



ALDEBURGH MUSIC CLUB

Saturday 27 May 2023

St Bartholomew's Church, Orford

ALDEBURGH MUSIC CLUB CHOIR

Music Director **TOM APPLETON**

Jonathan Rutherford and **Christian White** Pianos

Ben de Souza Accordion

Christina Johnston Soprano **Diana Moore** Mezzo soprano

Peter Davoren Tenor **Philip Tebb** Bass

In memory of Ken Cordeiro, his partner Robin Leggate, our Vice President, has sponsored this concert. Ken was a former Treasurer of Aldeburgh Music Club and much enjoyed singing in this choir.

Gioachino Rossini (1792-1868): *Petite Messe solennelle* (1863)

Kyrie – Christe	<i>Soloists and chorus</i>
Gloria – Laudamus	<i>Soloists and chorus</i>
Gratias	<i>Terzetto for alto, tenor and bass</i>
Domine Deus	<i>Tenor solo</i>
Qui Tollis	<i>Soprano and alto duet</i>
Quoniam	<i>Bass solo</i>
Cum Sancto Spiritu	<i>Soloists and chorus</i>

INTERVAL

Credo	<i>Soloists and chorus</i>
Crucifixus	<i>Soprano solo</i>
Et resurrexit	<i>Soloists and chorus</i>
Preludio religioso	<i>Instrumental</i>
Sanctus	<i>Soloists and chorus</i>
O Salutaris	<i>Soprano solo</i>
Agnus Dei	<i>Alto solo and chorus</i>

TOM APPLETON WRITES:

Rossini is widely quoted as saying that his *Petite Messe solennelle* was his 'last great sin'. This is a deeply personal piece. It is a man, late in life, effectively writing a CV for God's approval following decades of frivolity in the Opera Houses of Europe. But do his pleas for God's acceptance hit the right note?

There are elements of beautiful sincerity here, such as in the quasi-renaissance *a capella* writing of the 'Christe'. There seems to be genuine joy at one of the central moments of any Mass setting – à la Bach's B Minor Mass – the 'Et Resurrexit'. And the bare knuckle passion found in the repeated cries of 'Credo' certainly point to a man asking for forgiveness and acceptance. But this is not Bach. Bach spent most of his life working in the church. He autographed every single one of his masterpieces with the inscription 'Soli Deo Gloria' or 'For the Glory of God'. There is a sincerity and authenticity in Bach's music that is possibly missing here. But what comes in its place is WONDERFUL! What Rossini brings to the party (and it is a party!) is a lifetime of creating drama. He knows how to play with an audience. In the opening 'Kyrie', for example, we have sections marked *pppp*, which is very quiet indeed – frankly ridiculous – interspersed with sudden stabs of high volume. Rossini wants your (and God's) attention, and he's not afraid to play games in order to get it.

Continued overleaf

But this is not a piece for either the opera house or the church, really. It is a piece for a 19th century Parisian drawing room. It was written for a few friends to come together and explore something. Just as with Aldeburgh Music Club, whose first rehearsals took place in Britten and Pears' living room, and saw internationally recognised musicians making music with 'mortals' – this is a piece which straddles various conventions and is all the stronger for it.

Tom Appleton, Music Director

SOLOISTS

PETER DAVOREN trained at the Royal Academy of Music and works with many illustrious groups including the Monteverdi Choir, Tenebrae, The Sixteen and Solomon's Knot, and regularly sings with London Voices on movie soundtracks. He is currently a member of the BBC Singers.

CHRISTINA JOHNSTON studied at the Guildhall School of Music and Drama and made her operatic debut in 2012 at The State Opera, Prague as The Queen of the Night in *Die Zauberflöte*. She has performed in Europe, Asia, Russia and on Broadway, and for Hollywood film scores.

DIANA MOORE was born in Suffolk and has established herself as a firm favourite with audiences on both sides of the Atlantic. A recognised Handelian she is equally adept in later musical styles, and is a leading exponent of English music, particularly praised for her interpretations of the music of Edward Elgar.

JONATHAN RUTHERFORD was one of the first 15 pupils at the Yehudi Menuhin School. Later he studied with Nadia Boulanger and attended Dartington Summer School composition courses given by Harrison Birtwistle and Peter Maxwell Davies. He has worked at the Royal Shakespeare Company and in London's West End. Later this year, Orchid Classics will be releasing two CDs of his choral music, sung by London Voices, conducted by Ben Parry.

BEN DE SOUZA studied with Owen Murray at the Royal Academy of Music before studying for a Masters in Choral Studies at Cambridge University. He is a regular recitalist and chamber musician and teaches accordion at Salisbury Cathedral School and The Purcell School.

PHILIP TEBB studied music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music. He is in great demand as an oratorio soloist; recent highlights include the Bach Johannes Passion at St John's Smith Square, Britten's War Requiem at the Royal Festival Hall and Elgar's Dream of Gerontius at Snape Maltings.

CHRISTIAN WHITE was taught piano by Michael Young at Wells Cathedral School and Richard McMahon at Cardiff University. After graduating with a theology degree from Keble College Oxford, Christian has gone on to accompany many choirs up and down the country including Ipswich Chamber Choir and Aldeburgh Music Club. He is currently teaching in Hampshire, directs the Lord Wandsworth College Centenary Choir, and is organist and Director of Music at St Michael's Basingstoke.

ALDEBURGH MUSIC CLUB is a non-auditioned community choir, rehearsing Tuesday evenings between September and May. We always welcome new members – if you would like to join us, please contact Wendy Marshall – secretary@aldeburghmusic.club

PATRONS

We are extremely grateful to our Patrons, without whom this concert would not be possible. If you are interested in supporting us as a Patron please contact Peter Howard-Dobson – peter@hdhq.co.uk

Jonathan Rutherford's CD **LAZY AFTERNOON**, featuring Nicholas Daniel (oboe), Michal Kaznowski (cello), Jonathan Rutherford (piano) and the Maggini String Quartet, is on sale at the church entrance, along with David Edwards' recently published history of Aldeburgh Music Club, **SOME SPLENDID NOISE**.

NEXT CONCERT: Saturday 11 November 2023 7.30pm Snape Maltings Concert Hall

Gloria! A programme including Handel: Dixit Dominus and Vivaldi: Gloria

Tickets will be available from Snape Maltings, 01728 687110 or online at brittenpearsarts.org