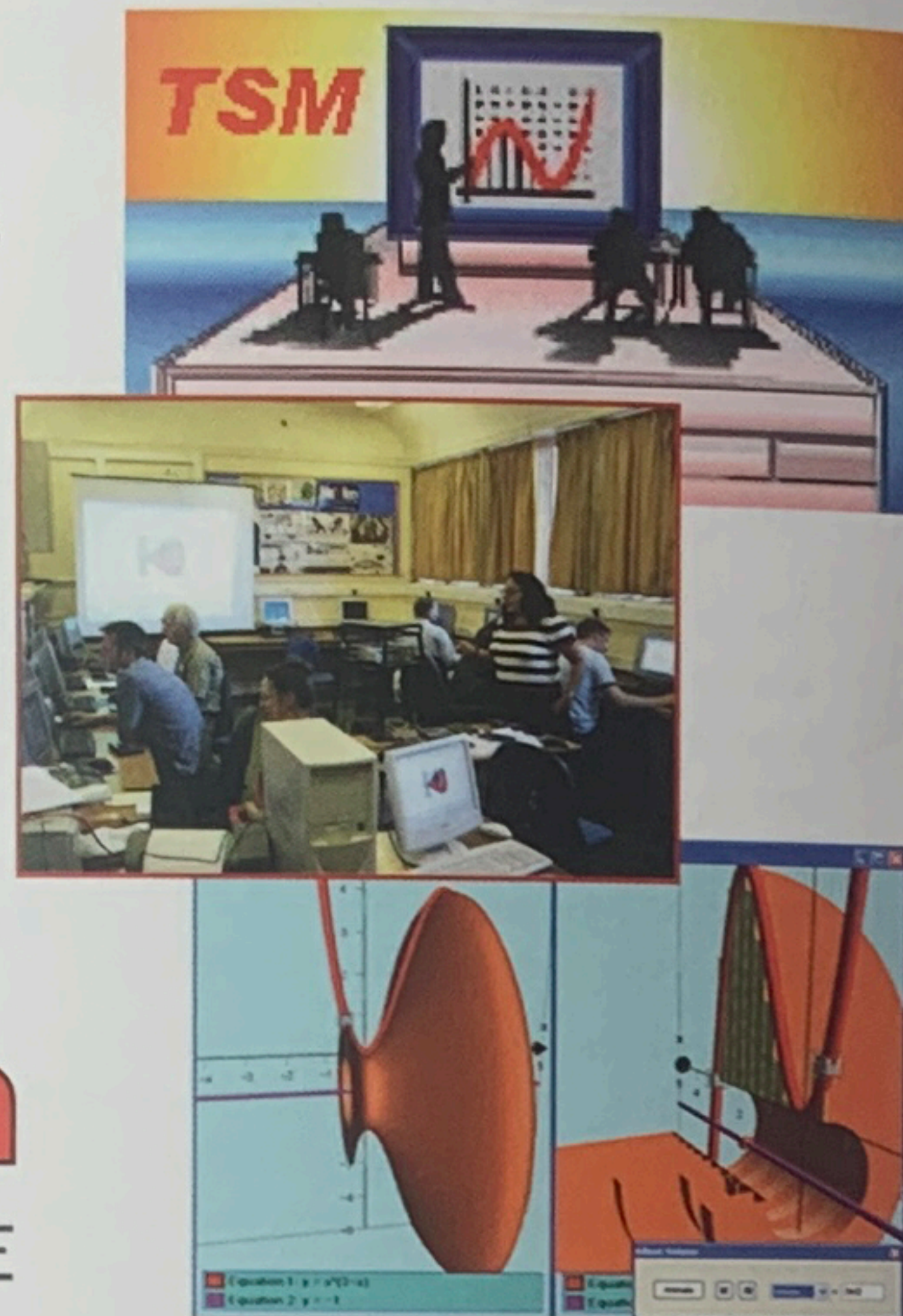


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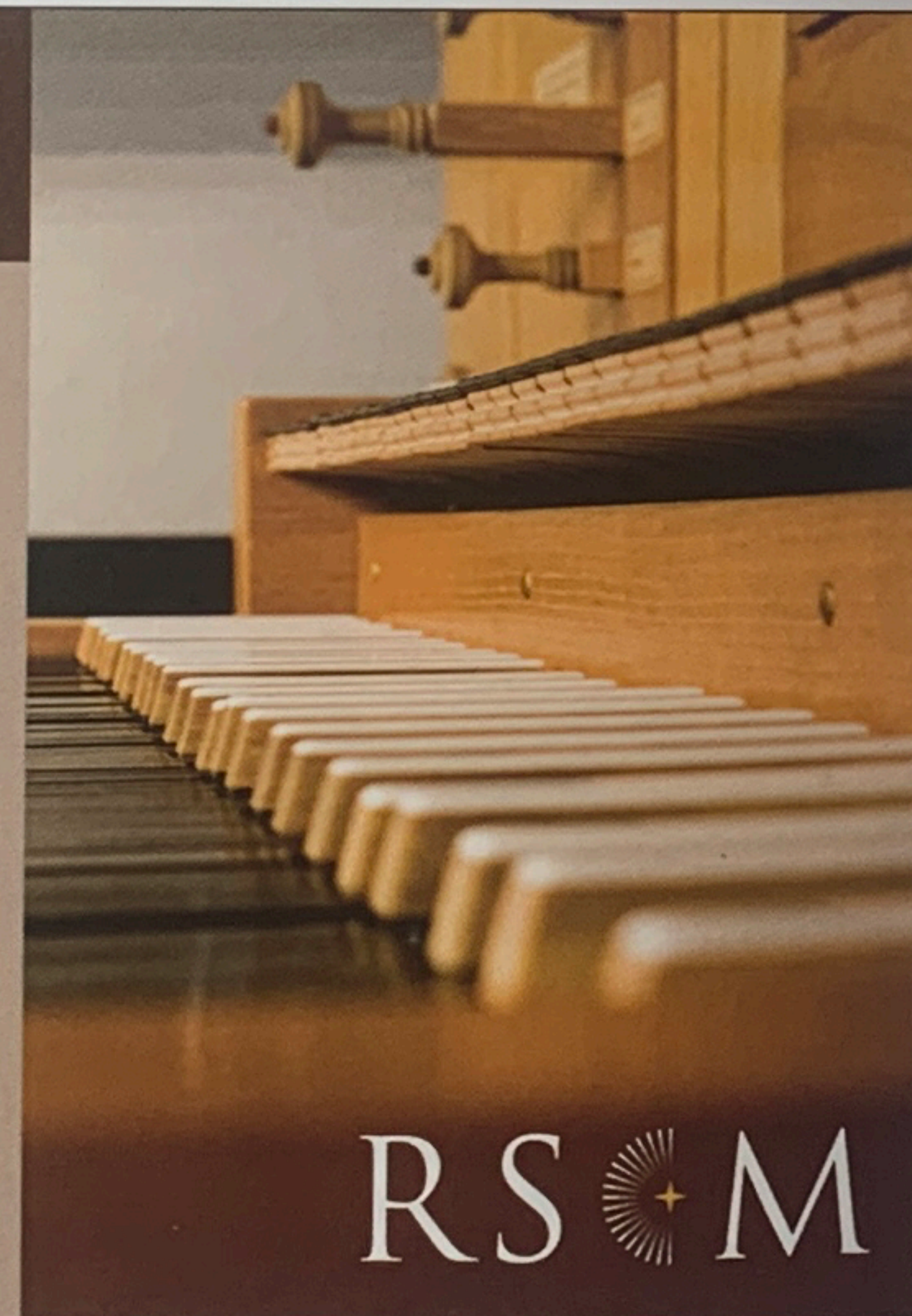


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FRIDAY 11TH JULY

## THE CHOIR OF GONVILLE & CAIUS COLLEGE CAMBRIDGE THE CHOIR OF KING'S COLLEGE LONDON

David Trendell, conductor  
Geoffrey Webber, conductor  
Clare Wills, oboe  
David Ballantyne, organ  
Matthew Fletcher, organ

8.30pm St Mary and All Saints' Church,  
Fotheringhay

Latin Mass Igor Stravinsky (1882-1971)

Conducted by Geoffrey Webber  
David Ballantyne, organ (Wilfrid Holland Organ Scholar)

The music of Mozart can be credited as the starting point of Stravinsky's Mass. In the early 1940s the composer came across some Mozart masses in a second-hand music store in Los Angeles and, as he wrote in his 'Expositions': "As I played through these rococo-operatic sweets-of-sin, I knew I had to write a Mass of my own, but a real one". What he meant by a 'real one' was a Roman Catholic Mass that could be used liturgically; he

viewed Mozart's decorative style with distaste and said he wanted to write 'very cold music, absolutely cold, that will appeal directly to the spirit'.

The work was completed and first performed in 1948 and consists of five movements: *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*. The Credo is the longest movement – as 'there

is much to believe' – and forms the centre of the Mass, with the other movements arranged symmetrically around it. Much of the setting has the chorus singing in quick chords, bouncing their syllables against changing patterns of accents and durations. Stravinsky scored the choral accompaniment, in this performance played on the organ, for two wind quintets. Looking back on a whole history of divine celebration, the work reflects plainsong, holy bells, Georgian harmony, the alternation between voices and instruments characteristic of Gabrieli, and Stravinsky's own 'Symphony of Psalms'.



Geoffrey Webber



Caius College Choir