

21st
Season

Cañada College

PENINSULA

**MASTER
CHORALE**

Carl Sitton, Conductor

Celebrates

Rossini
Petite Messe
Solennelle

KAREN ANDERSON, Soprano
CARLA COOK OLAVSON, Mezzo-Soprano
DANIEL HARPER, Tenor
WILLIAM PICKERSGILL, Bass
JANICE LABORDE, Piano
JOHN HANCOCK, Harmonium

Cañada College Main Theatre
Friday, May 1, 1992
8:00 PM

Program

Petite Messe Solennelle **Gioacchino Rossini**
(1792-1868)

Part I

Kyrie-Christe	Choir
Gloria-Laudamus	Soli and Choir
Gratias	Terzetto for Contralto, Tenor and Bass
Domine Deus	Solo for Tenor
Qui tollis	Duet for Soprano and Contralto
Quoniam	Solo for Bass
Cum Sancto Spiritu	Choir

Intermission

Part II

Credo	Soli and Choir
Crucifixus	Solo for Soprano
Et resurrexit	Soli and Choir
Sanctus	Soli and Choir
O Salutaris	Solo for Soprano
Agnus Dei	Solo for Contralto and Choir

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Text

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes
ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

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,
consubstantialem 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.

Kyrie

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Gloria

Glory to God in the highest,
and on earth peace
to men of good will.
We praise Thee, we bless Thee.
We adore Thee, we glorify Thee.
We give Thee thanks
for Thy great glory.
O Lord God, heavenly king,
God the Father Almighty,
O Lord Jesus Christ,
the only begotten Son!
O Lord God, Lamb of God,
Son of the Father,
Who takest away the sins of the world,
have mercy upon us.
Who takest away the sins of the world,
receive our prayer.
Who sittest
at the right hand of the Father,
have mercy upon us.
For Thou alone art holy.
Thou alone art Lord.
Thou alone art most high,
O Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

Credo

I believe in one God,
the Father almighty,
creator of heaven and earth,
and of all things visible
and invisible.
And in one Lord Jesus Christ,
only begotten son of God,
born of the Father
before all ages;
God of God,
light of light,
true God of true God:
begotten, not made;
consubstantial 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 Ghost
of the Virgin Mary,
and was made man.

Crucifixus etiam pro nobis:
sub Pontio Pilato
passus et sepultus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum:
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 in unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto
resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen.

Sanctus

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.

O Salutaris

O salutaris hostia,
quae coeli pandis ostium,
bella premunt hostilia,
da robur fer auxilium.
Uni trinoque Domino
sit sempiterna gloria,
qui vitam sine termino
nobis donet in patria.
Amen.

Agnus Dei

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

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And the third day He rose again
according to the Scriptures;
and ascended into heaven.
He sitteth
at the right hand of the Father;
and he shall come again with glory
to judge the living and the dead;
and His Kingdom shall have no end.
And in the Holy Ghost,
the Lord and giver of life,
Who proceedeth
From the Father and the Son
Who together with the Father and the
son, is adored and glorified;
Who spoke by the Prophets.
And in one, holy, catholic
and apostolic Church.
I confess one baptism
for the remission of sins.
And I await
the resurrection of the dead,
and the life of the world to come.
Amen.

Sanctus

Holy, Holy Holy,
Lord God of Hosts.
Heaven and earth
are full of Thy glory.
Hosanna in the highest.
Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

O Salutaris

O saving victim, opening wide
the gate of heaven to man below,
our foes press on from every side:
Thine aid supply, Thy strength bestow.
To Thy great name be endless praise,
immortal Godhead, One-in-Three.
O grant us endless length of days
in our true native land with Thee.
Amen.

Agnus Dei

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

Program Notes

The *Petite Messe Solennelle* (also known as the *Messa Solenne*) was Rossini's last major work. Although retired from the operatic scene for over thirty years, the composer continued to produce smaller works for his performer friends. An exception to this was the highly successful *Stabat Mater*, which was revised in 1841, and became very popular throughout Europe.

Rossini composed the *Petite Messe Solennelle* in the summer of 1863. The work is an extended setting of the mass in fourteen movements. The style is tuneful and rhythmically buoyant, with some daringly innovative harmonies and modulations. To present day listeners, who may be familiar with other weightier settings of the mass, the work may seem too cheerful and lighthearted, but this is Rossini's musical aesthetic and must be judged accordingly.

The original accompaniment was scored for two pianos and harmonium with the second piano mostly reinforcing the tutti passages. A few years later Rossini provided an orchestration for the work, realizing that if he didn't do it, someone else would. He made it clear that he preferred the original version and insisted that the orchestration should not be played during his lifetime.

The wry, deprecating humor Rossini displayed in the compositions of his later years showed up in his tongue-in-cheek titles. He was well aware of the ambiguity of the name *Petite Messe Solennelle*. Two notes appended to the original score are most informative and give some insight into his ability to be light-hearted about most everything:

"Petite Messe Solennelle in four parts, with accompaniment for two pianos and a harmonium, composed for my summer stay in Passy. Twelve singers of three sexes, men, women and *castrati*, will suffice for its performance, that is to say, eight for the chorus and four for the solos; twelve Cherubim in all. May God forgive me the following comparison. Twelve in number also are the Apostles in the celebrated fresco by Leonardo called *The Last Supper*. Who would believe it? Among Thy disciples there are some capable of singing wrong notes! Lord be reassured, I guarantee that there will be no Judas at my luncheon, and that all mine will sing accurately and *con amore* Thy praises, as well as this little composition, which is, Alas! the last mortal sin of my old age.—Passy, 1863."

And at the end . . .

"Dear God, so here it is, then, this poor little Mass. Have I written truly sacred music, or just damned bad music? I was born for opera buffa, as you well know. Not much skill, but quite a bit of feeling – that's how I'd sum it up. Blessed be thy name, and grant me a place in Paradise."

All this said, there is little doubt about the seriousness of Rossini's intentions. This carefully devised and highly crafted piece is certainly one of his most remarkable compositions.

Peninsula Master Chorale

Carl Sitton, Music Director and Conductor
Janice LaBorde, Accompanist

Sopranos

Eleanor Achuck
Barbara Caulfield
Shirley Fitzgerald
Valerie Flatt
Sheri Kalman

Virginia Lapé
Kathleen Lindgren
Margaret Pinckard
Barbara Scott
Mary Shields

Ruth Sitton
Irene Sohm
Judith Tauber-Lovik
Ruth Vines
Caryn White

Altos

Deborah Bennett
Lois Drieslein
Marjorie Grimm
Rosi Kurt

Angela Ludé
Mary Belle Nolan
Pamela Schwarz
Brenda Siddall

Barbara Sloss
Ruth Stroshane
Paula Van Buskirk

Tenors

Adrian Boyer
Max Capestany
Emery Gordon

Joseph Kresse
Reuben Moulton

Scott Pierce
Gary Soals

Basses

Joe Boyes
Robert Brauns
Ronald Clazie

Ronald Hodges
David Maurice
Dick Poage

Stephen Pursell
Jim White
Daniel Wise

The Peninsula Master Chorale is sponsored by Cañada College of the San Mateo County Community College District. The 45 voice community choir was organized in 1970 by current Music Director and Conductor Carl Sitton. It is open to experienced singers by audition. In addition to Bay Area performances, the choir has completed four international tours to Europe, Japan, Australia and New Zealand.

Karen Anderson has performed the roles of Nedda (*I Pagliacci*), Mimi (*La Bohème*), Marguerite (*Faust*), Pamina (*Magic Flute*), Violetta (*La Traviata*), Lui (*Turandot*), Micaela (*Carmen*) and Donna Elvira (*Don Giovanni*). She is equally at home on the concert stage, having performed with the Jerusalem Symphony in Mendelssohn's *Elijah* and the Pro Musica of Salt Lake City in Bach's Cantata No. 50. In 1986, Miss Anderson was a national finalist in the Metropolitan Opera Auditions. During the 1991-1992 season she will sing the role of the princess in *Rusalka* with the Marin Opera.

Carla Cook Olavson recently was hailed in Europe as "one of the world's great upcoming Wagnerians." She began performing leading Wagnerian roles with the Seattle Opera in 1984. She created Venus in a new production of *Tannhäuser* and has sung Waltraute, Flosshilde, and Siegrune in the old and new Ring Cycle productions. In 1982 she won the Metropolitan Opera

National Auditions and Munich International Vocal Competition. She made her Metropolitan Opera debut in 1984 as Girl of Mahogony in Kurt Weill's *The Rise and Fall of the City of Mahogony*.

Daniel Harper has performed in Verdi's *Requiem*, Rossini's *Petite Messe Solennelle*, Mendelssohn's *Elijah*, and a recording of Schoenberg's *Moses und Aron* with the Chicago Symphony Orchestra under Sir Georg Solti. He has sung the title role in *Tales of Hoffman* and Pinkerton in *Madama Butterfly* on the Western Opera Tour with San Francisco Opera Center. He has made solo appearances with the San Francisco Symphony including Beethoven's *Ninth Symphony*, the Berlioz *Requiem*, and the Verdi *Requiem*. Also, he has sung with the San Jose Symphony and the California Symphony. This past year he made his debut in Carnegie Hall with the Manhattan Philharmonic singing Honegger's *King David*.

William Pickersgill has performed operatic roles in Germany. Locally he sings with the San Francisco Opera and occasionally performs roles with Opera San Jose. He has appeared as soloist with the Oakland Symphony and Today's Artists. He received his training in the Bay Area at the San Francisco Conservatory of Music and San Francisco State University.

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Acknowledgments

Harmonium voices created by Perry Cook of the Stanford Center for Computer Research in Music and Acoustics

Theatre Manager Michael Walsh
Theatre Technicians Patrick McKenna, Lori Palumbo
Program Robinette Associates
Box Office Margaret and Frank Prendergast

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