

GIOVANNI BAPTISTA PERGOLESÌ'S  
**STABAT MATER**



**P R O G R A M M E**

GOOD FRIDAY 2025 | 7:00 P.M.

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Margaret Cormier  
SOPRANO

Rebecca Claborn  
MEZZO-SOPRANO

Fr David Smith  
PIANO

## *Welcome to S. Bart's, Regent Park*

THE MEDIEVAL LATIN HYMN *Stabat Mater Dolorosa*, long attributed to Franciscan friar Jacopone da Todi (c.1300), appears first in a thirteenth century Graduale from the Dominican Convent of S. Maria Maddalena di Val di Pietra in Bologna, Italy. In the manifold versions of the poem recorded over subsequent centuries, each three-line stanza follows an AAB rhyme-scheme, with regular numbers of syllables in each line (8.8.7). These features, along with the raw emotion and stark imagery of the poem have inspired many composers, from the fifteenth to the twenty-first centuries, to set the text to music. Even without a musical setting, the simple act of reading or reciting the poem casts its own melodious and contemplative spell.

One of the most famous and beloved musical settings of the *Stabat Mater* is of course the one we are privileged to hear this evening, by Giovanni Battista Pergolesi (1710-1736). Likely completed in the last year or two of his all-too-short life (Pergolesi died at age 26 of tuberculosis), the feeling, invention and freshness of the music all reflect the best of the high-Baroque style of composition, in which the emotion or action of the text can be 'painted' by harmonies, rhythms and melodic gestures. As was true of many composers of his time, Pergolesi wrote music for both the church and the opera stage. Thus we can hear in his work, clearly intended for virtuosic singers, a dramatic range of emotion, balanced at some moments to lift us out of the tragedy of the text with lush, even cheerful extravagance, only to cast us down in the next moment to feel the full force of the human anguish, plaintive sobbing and deep grief of the Mother of our Lord at the foot of the cross.

WE REQUEST, IN ACCORDANCE WITH THE SOLEMNITY OF THE DAY,  
THAT THERE BE NO APPLAUSE DURING OR AT THE END OF THE RECITAL.

DONATIONS TO OUR ORGAN FUND WILL BE GRATEFULLY RECEIVED  
AT THE DOOR.



# STABAT MATER

G.B. PERGOLESI (1735)

## I DUET

*Stabat Mater dolorosa  
Iuxta crucem lacrimosa  
dum pendebat Filius.*

*At the cross her station keeping,  
stood the mournful Mother weeping,  
where he hung, the dying Lord.*

## II SOPRANO

*Cuius animam gementem  
contristantem et dolentem  
pertransivit gladius.*

*For her soul of joy bereaved,  
bowed with anguish, deeply grieved,  
felt the sharp and piercing sword.*

## III DUET

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

*O how sad and sore distressed  
now was she, that Mother blessed  
of the sole-begotten One.*





- IV **ALTO**  
*Quae mœrébat et dolébat,  
pia Mater, dum vidébat  
nati pœnas ínclýti.*      *Deep the woe of her affliction,  
when she saw the crucifixion,  
of her ever-glorious Son.*
- V **DUET**  
*Quis est homo qui non fleret,  
matrem Christi si vidéret  
in tanto supplicio?*      *Who, on Christ's dear Mother gazing,  
pierced by anguish so amazing,  
born of woman, would not weep?*  
*Quis non posset contristari,  
píam matrem contemplari  
dolentem cum filio?*      *Who, on Christ's dear Mother thinking,  
such a cup of sorrow drinking,  
would not share her sorrows deep?*  
*Pro peccatis suae gentis  
vidit Jesum in tormentis  
et flagellis subditum.*      *For his people's sins chastisèd,  
she beheld her Son despisèd,  
scourged, and crowned with thorns  
entwined.*
- VI **SOPRANO**  
*Vidit suum dulcem Natum  
moriéndo desolátum,  
dum emísit spíritum.*      *Saw him then from judgement taken,  
and in death by all forsaken,  
till his spirit he resigned.*
- VII **ALTO**  
*Eja, Mater, fons amóris  
me sentíre vim dolóris  
fac, ut tecum lúgeam.*      *Jesu, may her deep devotion  
stir in me the same emotion,  
fount of love, Redeemer kind.*
- VIII **DUET**  
*Fac, ut árdeat cor meum  
in amándo Christum Deum  
ut sibi compláceam.*      *That my heart fresh ardour gaining,  
and a purer love attaining,  
may with thee acceptance find.*

IX DUET

*Sancta Mater, istud agas,  
crucifixi fige plagas  
cordi meo válide.*

*Tui nati vulneráti,  
tam dignáti pro me pati  
pœnas mecum divide.*

*Fac me vere tecum flere,  
Crucifixo condolére  
donec ego víxero.*

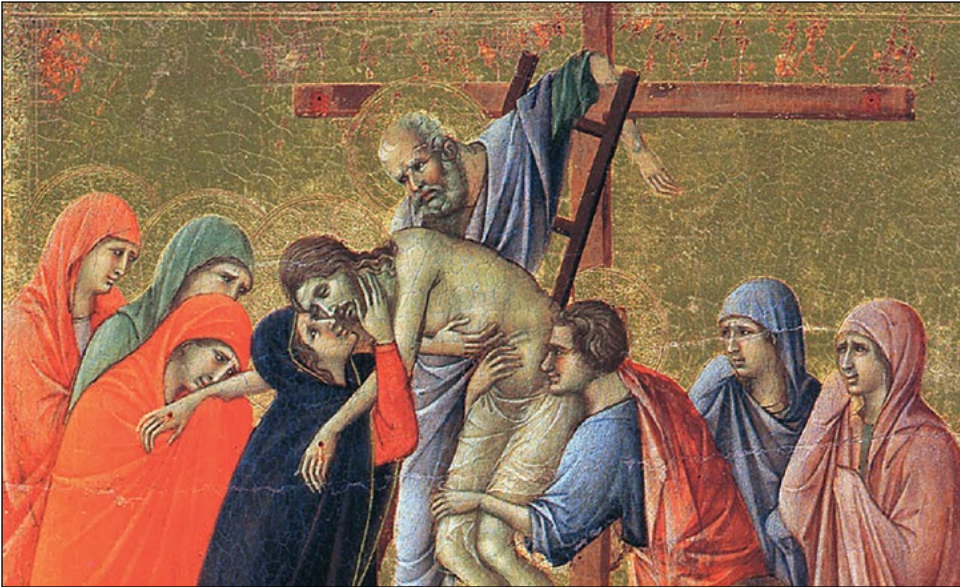
*Juxta crucem tecum stare,  
te libenter sociáre  
in planctu desidéro.*

*True repentance, Jesu, win me:  
Saviour, print thy wounds within me.  
Brand them on my stubborn heart.*

*As thou bought'st, through tribulation,  
in thy passion, my salvation,  
let me bear therein my part.*

*Let me mourn, O Lord, beside thee  
for the sins which crucified thee,  
while my life remains with me.*

*Take beneath the cross my station,  
and in all thy desolation  
so unite myself with thee.*



- X **ALTO**  
*Fac ut portem Christi mortem, passiónis fac consórtem,  
 et plagas recólere.*      *Jesu, great beyond all other,  
 turn not from me, heav'nly brother,  
 let me too bewail thy pain.*
- XI **DUET**  
*Inflammatu*s* et accensus,  
 per te, Vírgo, sim defénsus  
 in die judícii.*      *When the flames of hell would end me  
 at the judgement day, defend me,  
 gentle Jesu, by thy love.*  
*Fac me cruce custodiri  
 morte Christi præmuniri  
 confoveri gratia.*      *Jesu, may thy Cross defend me,  
 and thy saving death befriend me  
 cherished by thy deathless grace.*
- XII **DUET**  
*Quando corpus moriétur,  
 fac, ut ánimæ donétur  
 paradísi glória.  
 Amen.*      *When to dust my dust returneth,  
 grant a soul that to thee yearneth  
 in thy Paradise a place.  
 Amen.*

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PROGRAMME ARTWORK:

“The Death Shroud,” Viktor Vasnetsov (1848-1926)

“Pietà,” Annibale Carracci (1560-1609)

“What Our Lord Saw from the Cross,” James Tissot (1836-1902)

“Maestà Altarpiece: Descent from the Cross,” Duccio di Buoninsegna (d. 1319)



# EASTER SERVICES

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SATURDAY, 19 APRIL

## **In the Holy Night**

9 p.m. The Great Vigil  
of Easter

SUNDAY, 20 APRIL

## **Easter Day**

9 a.m. Low Mass  
11 a.m. Procession  
& Solemn High Mass

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