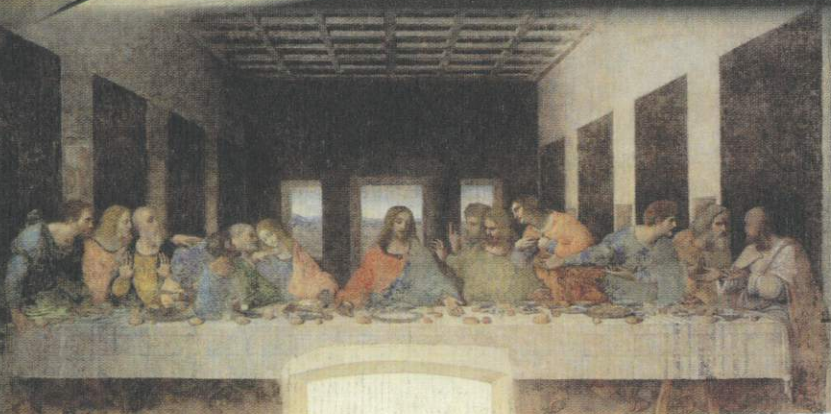


Santa Maria
delle Grazie
Church



Leonardo da Vinci
The Last Supper

LINKS

EABCT
2010

XL CONGRESS OF EUROPEAN
ASSOCIATION
FOR BEHAVIOURAL
&
COGNITIVE THERAPIES

Concert

Milan, october 8th, 2010

KYRIE

soloists and chorus

GLORIA

LAUDAMUS TE – soloists and chorus

GRATIAS AGIMUS – terzetto for contralto, tenor and bass

DOMINE DEUS – tenor solo

QUI TOLLIS – duet for soprano and contralto

CUM SANCTO SPIRITU – soloists and chorus

CREDO

CREDO IN UNUM DEUM – 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

Petite Messe Solennelle

Rossini's *Petite Messe* dates from 1864, twenty years after his previous major work, the *Stabat Mater*. He had retired from opera composition even earlier, in 1855, and since that time had enjoyed being the centre of attention in Paris intellectual society. Its original chamber ensemble scoring was for two pianos and harmonium, together with twelve singers – a note in the autograph suggested that these should be men, women and castrati – of whom four would sing the solos. The first performance was given in the town house of a generous artistic benefactor, Countess Louise Pillet-Will, on the occasion of the dedication of her private chapel in March 1864.

Much of the later history of the work results from the fact that Rossini initially refused to publish the Mass. His enthusiastic public did, however, eventually persuade him to orchestrate the work for larger-scale performances, although this version was never used in the composer's lifetime. This was partly due to the fact that it was not permitted to be performed in cathedrals without a Papal dispensation – never granted – allowing the use of female voices. Its first performance in the orchestral version took place in the Théâtre-Italien in Paris in February 1869, on what would have been Rossini's seventy-eighth birthday.

Rossini referred to the work as "the last mortal sin of my Old Age", and addressing a note to God at the end of the autograph he said: "Dear God. Here it is, finished, this poor little Mass. Have I written sacred music or damned music? I was born for opera buffa, you know it well! Little science, some heart, that's all. Be blessed, then, and grant me a place in Paradise." The style of composition ranges from the distinctly operatic arias, such as the tenor *Domine Deus*, to quite complex double counterpoint in some of the choral fugues, such as *Cum Sancto Spiritu* at the end of the Gloria.

TEXT AND TRANSLATION

Kyrie

Soloists and Chorus

<i>Kyrie eleison,</i>	Lord have mercy,
<i>Christe eleison,</i>	Christ have mercy,
<i>Kyrie eleison.</i>	Lord have mercy

Gloria

Soloists and Chorus

*Gloria in excelsis Deo et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
glorificamus te.*

Contralto, Tenor and Bass

Gratias agimus tibi propter magnam gloriam tuam,

Tenor

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

Soprano and Contralto

Qui tollis peccata mundi, miserere nobis.

*Qui tollis peccata mundi,
suscipe deprecationem nostram.*

Qui sedes ad dexteram Patris, miserere nobis.

Bass

*Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus, Jesu Christe,*

Soloists and Chorus

*Cum sancto Spiritu, in gloria Dei Patris.
Amen.*

Glory be to God in the highest and in earth
peace, good will towards men.
adoramus te, 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, the only-begotten Son, Jesus Christ:

O Lord God, Lamb of God, Son of the Father,

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 the
Father, have mercy upon us.

For thou only art holy, thou only art the Lord,
thou only, O Christ, art the Most High,

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

Credo

Soloists and Chorus

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilibus, 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 nostram salutem, descendit de coelis; et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est.

Soprano

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

Soloists and Chorus

Et resurrexit tertiâ die secundum Scripturas; et ascendit in caelum; sedet ad dexteram Patris; et iterum venturus est cum gloria judicare vivos et mortuos; cujus regni non erit finis.

Et in Spiritum Sanctum Dominum et vivificantem, 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.

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, begotten 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 Ghost of the Virgin Mary, and was made man.

He was crucified also for us: He suffered under Pontius Pilate, 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 quick and the dead: whose kingdom shall have no end. And (I believe) in the Holy Ghost, the Lord the Giver of life, who with the Father and the Son together is worshipped and glorified; who spoke through the prophets. And (I believe) 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.

Preludio religioso

Sanctus

Soloists and Chorus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt caeli 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 thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

O salutaris

Soprano

O salutaris hostia

Quae coeli pandis ostium.

Bella premunt hostilia;

Da robur, fer auxilium.

O saving Victim opening wide The gate of heaven to all below. Our foes press on from every side; Thine aid supply, Thy strength bestow.

Agnus Dei

Soloists and Chorus

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.

Irina Dubrovskaya, soprano

She studied in Novosibirsk Moscow; in 2004 she got a diploma at State Conservatore 'Mikhail Glinda' in Novosibirsk. From 2005 to 2007 she studied at Galina Vishnevskaya Opera Centre in Moscow. She sung the role of Gilda in *Rigoletto*, Violetta in *Traviata*, Ludmilla in Glinka's *Ruslan and Ludmilla*, Contessa in *Nozze di Figaro* and Adina in *Elisir d'Amore*. She carries on an intense concertistic activity: she sung Brahms's 'Requiem', Mahler 'IV Symphony', and Beethoven 'IX Symphony' in Milan with Orchestra Verdi.

Gabriella Sborgi, mezzosoprano

She was trained at the Conservatorio "G. Verdi" in Milano, then in London, Lugano, Switzerland, Nice, France and at the Centre Lyrique de l'Opéra Bastille in Paris. She was winner of the "The Actor-Singer" Competition of the W. Walton Foundation and the As.Li.Co. European Competition. She also represented Italy at "Cardiff Singer of the World". Her repertoire ranges from the Baroque to the 20th Century, with a particular predilection for Mozart's theatre. She has played the role of Dorabella in G. Strehler's production of *Così fan Tutte* at the Piccolo Teatro in Milan; *La Clemenza di Tito* - Sesto and Annio, Cherubino in *Le Nozze di Figaro* with Zubin Mehta and Jonathan Miller.

Shin Young-Hoon, tenor

Born in Seoul Korea, he graduated at the University Han-Yang Seoul in Singing and has obtained his diploma in Singing and Vocal Chamber Music at the Conservatorio Giuseppe Verdi in Milan. He played as a soloist in many Italian opera houses (Regio di Parma, Valli di Reggio Emilia, Sociale di Rovigo) and carries out regular concert career.

Angelo Lazzari, bass

Angelo Lazzari studied singing with Iride Portesani and Nino Tagliareni. He has worked with choirs of Donizetti Theatre in Bergamo, Teatro Grande in Brescia, Ponchielli in Cremona, Frascini in Pavia and Arena in Verona. He works regularly as a baritone soloist with the Coro Canticum Novum Bergamo and the Choir of the Basilica of Santa Maria Maggiore in Bergamo performing concerts of chamber music, sacred music and opera. He has worked with Masters Romano Gandolfi, Aldo Ceccato, Claudio Desderi.

Massimiliano Tarli, armonium

He studied piano, conducting and composing. In 1994 he conducted the Orchestra of "Theater of Opera of Craiova" and the State of Oradea (Romania) Symphony Orchestra in Gdansk (Poland). From January 1997, Assistant of famous Chorus Master and Conductor Romano Gandolfi, with whom he has refined artistic preparation and enriched his repertoire of operatic, symphonic and choral music. He also collaborated with various artists including Riccardo Chailly, James Levine, Leo Nucci, Carlo Bergonzi and Plácido Domingo. Since 1998 collaborates with the "Coro Lirico-Sinfonico G. Verdi" in Milan.

Luigi Ripamonti, pianista

Musically versatile he has always been dedicated to conducting and to playing piano both as soloist and in collaboration with singers and instrumental ensemble. He conducted at the State Opera of Rouse and Varna, Teatro Donizetti in Bergamo, Teatro Bibiena and the Teatro Sociale in Mantova working with orchestras such Pomeriggi Musicali in Milan, Fondazione Orchestra Donizetti in Bergamo, Varna Philharmonic Orchestra, Orchestra Sinfonica in Lecco and many others. His repertoire ranges from opera to symphonic music. As solo pianist he has performed such great works of the piano repertoire. Important his collaboration with the Symphonic Chorus of the Verdi Orchestra of Milan, with whom he performed in many occasions the Petite Messe Solennelle by Rossini conducted by Romano Gandolfi.

Canticum Novum, choir

The choir "Canticum Novum", founded by Erina Gambarini, who is the permanent director, began working in the autumn of 1989. After two years of study gives rise to a busy concert schedule that sees him engaged in numerous Italian and foreign localities. Consisting of about 60 elements, is dedicated to the creation of sacred repertoire from 1600 until today, reported for the considerable body of sound and the particular tone color.

Erina Gambarini, Chorus Master

Erina Gambarini is a child of the profession, her father being chapel master and composer. She started her artistic career at the age of 13 when she sang the role of Miles in B. Britten's "The Turn of the Screw" at Teatro alla Scala of Milan. She studied singing in Vienna with Teresa Stich Randall. Marcel Couraud was her teacher of choir conduction and interpretation and Gerhard Schmidt-Gaden led her in her studies of voice technique and interpretation. In 1989 she founded the Canticum Novum choir which, in just few years and thanks to its outstanding artistic quality level, could collect a very wide range of experiences and an extremely reach repertoire. In 1996 she started her cooperation with M° Romano Gandolfi who, in 1998 appointed her as his assistant and choir master in the newly founded Coro Sinfonico di Milano Giuseppe Verdi, position that she still holds. She collaborated with some of the world's finest conductors such as Riccardo Chailly, Claudio Abbado, Christopher Hogwood, Leonard Slatkin.