

Saturday 23 May 2015

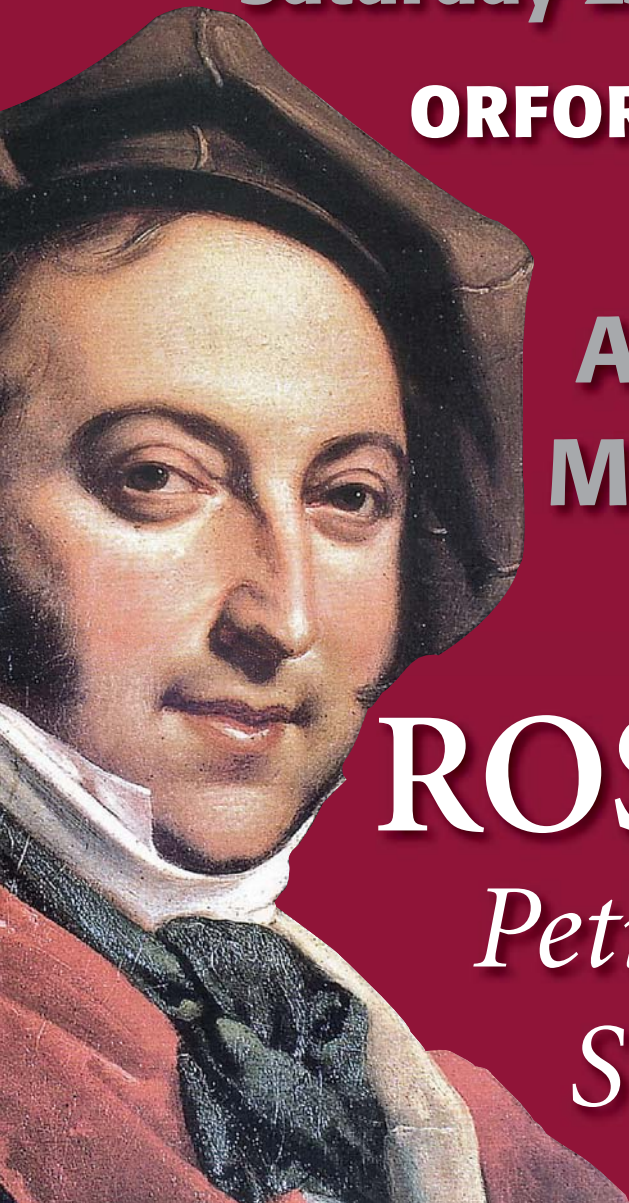
ORFORD CHURCH

**Aldeburgh
Music Club**

ROSSINI

Petite Messe

Solennelle



Aldeburgh Music Club

founded by Benjamin Britten in 1952

Aldeburgh Music Club is a Registered Charity No 1000990

W E L C O M E

FROM THE DIRECTOR OF MUSIC

What a terrific work the Rossini *Petite Messe Solennelle* is to listen to and to perform. Written towards the end of his life the *Petite Messe* is moving and is one of a number of compositions that Rossini himself called 'his sins of old age'. Moving, joyful and profound this is a work to enjoy and to marvel at the inventiveness of the music.

Orford Church is the perfect venue for this intimate but life enhancing music which was first performed in a private chapel in Paris.

Edmond Fivet

FROM THE CHAIRMAN

Welcome to the final concert in our 2014/15 season. The choir has had great fun rehearsing this work – I am sure you will enjoy it!

Please note our new 'choir risers' which have been purchased with a grant awarded by the Big Lottery Fund. These replace the old wooden platforms used by the choir for many years which were cumbersome to erect and in need of major repairs.

Aldeburgh Music Club is indebted to the generous help and support of over 120 Patrons, to our corporate sponsors Big House Holidays and Suffolk Cottage Holidays, and for many donations and gifts.

David R Smith

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Front cover: *Gioachino Rossini in 1820, International Museum and Library of Music, Bologna. Painter unknown.*

Saturday 23 May 2015 at 7.30pm
St Bartholomew's Church, Orford

ROSSINI

Petite Messe Solennelle

Aldeburgh Music Club Choir

Zoë Bonner *soprano*

Amy Lyddon *mezzo soprano*

William Blake *tenor*

Francis Brett *bass*

Christian White *piano*

Christopher Moore *harmonium*

Edmond Fivet *conductor*



Aldeburgh **Music Club**

founded by Benjamin Britten in 1952

www.aldeburghmusic.club

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MUSIC

Gioachino Rossini 1792-1868

Petite Messe Solennelle



Rossini's *Petite Messe Solennelle* is neither small nor solemn. Perhaps it should come as no surprise that this composer, a master of sparkling comedy, found a witty title announcing itself very definitely not one of the fashionable grandes messes solennelles. The *Petite Messe* is solemn only in its inclusion of movements extra to the basic five, small only in the forces required: in its original form a mere twelve voices with an accompaniment of harmonium and two pianos.

In 1863 the 71 year old Rossini had been retired for 33 years. For most of them he had suffered ill-health but in his old age his health improved and he was able to compose what he dubbed the “sins of old age”. Of these the *Petite Messe* is the undoubted masterpiece. It was first performed on 14 March 1864 at the consecration of Countess Pillet-Will's private chapel. At this performance the second pianist doubled the first ‘ad lib’. There has never existed a score for two pianos and the work is normally performed with one. Rossini later orchestrated the Mass (for fear of someone else doing it) though he preferred the original version.

The *Petite Messe* is in 14 sections. Part One begins with the customary *Kyrie* and is followed by the sections of the *Gloria*, its outer (choral) sections linked thematically, its inner ones set for soloists. Part Two contains the remaining movements of the Mass with the *Benedictus* (usually separate) incorporated in the *Sanctus* and in its place the Corpus Christi hymn *O Salutaris*. Centrally placed in Part Two is the purely instrumental *Preludio religioso*.

Rossini's comment on the work as “sacred... or devilish music” and his other jokiness (for example, “Allegro Cristiano” at the beginning of the *Credo*) are not frivolous or in any sense satirical. The music is a profound expression of genuine belief. It mingles the obviously operatic with some masterly contrapuntal writing learned from J.S.Bach, a composer Rossini admired and to the publication of whose works he was subscribing. There are sections in the traditional unaccompanied church style, there is the gentle simplicity of the *Gratias* and the exploratory style of the *Offertory* prelude. If the “Domine Deus” points backwards to Rossini's earlier theatrical style it never degenerates into empty display. There is much in the Mass which looks forward, both harmonically and perhaps especially in its colours, with the almost twentieth century blending and contrasting of the percussive tone of the piano with the distinctive ‘honeyed’ tones of the harmonium. The *Petite Messe Solennelle* deserves its popularity.

Petite Messe Solennelle

PART 1

1. Kyrie – Christe

Choir

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

2. Gloria – Laudamus

Soloists and Choir

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Glory be to God on high.
And on earth peace, good will towards men.
We praise thee. We bless thee.
We worship thee. We glorify thee.

3. Gratias

Mezzo soprano, Tenor and Bass

Gratias agimus tibi propter magnam gloriam tuam. We give thanks to thee for thy great glory.

4. Domine Deus

Tenor

Domine Deus, rex coelestis, Deus Pater
omnipotens,
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.

O Lord God, heavenly king, God the Father
almighty,
O Lord the only-begotten Son, Jesus Christ,
O Lord God, Lamb of God, Son of the Father.

5. Qui tollis

Soprano and Mezzo soprano

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou, that sittest at the right hand of God the
Father, have mercy upon us.

6. Quoniam

Bass

Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Jesu Christe.

For thou only art holy. Thou only art the Lord.
Thou only art most high, Jesus Christ.

7. Cum Sancto Spiritu

Choir

Cum Sancto Spiritu, in gloria Dei Patris.
Amen.
Gloria in excelsis Deo. Amen.

With the Holy Spirit, in the glory of God the
Father. Amen.
Glory be to God on high. Amen.

MUSIC

PART 2

8. Credo

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae,
visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum, consubstantialiam
Patri,

per quem omnia facta sunt.

Qui propter nos homines, et propter
nostram salutem, descendit de coelis, et
incarnatus est de Spiritu Sancto ex Maria
Virgine, et homo factus est.

9. Crucifixus

Crucifixus etiam pro nobis
sub Pontio Pilato, passus et sepultus est.

10. Et resurrexit

Et resurrexit tertia die, secundum scripturas.

Et ascendit in coelum:
sedet ad dexteram Patris.

Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.

Et in Spiritum Sanctum Dominum
et vivificantem: qui ex Patre Filioque
procedit,

qui cum Patre et Filio simul adoratur
et conglorificatur: qui locutus est per
prophetas.

Et unam sanctam Catholicam
et Apostolicam Ecclesiam. Confiteor unum
baptisma in remissionem peccatorum.

Et expecto resurrectionem mortuorum.

Et vitam venturi saeculi. Amen.

In unam Deum credo.

Soloists and Choir

I believe in one God, the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

And in one Lord Jesus Christ,
the only-begotten son of God,
born of his Father before all worlds,
God of God, light of light,
very God of very God,
begotten not made, being of one substance
with the Father,

by whom all things were made.

Who for us men, and for our salvation,
came down from heaven, and was incarnate
by the Holy Spirit of the Virgin Mary,
and was made man.

Soprano

And was crucified also for us under Pontius
Pilate, he suffered and was buried.

Soloists and Choir

And the third day he rose again according to
the scriptures. And ascended into heaven:
and sitteth on the right hand of the Father.

And he shall come again with glory
to judge both the quick and the dead:
whose kingdom shall have no end.

And in the Holy Spirit, Lord and
giver of life: who proceedeth from the Father
and Son,

who with the Father and Son is worshipped
and glorified: who spoke through the
prophets.

And in one, holy, catholic
and apostolic church. I acknowledge one
baptism for the remission of sins.

And I look for the resurrection of the dead.

And the life of the world to come. Amen.

I believe in one God.

11. *Preludio religioso*

Harmonium

12. *Sanctus*

Soloists and Choir

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Holy, Holy, Holy
Lord God of Sabaoth.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who cometh in the name of the
Lord. Hosanna in the highest.

13. *O Salutaris*

Soprano

O salutaris hostia,
Quae caeli pandis ostium,
Bella premunt hostilia,
Da robur, fer auxilium. Amen.

O saving host,
Who opens the gates of Heaven,
Our foes afflict us with war,
Give us strength, bring us help. Amen.

14. *Agnus Dei*

Mezzo soprano and Choir

Agnus Dei, qui tollis
peccata mundi, miserere nobis.
Agnus Dei, qui tollis
peccata mundi, dona nobis pacem.

O Lamb of God, that takest away
the sins of the world, have mercy on us.
O Lamb of God, that takest away
the sins of the world, grant us peace.



Photograph of Rossini c.1855.

PERFORMERS



EDMOND FIVET

conductor

Edmond Fivet has been a major force in British music education, having been Director of the Royal College of Music Junior Department and serving, for eighteen years, as Principal of the Royal Welsh College of Music and Drama.

Since moving to Suffolk he has become increasingly involved in local music making, first conducting the Aldeburgh Music Club Choir in May 2007 in a programme that included Beethoven Mass in C, followed in November by a performance of the Mozart Requiem with the Phoenix Singers. Edmond was appointed Director of Music of Aldeburgh Music Club in 2008 and was Musical Director of the Phoenix Singers from 2009 to 2012. Concerts have included Handel Messiah and Alexander's Feast; Mozart Mass in C Minor and Coronation Mass; Rossini Petite Messe Solennelle; Walton Belshazzar's Feast; Haydn Creation and Nelson Mass; Fauré Requiem; Schubert Mass in G and Mass in E flat; Orff Carmina Burana; Lambert Rio Grande; Mendelssohn Elijah; Verdi Requiem; Bach B minor Mass; Britten 100th Anniversary concert and A Night at the Opera.

2008 saw the formation of the Prometheus Orchestra, which Edmond conducts, and which has given concerts in Ipswich, Bury St Edmunds, Aldeburgh, Orford, Framlingham, Hadleigh, Stoke by Nayland, Woodbridge and Snape Maltings. Programmes have included a range of Haydn, Mozart and Beethoven symphonies and works by Elgar, Grieg, Wagner and Schubert. The Orchestra has given a number of first performances and has championed the work of Suffolk-based composers. Prometheus Orchestra played a major part in the establishment of the William Alwyn Festival and has given a concert at each Festival since 2010.

A widely experienced adjudicator, examiner and consultant, Edmond has worked at home and overseas. Edmond is Chairman of the Bury St Edmunds Concert Club and nationally is a trustee and board member of the National Children's Orchestras. From 2009-2015 he was chair of the Concert Promoters Group of Making Music.

Edmond was appointed CBE in the Queen's 2008 Birthday Honours for services to music and education.



ZOË BONNER

soprano

British soprano Zoë Bonner is based in London and performs a wide variety of music as part of a busy portfolio career. Television and radio appearances include Channel 4's *Pointless Celebrities*, Radio 3's *In Tune* and *Kombat Opera's Question Time Out* (BBC Two). In ensemble, Zoë has performed across the UK and Europe with the Orchestra of the Age of Enlightenment, Musica de Cerca and the Gabrieli Consort. She is a long-standing member of the BBC Daily Service Singers, London-based chorus, Philharmonia Voices and has been a regular member of the acclaimed professional octet at St Paul's, Knightsbridge since 2012. As a concert soloist, Zoë has sung a wide range of oratorio repertoire with choral societies across the UK and is delighted to be returning to Aldeburgh to sing with AMC.

Zoë's early operatic performances have been hailed by audiences and critics alike. She has schemed and seduced in the title role of Monteverdi's *The Coronation of Poppea* for OperaUpClose (2011), died horribly in Latin as Hyacinthus in Mozart's *Apollo et Hyacinthus* (Rose Opera, 2010) and triumphed over evil and sea monsters alike as Arianna in Handel's *Giustino* (TCM Opera Co, 2009) to excellent reviews. Most recently, she created the role of Leo (formerly known as Leporello), the Don's hugely bequipped and devious PA, in RCTP's radical new production of *Don Giovanni* at Heaven Nightclub in London (2012).

Spring 2015 sees the launch of a new musical endeavour for Zoë in the form of cabaret duo *Bonner & Hamilton*. Full details can be found at www.bonnerandhamilton.co.uk and www.zoebonner.com



AMY LYDDON

mezzo soprano

Amy studies at the Royal College of Music with Rosa Mannion and Gary Matthewman, supported by a Helen Marjorie Tonks Scholarship, a Henry Wood Trust Award, The Kathleen Trust, The Mario Lanza Educational Foundation, The Westminster Almshouses Foundation, and The Josephine Baker Trust. She graduated from Trinity College, Cambridge with first-class honours in Linguistics with French & Spanish in 2012.

Amy's oratorio engagements have included Bach's *St Matthew Passion* for the Academy of Ancient Music under Edward Higginbottom and for Florilegium under Jonathan Willcocks, Handel's *Messiah* for Oxford Philomusica at The Sheldonian Theatre, Bach's *Magnificat* for Oxford Baroque at St John's Smith Square and live on BBC Radio 3, Mozart's *Mass in C Minor* and Mendelssohn's *Elijah* with the Croydon Bach Choir, and Vivaldi's *Gloria* with the London Mozart Players. She is also soloist on the Gramophone Award-winning recording of Howells' *Requiem* (Stephen

PERFORMERS

Layton, Trinity College Choir) and features in the Gramophone Award-winning two per part recording of Mozart's *Requiem* (John Butt, The Dunedin Consort).

Amy's opera roles have included Nancy/*Albert Herring* for Shadwell Opera at Opera Holland Park and UK tour, Isolier/*Le Comte Ory* and Idamante/*Idomeneo* for RCM Opera Scenes, Hermia/*A Midsummer Night's Dream*, Cherubino/*Le Nozze di Figaro*, Angelo Custode/*Rappresentazione di Anima et di Corpo*, Bianca/*The Rape of Lucretia*, Sorceress/*Dido & Aeneas*, Bathsheba/*Far from the Madding Crowd* (première), Chorus in *Peter Grimes* and *Queen of Spades* for Grange Park Opera, and vocal quartet in the ballet *Alice's Adventures in Wonderland* at the Royal Opera House.



WILLIAM BLAKE

tenor

William Blake is from London. He studies at the Royal Academy of Music with Neil Mackie and Iain Ledingham and is generously supported by the Verdun Davies Award, Josephine Baker Trust and Chapel Council of St. Peter ad Vincula HM Tower of London. In 2011 he completed his studies at the University of Oxford, where he held a choral scholarship at The Queen's College, reading music.

Since leaving university, opera engagements have included Monsieur Vogelsang and Tamino in a production of Mozart's *Der Schauspieldirektor* and *Die Zauberflöte* for Opera Lyrica as well as Don Ottavio in *Don Giovanni* for Westminster Opera Company. Oratorio engagements have included Bach's *B Minor Mass*, Buxtehude's *Jesu membra nostri*, Dvorak's *Stabat Mater*, Handel's *Messiah* and *Esther*, Haydn's *Creation* and *The Seasons*, Leighton's *Crucifixus pro nobis*, Mozart's *Requiem*, Rossini's *Petite Messe Solenne*, Schütz's *Historia der Geburt Jesu*, and Stainer's *Crucifixion*. He has been the evangelist in Bach's *Johannes-Passion* and *Matthäus-Passion* for Norwich Cathedral Choir with Norwich Baroque and has also worked with Devon Baroque. He performed at the most recent Oxford Lieder Festival, working in a masterclass taken by Bengt Forsberg and then later the same day performed in a programme of 'Schubert at the Opera', including *Don Gayseros*.

Recent performance highlights at the Royal Academy have included Walton's *Anon in Love*, solos in the Bach Cantata series conducted by Iain Ledingham, and in Vocal Faculty Opera scenes he has been Don Ramiro, Leicester and Nemorino. In September he will join the Opera Department at the Academy.



FRANCIS BRETT

bass

Francis Brett started singing as a Quirister at Winchester College. He was a music scholar at the same school before winning a Choral Scholarship to King's College, Cambridge where he studied with Roderick Earle and read for a music degree. He studied as a postgraduate at the Royal College of Music and held a position as a Lay Vicar at Westminster Abbey before turning freelance. He has recently assumed the directorship of the renaissance vocal ensemble The Amaryllis Consort.

As a baritone Francis has worked as a soloist with conductors such as Andrew Litton, Trevor Pinnock, Richard Hickox, Esa Pekka Salonen and Edward Gardner. International solo work has taken him to Australia, Poland and the USA. Most recently he was the baritone soloist in the world premiere of Michael Finnissy's *Remembrance Day* in Maastricht.

Francis has performed the major works of oratorio throughout the UK. Recent concerts include Bach *B minor Mass* with I Fagiolini on the South Bank, Monteverdi *Vespers* with His Majesty's Sackbutts and Cornets in Exeter Cathedral, Haydn *Creation* in King's College Chapel, Verdi *Requiem* in St. Mary's, Nottingham, Bach *St. John Passion*, Mozart *Coronation Mass* in Westminster Abbey with the ECO, Handel *Dettingen Te Deum* in Westminster Hall with St. James's Players and Brahms *Requiem* in St. John's, Smith Square.

Solo recordings include Elgar *Great is the Lord* and the Benedictus of Harvey *Missa Brevis* both on Hyperion, Puccini *Madame Butterfly* (the Official Registrar) for Chandos conducted by Yves Abel, and Stainer *Crucifixion* on A&M. As a recitalist he has recently performed Schubert *Winterreise*, Vaughan Williams *Songs of Travel* and Handel *Dalla guerra amorosa* in the Handel House Museum.

CHRISTIAN WHITE

piano

Christian White joined the Aldeburgh Music Club as their accompanist in 2011. He is currently the Head of Sixth Form at the Royal Hospital School in Holbrook. He attended Wells Cathedral School as a specialist musician and was taught piano there by Michael Young. Before going up to Keble College, Oxford to read Theology, he secured further tuition from Richard McMahon. He left Oxford to teach at Sherborne Boys' School and at the King's School in Chester. He has played for many different choirs and choral groups including the highly successful Chester Music Society Junior Choir with whom he has recorded two CDs, the Ipswich Chamber Choir and the Stowmarket Chorale.

PERFORMERS



CHRISTOPHER MOORE

harmonium

Christopher Moore was educated in Hertfordshire and at Durham University. He worked in schools and churches in Dorset, London and Sussex before moving to Cambridge in 1986 to take up the post of Director of Music at Great St Mary's. In 1998 he moved to Sudbury, Suffolk, and then in 2002 to London where he was Acting Organist to the Honourable Society of Lincoln's Inn. In 2004 he moved to South Africa to be Director of Music at the Cathedral of St Michael and St George, Grahamstown, but returned to the UK in 2006. He was Director of Music at St Michael and All Angels, Croydon for eighteen months before resuming a freelance career. For thirty years he was an examiner for the ABRSM. Christopher now lives near Bury St Edmunds in Suffolk and is busy as pianist, organist, harpsichordist, accompanist and teacher as well as being involved in many aspects of musical life both locally and further afield. He is conductor of the Bury St Edmunds Friendly Orchestra and the Tudor Rose Singers.

He holds the Fellowship diplomas of the Royal College of Organists and Trinity College of Music and the Archbishop of Canterbury's Diploma in Church Music.

AMC in pre-concert rehearsal at Snape Maltings: March 2015



ALDEBURGH MUSIC CLUB CHOIR

soprano

Ann Barkway*
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Felicity Bissett
Juliet Brereton
Hazel Cox
Fern Elbrick
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alto

Annabel Brown
Jean Clouston
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Viviane Garland
Gwyneth Howard
Juliet Jackson
Anita Jefferson
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Judith Payne
Elspeth Pearson
Heather Richards
Maggie Smith*
Bev Steensma*
Mary Stevenson
Gillian Varley

tenor

Christopher Booth
Charlie Burt
Ben Edwards*
Peter Fife
Robin Graham
Peter Howard-Dobson
Perry Hunt
Ian Kennedy
Michael McKeown
Veronica Posford
Kit Prime*

bass

Christopher Bishop
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Christopher Gill
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David Greenwood
Tim Hughes
Nigel Kahn
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David Madel
Chris Mattinson
Adrian Nicholson
David Smith
Hunter Smith
Robin Somerset
John Tipping
David Walsh*

**Guest singers*

ALDEBURGH MUSIC CLUB

Aldeburgh Music Club celebrated its 60th anniversary year in 2012 and Britten's Centenary in 2013. The Club, founded by Benjamin Britten and Peter Pears, has evolved over the years into one of East Anglia's leading choral societies with approximately 100 members and 120 patrons. The choir rehearses on Tuesday evenings from September to May. We always welcome new singers. Our purpose is to share the enjoyment of making music to the highest possible standard. The Club organises three major concerts a year in which we are joined by professional soloists and orchestras, and is a regular visitor to Snape Maltings Concert Hall.

Our repertoire includes a broad portfolio of oratorio and religious music, contemporary, opera and commissioned works.

Aldeburgh Music Club is a registered charity and a member of Making Music.

ALDEBURGH MUSIC CLUB COMMITTEE 2014-2015

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S P O N S O R S H I P

SUPPORTING ALDEBURGH MUSIC CLUB

Support of every sort is vital for the success of Aldeburgh Music Club. This support could be in the form of helping with concert arrangements, or by becoming a sponsor or patron, advertising in our concert programmes or simply buying a ticket for our 'Prize Draw'. Aldeburgh Music Club is a registered charity no. 1000990.

If you are thinking of supporting AMC please contact our Honorary Secretary, Mrs Auriol Marson (Tel: 01728 602217), in the first instance.

PATRONS

By becoming a patron you can help to underwrite our concerts. Your name is listed (if you wish) in our concert programmes and you are invited to social events. The suggested minimum annual subscription is £100, or £150 for a couple, but we hope that people who are able to contribute more will be generous enough to do so.

Our Patrons Administrator is Peter Howard-Dobson (Tel: 01728 452049).

CORPORATE SPONSORSHIP AND DONATIONS

We welcome sponsorship and donations from companies, organisations and individuals. This may be in the form of support for a particular concert, soloists, orchestral players, publication, or more broadly supporting our concert and educational activities.

For further information, please contact the AMC Chairman, David Smith (Tel: 01728 638793).

ALDEBURGH MUSIC CLUB 'PRIZE DRAW'

Regular draws throughout the year to win cash prizes of £20 to £100. Of the money raised, 50% is donated to AMC with the remainder going into the prize fund. Tickets cost £15 and are valid for every draw during the year.

Tickets can be purchased from Anne Morris (Tel: 01728 452878) and Charlie Burt (Tel: 01728 454672).

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You can support the Club at the same time as promoting your business by advertising in our concert programmes.

Please contact the AMC Chairman, David Smith (Tel: 01728 638793).

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Judith Foord		

In Memoriam

Jane Allen	David Hawkins	Richard Newman
David Barthelmas	Hugo Herbert-Jones	Dorothy Whately-Smith
Phillip Brereton	Primrose Lazar	

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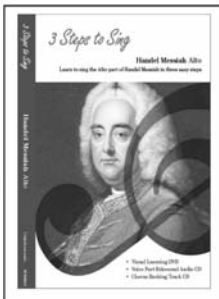
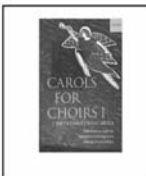
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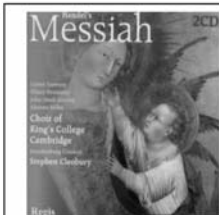
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