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CCS SA 29810

Florilegium
Pergolesi
Stabat Mater

Elin Manahan Thomas *soprano*
Robin Blaze *counter tenor*

“No sooner had he ceased to live than he became the object of an interest only equal to the indifference shown him in his lifetime.”

Giovanni Battista Pergolesi was born in Jesi in January 1710, and lived near Naples during the period in which Italy was a complicated patchwork of small states. After receiving an early musical training at home, the young Pergolesi was sent to the Conservatorio dei Poveri di Gesù Cristo in 1722, where he could enjoy the thriving musical life of Naples. He studied violin under Domenico Matteis, Francesco Durante and Francesco Feo, the latter who wrote of his student's exceptional technical and improvisational skills as a violinist. During this time the Bourbon Prince, Charles III, settled in the region to re-establish the Kingdom of Naples as an independent state after fifteen years as an Austrian vice-realm. Pergolesi's music was especially highlighted in the various masses held throughout the city to celebrate this momentous event.

The young composer worked for a number of patrons in the vicinity, and spent the last two years of his life serving Domenico Marzio Caraffa, the Duke of Maddaloni. At this time he devoted himself almost entirely to the interpretation of

liturgical texts. Pergolesi sought respite from his debilitating illness of tuberculosis in a Franciscan monastery in Pozzuoli, on the Bay of Naples. He most likely composed his four chamber cantatas at this monastery, which were edited immediately after his premature death in 1736, and included the *Salve Regina* in C minor and the *Stabat Mater*.

Pergolesi's *Stabat Mater*, which depicts the moving image of Mary grieving at the foot of the cross, is highly dramatic in its narrative and musical style. The sequence of Latin verses was originally composed by Jacobus de Benedictis in the 13th century, in commemoration of the sorrows of the Virgin Mary. The work unfolds in a series of twelve solos and duets for two high voices with string accompaniment. Alessandro Scarlatti (1660-1725), also a native Neapolitan composer, used the same forces in his *Stabat Mater* written around 1700. It is believed that Pergolesi's setting was commissioned by the Duke of Maddaloni to replace Scarlatti's work, which was considered a little old fashioned for the nobleman's contemporary taste. Pergolesi's version clearly attests to his abundant melodic gifts, a contrapuntal ingenuity, in addition to a demonstration of profound harmonic skills. The frequent

suspensions and the gradual blending of one chord into another contrast greatly with the cleaner harmony changes favoured by the more austere North European approach of Buxtehude, Bach and others. Following Pergolesi's death, the *Stabat Mater* became one of the most widely disseminated and frequently printed manuscripts of the 18th century. Johann Sebastian Bach's German setting of Psalm 51 (*Tilge, Höchster, meine Sünden*), a tribute to Pergolesi in the form of a musical parody, is an example of the numerous arrangements and adaptations it inspired.

Pergolesi's posthumous celebrity status was such a magnet in the music world that, hoping to reap large financial profits, publishers and opera directors alike attributed his name to hundreds of vocal and instrumental works by lesser-known composers. For instance, the only extant manuscript of the Flute Concerto in G major is housed in the Library in Stockholm, quite a distance from Naples. Initially linked to Pergolesi, this G major concerto and the Flute Concerto in D major are most probably compositions by some other Italian compatriots who hoped the hallowed name would help promote and sell their music. Nonetheless, the G major concerto is an

instantly appealing work with its lively and virtuosic outer movements, conveying the real essence of the baroque Italian concerto style. The expressive richness of the slow movement with its haunting melody passed between the flute and violin manifests itself in a gleaming lyricism that cannot fail to leave a memorable impression.

Pergolesi followed the Neapolitan tradition of his predecessors, composing primarily vocal works for the stage and church. However, of the some sixty-odd instrumental works falsely bearing his name (and now known to have been written after his death), the *Sinfonia* in F major for cello and continuo is undoubtedly authentic based on extensive research of his handwriting and the manuscript's watermarks. The piece was most likely intended for the Duke of Maddaloni, who was an amateur cellist. *Sinfonia* as a title for a solo instrumental work may be misleading, but it follows essentially the *sonata di chiesa* format of four contrasting movements, here: *Comodo-Allegro-Adagio-Presto*. It possesses an unmistakable charm and spontaneity, and gives the cello compass to sing and be incisive. The final movement of the *Sinfonia* may be particularly familiar to 20th- and 21st-century ears from the *Pulcinella* score Igor

Stravinsky composed for the Ballets Russes production at the Paris Opéra in 1920. The impresario Sergei Diaghilev persuaded Stravinsky (after Manuel de Falla declined) to arrange and base his music on manuscripts he believed to be entirely by Pergolesi. The Italian baroque composer's influence and mystique were still an inspiration some two hundred years later! After Stravinsky viewed the manuscripts, he "fell in love." Stravinsky re-orchestrated the Presto for trombone and double bass solos in the ballet, yet each note of Pergolesi is still present.

Like the Stabat Mater, the *Salve Regina* was also a product of Pergolesi's final few weeks at Pozzuoli. The *Salve Regina* is one of the four great Marian antiphons sung every day to close the liturgical offices. In the early part of the 18th century in Italy, these antiphons eulogizing the Virgin were normally set in the style of solo motets, the prose text being divided into several sections

to produce a series of stylistically and texturally contrasted movements. Pergolesi originally wrote his *Salve Regina* for soprano in C minor, but it was soon adopted in a version in F minor for alto, as heard on this recording. In fact, so popular was this work, one can research its ninety-two sources, transposed into six different keys. There are no fewer than thirty-eight sources for the version in F minor alone.

Although Pergolesi's fame was restricted during his lifetime to the confines of Rome and Naples, his reputation certainly eclipsed most other composers in the second half of the eighteenth century. Ever the observant music critic, Charles Burney commented: "The instant [Pergolesi's] death was known, all Italy manifested an eager desire to hear and possess his productions." This turned out to be the case throughout Europe.

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“Kaum war sein Leben zu Ende, da fand er ebenso viel Interesse, als man ihm während seines Lebens Gleichgültigkeit erwiesen hatte.”

Giovanni Battista Pergolesi wurde im Januar 1710 in Jesi geboren und wohnte in der Nähe von Neapel zu jener Zeit, als Italien ein Flickenteppich aus kleinen Staaten war. Damals herrschte in Neapel ein blühendes musikalisches Leben, und da er zu Hause schon früh Musikunterricht genossen hatte, wurde er dort 1722 zum Studium an das Conservatorio dei Poveri di Gesù Cristo geschickt. Er studierte Violine bei Domenico Matteis, Francesco Durante und Francesco Feo, der häufig über seine außergewöhnliche Gewandtheit und Improvisationskunst als Geiger schrieb. Pergolesi war in Neapel, als der Bourbonne Karl III. einzog, um das Königreich Neapel wieder als unabhängigen Staat zu etablieren, nachdem es einige Jahrzehnte lang einen österreichischen Vizekönig gehabt hatte, und Pergolesis Musik gehörte zu den Werken, die dazu ausgewählt wurden, das Ereignis in verschiedenen Messen zu feiern, die in der ganzen Stadt gehalten wurden. Er war für einige Gönner aus der Umgebung tätig und verbrachte die beiden letzten Jahre seines Lebens im Dienst von Domenico Marzio Caraffa, dem Herzog von Madda-

loni, wo er sich fast ausschließlich der Interpretation liturgischer Texte widmete. Seine letzten Monate verbrachte er in einem Franziskanerkloster in Pozzuoli an der Bucht von Neapel, wo er die Linderung seiner Krankheit suchte, die zu seinem frühen Tod führte. Hier im Kloster in Pozzuoli hat er vielleicht seine vier Kammerkantaten komponiert, die sofort nach seinem Tod herausgegeben wurden, das Salve Regina in c-Moll und das Stabat Mater. Mit dem Komponieren begann er im Alter von zwanzig Jahren, aber schon mit sechsundzwanzig (im März 1736) erlag er der Tuberkulose.

Pergolesis Stabat Mater mit seiner bewegenden Darstellung der trauernden Maria am Fuß des Kreuzes ist hochdramatisch in seinem erzählenden und musikalischen Stil. Die Folge lateinischer Verse hatte ursprünglich Jacobus de Benedictis im 13. Jahrhundert zum Gedenken des Kammers der Jungfrau Maria komponiert. Das Werk entfaltet sich in einer Reihe von zwölf Soli und Duetten für zwei hohe Stimmen mit Streicherbegleitung. Alessandro Scarlatti (ebenfalls ein Neapolitanischer Komponist) hatte dieselben Mittel in seinem Stabat Mater verwendet, komponiert um 1700, und man nimmt an, dass Pergolesis Fassung ein Auftragswerk des Herzogs von Maddaloni

war, um Scarlattis Werk zu ersetzen, das für den zeitgenössischen Geschmack ein bisschen altmodisch erschien. Dieses Werk zeugt für Pergolesis verschwenderische melodische Begabung, seine kontrapunktische Genialität, und darüber hinaus bewies er seine außerordentliche harmonische Gewandtheit. Die häufigen Vorhalte und die Art, in der er einen Akkord allmählich sich mit einem anderen vereinigen lässt, ganz im Gegenteil zu den reinen Harmoniewechseln beim strengeren nordeuropäischen Verfahren von Buxtehude, Bach und anderen, fallen sofort auf. Nach Pergolesis Tod wurde sein Stabat Mater eines der berühmtesten und am häufigsten gedruckten Werke des 18. Jahrhunderts. Zu den zahlreichen Arrangements und Bearbeitungen, zu denen es anregte, gehört J.S. Bachs deutsche Vertonung des Psalm 51 (*Tilge, Höchster, meine Sünden*), eine Huldigung Pergolesis in der Form einer musikalischen Umwandlung.

Merkwürdigerweise tauchte das einzige Manuskript des Flötenkonzerts in G-Dur in der Stockholmer Bibliothek auf, weit entfernt von Neapel. Dieses G-Dur-Konzert wurde anfangs zusammen mit einem in D-Dur Pergolesi zugeschrieben, aber höchstwahrscheinlich stammen beide Kompositionen von weniger bekannten italienischen Kompo-

nisten, die sich des Namens Pergolesi bedienten, um ihre Werke leichter verkaufen zu können. Dennoch ist das G-Dur-Konzert mit seinen lebhaften und virtuosens Ecksätzen ein sofort ansprechendes Werk, das den Wesensgehalt des barocken italienischen Konzertstils deutlich vermittelt. Der ausdrucksvolle Glanz des langsamen Satzes mit seiner betörenden Melodie, gespielt zwischen Flöte und Violine, manifestiert sich in einer leuchtenden Lyrik, die einen bleibenden Eindruck hinterlässt.

Pergolesi hielt sich an die neapolitanische Tradition seiner Vorgänger, die hauptsächlich vokale Werke für die Bühne und die Kirche komponierten. Aber neben den etwas über sechzig Instrumentalwerken, die seinen Namen fälschlicherweise trugen (und von denen wir jetzt wissen, dass sie erst nach seinem Tod geschrieben wurden), ist die Sinfonia in F-Dur für Cello und Continuo zweifellos authentisch, wie die gründliche Erforschung seiner Handschrift und der Wasserzeichen des Manuskripts ergab. Das Stück war sehr wahrscheinlich für den Herzog von Maddaloni bestimmt, der sich als Amateurcellist betätigte. Die Bezeichnung Sinfonia als Titel für ein instrumentales Solowerk kann irreführend sein, aber sie hält sich im wesentlichen an die Form der *Sonata di chiesa* in vier kontrastierenden Sätzen, hier:

Comodo-Allegro-Adagio-Presto. Ihr Charme und ihre Spontaneität sind unverkennbar, und sie bietet dem Cello Gelegenheit zu singen und hervorzutreten. Der Schlusssatz der Sinfonia kann den Ohren des 20. und 21. Jahrhunderts bekannt vorkommen durch die *Pulcinella*-Partitur, die Igor Strawinsky 1920 für die Ballets-Russes-Produktion an der Pariser Oper komponierte. Der Impresario Sergei Diaghilew überredete Strawinsky (nachdem Manuel de Falla abgelehnt hatte), seine Musik nach Manuskripten zu arrangieren und sie darauf zu basieren, von denen er glaubte, dass sie ganz von Pergolesi seien. Der Einfluss und die Aura des italienischen Komponisten aus dem Barock inspirierten also noch gut zweihundert Jahre später! Nachdem Strawinsky die Manuskripte durchgesehen hatte, war er regelrecht "verliebt." Strawinsky orchestrierte das Presto für Posaunen- und Kontrabasssoli im Ballett neu, aber jede Note Pergolesis blieb dabei erhalten.

Ebenso wie das Stabat Mater, war auch das *Salve Regina* ein Werk aus Pergolesis letzten Lebenswochen in Pozzuoli. Ursprünglich war es in c-Moll für Sopran geschrieben, aber schon bald übernahmen Altistinnen es in der Fassung, die in dieser Aufnahme in f-Moll zu hören ist. Da es

häufig übertragen wurde, gibt es zweiundneunzig Quellen dieses Werks, die es in sechs verschiedene Tonarten transponierten. Für diese Fassung in f-Moll gibt es nicht weniger als achtunddreißig Quellen. Das *Salve Regina* ist eine der vier großen Antiphone, die täglich am Ende des Offiziums gesungen wurden. Im frühen 18. Jahrhundert wurden diese Antiphone, welche die Jungfrau preisen, normalerweise im Stil von Solomotetten verfasst, wobei der Prosatext in mehrere Abschnitte getrennt wurde, um so eine Reihe von stilistisch und textlich kontrastierenden Sätzen zu erzeugen.

Während seines Lebens war Pergolesis Ruhm hauptsächlich auf Rom und Neapel beschränkt, aber nach seinem Tod überragte sein Ruf den der meisten übrigen Komponisten in der zweiten Hälfte des achtzehnten Jahrhunderts. Der aufmerksame Musikkritiker Charles Burney bemerkte einst: "Kaum war [Pergolesis] Tod bekannt, da bekundete ganz Italien den innigen Wunsch, seine Werke zu hören und zu besitzen." Und ebenso geschah es allerorts in Europa.

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Übersetzung: Erwin Peters

“Dès qu’il eut rendu son dernier soupir, il devint l’objet d’un intérêt qui ne fut égal qu’à l’indifférence qu’on lui témoigna de son vivant.”

Giovanni Battista Pergolesi, né à Jesi en janvier 1710, vécut près de Naples à une époque où l’Italie constituait un patchwork de petits états. Naples connaissait alors une vie musicale florissante. Après avoir reçu des cours de musique chez lui, Pergolesi fut envoyé en 1722 à Naples afin de poursuivre ses études musicales au Conservatorio dei Poveri di Gesù Cristo. Il travailla le violon sous la direction de Domenico Matteis, Francesco Durante et Francesco Feo, qui rendit fréquemment compte de son adresse exceptionnelle et de ses improvisations au violon. Pergolesi était à Naples au moment où Charles III, prince bourbon, intervint afin de rendre son indépendance au Royaume de Naples après quelques décades d’ingérence autrichienne. La musique de Pergolesi fit partie de celles qui furent choisies pour les diverses messes données dans la ville afin de célébrer cet événement. Il travailla pour de nombreux protecteurs dans cette région de l’Italie et passa les deux dernières années de sa vie au service de Domenico Marzio Caraffa, duc de Maddaloni, se consacrant alors presque entièrement à l’interprétation

des textes liturgiques. Il vécut les deux derniers mois de sa vie dans un monastère franciscain, à Pozzuoli, sur la baie de Naples, cherchant un peu de repos, épuisé par la maladie qui l’emporta très jeune. Ce fut probablement au monastère de Pozzuoli qu’il composa ses quatre cantates de chambre – éditées immédiatement après sa mort –, son *Salve Regina* en do mineur et son *Stabat Mater*. Sa productive carrière de compositeur commença à l’âge de vingt ans. À vingt-six ans, il mourut de la tuberculose.

Le *Stabat Mater* de Pergolesi, avec ses émouvantes scènes évoquant Marie affligée au pied de la croix, est extrêmement dramatique tant dans son style narratif que musical. Jacobus de Benedictis écrivit cette séquence de vers latins en commémoration de la douleur de la Vierge Marie. L’œuvre comprend une série de douze solos et duos pour voix aiguës et accompagnement de cordes. Alessandro Scarlatti, autre compositeur napolitain, avait utilisé le même effectif dans son *Stabat Mater* (vers 1700). On pense que l’œuvre de Scarlatti fut commandée par le duc de Maddaloni pour remplacer l’œuvre de Scarlatti qui n’était alors plus vraiment conforme au goût du jour. Cette œuvre témoigne du talent de mélodiste de Pergolesi, de son ingénuité

contrapuntique et de sa profonde maîtrise de l'harmonie. Les fréquentes suspensions et son art d'enchaîner et de faire fusionner peu à peu les accords entre eux sautent aux yeux. Ils sont très éloignés des changements harmoniques clairs qui caractérisent l'approche plus austère des compositeurs de l'Europe du Nord tels que Buxtehude, Bach, etc. Après le décès de Pergolesi, son *Stabat Mater* devint l'une des œuvres les plus fréquemment louées et imprimées au 18^{ème} siècle. L'œuvre que Bach composa sur le Psaume 51 (*Tilge, Höchster, meine Sünden*), véritable parodie musicale du *Stabat Mater* de Pergolesi, est un hommage au compositeur italien. Elle compte parmi les nombreux arrangements et adaptations qui virent le jour.

De manière étrange, le seul manuscrit existant du concerto pour flûte en sol majeur se trouve à la bibliothèque de Stockholm, très loin donc de Naples. Attribué initialement à Pergolesi, ce concerto en sol majeur, comme un autre en ré majeur, fait partie d'un certain nombre d'œuvres de la plume de compositeurs italiens moins connus qui adoptèrent le nom de Pergolesi afin de mieux pouvoir promouvoir et vendre leur musique. Le concerto en sol majeur est néanmoins une œuvre très attachante avec un premier et un

dernier mouvement vifs et virtuoses fidèles à l'essence même du style du concerto baroque italien. La richesse expressive du mouvement lent, avec sa mélodie obsédante passant du violon à la flûte, témoigne d'un lyrisme brillant qui ne peut manquer de laisser une impression mémorable.

Pergolesi perpétua la tradition napolitaine établie par ses prédécesseurs et composa essentiellement des œuvres pour le théâtre et l'église. Si une soixante d'œuvres instrumentales portent à tort son nom (et furent composées, on le sait à présent, après sa mort), la *Sinfonia* en fa majeur pour violoncelle et basse continue est indubitablement authentique si l'on en croit les recherches poussées effectuées tant sur l'écriture que sur le filigrane du manuscrit autographe. Cette œuvre fut probablement destinée au duc de Maddaloni, violoncelliste amateur. Le titre "*Sinfonia*" pour une œuvre instrumentale solo pourrait être trompeur, car cette œuvre suit essentiellement la forme traditionnelle de la *sonata da chiesa* en quatre mouvements contrastés: Comodo-Allegro-Adagio-Presto. Elle possède un charme et une spontanéité indéniables et permet au violoncelle de chanter comme d'être incisif. Le mouvement final de la *Sinfonia* semble très familier aux oreilles des auditeurs des 20^{ème} et 21^{ème}

siècles, car il inspira Igor Stravinski lors de la composition de sa partition de *Pucinnella* pour une production des Ballets Russes à l'Opéra de Paris en 1920. Après avoir reçu un refus de Manuel de Falla, l'impresario Serge Diaghilev persuada Igor Stravinski d'arranger et de baser sa musique sur des manuscrits qu'il pensait être entièrement de Pergolesi. Le mysticisme et l'influence du compositeur baroque italien furent source d'inspiration quelque deux cent ans plus tard! Stravinski consulta les manuscrits et "fut conquis". Pour son ballet, Stravinski réorchestra le presto pour trombone et contrebasse solo. Toutefois toutes les notes de Pergolesi sont présentes.

Le *Salve Regina*, comme le *Stabat Mater*, fut composé par Pergolesi durant les dernières semaines de sa vie, à Pozzuoli. Composé initialement en do mineur pour soprano, il fut rapidement adopté par les altos et transposé en fa mineur conformément à la version enregistrée ici. Cette œuvre fut extrêmement populaire et fréquemment copiée comme en témoignent les quatre-vingt douze sources existantes et les transpositions dans six

tonalités différentes. Il n'existe pas moins de trente-huit sources de la version de cette œuvre en fa mineur. Le *Salve Regina* est l'une des quatre grandes antiennes qui étaient chantées tous les jours à la fin du rosaire. Au début du 18^{ème} siècle en Italie, ces antiennes rendant louange à la Vierge étaient habituellement composées dans le style des motets pour voix seule, le texte en prose étant partagé en différentes sections afin de donner lieu à une série de mouvements contrastés tant sur le plan de leur style que de leur texture.

Durant sa vie, la renommée de Pergolesi fut limitée principalement à Rome et à Naples. Après sa mort, sa réputation éclipsa toutefois celle de la plupart des autres compositeurs de la seconde moitié du 18^{ème} siècle. Charles Burney, critique observateur, commenta un jour: "À l'instant même où le décès de Pergolesi fut connu, toute l'Italie manifesta un désir avide d'entendre et de posséder ses œuvres." Ce fut le cas dans toute l'Europe.

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Traduction: Clémence Comte

Florilegium

Director Ashley Solomon

Regular performances in some of the world's most prestigious venues have confirmed Florilegium's status as one of Britain's most outstanding period instrument ensembles. Since their formation in 1991 they have established a reputation for stylish and exciting interpretations, from intimate chamber works to large-scale orchestral and choral repertoire, frequently working with some of the world's finest musicians.

Concert venues include Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam), Konzerthaus (Vienna), Beethoven-Haus (Bonn), Handel-Haus (Halle) and Frick Collection (New York), as well as Royal Albert and Festival Halls, London.

Among the numerous residencies Florilegium have held was the coveted post of Ensemble-in-Residence at London's Wigmore Hall, a position they enjoyed from 1998 to 2000, performing several series of concerts each year and becoming actively involved in the Hall's education work. Since September 2008 they have been Ensemble in Association at the Royal College of Music.

Their 20 recordings for Channel Classics have been awarded many prizes including a

Gramophone Award nomination, Editor's Choice from Gramophone, Diapasons d'Or and Chocs de la Musique. Florilegium's CD of Telemann's Paris Quartets Vol 2 received the Classical Internet Award from Classics-today.com. The first volume of Baroque Music from Bolivian Missions was released to critical acclaim; the second volume was nominated for a 2008 BBC Music Magazine award, and their Bach Cantatas disc with Johannette Zomer was awarded a 2008 Edison Award.

www.florilegium.org.uk

Ashley Solomon

As its Director, much of Ashley's time is spent working and performing with Florilegium, the ensemble he co-founded in 1991, after completing his studies at London's Royal Academy of Music. He has performed as a soloist throughout Europe, the Americas, the Far East and Australia. He frequently records programmes for radio and television and has been recording as a solo artist since 1998.

Much in demand as a teacher, he has been Professor at London's Royal College of Music since 1994 and given master classes and lectures in Australia, Singapore, the Americas, across Europe and the UK. In Sep-

tember 2006 he was appointed Head of Historical Performance at the Royal College of Music. Since his appointment he has directed numerous projects including an annual Bach Cantata concert with the RCM Baroque Orchestra, which takes place at St. John's, Smith Square. Ashley directed music recorded to accompany artefacts in the Victoria & Albert Museum's *Medieval and Renaissance Galleries*, which opened in December 2009.

In 2002 Florilegium became involved with Bolivian Baroque music and Ashley has been training vocalists and instrumentalists there since 2004. As a result of this work he was awarded the 2008 Hans Roth Prize, the first European to receive this prestigious Bolivian award.

Elin Manahan Thomas

Elin is fast becoming one of Britain's leading young sopranos. Born and bred in Swansea, she graduated from Cambridge in Anglo-Saxon, Norse and Celtic; later studying at the Royal College of Music.

Elin first received acclaim for her award-winning recording of Rutter's Requiem; and recorded Bach's 1713 *Alles mit Gott*, only dis-

covered in 2005. Her 2007 début album, *Eternal Light*, entered the classical charts at number two, and her 2009 release, Patrick Hawes's *Song of Songs* was CD of the week on Classic FM.

2007 saw her perform in Classic FM's fifteenth birthday concert, and she was the subject of an S4C documentary, nominated in the 2007 Celtic Film Festival. In 2008 Elin performed in the première of Tavener's *Requiem* in Liverpool Cathedral (also recorded for EMI). In 2009 she made her début at Wigmore Hall with the Academy of Ancient Music, performed in the Vatican on Easter Sunday, and appeared at the Edinburgh International Festival.

She has sung in many of the world's leading venues, including Lincoln Center (New York), San Francisco Symphony Hall, Royal Albert Hall, Westminster Abbey, Concertgebouw (Amsterdam), Palau de Musica (Barcelona), and St Mark's, Venice. Other performances include BBC Proms in the Park with BBC NOW, Songs of Praise *Messiah*, and a gala to close the Llangollen International Eisteddfod. On television, Elin appeared in BBC 2's *Birth of British Music*, BBC 4's *Sacred Music* and Channel 4's *How Music Works*.



Ashley Solomon



Elin Manaban Thomas



Robin Blaze



Jennifer Morsches

Robin Blaze

Robin Blaze is established in the front rank of countertenor interpreters of Purcell, Bach and Handel. He studied music at Magdalen College, Oxford and at the Royal College of Music where he is now a professor of vocal studies. He works with many distinguished conductors in the early music field: Harry Christophers, Sir John Eliot Gardiner, Emmanuelle Haïm, Philippe Herreweghe, Ton Koopman, Gustav Leonhardt, Robert King, Nicholas Kraemer, Sir Charles Mackerras, Trevor Pinnock and Masaaki Suzuki.

He performed with major symphony orchestras such as the Berlin Philharmonic, National Symphony Orchestra, Washington, the Netherlands Radio Philharmonic Orchestra, the BBC Philharmonic Orchestra and the Hallé Orchestra.

Robin Blaze's opera engagements have included *Athamas* (Semele) at Covent Garden and English National Opera; *Didymus* (Theodora) for Glyndebourne Festival Opera; *Arsamenes* (Xerxes), *Oberon* (A Midsummer Night's Dream) and *Hamor* (Jephtha) for English National Opera; and *Bertarido* (Rodelinda) for Glyndebourne Touring Opera and at the Göttingen Handel Festival.

Jennifer Morsches

Jennifer Morsches enjoys an active freelance career as chamber musician, continuo cellist and orchestral player in the UK and on the Continent. Besides being a core member of Florilegium, she also performs, records and tours with the Orchestre des Champs-Élysées, the Orchestra of the Age of Enlightenment and the Academy of Ancient Music. Additionally she has been involved in productions at De Nederlandse Opera and the Royal Flemish Philharmonic as guest principal cello.

Jennifer graduated Phi Beta Kappa, *magna cum laude*, First Group Scholar from Smith College with degrees in Music History and German Literature, and was awarded the Ernst Wallfisch Prize in Music. Subsequently she received her Master's and Doctorate in Cello Performance as a scholarship student of Timothy Eddy at the Mannes College of Music and SUNY at Stony Brook in New York. Recipient of the CD Jackson Prize for outstanding merit and contribution at Tanglewood, she was featured on Wynton Marsalis's educational music videos with Yo-Yo Ma. She has given world premieres of chamber music by David Matthews, Michael Wolpe and Ben Zion Orgad.

Stabat Mater

1 Stabat Mater dolorosa (duet)

Stabat Mater dolorosa
juxta crucem lacrimosa
dum pendebat Filius.

2 Cujus animam gementem (soprano)

Cujus animam gementem
contristatam ac dolentem
pertransivit gladius.

3 O quam tristis et afflicta (duet)

O quam tristis et afflicta
fuit illa benedicta
mater unigeniti!

4 Quae moerebat et dolebat (alto)

Quae moerebat et dolebat,
et tremebat, cum videbat
nati poenas inclyti.

5 Quis est homo (duet)

Quis est homo, qui non fleret,
Christi matrem si videret
in tanto supplicio?
Quis non posset contristari,
piam matrem contemplari
dolentem cum filio?
Pro peccatis suae gentis

*At the cross her station keeping,
stood the mournful mother weeping,
close to Jesus to the last.*

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

*Oh how sad and sore distressed
was that Mother highly blest,
of the sole-begotten One!*

*Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.*

*Is there one who would not weep,
whelmed in miseries so deep
Christ's dear Mother to behold?
Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?
Bruised, derided, cursed, defiled,*

vidit Jesum in tormentis
et flagellis subditum.

6 **Vidit suum dulcem natum** (soprano)

Vidit suum dulcem natum
morientem, desolatum,
dum emisit spiritum.

7 **Eja mater fons amoris** (alto)

Eja mater fons amoris,
me sentire vim doloris,
fac, ut tecum lugeam.

8 **Fac, ut ardeat cor meum** (duet)

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

9 **Sancta Mater, istud agas** (duet)

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.
Tui nati vulnerari
tam dignati pro me pati
poenas mecum divide.
Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero.
Juxta crucem tecum stare,
te libenter sociare

*she beheld her tender child
all with scourges rent.*

*For the sins of His own nation,
saw Him hang in desolation,
till His spirit forth He sent.*

*O thou Mother! fount of love!
touch my spirit from above,
make my heart with thine accord.*

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

*Holy Mother, pierce me through,
in my heart each wound renew
of my Saviour crucified.
Let me share with thee His pain,
who for all my sins was slain,
who for me in torments died.
Let me mingle tears with thee,
mourning Him who mourned for me,
all the days that I may live.
By the cross with thee to stay,
there with thee to weep and pray,*

in planctu desidero.
Virgo virginum praeclara,
mihi jam non sis amara,
fac me tecum plangere.

10 **Fac ut portem Christi mortem** (alto)

Fac ut portem Christi mortem,
passionis fac consortium
et plagas recolare.
Fac me plagis vulnerari
cruce hac inebriari
ob amorem filii.

11 **Inflammatum et accensum** (duet)

Inflammatum et accensum
per te, virgo, sum defensus
in die iudicii.
Fac me cruce custodiri
Morte Christi praemuniri
confoveri gratia.

12 **Quando corpus morietur** (duet)

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

*is all I ask of thee to give.
Virgin of all virgins blest,
listen to my fond request,
let me share thy grief divine.*

*Let me, to my latest breath,
in my body bear the death
of that dying Son of thine.
Wounded with His every wound,
steep my soul till it hath swooned
in His very blood away.*

*Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful judgment day.
Christ, when Thou shalt call me hence,
be Thy Mother my defence,
be Thy cross my victory.*

*While my body here decays,
may my soul Thy goodness praise,
safe in paradise with Thee. Amen.*

Translation by Fr. Edward Caswall (1814-1878)

Salve Regina

Salve, Regina, Mater misericordiae,
vita, dulcedo, et spes nostra, salve.

Ad te clamamus
exsules filii Hevae.

Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.

Eia ergo, Advocata nostra, illos tuos
misericordes oculos ad nos converte.

Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.

O clemens, O pia, O dulcis Virgo Maria.

*Hail, holy Queen, Mother of Mercy,
our life, our sweetness and our hope.*

*To thee do we cry,
poor banished children of Eve.
To thee do we send up our sighs,
mourning and weeping in this valley of tears.*

*Turn then, most gracious advocate,
thine eyes of mercy toward us.*

*And after this our exile,
show unto us the blessed fruit of thy womb, Jesus.*

O clement, O loving, O sweet Virgin Mary.



Instruments

Ashley Solomon, flute, Martin Wenner, 2005 after Palanca, 1720

Bojan Čičić, violin 1, F.Ruggieri, Cremona, c1680, kindly loaned by *Jumpstart Junior Foundation*

Jean Paterson, violin 2, Fabrizio Senta, Turin, 1669

Malgorzata Ziemkiewicz, viola, J.Pawlikowski, 2007 after Amati

Jennifer Morsches, cello, English school, c1720

Christopher Poffley, cello 2 (Sinfonia only), Amati, 1610

Tim Amherst, bass, anonymous, Venice, c1700

James Johnstone, organ/harpsichord: organ, Italian Positive Organ, 17th century style, made by Martin Goetze and Dominic Gwynn, 1996; harpsichord, Willem Kroesbergen, Utrecht 1972, after an instrument by Bartolomeo Stephanini, 1694

Florilegium discography

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CCS 7595	Le Roi s'amuse	CCS SA 21005	Telemann: Paris Quartets, vol.3
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Producers

Ashley Solomon, C. Jared Sacks

Recording engineer, editing

C. Jared Sacks

Additional editing

Rob Faber

Cover illustration

Panel with scenes from the Passion of Christ, oil on panel, Haarlem, the Netherlands, c.1470, detail. (Museum Catharijneconvent, Utrecht, The Netherlands)

Cover design

Ad van der Kouwe, Manifesta, Rotterdam

Liner notes

Ashley Solomon, Jennifer Morsches

Translations

Erwin Peters, Clémence Comte

Recording location

St John the Evangelist Church,
Upper Norwood, London

Recording date

23-25 September 2009

*Technical information***Microphones**

Bruel & Kjaer 4006, Schoeps

Digital converter

DSD Super Audio/

Grimm Audio AD Converters

Pyramix Editing/Merging Technologies

Speakers

Audio Lab, The Netherlands

Amplifiers

van Medevoort, The Netherlands

Cables

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Giovanni Battista Pergolesi (1710-1736)

Florilegium

Elin Manahan Thomas *soprano* Robin Blaze *counter tenor*
Ashley Solomon *flute* Jennifer Morsches *cello*

Stabat Mater

Elin Manahan Thomas, soprano
Robin Blaze, counter tenor

1	Stabat Mater	3:57
2	Cujus animam gementem	2:29
3	O quam tristis	2:10
4	Quae moerebat et dolebat	2:14
5	Quis est homo	3:19
6	Vidit suum dulcem Natum	3:36
7	Eja Mater	2:15
8	Fac ut ardeat cor meum	2:16
9	Sancta Mater	5:34
10	Fac ut portem	3:39
11	Inflammatum et accensus	2:01
12	Quando corpus – Amen	4:34

Flute Concerto in G major

Ashley Solomon, flute

13	Spiritoso	4:14
14	Largo	4:13
15	Allegro spiritoso	4:35

Sinfonia in F major for cello and continuo

Jennifer Morsches, cello

16	Comodo	1:09
17	Allegro	1:48
18	Adagio	1:58
19	Presto	2:18
Salve Regina in F minor		
<i>Robin Blaze, counter tenor</i>		
20	Salve Regina	4:10
21	Ad te clamamus	4:36
22	Eja ergo, advocata nostra	1:30
23	Et Jesum	2:16
24	O clemens	1:46

Total time

72:35