What raises real difficulties in interpreting the analysed work (especially if we refer to intonation) is the rendering of the melodies, which are sometimes highly chromatic. Another difficulty is raised by the text itself, combining Latin with English, an approach previously chosen by Britten in his *War Requiem*. In Rutter's work pronunciation is fundamental, the correct rendering of accents being essential to understanding the text.

If the *rubato* character is maintained throughout the section, it lends a high degree of freedom and flexibility to the music. Thus, the melodic lines gain transparency, and the conductor has more possibilities to highlight the melodic themes and lines with much more refinement.

Pie Jesu, a liturgical segment extracted from the end of *Dies Irae*, almost evokes the expressivity of the corresponding section of Andrew Lloyd Webber's own *Requiem*:⁹

⁹ Andrew Lloyd Webber's work was written in the same period, 1983-1985, but it has a much more dramatic character, a more complex technical writing, and a more modern musical language.

JOHN RUTTER'S *REQUIEM* – BETWEEN ANGLICAN TRADITION ...

E.g. 7

Andante SOLO SOPRANO *mp*

Ab Abmaj7 Ab6 Ab Db Pi - e Ab/Eb

mp

Je - su, pi - e Je - su, pi - e Je - su, pi - e Je - su, Qui

Bbm/Ab Abmaj7 Eb/Ab Abmaj7 Bbm7/Db Eb6 Eb

tol - lis pec - ca - ta mun - di, Do - na e - is re - qui - em, do - na e - is

Db Eb/Db Ab/C Fm Bbm7 Eb7

Excerpt from the *Requiem / Pie Jesu* by Andrew Lloyd Webber

6 **SOPRANO SOLO** *p dolce e semplice*

Soprano solo

Pi - e Je - su Do - mi - ne, do - na e - is re - qui - em, re - qui - em ae -
 Bless - ed Je - su, Lord, I pray, in thy mer - cy grant them rest, grant them rest e -

Organ

Ped.

12

Sop. solo

- ter - nam do - na e - is, Do - mi - ne, do - na e - is, Do - mi - ne.
 - ter - nal, Lord our God, I pray - thee, Lord our God, I pray - thee.

S. A.

SOPRANOS and ALTOS unis. pp

Do -
 Lord.

Vc.

pp

Org.

Excerpt from the *Requiem / Pie Jesu* by John Rutter

The segment brings a change of atmosphere in Rutter's work: if *Out of the Deep* was more somber, *Pie Jesu* brings light, especially due to the major scale (F major) and its profoundly diatonic content. The solo soprano is featured also in this part, with a cantabile line. It is a diaphanous section, even angelic, providing a moment of serenity after the two previous parts.

The soprano's cantilena is built upon a fifth cell, dually manipulated (both descending and ascending), which is replayed later, starting with bar 21, however, this time in a different interval configuration. The fifth cell is transformed into an octave, which opens the range, but also the sound palette, giving more litheness to the theme.

E.g. 9

6 SOPRANO SOLO *p dolce e semplice*

Soprano solo

Pi - e Je - su Do - mi - ne, do - na e - is re - qui - em,
 Bless - ed Je - su, Lord, I pray, in thy mer - cy grant them rest, g

Excerpt from the *Requiem / Pie Jesu* by John Rutter
 (theme structured on fifths)

E.g. 10

Sop. solo *mp*

Pi - e Je - su Do - mi - ne,
 Bless - ed Je - su, Lord I pray,

cresc.

do - na e - is re - qui - em;
 in thy mer - cy grant them rest;

Excerpt from the *Requiem / Pie Jesu* by John Rutter
 (theme structured on octaves)

A similar moment of opening is obtained by the composer also by the use of the enharmonics: the transition from bar 27 to 28, through the enharmonic reinterpretation of f sharp (the leading note of g minor) written as g flat, provides a modulation to D flat major, recalling the different points in Bartók's axis of symmetry (g – D flat, diminished fifth). The melodic spectrum gradually opens up acute register through diatonic steps that lead the soprano to reach A5 flat.

KRISZTIÁN KÁLLÓ

E.g. 11

25

Fl. *mp dolce*

Ob. *mf dolce*

Hp. *mf* *mp* *dim.*

Sop. solo *mp* *p molto dolce*
- na e - is, Do-mi - ne, do - na e - is, Do-mi - ne, re -
— our God, I pray- thee, — Lord — our God, I pray- thee, — grant —

Vc.

Org. *mf* *dim.* *mp* *dim.*

g minor

f# = g flat

enharmonic modulation

JOHN RUTTER'S *REQUIEM* – BETWEEN ANGLICAN TRADITION ...

29 **poco rit.** **a tempo**

Fl.

Ob.

Hp

Sop. solo

S. A.

T. B.

Vc.

Org.

p

mp dolce

p

unis.

qui - em ae - ter - - - nam.
them rest e - ter - - - nal.

D flat major

Excerpt from the *Requiem / Pie Jesu* by John Rutter

Sop. solo

- na e - is, Do-mi - ne, do - na e - is, Do-mi - ne, re -
 - our God, I pray- thee, Lord our God, I pray- thee, grant-

mp *p molto dolce*

Sop. solo

- qui - em ae - ter - - - nam.
 - them rest e - ter - - - nal.

poco rit. *a tempo*

**Excerpt from the *Requiem / Pie Jesu* by John Rutter
 (the soprano's melodic line)**

In this section, the harp contributes greatly to the creation of an ineffable atmosphere. The choir participates only with a few brief interventions and the soprano is the one who leads the musical ensemble. After the first two sections of the *Requiem*, *Pie Jesu* brings forth a new breath, removing the previously created tension, and allowing for hope to flourish.

The fourth part, *Sanctus*, bears the tempo indication of *Andante maestoso*. After the previous sections, *Sanctus* provides a contrast in terms of motion and composition, now developed based on imitative counterpoint coordinates. We believe that choosing the tempo in this case represents the key to success as related to an appropriate interpretation of the part.

Sanctus imparts a dynamic impulse to the whole work, marking the centerline of the *Requiem's* structure. Through the festive, bright tone, it becomes synonymous with a glorious moment. The composer leaves a wide variety of nuances up to the interpreters: from *piano* to *fortissimo*, to less-stressed notes and *legato* passages. Through the weave highlighting their counterpoint, the rigorous imitation between the choir's voices better emphasizes the musical themes.

This section should be regarded as a moment of jubilation, in which the richness of nuances, the text, diatonic purity, major scale, which gives the brilliance of the musical discourse, and last but not least, the crescendos that prepare a grand finale, in *fortissimo*, all work together to attain the desired effect.

The flow of sixteenth notes requires that the conductor's gestures be extremely precise, in order to give clear entries to all performers, especially at the final moment, of choral *stretto*, where the exclamation of *Hosana* interlaces between the voices at very short intervals. The sixteenth note passages are permanently present at the organ and the harp, thus the composer sustains the movement-like pulsation also for the instrumental accompaniment.

Part V, *Agnus Dei*, brings back the pace of the first movement, a slow and solemn tempo. The onset is similar to that of the *Requiem aeternam* section, the quarter note pulsation of the timpani associating the two parts. With this section, the composer returns to the somber atmosphere, ending the part on an E major chord.

The second to last part, *The Lord is my Shepherd*, bears the *Slow but flowing* tempo indication. After *Agnus Dei*, this section brings back the feeling of hope and restores the atmosphere of serenity in Rutter's work. The protagonist of this movement is the oboe, invested as a soloist, since the composer attributes a very "singable" theme to the instrument, a theme that appears several times during the movement.

Since it is a new section in English, written in a softer dynamic of *piano* and *mezzo piano*, the text needs to be accurately enunciated. In the beginning, the sopranos lead the musical discourse, with a cantabile line, without big skips, a melody that creates a peaceful atmosphere.

The last part, *Lux Aeterna*, concludes Rutter's work, by also involving the soprano soloist.¹⁰ In this section, all of the instruments participate in creating a global sound, to mark an expressive culmination of the *Requiem* itself. The tempo marked by the composer is *Moderato* (quarter = 92). The timpani and organ are the instruments that initiate the final part, preparing and anticipating the soloist's entrance.

The theme sung by the soprano is again a cantabile one, without large skips. Rutter assigns melodic lines of great sensitivity to the soloist, balanced from the standpoint of ascending or descending movement, which must be interpreted without a sense of tension or drama.

¹⁰ We can interpret Rutter's strategy as an echo of some of Mahler's Symphonies (4th and 2nd), where the solo female voices are capitalized exactly in the final parts, conveying, as in the case of the British composer, a message of almost mystical substance.

E.g. 13

mp legato e dolce

Soprano solo

I heard a voice from

poco rit. *a tempo*

hea-ven say-ing un-to me: Bless - ed,

Excerpt from the *Requiem / Lux Aeterna* by John Rutter

The serene character is maintained by the soloist even in the fragments where the voice is led upward, in a diatonic context, all the way to the higher register, reaching B5. The indication included in the score by the composer – *dolce* – must be rendered in the context of a *ritardando*, which requires the soloist to have good support on the musical phrase, singing it all in one breath.

E.g. 14

Sop. solo

mf dolce *rit.* *a tempo*

from their la - - - - - bours.

Excerpt from the *Requiem / Lux Aeterna* by John Rutter

In the final segment, we recognize the theme already outlined in the first part, *Requiem aeternam*.

If we compare it with composer György Ligeti's work entitled *Lux Aeterna*, we will notice a number of major differences. First of all, Ligeti's work is an *a cappella* one, written for 16 solo voices and is a self-contained work, while Rutter's *Lux Aeterna* is one component of his *Requiem*, which also has instrumental accompaniment. Ligeti's piece features several elements specific to the composer: the use of *cluster chords*, highlighting of timbre combinations, polyphony and even micropolyphony. In Ligeti's work, these traits fuse and create simultaneously an ethereal and yet dissonant atmosphere, due to the semitone clashes forming voices. The *cluster chords* lend the work a restless character, and those short-term consonant segments have the feel of hearing whispers.

Der Stuttgarter Schola Cantorum und ihrem Leiter Clytus Gottwald gewidmet

LUX AETERNA

$\text{♩} = 56$, SOSTENUTO, MOLTO CALMO, „WIE AUS DER FERNE“ * György Ligeti, 1966
 * „FROM AFAR“ *

Sopr. 1-4:
 stets sehr weich einsetzen / all entries very gentle
pp sempre

Alt 1-4:
 stets sehr weich einsetzen / all entries very gentle
pp sempre

5

Sopr. 1-4:
 na lux ae - ter - na lux ae - ter - na lux

Alt 1-4:
 ter - na lux ae - ter - na lux ae - ter - na lux
 ae - ter - na lux ae - ter - na lux
 ac - ter - na lux ae -

* Stets vollkommen akzentlos singen; die Taktstriche bedeuten keine Betonung.
 Sing totally without accents; barlines have no rhythmic significance and should not be emphasized.

Excerpt from the *Lux Aeterna* by György Ligeti

In Rutter's work, *Lux Aeterna* has the role of relieving the tension. Even if at the beginning of the segment we first notice a state of expressive tension, it gets gradually resolved. The musical discourse becomes fluid, a peaceful atmosphere descends and the work ends with the already known theme of the first part. It evokes the image of an imaginary circle that closes with this last segment.

Conclusions

After extensive research and documentation, not only by the thorough analysis of the score, but also through reading studies, books and relevant articles from the British press, we have arrived to certain conclusions: firstly, the work of the British composer is not in alignment with the trends promoted by the works written during the same period, but is rather a continuation of the Requiems of composers Fauré and Duruflé.¹¹ Rutter's *Requiem* is a type of music of consolation, emphasizing the path from darkness towards light.

Since it is a work that gives us two versions for interpretation, the first one with a solo soprano, choral ensemble, instrumental ensemble and organ, and the second with solo soprano, choral ensemble and symphonic orchestra, we conclude that it is intended as a double-use work: it has the versatility of being performed either in a concert hall or a church.

From an aesthetic point of view, the work wants to convey a universal message, linking the traditional with that of the contemporary – the customary Latin with the English text. The composer manages to impress the audience with this piece, but chooses to do so without adopting avant-garde “recipes”. Rutter uses an accessible yet not simple musical language, with emphasis on the *cantabile* quality. His compositional style and artistic personality have helped to reinforce the repertoire of sacred music in the contemporary British geographical area.

His personal choice of texts and the flexibility in choosing the instruments show that John Rutter is a person who dares to bring innovation in the sacred repertoire without these innovations being spectacular or revolutionary in terms of language. Juggling the timbre combinations and the fusion of classical and contemporary language have led Rutter to create a music of consolation which, according to the author's own statements,¹² has chosen as an expressive purpose to emphasize the path from darkness to

¹¹ The idea is expressed clearly by the composer himself within the same *60 Minutes* show (CBS, USA, 2003).

¹² See the same broadcast of *60 Minutes* (CBS, USA, 2003).

eternal light, provoking the protagonists to look relentlessly in their interpretation for the stylistic point of intersection between the melodic tradition specific to the Anglican Church and French musical aesthetics.

Translated from Romanian by Juliánna Köpeczi

REFERENCES

- Bendis, Debra, Westermeyer, Paul, *The churches' court composer*, The Christian Century, 111 (12), 1994.
- Cojocaru, Dora, *Creația lui György Ligeti în contextual stilistic al secolului XX (György Ligeti's Work in the Stylistic Context of the 20th Century)*, Editura MediaMusica, Cluj-Napoca, 1999.
- Cooke, Mervyn, *Britten: War Requiem*, Cambridge University Press, Cambridge, 1996.
- Ellis, Sian, *Conversing with Mr. Carol: John Rutter*, British Heritage, Vol. 29, Nr. 6 (1) p. 45-47, 2009.
- Johnstone, Andrew, *As it was in the beginning: Organ and choir pitch in early Anglian Church Music*, Early Music, 2003, Vol. 31, No. 4. p. 506-525.
- Koob, Lindsay, *Rutter: Requiem and other sacred works*, American Record Guide, 2003, [Online] ProQuest Central 66 (8/9). p. 141-142.
- Myers, Rollo Hugh, *Twentieth Century Music*, New York: Orion Press, 1968.
- Pop, Adrian, *Reviemul românesc (The Romanian Requiem)*, Editura MediaMusica, Cluj-Napoca, 2004.
- De Quadros, André, *The Cambridge Companion to Choral Music*, Cambridge University Press, Cambridge, 2012.
- Spătariu, Florin, *Istoria muzicii sacre catolice (The History of Catholic Sacred Music)*, Editura Sapiientia Iași, 2012.
- Timaru, Valentin, *Stilistică muzicală. Repere stilistice în creația muzicală de inspirație liturgică (Musical Styles. Stylistic Landmarks in Sacred Music)*, Vol. 2, Tomul B. Editura MediaMusica, Cluj-Napoca, 2014.
- Temeș, Bianca, „*Ralph Vaughn Williams: ‚A Cambridge Mass‘. About a newly discovered manuscript and a world premiere, in conversation with Maestro Alan Tongue*”, in *STUDIA UBB MUSICA*, LVI, 1, 2011. p. 5-15.
http://www.studia.ubbcluj.ro/arhiva/abstract_en.php?editie=MUSICA&nr=1&an=2011&id_art=8957

