

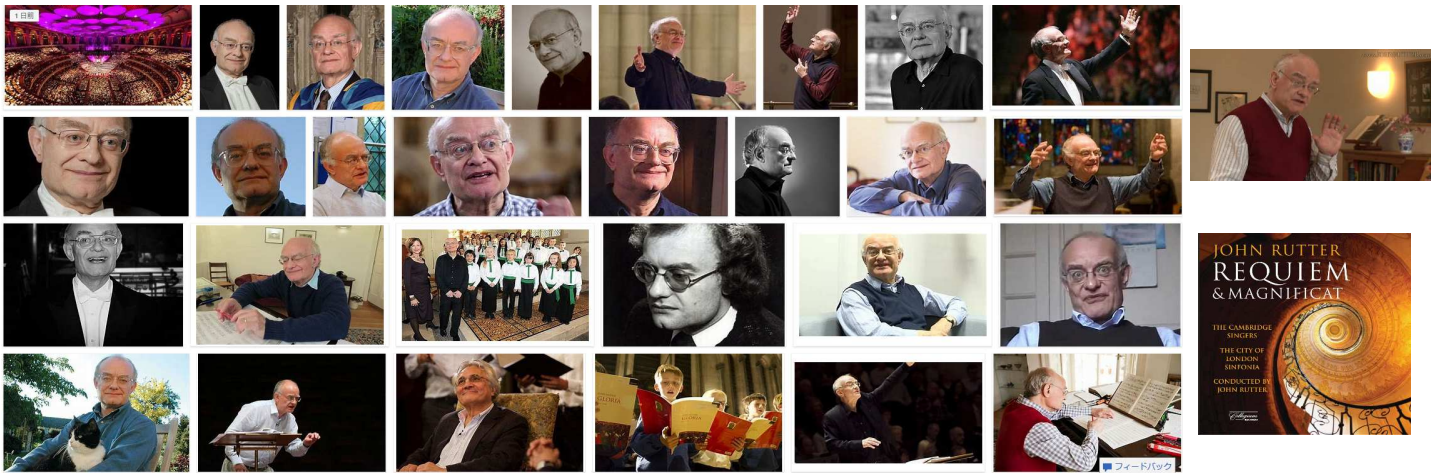
以下の紹介文は、ジョンラター個人のホームページより転載しました。

John Rutter is an English composer and conductor, associated mainly with choral music and active internationally for many years. His larger choral works, *Gloria*, *Requiem*, *Magnificat*, *Mass of the Children*, *The Gift of Life*, and *Visions*, are widely performed around the world, and many of his shorter pieces such as *The Lord bless you and keep you*, *For the beauty of the earth*, *Look at the world*, and *All things bright and beautiful* have become 'standards'. He has composed or arranged many Christmas carols. He established the Collegium record label in 1983 as a vehicle for recordings with his professional chamber choir the Cambridge Singers, and they have made over fifty recordings. He has enjoyed a long association with Clare College, Cambridge – first as student, then Director of Music, later as parent, and recording producer for their renowned choir.

— <https://johnrutter.com/>より転載



ジョン・ラターは英国の作曲家・指揮者で、主に合唱音楽に関連し、長年にわたり国際的に活動しています。彼の大きな合唱作品「*Gloria*」「*Requiem*」「*Magnificat*」「*Mass of the Children*」「*The Gift of Life*」「*Visions*」は、世界中で広く演奏されるとともに、短編作品（*The Lord bless you and keep you*, *For the beauty of the earth*, *Look at the world*, and *All things bright and beautiful*）もスタンダードな曲目として演奏されています。彼は多くのクリスマスキャロルを作曲またはアレンジしました。1983年にケンブリッジ・シンガーズ（彼が創設したプロの室内合唱団）とのレコーディングの手段としてコレギウム・レコード・レーベルを設立し、50枚以上のレコーディングを行っています。また、彼はクレア・カレッジ（ケンブリッジ大学）と長い親交を続けてきました。（まずは学生として、その後音楽のディレクター、後に、そのカレッジにおいて彼自身が創設した合唱団のためのレコーディングプロデューサーとして）。



以下、ジョン・ラターの作曲した主要な曲の楽譜を一部掲載します。

REQUIEM
English translation by John Rutter
JOHN RUTTER

1. REQUIEM AETERNAM

Slow and solemn (♩ = 60)

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First published by Oxford University Press, 1983
Oxford, New York, Toronto, Sydney, Melbourne, Wellington

MAGNIFICAT
English version of Latin text
by John Rutter
JOHN RUTTER

1. Magnificat anima mea

Bright and joyful (♩ = 100)

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RSCM
Commissioned by the Choral Choir First Methodist Church,
Ozma, USA, for The Choir

RSCM ANTHEMS
CODE: A429
SATB & organ

A Gaelic blessing
Words adapted from an old Gaelic text
Music: JOHN RUTTER

Flowing and tranquil (♩ = 140)

*The 1st & 2nd staves of the organ part may, alternately, be played on piano.
**If worn and instrumental parts they may always substitute the Solo.
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The Royal School of Church Music, 11 The Close, Salisbury, Wiltshire SP1 2BB.

The Lord bless you and keep you
JOHN RUTTER

Andante espressivo (♩ = 72)

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OXFORD CAROLS

Jesus child
(Litanic version with reduced accompaniment
arranged and edited by Kenneth Foss)

Words and music by
JOHN RUTTER

Brisk and very light (♩ = 100)

The original version of the carol 'Jesus Child' was written by the Rev. Dr. John Rutter for the choir of Clare College, Cambridge, in 1968.
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FOR THE BEAUTY OF THE EARTH
for Mixed Voices, S. A. T. B., with Keyboard*
JOHN RUTTER

Words by
F. S. PERDUE (1881-1917)

Happy (♩ = 96)

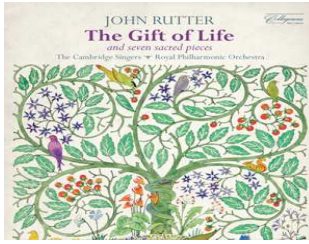
*This setting is scored for small ensembles (S, A, T, B, 2b, perc, drms, hp, strings).
Also available for SA (ISBN: 978-0-19-281140-1)

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作曲家自身の指揮による「The Gift of Life」レコーディングについての解説文です。

RUTTER: *The Gift of Life*

Royal Philharmonic Orchestra and Cambridge Singers, Rutter. Texts. Collegium COLCD 138



OVER TIME, JOHN RUTTER has carved out a niche as a British counterpart to Randall Thompson. His agreeable, vocally grateful choral music benefits from professional performances, but, like Thompson's, can also be effectively rendered by well-trained amateurs. Much of his music harks back to the traditional Anglican church style, flavored with more modern touches—irregular meters and diatonic dissonances. His handling of the orchestra is accomplished if sometimes generic, with nicely varied textures, though the solo clarinet too handily evokes quiet introspection, and cymbal rolls make the big perorations sound slick. The cognoscenti are apt to sneer at the "inspirational" texts, both literary and original, but, with the right care, at least some of these pieces can be sincerely inspiring.

The Gift of Life, for chorus and orchestra, was written in 2015, a "celebration of life" as a counterpart to a Requiem's reflection on death. The cycle of six pieces juxtaposes appropriately celebratory compositions with more ruminative ones, incorporating the occasional distinctive touch. In the coda of the first piece, "O all ye works of the Lord," Rutter underlines its joyous affirmation by playing the standard Doxology against the main theme. In "Hymn to the Creator of Light," the chorus' unison start is oddly angular, supported by similarly angular harmonies, the better to set off the following overtly diatonic, devotional section. "O Lord, how manifold are thy works" begins in a pastoral mode, its broad cello phrases recalling Vaughan Williams; it too builds up to assertive climaxes. At the start of "Believe in life," midrange horn obbligatos enrich the sonority; the effect, which could have been tawdry, is warm and enveloping. The chorus is astutely trained, assured even in such tricky moments as the exposed entry in "The gift of each day" at the theme's return. The men are well-blended, but with some chiaroscuro—the unison timbres take in both tenor and bass elements—and their strophe in "Believe in life" goes with a nice restraint. The women are straight- and clear-toned, sounding a bit like a grown-up boys' choir; even so, they betray no strain even on their higher lines in "The Tree of Life." The only cavil is that enunciation is somewhat blunted in the larger-scaled pieces; it's better in the softer ones.

The program fills out the forty-minute cycle with seven other diverse compositions for chorus and orchestra. "Give the king thy judgements, O God" recalls the ceremonial music of Elgar and Walton, also taking in a Gibbons *a cappella* hymn setting and a subsequent passage of "modern" rhythms. In "The Quest," the women do betray some tightness in the "In paradisum" section, though it's artfully disguised. "Christ is the morning star" begins serenely and transparently, achieving a reverent awe before the dignified, joyful final strophe. "Rejoice and sing," which concludes the program, maintains a sprightly Christmas-carol mood even as the textures fill out.

The Royal Philharmonic sounds polished beyond the London orchestras' usual session-reading level; that important principal clarinet contributes numerous liquid, shapely phrases. The sound is pleasing, with anomalies. The chorus actually sounds more closely recorded in the quieter pieces than elsewhere; the solo trio in "Psalm 150," located in the dome of St. Paul's at the premiere, actually sounds *closer* than everyone else; and I didn't hear any particular directional effects on the double choir in "Hymn to the Creator of Light." —*Stephen Francis Vasta*

時間が経つにつれて、ジョン・ラッターはランドール・トンプソン（米国の現代作曲家）に対する英国の対極として活躍しました。彼の気持ち良い、声に感謝する合唱音楽は、プロのパフォーマンスから恩恵を受けますが、トンプソンの作品と同様に、効果的に訓練されたアマチュアによって演奏することができます。彼の音楽の多くは、より現代的なタッチ（不規則な拍子と全音階の不協和音）で味付けされた伝統的な英国教会スタイルに回帰します。彼のオーケストラ技法は、ソロクラリネットが上手に静かな内省を誘い、シンバルロールが、大きな穿孔音を滑らかにしながら、多様で素敵な構成要素で作品に具体化されていきます。批評家は、文学とオリジナルの両方の「霊感的な」テキスト冷笑しがちですが、きちんと向き合えば、少なくともこの作品の一部から正真正銘の感動を受けることができるでしょう。

「生命の贈り物」は、死についてのレクイエムの対称的作品として「人生の祝典」として2015年にコーラスとオーケストラのために、書かれました。含まれる6つの楽章は、時折独特のタッチを組み込んで、より反抗的なものと祝福を主題としたものを適切に並置されています。最初の楽章「O all ye works of the Lord」のコーダでは、ラッターは、規範となる頌栄（教会で神を賛美する式文）をメインテーマに対峙させることによって、このコーダ部分の喜びにあふれた宣誓を強調しています。「Hymn to the Creator of Light」では、コーラスのユニゾンスタートは奇妙に角度が付いており、同様に角度のハーモニーによってサポートされており、その後に出てくる明らかに全音階的な敬虔の部分と別に考えたほうが良いでしょう。「O Lord, how manifold are thy works」は牧歌的雰囲気始まり、ヴォーン・ウィリアムズを思い起させる広範なチェロフレーズが始まります。そして、あまりにも断定的なクライマックスを構築します。「Believe in life」の開始時における、中音域でのホルンによるオブリガートは、けばけばしく感じられるかもしれない響きを豊かに、暖かく、包み込んでいます。コーラスは、テーマの回帰で「The gift of each day」で導入部のようなトリッキーな瞬間でも保証され、直感的に訓練されています。男性はよくブレンドされていますが、いくつかのキアロスキュロでテノとベースの両方の要素を取るユニゾンの音色と「Believe in life」の彼らのストロフは素敵な拘束と一緒にいきます。女声はまっすぐな、明確なトーンで、大人の少年合唱団のように聞こえます。それでも、彼らは「The Tree of Life」の高い音型でも緊張を裏切りません。唯一あさがしをすれば、より大きなスケールの部分で発音がやや鈍いということです。しかし、それは柔らかな心地良いものです。プログラムは、コーラスとオーケストラのための7つの多様な楽章によって40分という時間が満たされています。

「Give the king thy judgements, O God」はエルガーとウォルトンの儀式的音楽を思い出し、ギボンズのアカベラ賛美歌の設定と「現代的な」リズムのその後の手法を取ります。「The Quest」では、女声は巧みに表情を変えることによって「In paradisum」部分で少なからず緊張感を裏切ります。「Christ is the morning star」は穏やかで透明に始まり、威厳のある喜びに満ちた最後の古典的な合唱が始まる前に敬虔な畏敬の念を醸し出します。プログラムを締めくく「Rejoice and sing」は、たくさんの要素に満たされながら、見事なクリスマスキャロルの気分を維持します。

ロイヤル・フィルハーモニー管弦楽団は、ロンドン・オーケストラの通常のセッション・リーディング・レベルを超えて磨かれました。重要なプリンシパルクラリネットは、多くの液体、形のフレーズに貢献している。音は、異常で、楽しいです。コーラスは、実際には他の場所よりも静かな作品でより密接に録音された音。初演のセント・ポールズのドームにある「詩篇150」のソロ・トリオは、実際には他の誰よりも近くに聞こえます。

— *Stephen Francis Vasta*