

Encore Spring Concert 2009
Accompanied by Raven Baroque and Rykie Avenant

Stabat Mater – Giovanne Battista Pergolesi
Accompanied by Raven Baroque

No.1, Stabat mater dolorosa - Chorus

No.2. Cujus animam gementem - Soprano Solo –Ann Yelland

No.3. O quam tristis et afflicta - Chorus

No.4. Quae moerebat et dolebat - Alto Solo –Meredythe Broadway

No.5. Quis est homo qui non fleret - Duet –Ann Yelland, Kim Sylvester
Pro peccatis suae gentis - Chorus

No.6. Vidit suum dulcem natum - Soprano Solo -Meredythe Broadway

No.7. Eja, mater, fons amoris - Alto Solo -Kim Sylvester

No.8. Fac ut ardeat cor meum - Chorus

No.9. Sancta mater, istud agas - Duet –Ann Yelland, Meredythe Broadway

No.10. Fac ut portem Christi mortem - Alto Solo –Kim Sylvester

No.11. Inflammatus et accensus - Chorus

No.12. Quando corpus morietur - Duet –Ann Yelland, Kim Sylvester

No.13. Amen - Chorus

INTERMISSION

Encore!

Joyful, Joyful Day! (from Acis and Galatea) - G.F. Handel, arr. Linda Spevacek)

Flocks In Pastures Green Abiding –J.S.Bach

Domini Fili Unigenite - a chorus from Antonio Vivaldi's "Gloria"

Dona Nobis Pacem – Giulio Caccini, arr.Litz & Hay -Flautist – Deborah Sumner

Alleluia – Jay Althouse

Raven Baroque – A Baroque Offering

Encore!

Come, Let Us All A-Maying go! (from “Semele”) - G.F.Handel, arr. J. Michael Diack

He Is Good And Handsome – Passereau, arr. Norman Greyson

Twelve Little Chicks From Here (from the Mikado) –Gilbert & Sullivan, with words by Carolyn Thompson

THE CHOIR:

Rosalind Adams, Nikki Adams, Meredythe Broadway, Fran Darling, Mary Gallinger, Beverley Holmes, Jill Milosevich, Trish Rankin, Maria Ridewood, Deborah Sumner, Kim Sylvester, Carolyn Thompson, Meredith Trombley, Laura Westwick, Ann Yelland

Christine Dandy BMus. BEd. ARCT is pleased to present this challenging and entertaining program for your enjoyment. She congratulates the choir on their hard work and perseverance in mastering this wonderful music. She would like to thank Raven Baroque for their excellent and beautiful contribution to our program. Christine has an exciting plan for next year that involves everything from Baroque to contemporary selections. She also points out that Encore! has a target membership of 25 so there are still a few places left! If you can read music and like to blend, you are encouraged to arrange an audition by calling 250-715-1568.

Stabat Mater is a thirteenth century Roman Catholic sequence variously attributed to Innocent III and Jacopone da Todi. Its title is an abbreviation of the first line, *Stabat mater dolorosa* ("The sorrowful mother stood"). The hymn, one of the most powerful and immediate of extant medieval poems, meditates on the suffering of Mary, Jesus Christ's mother, during his crucifixion. It is sung at the liturgy on the memorial of Our Lady of Sorrows.

Giovanni Battista Pergolesi (1710 - 1736) was born in Jesi, Italy. Probably the Stabat Mater in C minor was Pergolesi's last composition. The commission for this work was given by the same Order in Naples for which Alessandro Scarlatti 20 years earlier had composed a Stabat Mater. The melodic lines of Pergolesi are more sentimental and highly ornamented.

The piece was widely acclaimed and it seems to have inspired many composers to imitate, paraphrase and adapt. Joseph Eybler (1764 - 1846), who was a friend of Mozart and who became Court Kapellmeister in Vienna after Antonio Salieri, added a choir to replace some of the duets, and extended the orchestra. The musical setting of Psalm 51 "Tilge, Höchster, meine Sünden" of the great Johann Sebastian is another example. It has been adapted in a "Gothic" style by a group called "Ophelia's Dream", as well as being recorded by jazz musicians who have used Pergolesi's music as starting points for improvisations.

The first and last parts of Pergolesi's Stabat Mater have been used in the soundtrack of the movie "Jésus de Montréal"; the third part (Quis est homo) is used in the soundtrack of the movie "Smilla's Sense of Snow"; the last part is also used in the movie "Amadeus" and in the movie "Mirror" by Andrei Tarkovsky

NOTE: THE FOLLOWING IS TO BE SHRUNK AS SMALL AS POSSIBLE.

Text and translation

The following translation is not word-for-word. Instead it has been adapted so as to represent the meter (trochaic tetrameter), rhyme scheme, and sense of the original text. A literal translation (word-for-word, without concern for adaptation into the target language) can be found here.

Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.

At the Cross her station keeping,
stood the mournful Mother weeping,
close to Jesus to the last.

Cuius animam gementem,
contristatam et dolentem
pertransivit gladius.

Through her heart, His sorrow sharing,
all His bitter anguish bearing,
now at length the sword has passed.

O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!

O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.

Quae moerebat et dolebat,
pia Mater, dum videbat

Christ above in torment hangs,
she beneath beholds the pangs

nati poenas incltyi.

of her dying glorious Son.

Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?

Quis non posset contristari
Christi Matrem contemplari
dolentem cum Filio?

By the Cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

Pro peccatis suae gentis
vidit Iesum in tormentis,
et flagellis subditum.

For the sins of His own nation,
She saw Jesus wracked with torment,
All with scourges rent:

Vidit suum dulcem Natum
moriendo desolatum,
dum emisit spiritum.

She beheld her tender Child,
Saw Him hang in desolation,
Till His spirit forth He sent.

Eia, Mater, fons amoris
me sentire vim doloris
fac, ut tecum lugeam.

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord:

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.

Tui Nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

Holy Mother! pierce me through,
in my heart each wound renew
of my Savior crucified:

Fac me tecum pie flere,
crucifixo condolere,

Let me share with thee His pain,
who for all my sins was slain,

donec ego vixero.

who for me in torments died.

Juxta Crucem tecum stare,
et me tibi sociare
in planctu desidero.

Let me mingle tears with thee,
mourning Him who mourned for me,
all the days that I may live:

Virgo virginum praeclara,
mihi iam non sis amara,
fac me tecum plangere.

Let me, to my latest breath,
in my body bear the death
of that dying Son of thine.

Fac, ut portem Christi mortem,
passionis fac consortem,
et plagas recolere.

Virgin of all virgins blest!,
Listen to my fond request:
let me share thy grief divine;

Fac me plagis vulnerari,
fac me Cruce inebriari,
et cruore Filii.

Wounded with His every wound,
steep my soul till it hath swooned,
in His very Blood away;

Flammis ne urar succensus,
per te, Virgo, sim defensus
in die iudicii.

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful Judgment Day.

Christe, cum sit hinc exire,
da per Matrem me venire
ad palmam victoriae.

Christ, when Thou shalt call me hence,
by Thy Mother my defense,
by Thy Cross my victory;

Quando corpus morietur,
fac, ut animae donetur
paradisi gloria. Amen.

When my body dies,
let my soul be granted
the glory of Paradise. Amen