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*Gioachino Rossini's*  
**Petite Messe Solennelle**

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PRINCETON UNIVERSITY CHAMBER CHOIR

Gabriel Crouch, *conductor*

Paul von Autenried '16 and Gloria Yin '18, *piano*  
John Ahern, *harmonium*

Saturday, February 23 ♦ 7:30pm ♦ Richardson Auditorium in Alexander Hall ♦ Princeton University

Gioachino Rossini  
1792-1868

## **Petite Messe Solennelle**

### *Kyrie*

Maddy Kushan, Caroline Jones, Sergei Tugarinov, and  
Julius Foo, *soloists*

### *Gloria*

Gloria in excelsis Deo

Charlotte Root, Mariana Corichi Gómez, Charlie  
Hemler, and Kevin Williams, *soloists*

Et in terra pax

Gratias

Eli Berman, Trevor Maloney, and Kyle Masson, *soloists*

Domine Deus

Ryan Melosini, *tenor*

Qui tollis

Natalie Stein and Lucina Schwartz, *soloists*

Quoniam

Damien Capelle, *bass*

Cum Sancto Spiritu

### *Credo*

Crucifixus

Caroline Zhao, *mezzo soprano*

Et resurrexit

### *Preludio religioso*

Piano solo

### *Ritornello*

Harmonium solo

### *Sanctus*

### *O Salutaris*

Hannah Bein, *soprano*

### *Agnus Dei*

Megan Ormsbee, *mezzo soprano*

# Texts and translations

## Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

## Gloria

Gloria in excelsis Deo.

Glory be to God on high,

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

and on earth peace, good will towards men.  
We praise thee, we bless thee,  
we worship thee, we glorify thee,

Gratias agimus tibi propter magnam gloriam tuam.

we give thanks to thee for thy great glory,

Domine Deus, Rex caelestis, Deus Pater omnipotens.  
Domine Fili unigenite, Iesu 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,

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

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.

Quoniam tu solus Sanctus. Tu solus Dominus.  
Tu solus Altissimus, Iesu Christe.

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

Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.

with the Holy Ghost, in the glory of God the Father.  
Amen.

## Credo

Credo in unum Deum.  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilem omnium et invisibilem.  
Et in unum Dominum  
Iesum 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 caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
Et homo factus est.

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,  
Only begotten Son of God,  
Begotten of his Father before all worlds.  
God of God, light of light,  
True God of true 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 Ghost  
of the Virgin Mary:  
And was made man.

## **Credo** *continued*

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 unam, sanctam, catholicam et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
Et vitam venturi saeculi.  
Amen.

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

And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of the Father  
And He shall come again  
with glory to judge the living and the dead:  
His kingdom shall have no end.  
And (I believe in) the Holy Ghost, Lord  
and giver of life:  
Who proceedeth from the Father and Son.  
Who with the Father and Son  
together is worshipped and glorified:  
Who spake by 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.

## **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.

Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.

Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

## **O salutaris**

O salutaris hostia  
quae caeli pandis ostium,  
bella premunt hostilia:  
da robur, fer auxilium

Uni trinoque Domino  
sit sempiterna gloria,  
qui vitam sine termino  
nobis donet in patria.

O saving victim  
who opens the gate of heaven,  
hostile wars press on us:  
give strength, bring aid.

To the Lord, three in one,  
be everlasting glory,  
for life without end  
he gives us in [His] Kingdom.

## **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.

Lamb of God, who take away the sins of the world, have mercy on us.  
Lamb of God, who take away the sins of the world, have mercy on us.  
Lamb of God, who take away the sins of the world, grant us peace.

## Program note

Rossini composed his *Petite Messe Solennelle* in 1863 for the consecration of a private chapel belonging to a friend of his, the Parisian nobleman the Comte Michel-Frederic Pillet-Will. By this time he was an old man living in semi-retirement just outside Paris, and his music had gained a more sober, reflective quality than we find in the *opera buffa* of his younger years (though he was never able to take himself entirely seriously, as we shall see).

It might have been the composer's French surroundings, coupled with the intimate circumstances of the work's first performance, that guided Rossini towards his choice of accompanying instruments. The use of two pianos is mildly eccentric in itself, but a greater curiosity is the presence of a harmonium - almost completely unheard in large-scale choral repertoire (though favored by composers of sea shanties and other music in the folk idiom). Its distinctive, mellow sound reminds us that this is essentially a *salon* composition (not a cathedral oratorio, nor yet a choral orchestral masterwork) and it is best heard at close quarters. In its original version, the score called for a choir of only twelve singers: In Rossini's own words "Twelve singers of three sexes, men, women and castrati will suffice for its execution: that is, eight for the choir, four soloists, in all twelve cherubim". Perhaps this explains the self-effacing 'petite' in the title. After the success of its premiere, Rossini was encouraged to create an orchestral score in order to propel the piece towards the wider cheering public it deserved. The composer did this himself, loath as he was to see the score fall in to the hands of 'Mr Sax and his instruments of terror', and generally suspicious of contemporary fashions in orchestration (Paris was still somewhat under the spell of Hector Berlioz at the time).

The piece falls into a conventional distribution of movements, and includes a substantial piano interlude that provides much-needed rest for the singers after the second of two epic fugues. There are solo arias for all four voices, which have been distributed throughout the choir for this performance, and several passages of *a cappella* singing, most notably in the 'Christe Eleison' section, which is as pure a parody of Palestrina's immaculate renaissance counterpoint as ever one could wish for.

The Gloria begins with a grandiose fanfare in the pianos, answered by the choir, after which we hear a succession of solo movements - *Et in terra pax* and *Gratias agimus* for soloists in combination, followed by the tenor solo *Domine Deus*, the upper voice duet *Qui tollis*, and the Bass solo *Quoniam tu solus sanctus*. After this, the piano fanfare returns and we launch in to a toe-tapping fugal finale, in the best traditions of the great masses from Bach onwards, *Cum sancto spiritu*. It is both exhausting and utterly invigorating to experience.

Then comes the *Credo* with its gorgeous soprano solo *Crucifixus*, and another of those toe-tapping fugues to finish at *Et Vitam Venturi*. The choir relaxes for the piano interlude that follows - the *Prélude Religieux*, intended as an accompaniment to the Offertory. There's a gently lilting *Sanctus* (the compound triple meter once again bringing Bach's *B Minor Mass* to mind) which, like the earlier *Christe Eleison*, gives the keyboard players a little break; and then the Eucharistic hymn *O Salutaris hostia* for soprano solo. The concluding *Agnus Dei* - a sinuous, fiercely intense solo for the contralto interspersed with plaintive choral responses of 'dona nobis pacem' - is rounded off with a coda of such theatrical melodrama that we are left fully reassured that Rossini refused to take himself, or his music, too seriously.

Thus ends a unique and enigmatic work, full of Rossinian quirks and bursting with humour, charm and sincerity; an oratorio in scale (about 75 minutes long) which sounds better in a front room performed by a group of friends than in a symphony hall. Rossini's own commentary on the work sheds some light on this paradox, and reveals a man of touching modesty and self-awareness, every bit as charming as his music:

"Good God; there we have it - complete - this poor little Mass. Is it really sacred music, or is it really abominable music? [Rossini is punning on the word *sacrée*, meaning both 'holy' and 'damned.'] I was born for *Opera Buffa* as well thou knowest. Little skill, a little heart, and that is all..."

# Princeton University Chamber Choir

Gabriel Crouch, *director*  
Stephanie Tubiolo, *associate director*

## SOPRANO

Hannah Bein '22  
Brooke Burkhart '22  
Sophie Evans '19  
Alex Giannattasio '22  
Madeline Kushan '20  
Faridah Laffan '18  
Annika Lee '19  
Sarah Norvell GS  
Noel Peng '22  
Charlotte Root '22  
Natalie Stein '21  
Catherine Sweeney '20  
Helena Tenev '19

## ALTO

Eli Berman '20  
Harry Bound '21  
Mariana Corichi Gómez '21  
Meredith Hooper '20  
Caroline Jones GS  
Ishani Kulkarni '22  
Margaret Li '19  
Megan Ormsbee '20  
Lucina Schwartz '18  
Rosamond van Wingerden '20  
Joanna Zhang '21  
Kathy Zhang '19  
Caroline Zhao '19

## TENOR

Timothy Amarell '22  
Daniel Granberg '19  
Charles Hemler '20  
Matthew Higgins-Iati '22  
Ashwin Mahadevan '22  
Trevor Maloney  
Ryan Melosini '19  
Sergei Tugarinov '19  
Reuben Zeiset '19

## BASS

James Brown-Kinsella '19  
Damien Capelle GS  
Julius Foo '21  
Tynan Gardner '20  
Christopher Howard '20  
Kyle Masson GS  
Theo Trevisan '21  
Sriram Srinivasan '22  
Kevin Williams '21  
Michael Yeung '21

The **Princeton University Chamber Choir** is a select group of mixed voices that sings a range of challenging music from the Renaissance period through the twenty-first century. This ensemble performs in concert with the Princeton University Glee Club as well as on a separate concert series, and is frequently invited to perform off campus. Recent repertoire has included Bach's *Jesu meine Freude*, Lassus' *Magnificat Praeter Rerum Seriem*, Parry's *Songs of Farewell*, and Handel's *Dixit Dominus*. Upcoming engagements include a collaboration with the celebrated Leipzig-based vocal consort *Calmus* on March 5<sup>th</sup> in Miller Chapel and Frank Martin's *Messe pour double choeur* this coming May.

**Gabriel Crouch** is Director of Choral Activities and Senior Lecturer in Music at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where he performed a solo at the wedding of HRH Prince Andrew and Miss Sarah Ferguson. After completing a choral scholarship at Trinity College, Cambridge, he was offered a place in the renowned a cappella group The King's Singers in 1996. In the next eight years he made a dozen recordings on the BMG label (including a grammy nomination), and gave more than 900 performances in almost every major concert venue in the world. Special collaborative projects saw him working and performing with some of the world's most respected artists, including percussionist Evelyn Glennie, pianists Emmanuel Ax and George Shearing, singer Barbara Hendricks and 'Beach Boy' Bruce Johnston.

Since moving to the USA in 2005, first to run the choral program at DePauw University in Indiana, and now at Princeton University, he has built an international profile as a conductor and director, with recent engagements in China and Australia as well as Europe and the United States. In 2008 he was appointed musical director of the British early music ensemble 'Gallicantus', with whom he has released four recordings under the Signum label to rapturous reviews, garnering 'Editor's Choice' accolades in Gramophone and Early Music Review, and, for the 2012 release 'The Word Unspoken', a place on BBC Radio's CD Review list of the top nine classical releases of the year. When the academic calendar allows, Mr. Crouch maintains parallel careers in singing and record production, crossing the Atlantic frequently to appear with such ensembles as Tenebrae and The Gabrieli Choir, and in the US, performing recitals of lutesong with such acclaimed lutenists as Daniel Swenberg and Nigel North. As a producer his latest credits have included Winchester Cathedral Choir, The Gabrieli Consort and Tenebrae.

His achievements in the choral world have led to many invitations to adjudicate choral competitions, notably the mixed choir final of 'Sainsbury's Choir of the Year' (televised by the BBC). His work as a singer, coach and musical director has led to his name appearing in the London Times' list of 'Great British Hopes'.

**John Ahern** is a PhD student studying the history of Renaissance music at Princeton University. He graduated with his BA in music from Stanford University, where he studied piano with George Barth, organ with Robert Huw Morgan, and harpsichord with Elaine Thornburgh. In another life, he had a blast co-founding and programming for a small tech company, and yet he somehow failed to be the next Mark Zuckerberg. He lives with his wife and son in Princeton.

**Paul von Autenried** graduated from Princeton in 2016 with an A.B. *summa cum laude* in Politics, earning certificates in Piano Performance and Political Economy. At Princeton, Paul sang bass with the Glee Club and Chamber Choir and founded the Princeton Pianists Ensemble. As a freshman, Paul won the University Concerto Competition with Bach's Concerto No. 5 in F minor. As a senior, Paul collaborated with the Chamber Choir under Gabriel Crouch to present a choral reimagination of the Bach-Busoni Chaconne in D minor. In December 2016, Paul returned to campus as one of the pianists in the Glee Club's performance of Stravinsky's *Les Noces*.

A native of New Jersey, Paul started playing piano at age 4 and has won top prizes in state, local and national competitions. He holds a Fellowship with Distinction from the Royal Schools of Music, the organization's highest diploma. Paul has studied with Chiu-Tze Lin, Dr. Ray Landers, Ashley Wass (Royal College of Music, London), Dr. Sylvia Wang (Northwestern) and Sergei Schepkin (Carnegie Mellon). Now a law student at the University of California, Berkeley, Paul studies privately with Dr. Sharon Mann at the San Francisco Conservatory of Music.

**Gloria Yin** graduated from Princeton in 2018, where she majored in Mathematics and received certificates in Piano Performance and Computer Science. The first experience that sparked her love of music was the opportunity to play her first piano duet, long after she started learning piano as a solo instrument. Since then, musical collaboration has been a passion of hers, and she firmly believes that music is best made when not alone. While at Princeton, she was music director and president of the Princeton Pianists Ensemble, student conductor of the Glee Club, and co-director of Contrapunctus XIV (though not all at the same time). She also sang in Chamber Choir, conducted several premieres of undergraduate compositions, and accompanied whenever she could. She is grateful for the opportunity to return to Princeton to collaborate with some fabulous people on this fabulous work.

## GLEE CLUB FUND

Our concert series *The Glee Club Presents*, in which world class choral ensembles visit campus to engage and collaborate with our students and perform for our community, has already made a huge impact on the Glee Club's life. We rely on donations to the Glee Club Fund to build and sustain this innovative series, and we hope that you will consider supporting our effort to raise \$25,000 to cover the costs of our 2018-2019 season.

Your support of the Glee Club Fund will directly impact:

- our *mission* to inspire artistry, kinship, and a love for great music among Princeton students
- our *traditions* which are cherished by generations of Princeton alumni, friends, and parents
- our *innovation* through our choral concert series in Princeton – *The Glee Club Presents*
- our *students* as they become exposed to a world of new repertoire, choral techniques and musical cultures

TO MAKE A DONATION, PLEASE VISIT:  
<http://prinetongleeclub.com/donation>

## UPCOMING PERFORMANCES

GLEE CLUB PRESENTS: **Calmus**  
with members of the Glee Club, Chamber Choir, and Consort Program

Tuesday, March 5<sup>th</sup> at 7:30pm  
*Miller Chapel*

**JS Bach's *St. John Passion*** with renowned baroque orchestra *The English Concert*  
THE WALTER L. NOLLNER MEMORIAL CONCERT

Friday, April 19<sup>th</sup> at 7:30pm  
*Richardson Auditorium*

**Gustavo Dudamel conducts** PUGC and PUO  
A concert of Schubert, Prokofiev, and Mendelssohn

Friday, April 26<sup>th</sup> at 7:30pm  
*Richardson Auditorium*

**PU Consort program and Chamber Choir**  
Featuring Frank Martin's *Mass for Double Choir* and more

Monday, May 6<sup>th</sup> at 7:30pm  
*Trinity Church*

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