

Pergolesi -Stabat Mater; A. Scarlatti - Stabat Mater - 6 Concerti Grossi

Written by bluesever

Friday, 08 April 2011 09:00 - Last Updated Tuesday, 26 March 2013 16:55

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1. Duet- Stabat Mater Dolorosa
2. Aria (Soprano) O Quam Tristis Et Dolebat
3. Duet- O Quam Tristis Et Afflicta
4. Aria (Alto) Quae Moerebat Et Dolebat
5. Duet- Quis Est Homo, Qui Non Fleret
6. Aria (Soprano)- Vidit Suum Dulcem Natum
7. Aria (Alto)- Eja, Mater, Fons Amoris
8. Duet- Fac, Ut Ardeat Cor Meum [play](#)
9. Duet- Sancta Mater, Istud Agas
10. Aria (Alto)- Fac Ut Portem Christi Mortem
11. Duet- Inflammatus Et Accensus
12. Duet- Quando Corpus Morietur
13. Grave
14. Allegro
15. Largo
16. Allemanda- Allegro
17. Allegro Moderato
18. Grave
19. Minuet
20. Allegro
21. Largo
22. Allegro Ma Non Troppo
23. Largo
24. Allegro [play](#)
25. Duet- Stabat Mater Dolorosa
26. Aria- Cuius Animam Gementem
27. Aria- O Quam Tristis Et Afflicta
28. Duet- Quae Moerebat Et Dolebat
29. Aria- Quis Est Homo Qui Non Fleret
30. Aria- Quis Non Posset
31. Aria- Pro Peccatis Suae Gentis
32. Coro Vidit Suum Dulcem Natum [play](#)
33. Aria- Eja Mater Fons Amoris

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34. *Aria- Sancta Mater Istud Agas*
35. *Aria- Fac Ut Ardeat Cor Meum*
36. *Coro- Tui Nati Vulnerati*
37. *Aria- Luxta Crucem Tecum Stare*
38. *Aria- Virgo Virginum Praeclara*
39. *Arioso- Fac Ut Portem Christi Mortem*
40. *Aria- Inflammatus Et Accensus*
41. *Arioso- Fac Me Cruce Custodiri*
42. *Coro- Quando Corpus Morietur*
43. *I. Allegro Monon Toppo*
44. *2. Grave*
45. *3. Vivace*
46. *Concerto Grosso No. 5 In D Minor- 1. Allegro* [play](#)
47. *2. Grave*
48. *3. Allegro*
49. *4. Minuet*
50. *Concerto Grosso No. 6 In E Major- 1. Allegro*
51. *2. Allegro*
52. *3. Largo*
53. *4. Affettuoso*

Mirella Freni, Teresa Berganza

Naples Scarlatti Orchestra
Ettore Gracis – conductor

Paul Kuentz Chamber Orchestra
Sir Charles Mackerras – conductor

Pergolesi wrote sacred music, including a Mass in F and his Magnificat in C major. It is his Stabat Mater (1736), however, for male soprano, male alto, string orchestra and basso continuo, which is his best known sacred work. It was commissioned by the Confraternità dei Cavalieri di San Luigi di Palazzo--not an order of monks, as previously stated on this page and erroneously reprinted on hundreds of other pages--but rather a group of pious and charitable gentlemen such as existed in cities all over Italy. It was this group that presented an annual Good Friday meditation in honor of the Virgin Mary; Pergolesi's work replaced one composed for the same forces by Alessandro Scarlatti only nine years before, but which was already perceived as "old-fashioned," so rapidly had public tastes changed.

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The Scarlatti work, more than Pergolesi's, is full of quasi-operatic devices -- pregnant pauses, dissonant "sighs," and, in the final "Amen," some heady vocal acrobatics. In this performance everything is kept to a very quiet level, which may seem inappropriate to Scarlatti's basically theatrical language.

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