

The Chantry Singers

present

ROSSINI

La Petite Messe Solennelle

Peter White - Conductor

Ghislaine Morgan

Elizabeth Harley

John Crowley

Adrian Peacock

Peter Wright - Harmonium

Jeremy Filsell - Piano

Saturday, 21st February at 8.00 pm

Holy Trinity Church

GUILDFORD

Admission by programme £3.00

(Students and O.A.P.s £1.50)

PART I

Kyrie - Christe Soloists and chorus
Gloria - Laudamus Soloists and chorus
Gratias Terzetto for contralto, tenor and bass
Domine Deus Tenor solo
Qui tollis Duet for soprano and contralto
Quoniam Bass solo
Cum Sancto Soloists and chorus

INTERVAL OF 10 MINUTES

PART II

Credo Soloists and chorus
Crucifixus Soprano solo
Et resurrexit Soloists and chorus
Preludio religioso
Sanctus Soloists and chorus
O Salutaris Soprano solo
Agnus Dei Contralto solo and chorus

At first sight, Rossini's 'Petite Messe Solennelle' appears a mystery in several respects. For a start, Rossini composed it in the summer of 1863, at the age of 71, twenty-one years after his previous composition, the 'Stabat Mater' of 1842. Various theories have been put forward to explain his decision to set the liturgical text of the mass at this time in his life, the most likely being an awareness even in the light-hearted Rossini that the day he met his Maker could not be far off. 'La Petite Messe Solennelle' seems an extraordinary description, until we realise that 'solennelle' refers to the fact that the whole of the liturgical text of the mass is set, and 'petite' refers to the small number of performers required - it is accompanied by piano and harmonium.

The Mass is comprised of fourteen pieces, and divided into two main parts, seven in each. The first part consists of a three-part Kyrie (first piece), and a Gloria setting spread over the remaining six pieces. The second half begins with the Credo (three pieces), followed by a 'Religious Prelude during the Offertory', the Sanctus, the Benedictus and the Agnus Dei.

In his Petite Messe Solennelle, Rossini united an unusual collection of styles, calling upon archaic vocal styles, classical pianistic elements and an overall replacement of theatrical declamation with refined and reserved understatement. The elements of drama prevalent in the major religious works around him - Berlioz and Verdi - give way to a pure, unadorned effect, almost that of a pre-raphaelite painting. The result was a masterpiece.

Please turn over.....

NEXT CONCERT

**Friday 26th June 1987, at 8.00 pm
In the Marble Hall, Clandon Park, West Clandon
" Music for a Summer's Evening "**

**This programme was produced on an Apple™ Macintosh™ desk top publishing system with Aldus™
PageMaker™ software. The fonts used are Zapf Chancery, Helvetica and New Century Schoolbook.
For further details please telephone Guildford (0483) 57062**