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SIR JOHN RUTTER STOCKHOLM CONCERT ORCHESTRA



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FRIDAY, JULY 11, 2025, AT 6:00 PM
UPPSALA DOMKYRKA, UPPSALA, SWEDEN

Presented by MidAm International and Domkyrkomusiken i Uppsala

Peter Tiboris: MidAm International Founder, General Director, and Music Director Emeritus

Sir John Rutter, CBE: MidAm International Conductor Laureate

Sir John Rutter Stockholm Concert Orchestra

Friday, July 11, 2025, at 6:00 PM
Uppsala Domkyrka, Uppsala, Sweden

HANDEL “Eternal source of light divine”

from Ode for the Birthday of Queen Anne, HWV 74

FAURÉ Requiem in D minor, Op. 48

BARBER Adagio for Strings, Op. 11

JOHN RUTTER Requiem

Kathrin Lorenzen, Soprano

Karl Söderström, Baritone

Sir John Rutter CBE, Conductor

Participating Choruses:

Haverford-Bryn Mawr Chorale, Haverford, PA (Nate Zullinger, Director)

La Jolla United Methodist Church, La Jolla, CA (Robert Wuertz, Director)

Midwest Center for Creative Arts, Lake St. Louis, MO (Wendi Dicken,
Director)

Palmetto Voice Spiritual Ensemble, Sumter, SC (Sonja Sepulveda, Director)

SOJO Choral Arts, South Jordan, UT (Ben Chapman, Director)

Worcester Bach Collective, Worcester, MA (Chris Shepard, Director)

Members of choirs from Uppsala and Stockholm, Sweden

Stockholm Concert Orchestra

The Stockholm Concert Orchestra was founded in 2005 in response to the increasing demand on the market for live music performed by a versatile and flexible orchestra. Highlights of the Stockholm Concert Orchestra include performances with Andrea Bocelli at Telenor Arena in Oslo, Forum in Copenhagen, Ericsson Globe Arena Stockholm and a series of concerts with artists such as IL DIVO, Salem Al Fakir, Maria Möller, tAKiDA, Eric Gadd, Alcazar, Marie Bergman, Ann-Louise Hansson, Svante Thuresson, Nina Ramsby, Simone Moreno, Torbjörn “Ebbot” Lundberg, (from Soundtrack of Our Lives) Ola Salo, Timbuktu, Carola and many more.



Special Thanks

Svenska kyrkan i Uppsala

Antonietta Cannizzaro

Stefan Parkman

Magnus Einarsson



Kathrin Lorenzen, Soprano

Soprano Kathrin Lorenzen was born in Flensburg in 1994 and grew up on a fifth generation owned family farm. She began music studies at HMT Leipzig and sang in a wide variety of choirs and ensembles, including the German National Youth Choir, the Kammerchor Stuttgart and the World Youth Choir. After organ and vocal studies at HfM Saar (under Prof. Ruth Ziesak), she moved to Stockholm in 2021, after becoming a member of the Swedish Radio Choir. At the

same time, she continued her master studies in singing at KMH Stockholm (under Prof. Bo Rosenkull). Kathrin is the recipient of several awards and scholarships. (Nikolaus Reiser-Stiftung, Richard-Wagner-Verband, KMA-stipendiat etc.) In 2023 she won first prize and the audience prize at the 12th International Telemann Competition in Magdeburg. Kathrin is the winner of Solistpriset 2024 ("The Soloist Prize"), the biggest prize awarded by the Swedish Royal Academy of Music for Young Musicians, being the first singer in 16 years to achieve that. In June 2024 she received second prize and the honorary audience award at the Mirjam Helin International Voice Competition.



Karl Söderström, Baritone

Baritone Karl Söderström was born in 1995 in Uppsala, Sweden. As a child, he sang in the Boys' Choir of Uppsala Cathedral, which sparked his passion for music and ensemble singing. After studies at Uppsala University, he pursued classical vocal training at the Vadstena Academy of Singing and Piano, and in 2018 he was accepted to the Hochschule für Musik, Theater und Medien in Hanover, where he graduated in 2022 under Professor Marek Rzepka. During his studies, Karl performed roles such as the Count in Mozart's *Le*

nozze di Figaro and Achilles in Handel's *Giulio Cesare*, and appeared as a soloist in Stenhammar's *Florez och Blanzeflor* with the NDR Philharmonic. He also took part in the revival of Pollarolo's *Il colore fa la regina* at Vadstena Opera Academy. Since the 2022 season, Karl has been a permanent member of the Swedish Radio Choir. He is also frequently engaged by other ensembles, including the Telemannisches Kollegium in Germany and Cantando Admont in Austria. He has received several prestigious scholarships, including awards from the Anders Sandrew Foundation, the Ernst von Siemens Foundation for New Music, and the Jubelfonden. In 2024, he was also a scholarship holder in the Confidencen Young Artist Program.

The Program

HANDEL

“Eternal Source of Light Divine” from Ode for the Birthday of Queen Anne, HWV 74

Ode for the Birthday of Queen Anne (HWV 74) is a secular cantata composed by George Frideric Handel to a libretto by Ambrose Philips, of which the first line, "Eternal source of light divine", provides an alternative title for the work. It was probably composed during January 1713 for a performance on 6 February 1713, although there is no record of the performance having actually taken place. The cantata celebrates Queen Anne's birthday, and the accomplishment of the Treaty of Utrecht (negotiated by the Tory ministry of Anne in 1712) to end the War of the Spanish Succession. It is scored for 3 solo voices, choir and chamber orchestra. Queen Anne was said by the Duke of Manchester to be "too careless or too busy to listen to her own band, and had no thought of hearing and paying new players however great their genius or vast their skill." Nevertheless, and whether or not she ever heard this ode for her birthday, she granted Handel a "pension" (subsidy for living expenses) of two hundred pounds a year, for life.

FAURÉ

Requiem in D minor, Op. 48

The Requiem was composed in 1888 when Fauré was in his forties, quite probably in response to the recent death of his father. Shortly after its first performance, Fauré's mother also died, giving the work an added poignancy. In its sequence of movements the Requiem departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical *Pie Jesu* and the transcendent *In Paradisum*, with its soaring vocal line and murmuring harp accompaniment. He also omitted the *Dies Irae* and *Tuba Mirum*—for most composers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Consequently, the prevailing mood is one of peacefulness and serenity, and the work has often been described, quite justly, as a Requiem without the Last Judgment.

– Adapted from Program Notes by John Bawden

BARBER

Adagio for Strings, Op. 11

In 1936, Barber composed his first string quartet, published as opus 11. He knew he had something special on his hands in the work's slow, second movement even before its first performance in Rome. Not long afterward, Barber sent a version of the Adagio, arranged in seven parts for string orchestra, to Arturo Toscanini. The esteemed conductor premiered the work with the newly formed NBC Symphony Orchestra and the piece was immediately successful. The Adagio for Strings highlights much about Barber's compositional style. His embrace of tonal music put him at odds with many of his contemporaries who were experimenting with modernist techniques at the time. The resulting accessibility, however, is what ensured the longevity of his work. Since its inception, Adagio for Strings has become inextricably linked to certain moments of shared heartache in our national experience: the announcement of Franklin Delano Roosevelt's death, a broadcast of the National Symphony Orchestra playing to an empty hall after the assassination of John F. Kennedy, the memorial after 9/11. Yet one might argue that it is not the feeling of grief emanating from Barber's creation that makes the work so moving, but rather an inherent, introspective perception of hope that looks ever forward.

- Program Notes by Dr. K. Dawn Grapes, ©2022

JOHN RUTTER

Requiem

Following in the style of composers such as Brahms and Fauré, Sir John Rutter's *Requiem* is not strictly a setting of the Requiem Mass as laid down in Catholic liturgy. The Requiem is a musical setting of sections of the Missa pro Defunctis, the Book of Common Prayer, and the Psalms. These seven sections contain prayers on behalf of all humanity, psalms, personal prayers to Christ, and in the central Sanctus an affirmation of divine glory. The Requiem was completed in 1985 and is "in memoriam L. F. R.," dedicating this work to Rutter's late father. In his own words: "The Requiem was written in 1985 and dedicated to the memory of my father, who had died the previous year. In writing it, I was influenced and inspired by the example of Fauré. I doubt whether any specific musical resemblances can be traced, but I am sure that Fauré's *Requiem* crystallized my thoughts about the kind of Requiem I wanted to write: intimate rather than grandiose, contemplative and lyric rather than dramatic, and ultimately moving towards light rather than darkness – the "lux aeterna" of the closing text."

- Program Notes by the composer

The Artists



Sir John Rutter, CBE, Conductor

Sir John Rutter, CBE, Conductor John Rutter was born in London in 1945 and received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge, where he wrote his first published compositions and conducted his first recording while still a student. His compositional career has embraced both large- and small-scale choral works, orchestral and instrumental pieces, a piano concerto, two children's operas, music for television, and specialist writing for such groups as the Philip Jones Brass Ensemble and The King's Singers. His larger choral works—Gloria (1974), Requiem (1985), Magnificat (1990), Psalmfest (1993),

and Mass of the Children (2003)—have been performed many times around the world. Rutter co-edited four volumes in the Carols for Choirs series with Sir David Willcocks and, more recently, edited the first two volumes in the Oxford Choral Classics series: Opera Choruses (1995) and European Sacred Music (1996). A new volume in the series, Sacred Choruses, was published in 2018. From 1975 to 1979, Rutter was director of music at Clare College, whose choir he led in a number of broadcasts and recordings. After stepping down from that post to devote more time to composition, he formed the Cambridge Singers, a professional chamber choir primarily dedicated to recording. He now divides his time between composing and conducting. Rutter has guest conducted or lectured at many concert halls, universities, churches, music festivals, and conferences in Europe, Africa, North and Central America, and Australasia. In 1980, he was made an honorary fellow of Westminster Choir College, Princeton, and in 1988, a fellow of the Guild of Church Musicians. In 1996, the Archbishop of Canterbury conferred a Lambeth Doctorate of Music upon him in recognition of his contribution to church music. He was honored in the 2007 Queen's New Year Honours List with a CBE for services to music. In September 2023, he received an Ivors Academy Award recognizing his impact on contemporary choral repertoire, and he was knighted in the 2024 King's Birthday Honors. Rutter has conducted more than 150 concerts as MidAmerica Productions' conductor laureate.