

The Oxford Philharmonic

Since 1998, the Oxford Philharmonic has brought inspirational performances to Oxford and beyond. The Orchestra prides itself on creating unique musical experiences, bringing new and engaging interpretations to well-loved works in the classical repertoire. Its continual search for excellence is underpinned by the uncompromising standards of its Founder and Music Director Marios Papadopoulos, who with some of the UK's and Europe's finest instrumental musicians has shaped the Orchestra's distinctive sound.

Special Acknowledgements:

Oxford Philharmonic Orchestra's Marios Papadopoulos, MBE, Music Director,
Eleanor McCowan, Personnel Manager, Janet Marsden, Planning Manager,
Anthi Papadopoulos, Chief Operating Officer

Bath Abbey's Huw Williams, Director of Music, Frank Mowat, Executive Director,
Fay Breed, Events Manager

MidAm International's Eilana Lappalainen, General Manager & Artistic Manager

**With sincere appreciation to
Huw Williams, Director of Music at Bath Abbey
for his guidance and assistance in creating this event**

MIDAM INTERNATIONAL, INC.

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MidAmerica Productions, Inc. was founded by Peter Tiboris in 1983. Now in its 40th season, MidAmerica presents conductors, soloists, and choral and instrumental ensembles from around the world in New York's Carnegie Hall, Weill Recital Hall at Carnegie Hall, and Alice Tully Hall and David Geffen Hall, Lincoln Center. MidAm International was founded in 2005 and presents concerts in international locations including Vienna; Salzburg; Florence; Verona; Venice; Paris; Prague; Berlin; Warsaw; Krakow; Lisbon; Porto; London; Oxford; and in Syros, Greece (The International Festival of the Aegean). To date, MidAmerica Productions and MidAm International have produced more than 1,400 concerts worldwide.

Presented By
**MidAm
International, Inc.**

Peter Tiboris, Founder, General Director & Music Director
John Rutter, CBE, Conductor Laureate



WEDNESDAY, JUNE 26, 2024, AT 7:00 PM

BATH ABBEY

BATH, ENGLAND

JOHN RUTTER, CBE

conductor

John Rutter's MASS OF THE CHILDREN
Mozart's Exultate Jubilate, K.165 (158a)
Poulenc's Concerto for Organ
in G Minor, FP 93

Rutter's For the Beauty of the Earth
Rutter's A Clare Benediction
Rutter's Look at the world
Rutter's O Be Joyful in the Lord

Members of the Oxford Philharmonic Orchestra

Lucinda Cox, Soprano
Jonathan Brown, Baritone
Huw Williams, Organ

Participating Choruses:

Bath Abbey Boys and Girls Choirs, Bath, UK (Huw Williams, Director)
Channel Islands Choral Association, Camarillo, CA (KuanFen Liu, Director)
Northeast Louisiana Chorale, Monroe, LA (Deborah Chandler, Director)
Virginia Choral Society, Newport News, VA (Bryson Mortensen, Director)
Spartanburg Master Chorale, Spartanburg, SC (Keith Jones, Director)
The Arizona Women's Chorus, Oro Valley, AZ (Terrie Ashbaugh, Director)

**MidAm
International, Inc.**

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Wednesday, June 26, 2024 at 7:00 PM

Bath Abbey, Bath, England

MIDAM INTERNATIONAL

Peter Tiboris, Founder, General Director and Music Director

John Rutter, CBE, Conductor Laureate

40th Anniversary Season 1984 to 2024 | 1,495th Concert Worldwide

Presents

MEMBERS OF THE OXFORD PHILHARMONIC ORCHESTRA

JOHN RUTTER:

**FOR THE BEAUTY OF THE EARTH
A CLARE BENEDICTION
LOOK AT THE WORLD**

WOLFGANG AMADEUS MOZART: EXULTATE JUBILATE, K 165 (158A)

- I. Exsultate jubilate
- II. Fulget amica dies
- III. Tu virginum corona
- IV. Alleluja

LUCINDA COX, Soprano

**FRANCIS POULENC: CONCERTO IN G MINOR
FOR ORGAN, STRING ORCHESTRA AND TIMPANI, FP 93**

- I. Andante
- II. Allegro giocoso
- III. Subito andante moderato
- IV. Tempo allegro Molto agitato
- V. Très calme: Lent
- VI. Tempo de l'allegro initial
- VII. Tempo d'introduction: Largo

HUW WILLIAMS, Organ

INTERMISSION



Huw Williams, Organist

Born in Swansea, Huw Williams is Director of Music at Bath Abbey, where he directs its renowned choirs of boys, girls and lay-clerks. A conductor and award-winning organist of international standing, he served until recently as Director of Music at Her Majesty's Chapel Royal, St James' Palace, where his predecessors included Thomas Tallis, William Byrd and Henry Purcell.

Whilst at the Chapel Royal he conducted the music for Prince George's Christening, the Queen's Christmas message in 2015, the annual Remembrance Sunday Service at the Cenotaph, and numerous other events in the presence of Her Majesty The Queen and other members of the Royal Family. A graduate of the Royal Academy of Music and former Organ Scholar of Christ's College, Cambridge, his musical achievements led to him being awarded the Queen's Diamond Jubilee Medal in 2012. Huw enjoys an international career as an organ recitalist and accompanist. He was principal organist at St Paul's Cathedral for ten years, where he played for numerous high-profile and state occasions and many of his compositions have been performed at St Paul's Cathedral, Buckingham Palace and further afield.



Jonathan Brown, Baritone

The Canadian baritone, Jonathan Brown, has studied at the Royal Conservatory of Music (Toronto), the University of Western Ontario and the University of Cambridge, England and more recently the Britten-Pears School in Aldeburgh with Sir Thomas Allen and Anthony Rolfe-Johnson. He now lives in London where he studies privately with Nicholas Powell. Bach cantatas and thereafter was a regular soloist with performances in Zürich, Brussels and Paris. Recent concert work has included a tour of St Matthew Passion (BWV 244) (arias) across Europe (Spain, Andorra, Germany and the Queen Elizabeth Hall in the South Bank) and J.S. Bach's Magnificat (BWV 243) both conducted by Sir Roger Norrington, St. John Passion (BWV 245) in Cambridge and Oxford, Saul in King's College, Cambridge. Operatic roles include Count Almaviva, Don Giovanni, Silvio in I Pagliacci, Malatesta in Don Pasquale, Masetto in W.A. Mozart's Don Giovanni, Shepherd in Venus and Adonis, Aeneas in Dido and Aeneas.

THE ARTISTS



John Rutter, Composer and Conductor

John Rutter was born in London and studied music at Clare College, Cambridge. He first came to notice as a composer during his student years; much of his early work consisted of church music and other choral pieces including Christmas carols. From 1975 until 1979 he was Director of Music at his alma mater, Clare College, where he directed the college chapel choir in various recordings and broadcasts. Since 1979 he has divided his time

between composition and conducting. Today his compositions, including such concert-length works as Requiem, Magnificat, Mass of the Children, The Gift of Life, and Visions are performed around the world. His music has been featured in a number of British royal occasions, including the two most recent royal weddings. He edits the Oxford Choral Classics series, and, with Sir David Willcocks, co-edited four volumes of Carols for Choirs. In 1983 he formed his own choir the Cambridge Singers, with whom he has made numerous recordings and he appears regularly in several countries, as guest conductor and choral ambassador. He holds a Lambeth Doctorate in Music, and in 2007 was awarded a CBE for services to music.



Lucinda Cox, Soprano

Lucinda Cox read Music at the University of Oxford, before winning a scholarship for postgraduate studies at the Schola Cantorum in Basel, Switzerland with Antony Rooley and Evelyn Tubb. She now enjoys a varied performance career, which has recently encompassed 13th-century chant, song recitals, and performances of contemporary music for soprano

and electronics. Last year Lucinda made her Wigmore Hall solo debut with viol ensemble Fretwork, and enjoyed a schedule of concerts including solo performances with the Instruments of Time and Truth; joining chamber choir The Sixteen on their annual Choral Pilgrimage; and taking part in concerts across the world with early music ensemble The Tallis Scholars. She is a former Brighton Early Music Festival Young Artist and returns regularly to the Festival as a soloist.

JOHN RUTTER: MASS OF THE CHILDREN

- I. Kyrie (Soprano, Baritone, and Chorus)
- II. Gloria (Soprano, Baritone, and Chorus)
- III. Sanctus and Benedictus (Soprano, Baritone, and Chorus)
- IV. Agnus Dei (Chorus)
- V. Finale: Dona Nobis Pacem (Soprano, Baritone, and Chorus)

JOHN RUTTER: O BE JOYFUL IN THE LORD

JOHN RUTTER, Conductor
LUCINDA COX, Soprano
JONATHAN BROWN, Baritone
HUW WILLIAMS, Organ

Participating Choruses:

Bath Abbey Boys and Girls Choirs (Huw Williams, Director)
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Spartanburg Master Chorale (Keith Jones, Director)
The Arizona Women's Chorus (Terrie Ashbaugh, Director)

Please hold your applause until the end of multi-movement works.

Please switch off your cell phones and other electronic devices.

NOTES ON THE PROGRAM

JOHN RUTTER

For the Beauty of the Earth stands as a cornerstone in sacred music. Drawing from Folliott S. Pierpoint's 1864 hymn of the same title, Rutter's composition, penned in 1978, captures profound praise. It embraces four of Pierpoint's original eight stanzas. Dedicated in part to the Texas Choral Director's Association, the anthem follows a strophic structure across verses. Yet, Rutter ingeniously infuses each iteration with distinctive nuances, passing the melody among voices and weaving varied textures and harmonies. Notably, a counter melody enriches the third stanza, elevating the piece's depth and resonance.

A Clare Benediction (1998), is one of a number of choral blessings written by John Rutter over the years, in every case for a person or institution of special significance to the composer. This piece was written in honour of Clare College Cambridge where John Rutter was Director of Music (1975-79).

Look at the World, composed in 1996, is a simple anthem with a text on the theme of the environment. It was written to mark the 70th anniversary of the Council for the Protection of Rural England.

WOLFGANG AMADEUS MOZART: *Exsultate, jubilate*, K.165

At the end of 1772, Mozart and his father traveled from Salzburg to Milan so the 16-year-old composer could fulfill a commission to compose and stage his opera *Lucio Silla*. One of the stars of that production was the castrato Venanzio Rauzzini, whose impressive soprano voice and technical expertise inspired Mozart to compose this four-section motet. It premiered in Milan on January 17, 1773.

A veritable concerto for voice and orchestra that presages the composer's mature opera and concert arias, it nowadays is almost always performed by a female soprano. Its final movement, a bravura setting of the single word "Allelujah," is often performed on its own.

FRANCIS POULENC: *Concerto In G Minor For Organ, String Orchestra and Timpani*

"The Princess Edmonde de Polignac's patronage birthed a concerto that still echoes with profound beauty," reflected on by many. As Winnaretta Singer, an American heiress to the Singer sewing machine fortune, she fostered a vibrant cultural circle in Paris alongside Francis Poulenc, the composer of this concerto. Both belonging to the LGBTQ+ community,

their marriage, arranged by a figure reminiscent of Proust's Baron de Charlus, did not dim their shared love for music. Their Parisian salon, immortalized by Proust, became a hub for pioneering composers like Debussy and Ravel.

Following her husband's passing, Princess Winnie continued to commission works, including from Poulenc and other luminaries like Stravinsky and Satie. Poulenc, once a carefree socialite, experienced a profound spiritual awakening during the composition of the *Organ Concerto*, triggered by personal loss. This work encapsulates his dual nature—melding sumptuous melodies with daring innovation, and blending his renewed Catholic faith with contemplative depth. Initially envisioned for a modest ensemble, the concerto evolved into a testament to Poulenc's evolving musical complexity and spiritual journey.

JOHN RUTTER: *Mass of the Children*

Mass of the Children was written in response to an invitation to compose a new work for a concert during the American Choral Directors' Association national convention in New York in February 2003. Rutter's larger-scale choral works have been relatively few – the *Gloria*, the *Requiem*, and the *Magnificat* are the most often performed – but each one has a distinct character. *Mass of the Children* represents something new in the composer's work insofar as it was conceived with an integral role for a children's choir alongside an adult mixed choir, two soloists, and orchestra.

The role of the children's choir is to add a further dimension to the traditional Latin Mass sung by the adult choir, sometimes commenting, sometimes amplifying the meaning and mood. The Mass text itself (a *Missa Brevis*, that is to say a mass without a Credo section) is mainly sung by the adult choir or the soloists. The children sometimes sing the Latin— for example at the *Christe eleison*, the opening of the *Gloria* and at the *Benedictus*— but elsewhere they and the two soloists sing specially chosen English texts which in some way reflect upon or illuminate the Latin.

The work opens with two verses from Bishop Thomas Ken's morning hymn for the Scholars of Winchester College, and it closes with the children singing his evening hymn with Tallis' timeless melody, as the adults intone the traditional *Dona nobis pacem*, a prayer for peace. This creates a framework (from waking to sleeping) within which other texts and moods appear in kaleidoscopic succession, like events in a day or landmarks in a life.

O Be Joyful In The Lord uses text from Psalm 100 in the Book of Psalms in the Tanakh. In English, it is translated as "Make a joyful noise unto the Lord, all ye lands" and was written for Gordon McMillan and the choir of First United Methodist Church, Lubbock, Texas.