



Oxford and Cambridge Musical Club



*Saturday 22nd May 2004 at 6.30 pm
at St Cyprian's Church, Glentworth Street, NW1 (near Baker Street tube station)*

Choral and Orchestral Concert Concert No 1902

Conducted by Edward Kay

Petite Messe Solonnelle

Gioacchino Rossini (1792-1868)

*Kyrie
Gloria*

*Gloria in Excelsis: Laudamus te – Gratias – Domine Deus – Qui Tollis – Quoniam -- Cum Sancto Spiritu –
Credo: Credo in unum Deum – Et resurrexit – Et vitum venturi*

*Ritournelle
Sanctus
O salutaris
Agnus Dei*

Choir

Sopranos: Jenny Albon, Judith Barnes, Evelyn Bercott, Marianne Stork

Contraltos: Oenone Cox, Vivienne Price, Jo Rodgers

Tenors: Alan Mayall, John Paramore, Malcolm Stork

Basses: Derek Beaven, Michael Crowe, Charles Luxford

All solos will be sung by members of the choir

Alan Reddish and Nicholas Reading (*pianos*) and Nicholas Murray (*harmonium*)

~ ~ ~ **I N T E R V A L** ~ ~ ~

Harold en Italie, op.16

Hector Berlioz (1803-1869)

1. Harold aux Montagnes. Scène de Mélancolie, de Bonheur et de Joie
2. Marche de Pèlerins chantant la Prière du Soir
3. Sérénade d'un Montagnard des Abruzzes à sa Maîtresse
4. Orgie de Brigands. Souvenirs des Scènes Précédentes

Solo Viola: Keith Daley

Club Orchestra

Violins: Robert Balchin, Cathy Bird, Evelyn Chadwick, Frances Daley, Katrina Damigos, Michael Friess, Mary Groves, David Higgon, Sally Hulin, Shirley Karney, Amelia Michael, Hannah Nepil, James Toll, Peter Wall, Jack Wintle, Lizzie Worth, Martin Young

Violas: Edmund Daley, Jennifer Drewe, Bernard Gilonis, Bryony Osborn, Donald Ray, John Sanderson, Pam Simpson, Val Thomas

'Cellos: Alice Biddulph, Helen Braverman, Laura Forbes, Ruth Nash

Double Basses: John Nissen, Peter Peacock. David Perkins

Flutes: Camilla Bignall, William Phipps (*piccolo*)

Oboes: Margaret McSweeney, Angela Escott (*cor anglais*)

Clarinets: Deborah Smith, David Edwards

Bassoons: Glyn Williams, Joanna Rushton, Liz Boyden, Katie Sanderson

Horns Peter Kaldor, John Asher, Adrian Rushton, Roy Atkin

Trumpets Frank Burden, Paul Franklyn

Trombones AN Other, Charles, Maxworth-Young, Arthur Hawkes

Harp: Nick Reading

Tympani: Tony Summers

Organisers: Jo Parton and Keith Daley

PETITE MESSE SOLENNELLE
by
GIOACHINO ROSSINI (1792 – 1868)

Three decades after his last operatic work, and twenty years after the Stabat Mater, Rossini devoted the summer of 1863 to the composition of a mass for the private chapel of Countess Pillet-Will. It is a work of contradictions: scarcely “petite” – it lasts over an hour – and there are movements of charm, simplicity and optimism as well as solemnity. Who else would have scored a mass for twelve singers, two pianos and a harmonium? Although Rossini later orchestrated the work (largely to prevent anyone else from doing so after his death) he always preferred the original. Rossini described it as “the final sin of my old age”, and with an uncharacteristic crisis of confidence questioned “is it sacred music or is it damned music that I have created?”

The idiomatic writing for the keyboards helps create a variety of moods, from the portentous opening “Kyrie”, to the innocence of the “Gratias” and the exuberance of “Cum Sancto Spirito”. The gentle sincerity of the “Crucifixus” and the lush sensuality of O Salutaris and the “Qui Tollis” duet are a foil for the dramatic lyricism of the “Domine Deus”, “Quoniam” and “Agnus Dei”.

There are contradictions too, in the historical references which suffuse the work. The a capella *Christe Eleison* in the first movement has echoes of the renaissance, while “Et Resurrexit” is reminiscent of Palestrina, and the rousing “Et Vitam Venturi” and “Cum Sancto Spiritu” are in strict fugal form.

In the last years of his life, Rossini produced a work of intense spiritual devotion, stamped with his glittering genius for stating the variety of human emotion.