

Pergolesi's Stabat Mater: Production of a Historically Informed Performance

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Abstract <p>Project team members Elina Hakahuhta and Emili Losier organized a tour to perform Pergolesi's Stabat Mater as soloists with a string ensemble. During the spring of 2008 the event toured five cities, plus a preliminary concert took place in the Keltinmäki Church. The entire encompassed time of the project spans from December 2006 when the idea formed to its execution in March 2008.</p> <p>The project was overseen by Christine Bürklin through Baroque Seminar 1 and 2 ensemble studies.</p> <p>This thesis describes the process of producing and starring in a concert series. This includes information of the project idea and group, facilitation of production, identification of key information pertaining to the composer and composition, realization of HIP, analysis of the music and a final discussion pertaining to personal thoughts regarding the whole process.</p> <p>The main objective of the thesis project was to produce and star in a professional concert that could introduce vocal artists into the professional atmosphere of performance while integrating an understanding of HIPP. The secondary objective was to learn how to include and implement historically informed performance practices into Baroque music.</p> <p>This thesis is only the beginning of what could be a full version of different interpretations on Pergolesi's Stabat Mater. At its current stage of development it should, at the least inspire people to experiment with different ideas of implementations within music and give an overview of the possible depths one may get into while studying Historically Informed Performance.</p>		
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Tiivistelmä Projektiryhmän jäsenet Elina Hakahuhta ja Emili Losier järjestivät keväällä 2008 Pergolesin Stabat Mater -kiertueen kahdelle solistille ja jousiyhtyeelle. Kiertueeseen kuului viisi konserttia sekä avajaiskonsertti, joka järjestettiin Keltinmäen kirkossa Jyväskylässä. Losier ja Hakahuhta toimivat konserttien solisteina. Kokonaisuudessaan projekti kesti joulukuusta 2006 maaliskuuhun 2008. Projektin ohjaajana toimi Christine Bürklin. Projekti oli osa Barokki-seminaaria ja yhteopintoja. Tämä opinnäytetyö kuvaa konserttisarjan tuottamista ja osallistumisprosessia, joka sisältää projektin idean ja ryhmän muodostamisen, produktion toteuttamisen, säveltäjän ja sävellyksen avaintietojen tunnistamisen, vanhan musiikin toteutuksen, musiikkianalyysin sekä prosessia koskevan loppukeskustelun. Opinnäytetyön päätavoite oli tuottaa ja esiintyä opintojen näyttökonsertissa, joka voisi esitellä laulajia ammatillisessa ympäristössä ja sisältää ymmärryksen vanhasta musiikista. Toinen tavoite oli oppia, miten sisällyttää ja implementoida vanhan musiikin tiedostava esittäminen barokkimusiikkiin. Tämä lopputyö on vain alku siitä, millainen voisi olla kokonainen versio erilaisista Pergolesin Stabat Materin tulkinnoista. Tällaisena se voi kuitenkin inspiroida lukijoita kokeilemaan erilaisia ideoita soveltaa musiikkia ja antaa läpileikkauksen siitä syvyydestä, joka olisi mahdollista saavuttaa vanhan musiikin tutkimuksessa. (HIP).		
Toimeksiantaja(t) ...		
Avainsanat (asiasanat) Giovanni Pergolesi, Pergolese, duetto, barokki, vanha musiikki, laulu/ jouset yhtye, sopraano, altto		
Muut tiedot Liitteet sisältävät kuuntelumateriaalia, konserttiohjelman, julisteen, Keskisuomalaisen artikkelin, Kirkko-lehden artikkelin sekä Kirkko-lehden mainoksen.		

Dedication

This paper is dedicated to all those around me that made this work possible. Many thanks to those that participated in the project or enjoyed listening to us, those that put up with my long hours working on it, Elina for her constant companionship, Kelly for reminding me to write in English, my family for their unending encouragement and Christine for her guidance, patience and positivity. I am only as strong as the support given by those around me. Thank you for carrying me this far.

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A Project Idea Is Formed

Elina Hakahuhta and Emili Losier, two strangers, were brought together by their passion for music and desire to perform. Elina Hakahuhta, a mezzo-soprano studying in the music department of the Jyväskylä University of Applied Sciences (JAMK) was very interested in Pergolesi's *Stabat Mater* and in the autumn of 2006, with the idea of performing, went on the search for a soprano. She introduced Pergolesi's music one evening at her home and expressed a desire to perform it in the near future and she had to look no further. Her soprano was found (Emili Losier, a soprano, also studying at JAMK). The planning stages quickly moved forwards and a meeting was set up with Christine Bürklin, the school's Baroque instructor to assess the music. Christine was intrigued with the proposal and quickly started working with the duo's vocals, measuring the balance of their voices and giving instruction on historical Baroque practices.

During the school year 2006-2007 in addition to the duo and solo lessons of the vocalists, rehearsals of the music took place with a small ensemble. Upon the start of the following school year 2007-2008 the project continued and progressed into the application of a thesis concert. The previous ensemble was unavailable and so, the task of finding new appropriate members began. Eventually each member was acquired; in total two persons per instrument: violin I, violin II, viola, cello and no organist. The group was complete with 8 string players, two vocalists and one tutor. No conductor would be used. This meant that the group would grow together as a unit. Learning to build the same musical impulses in all areas of the music, for example within the starting and ending tempi, pauses, ritardando¹ and accelerando².

¹ 'Ritardando (or rit.) is an indication to gradually decrease the tempo of a song. The length of a ritardando is marked by a dashed horizontal line. Opposite of accelerando (The New York Times Company 2010).'

² 'The Italian musical command accelerando (often abbreviated accel.) is an indication to gradually increase the tempo of a song until otherwise noted. The duration of an accelerando is marked by a dashed, horizontal line. Opposite of ritardando (The New York Times Company 2010).'

The whole group practiced once every two weeks during the autumn of 2007. In January 2008 as the concert dates approached the amount of ensemble practice doubled to one two hour rehearsal each week, usually held in the Chamber Music Hall on the music campus of JAMK and if needed Professor Bürklin's classroom. The string players and vocalists continued to work individually and in small groups during this time. The total amount of work hours amount to roughly two hundred hours. This includes ensemble practice time and vocal duo work coached by Christine. In addition to this is 100 hours put towards organizational duties such as information gathering, organizing and marketing.

The concert took place in 5 cities, plus a preliminary concert in the Keltinmäki Church, Jyväskylä during the spring of 2008. The entire encompassed time spans from December 2006 to March 2008.

The main objective of the project was to produce and star in a concert series. The professional atmosphere of the work would help the aspiring ensemble members gain insight into the real working life of a musician. The music itself would push the ensemble to another level of musical understanding through the use of Historically Informed Performance Practices. The performance itself would highlight Baroque music, particularly that of Pergolesi to the public.

Project Organization

The team had no funding during the course of the. Performance payments were not paid in advance. This made it crucial to negotiate with companies for support during the planning and implementation stages of marketing. Emili and Elina took charge of all organization and delegation duties. Negotiations took place with sponsors for their support during the making of the posters. Separate negotiations regarding performance fees were made individually with each church. Costs incurred during the span of the concert planning were paid back in full upon received payment from churches.

Due to the lack of free resources such as people and materials the marketing strategy was very simple: Create posters for the libraries, churches and specific businesses and public buildings in the area; try to get some articles in local newspapers and get the word out to personal and extended networks.

The poster and program processes were by far the most intense because many different people were involved and the desire for professionalism was marked. The posters required a photo shoot and designing. The programs needed assembly and realization of all the material. It should forecast an overall idea of the concert, give an understanding of the text, introduce the composer and highlight the soloists and players.

Three sponsors were found to supply goods and services for the day of the photo shoot. Two other people within the organizer's immediate network were willing to lend their time and expertise in regards to the physical photography and artistic direction during the shoot. The photographer, Anna Johnson- Ferguson, a student of photography attending lessons at the Jyväskylä Adult Education Center in the town library used their basement studio on the day of the photo

shoot and took the photos herself. The artistic director, a professional artist and businessman, Marius Coetzee helped to acquire each sponsor for the day as well as direct the photo shoot. Individual photos as well as duo photos were taken with consideration of professional futures. The photographer gave permission to use the head shots as self-presentation in any situation. Once the photos were taken they were developed and the best few were chosen and handed to the poster designer along with the concert information. Refer to Appendices, Poster.

The program design came into fruition through the realization of what was to be offered to the audience. The picture, given by the Tutor, Christine helped to immediately establish the sense of the concert. Mary is suffering the death of her son Jesus Christ. The composer's bio and picture got prime placement on page 1. The space directly opposite contained the song list and names of the performing artists. The middle section of the program consisted of the Latin and Finnish translations for each song, followed by the biographies and head shots of both soloists. Also important was to honor those that helped throughout the project's process. Names and logos were added to the back cover of the program. Refer to Appendices, Program.

Negotiations with each church were held by management student Elina Piippa with regards to church facilities and payment of concerts. She was given a contact list of 8 different churches in the region with instructions to book as many as possible on the dates provided to her. There was some shuffling around of dates due to certain churches having only one or two free spaces, but the final count of five sold concerts at mostly a rate of 400€ to 500€ was settled by mid-January. One church did not want to pay a lump sum for the performance but offered their space for free, as well as all the money retained through program sales.

The personal costs remunerated at the end of the project were as follows: copies, flowers, gas and gifts for volunteers. Phone time which is too difficult to track was

not compensated. After the tour's completion a budget was drawn, taking into consideration the payment of transportation costs above all other expenses. Then the small fees mentioned above were paid to the correct people. A small amount of money was set aside for the production two recordings; the first performance and last performance recordings. These copies, recorded in the Keltinmäki Church and Laukaa Church were presented to each of the ensemble players as a gift from the organizers. The money left over after these payments and expenditures was split between the players and soloists. Each individual outside of the performance group received a special gift for their work on the project and not cash remuneration.

During the actual performance there was a desire to create an atmosphere of calmness and professionalism. Depending on the location, flowers or candles were placed along the alter area. For the soloists, a seamstress was commissioned to sew dresses made to match in material and color. On concert days particular attention was given to soloist's hair, makeup and accessories. The players, wearing all black, formed a semi-circle and the soloists would stand in front or behind them -depending on the church- with chairs to sit in during the solo arias.

The Composer: Pergolesi

Giovanni Battista Pergolesi lived only 26 years. He was born January 4th 1710 and died March 16th 1736. He was an Italian composer within the Baroque era and a leading figure in the rise of Italian comic opera during his time. His family name, Pergolesi is derived from the town from which he came, Pergola. In some early records it is also recorded as Pergolese.

Pergolesi's family was not fortunate when it came to children. The composer's two brothers and one sister all died in infancy, leaving him to grow up alone. It is suggested that he suffered from a tubercular disease all his life and when depicted by a caricaturist he is shown with what looks like a deformed left leg. (Figure 1.0).

Pergolesi attended music school around the age of twelve, either in 1722 or 1723 until 1731 when he received his first opera commission. During the summer of 1735, Pergolesi's health deteriorated. (The New Grove Dictionary 14 1980, 394-5.) A piece of music by Pergolesi dated November 1735 and signed by two composers, seems to be the proof of this. The first part was signed by Pergolesi himself and the second part by Niccolo Sabbatino. Shortly after this, in early 1736 Giovanni moved out of Naples to the Franciscan monastery in Pozzuli where he wrote his last works. Giving all of his possessions to his aunt who was his maid. This alone lead to the assumption that he knew the end was near. The order of his last works is disputed but they remain to be the '*Stabat Mater*' for alto and soprano, '*Salve Regina*' for soprano and the cantata '*Orfeo*'. (The New Grove Dictionary 14 1980, 396.)

Similarly to many other historic composers Pergolesi's fame came posthumously. Sixteen years after his death the success of the intermezzo opera '*La serva padrona*' caused an up-rise in interest of his other works. (The New Oxford History of Music V 1975, 123.) The '*Salve regina*' in C minor for soprano and strings and above all the '*Stabat mater*' achieved widespread fame.



Figure 1.0 Caricature of Giovanni B. Pergolesi taken from The New Grove Dictionary of Music and Musicians 14 Osaka to Player Piano. 1980. Macmillan Publishers Limited, London

Unfortunately due to this fame more works have been attributed to him than he actually composed. This occurred with the composition '*Nina*' which became popular in London after being introduced by the Italian Opera Company in 1747. Considering the date of Pergolesi's death in 1736, it is highly unlikely that he composed the piece. Another such composition is the famous '*Se tu m'ami*' which

first appeared in 1885 presented as a work of Pergolesi through the publishing of Parisotti. This later was confirmed as a piece by Parisotti himself whom loved early music and tried to pass off his own work as that of Pergolesi. (Paton, 116, 146.) Other composers adopted Pergolesi's style and began publishing works anonymously which has led to confusion that persists to this day (The New Grove Dictionary 14 1980, 396).

Fortunately there are ways to differentiate the fakes from the originals. According to the New Oxford Dictionary (1975, 124), Frank Walker's '*Two centuries of Pergolesi forgeries and misattributions, Music and letters*' provides proof of forgery through the careful notice within volumes of operas ascribed to Pergolesi in which '*Il maestro di musica*' among other compositions known to not have been by Pergolesi are included. For some of these compositions the real composer is known. Pergolesi's church music was distinguishable through its lively declamation of the text and melodic charm of the solo sections (The New Oxford History of Music V 1975, 387). The forgers were also unaware of his tendency towards short phrases, although 'his most prophetic importance remains in opera's history for his tendency towards short phrases, often limited to only a few bars, even only a single bar' (*op. cit. p. 125*). This transcended into his church music where he contributes to the grace and elegance of his arias and duets, through use of phrases with irregular lengths. (*Op. cit. p. 397*).

In the 18th century, a new style of writing crept into both opera and church music. It is known as the change from late baroque to the *galant* style, a lightweight, operatic church style. Opera *buffa*³ was an obvious influence. It used the ideas of pulsating base, thin texture and repeated melodic motives. (*Op. cit. p. 396*.) Pergolesi, among others took on this new *galant* style in their church music, using the same characteristics as opera *buffa*, church music began to see passages in

³ 'Opera buffa is opera of light or amusing nature. It is also referred to a comic opera. The Marriage of Figaro by Mozart would be considered opera buffa.' (Green 2010)

bare octaves (thin texture), bass-note patterns (pulsating bass) which throbbed under great intertwining vocal lines, and repeated short bits of melody (melodic motives).

The Composition: Stabat Mater

The entire piece of Pergolesi's *Stabat mater* spans in musicality from dissonant cries to jubilant exclamation. This project used the '*Stabat Mater in Full Score*', edited from the autographed manuscript of Alfred Einstein from Dover Publications, inc. New York. Inside is the English text translation by Stanley Appelbaum presented side by side with the Latin. A scanned copy of Pergolesi's original autograph can be downloaded from the International Music Score Library Project website.

[http://imslp.org/wiki/Stabat_Mater_\(Pergolesi,_Giovanni_Battista\)](http://imslp.org/wiki/Stabat_Mater_(Pergolesi,_Giovanni_Battista))

Pergolesi's '*Stabat mater*' was first published in London, 1749 and became the most frequently printed single work of the 18th century. Supporters of the *galant* style saw in the work the embodiment of their ideal for church music. (The New Grove Dictionary 14 1980, 396.) This new '*Stabat mater*' written for the same combination of players and singers, supplanted Domenico Scarlatti's in 1736 (The New Oxford History of Music V 1975, 394). It is scored for Alto and Soprano voices, strings; Violin 1, violin II, viola, viola da gamba⁴ and organ. According to the New Grove Dictionary, (1980, 398) the '*Stabat mater*' and '*Salve regina*' use a new approach to the concertante⁵ vocal movement and show Pergolesi's development of the 'church aria'. It also refers to these compositions as being the earliest application of expressive sensibility to sacred music where 'the same bittersweet tone appears in both.'

⁴ 'The viola da gamba, or viol, is a bowed string instrument with frets. It is held upright and supported between the legs. Viola da gamba literally means leg viol (Constant 1998).' The present day equivalent to cello.

⁵ 'Style based on the principle of opposition between two dissimilar masses of sound; concerto-like (Sony Music Entertainment 2001).'

Latin Text: Stabat Mater Dolorosa

Stabat mater dolorosa meaning 'sorrowfully his mother stood' in Latin is a poem used in the Roman liturgy as both a sequence and a hymn. By reading the entire English translation one quickly notes the idea of the '*Stabat mater*'. Figure 1.1

The text is based on two views of Mary watching her son die on the cross. The texts of the first six pieces are dedicated to the recitation of how Mary sorrowed and suffered as her son goes through torments. The second half of the text set in another six songs is dedicated to prayer towards Mary in a pleading nature, begging for her to 'make my heart blaze with love for Christ the Lord'. (Op. cit. p. 2)

During the late Baroque era the Psalm I, Miserere mei Deus and the Stabat Mater received 'considerable attention' (Buelow, 1993, 116). The poem is thought to be of 13th century Franciscan origin and was once ascribed to Jacopone da Todi which is now thought to be untrue (Stabat Mater in Full Score, 1997, 2). Although not intended for mass it does have the verse form of a later metrical sequence which is aab aab. It came into use as a sequence in the 15th century, in connection with mass for the Blessed Virgin Mary. (The New Grove Dictionary of Music 18 1980, 36.)

Text and Translation

(Latin text ca. 1300, attributed to Jacopone da Todi)

[No. 1: Duet]

Stabat mater dolorosa
juxta crucem lacrimosa
dum pendebat filius

The sorrowing Mother stood
tearfully beside the Cross
while Her Son hung there,

[No. 2: Aria]

Cujus animam gementem
contristantem et dolentem
pertransivit gladius.

(Her Son) Whose soul—moaning,
sad and saddening—
a sword had pierced.

[No. 3: Duet]

O quam tristis et afflicta
fuit illa benedicta
mater unigeniti,

Oh, how mournful and suffering
was that blessed
Mother of the Only-begotten;

[No. 4: Aria]

quae moerebat et dolebat
et tremebat cum videbat
nati poenas inclyti.

She was grieving and aching
and trembling as She saw
the torments of Her renowned Son.

[No. 5: 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
vidit Jesum in tormentis
et flagellis subditum.

What human being would not weep
upon seeing the Mother of Christ
in such torture?
Who would fail to be saddened
when observing the faithful Mother
sorrowing along with Her Son?
For the sins of His people
She saw Jesus in torment
and subjected to whips.

[No. 6: Aria]

Vidit suum dulcem natum
morientem desolatum
dum emisit spiritum.

She saw Her sweet Son
dying in desolation
as He gave up the ghost.

[No. 7: Aria]

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

O Mother, fount of love!
Make me feel the force of the pain,
so that I may mourn with you.

[No. 8: Duet]

Fac ut ardeat cor meum
in amando Christum deum
ut sibi complaceam.

Make my heart blaze
with love for Christ the Lord
so that I may please Him.

[No. 9: Duet]

Sancta mater, istud agas,
crucifixi fige plagas
cordi meo valide.
Tui nati vulnerati
jam dignati pro me pati
poenas mecum divide.
Fac me vere tecum flere,
crucifixo condolere
donec ego vixero.
Juxta crucem tecum stare,
te libenter sociare
in planctu desidero.
Virgo virginum praeclara,
mihi jam non sis amara,
fac me tecum plangere.

Holy Mother, do this:
strongly transfix my heart
with the wounds of the crucified One.
Divide with me the torments
of Your wounded Son,
Who has now deigned to suffer for me.
Make me truly weep with You
and suffer along with the crucified One
as long as I live.
I desire to stand with You beside the Cross:
to join with You willingly
in weeping.
Virgin, famous among virgins,
do not be bitter to me now,
make me cry along with You.

[No. 10: Aria]

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

Make me bear the death of Christ,
make me a sharer in His passion,
meditating upon His wounds,
make me be afflicted with those wounds
and intoxicated with this Cross
for love of Your Son.

[No. 11: Duet]

Inflamatus et accensus
per te, virgo, sim defensus
in die iudicii.
Fac me cruce custodiri,
morte Christi praemuniri,
confoveri gratia.

In my ardor and zeal
let me be defended by You, Virgin,
on Judgment Day.
Make me be guarded by the Cross,
fortified by the death of Christ
and fostered by Grace.

[No. 12: Duet]

Quando corpus morietur
fac ut animae donetur
Paradisi gloria.
Amen.
[In sempiterna saecula amen.]

When my body dies
make my soul be given
the glory of Paradise.
Amen.
[Time without end, amen.]

ENGLISH TRANSLATION BY STANLEY APPELBAUM

Figure 1.1 Pergolesi, G. B. 1997. Stabat Mater in Full Score Edited from the autographed manuscript by Alfred Einstein. Dover Publications inc., New York

Latin Pronunciation

The specific pronunciation techniques used for this program can be found from Sulasol's Latin for Singers publication (Figure 1.2). When singing Latin text it is important to realize which pronunciation to use. In many instances there is no right or wrong choice. The different forms of pronunciation are Classical, Italian, German, French and Northern. The choice to use one or the other is a personal matter to be decided by the performing group.

äänteen merkki	foneettinen arvo (=äännös)					esimerkkejä
	klassinen	italialainen	saksalainen	ranskalainen	pohjoismainen	
y ¹⁾	y	i	y	i	y	hymnus
j	- ²⁾	j	j	j	j	judex
h	h	(ei äänny)	h	(ei äänny)	h	homines
ce (cae, coe) ³⁾	ke	tše	tse	se	se	crucem, caelum, coepi
ci	ki	tši	tsi	si	si	Cicero
cy	ky	tši	tsy	si	sy	cyclus
coe, cci	kke, kki	tše, tši	ktse, ktsi	kse, ksi	kse, ksi	ecce, accidit
xce, xci	kske, kski	tše, tši	ktse, ktsi	kse, ksi	kse, ksi	excelsis, exclpit
sce, sci ⁴⁾	ske, ski	še, ši	stse, stsi	se, si	se, si	scaena, crescit
(g)ge, (g)gi	(g)ge, (g)gi	dže, dži	(g)ge, (g)gi	že, ži	(g)ge, (g)gi	gentis, virglnem
ti+vok. ⁵⁾	ti+vok.	tši+vok.	tši+vok.	tši+vok.	tši+vok.	oratio, gratia
gn	ŋn	nj	ŋn (tai gn)	nj	ŋn	agnus

Figure 1.2 Paananen, U. 1984. Laulajien Latina. Sulasol, Suomen Laulajien ja Soittajain Liitto r.y., Helsinki⁶

Although many of the rules from this chart were applied, some text sounds used did not match. Taking into consideration the time period in which this text was written and the time that has passed since then, it is easy to understand that the Latin sung for the original concert and the Latin sung in these concerts have differences. There is no way to say what is the proper pronunciation, but there

⁶ Chart is in the Finnish Language. Here follows some translations into English. foneettinen arvo (=äännös) = phonetic value (=pronunciation), äänteiden merkki = phenome mark, klassinen = classical, italialainen = Italian, saksalainen = German, ranskalainen = French, pohjoismainen = Nordic, esimerkkejä = examples

are tools that can help to create a closer to realistic performance. The tools used in present Western Music study are guidelines created through many hours of research. Each tool contains the ability to be interpreted in various ways. The tools used to recreate historical performances fall under the title Historically Informed Performance (HIP). (Refer to next section)

Choosing text pronunciation is not so difficult if one decides to make a choice and stick with it. There are four basic reasons to choose a particular dialect of Latin. The country of performance: *Stabat Mater* is to be sung in the Northern Country Latin because the project was performed in Finland. The homeland of the performer: Emili is Canadian and Elina, Finnish so the choice is between Classical Latin and Northern Latin. The composer's homeland: Pergolesi is Italian so Italian pronunciation is used. The composition was written in Italy: The Italian Latin is used. It is very common that the composition of a piece occurs in a different country than the origin of the composer.

For this *Stabat Mater* project Italian pronunciation was chosen considering Pergolesi himself was Italian and it was first performed in Italy. In particular, places with a 'ci', 'ce' or 'ge', 'gi' help define which form is being sung. For instance, the word 'cruce' may be said 'krukem', 'krutsem', 'krusem' or 'kruchem'.

Creating A Historically Informed Performance

Historically Informed Performance Practice (HIPP) in South Africa, also known as Historically Informed Performance (HIP) in Europe is a widely known and used term focused on the resurrection of playing styles of the past. The study of HIP began in the early 1900's and is documented to this fact by the author Harry Haskell (Lawson, Stowell 1999, 17). The goal is to recreate music to match the composers' expectations. This is done through research of materials published during the time of composition as well as shortly after, analyzing the findings and creating one's own interpretation on behalf of the findings.

The technical aspect of HIP encompasses everything from the construction of instruments and their tuning to the use of the instrument while creating sound and making music. For a singer it is not so straight forward as an instrumentalist. There is no possible way to build a period instrument of the speaking apparatus. The voice box has changed with the evolution of man and with trends of the times. Females were not intended to sing compositions on stage. During the Baroque period male sopranos and altos were necessary in countries where the Catholic Church had control and a female on stage was forbidden. (Price 2002.) The star of that time was the castrati; A man with a voice un-allowed to drop. Their roles were comprised of both female and male parts. In present times mostly females sing these roles, so there is no possible way that a female voice can mimic that of the castrati. (Op. cit.)

From this information one can gather that it is important to understand the period of time from which the music came. This is the beginning of understanding how to create HIP. For instance, church music today and church music of the past must not be interpreted similarly because they are derived from different cultures. During Pergolesi's time 'much of the music heard in Naples was sacred; and its quality and importance were often on a par with opera' (Buelow, 1993, 115).

Church music was not as humble in the Baroque era as it is in some present day congregations. The institution of church held many roles in society; One such role being aristocratic entertainment. 'The court had its own chapel, where sacred music was enjoyed only by the aristocracy. The viceroy and his entourage assisted regularly at services in the royal chapel to celebrate a ruler's birthday or name day, or the birth or wedding of a member of the royal family' (Op. cit. p. 115).

As there are no recordings from the baroque period, there is no way to satisfactorily say how exactly to execute Baroque vocal production. The only material there is to work from is that of the written kind. Texts by composers such as J.J. Quantz, C. P. E. Bach and L. Mozart help to form the basis of Baroque music reconstruction. Quantz covers musical taste and execution for voice and many instruments. 'Because of this broad scope it became and has remained the most widely-known instrumental method of the 18th century, except perhaps for C.P.E. Bach's keyboard treatise.' (Powell 2000) As for Leopold Mozart, he wrote 'A treatise on the fundamental principles of violin playing'. Through the existence of these materials and many more beliefs arose as to what the music could have sounded like. But, for all of the knowledge gleamed from this research, one must still take into account the freedom of interpretation that comes with individual realization. The interpreter lives in present times and plays for an audience with tastes coming from the present culture.

People have evolved culturally. The audiences have changed and so has the performer. This performer, who, through a life time of experiences and musical training, has come to enjoy certain sounds and rhythms. How proficient this performer can use the tools of HIP and how the music is played remains different entities because interpretation is always subjective to personal choice. Choice is an individual matter made through considerations which are driven by past experience and there is no person alive today that can have a similar life experience to that of a person living in the Baroque era.

Ensemble Work

Many small obstacles arise for amateur producers as they go through the learning process of organizing events. Equally many small issues arise for musicians. As producers, Elina and Emili invited aid by delegating out small portions of the work on the business side of the project while control of final decisions rested with them. As musicians all musical desires of the group were openly discussed.

As an aspiring professional one may not necessarily be trained to express in words why a certain dynamic should be used in one bar and not another. While working with other musicians and trying to verbalize feelings for the music that vocabulary grows as one learns to talk 'music'. By describing to the players the desired feel of the music one may start noticing how the nuances of bowing a string instrument can translate sounds in a dramatically different fashion. Accordingly, during the process of style choice, one can ask the players to approach the strings differently to feel and hear which way suits the purposes of one's concert better. Changes can be made with weight, tempo and placement in regards to bowing.

Working with a string ensemble for the first time is unique and demanding. With the exemption of a conductor the responsibility of mood, tempo and starting cues was carried by the entire group. Many cues fell to the person with the lead voice. This usually was a balance between soprano, alto, violin I and alto violin (viola). The group needed to feel the same ideas and impulses so they could move through the music together as one unit. This meant individually remembering and knowing before playing the expressive

ideas of the tempo, dynamics and emotions. To help facilitate this, words were chosen to inspire mental images which would help distinguish each song's individual setting. It was also used to trigger the memory of musical expression and tempo. Each song was a chance to emote these mental images of the music to an audience. Ornaments were also used sparingly to help associate the emotions more fully.

The idea of unequal temperament ⁷ in regard to period tuning held a large portion of discussion. Period bows and bowing practice were used and although tuning in the present is mostly in equal temperament the chance to move beyond this system was available because of the use of only strings and voice. Consideration of unequal-temperament tuning was used when playing but mostly with accidentals, leading notes and certain important intervals such as thirds. The players and singers made certain intervals smaller or larger depending. Mostly they tried to gain a feel of the Baroque period by becoming familiar with the era.

“The ‘melody’ was not an end in itself but served to intensify the expression of both text and emotion. The artistic purpose was ‘the imitation of nature’ through the melody alone, by which was meant the nature of the emotional overtones. The singer’s task was to provide ‘a mirror for the emotions’ and to ‘touch the heart’

(The New Oxford History of Music V, 1975, 73)

'What chiefly distinguished the Baroque attitude... is the urge to expand the range of sensual experience and to deepen and intensify the interpretation of feelings' (Matin, J.R., 1977, 73).

⁷ Equal Temperament is the present day tuning system, which divides the octave into twelve equal parts. Anything other than this is referred to as unequal temperament although there are vast amounts of different tuning systems.

Analyses

Nine songs in total will be discussed in this section; Soprano arias and all duets. Of the nine songs analyzed only one is discussed in a more complete format. This song is '*Stabat Mater dolorosa*'. The others only receive a brief write up. The alto arias will not be discussed.

Each of the nine songs begins a different section, titled with the first lyrics of the song. Under the title will appear a short sentence describing the basic placement and orientation of the song. The subheadings within the table describe aspects of the piece. The subheadings are as follows: Key signature, Time signature, Tempo, Text Translated, Text Message, Mental Image, and HIP.

Text Message is the description of what the text meant to the singers and players.

Mental image refers to a single word chosen with the specific intention to invoke a feeling. The group as a collective decided on these words to help create a simultaneous mood change within the group to trigger the expressive ideas for the upcoming song.

Hip refers to the text discussion preceding the musical notation. It is mostly specific to technique, Baroque terms and the difficulties felt by the ensemble or singers while playing certain passages of the music.

Each song's notation for voice and orchestra will be presented in whole for reference while reading. Many references will be made to bar numbers. These are written in number form and not word form. It is also advisable to pay attention to the pencil markings within the score. These were made during the course of the project by soprano Emili Losier.

Stabat mater dolorosa

This is the first duet and first song of the series.

Key Signature:	F minor
Time Signature:	c, 4/4
Tempo:	Grave which translated from Italian to English means Sombre, Severe or Weighty (Schroeter, A. & T with Uecker 2010) or Serious (Braccini, 2009)
Text Translated:	'The sorrowing Mother stood tearfully beside the Cross while Her Son hung there,' (Stabat mater, 1997).
Text Message:	A crying lament telling the story of Jesus' mother as she watches him suffer on the cross. There are three separate ideas fitting with distinctively different musical themes; the representation of the Virgin Mary standing there suffering, and that she is tearfully crying beside the cross while Jesus is on the cross, helplessly dying.
Mental Image:	Suffering
HIP:	Unequal Temperament, Key Signature, Dissonance and Consonance, Articulation, Beat/Bar Hierarchy, Text Hierarchy, the music portrays the text, Dynamics, Messa di Voce, Ornamentation, Trills, phrase lengths

Analysis

Before hearing the music one is able to get a sense of this first installment of the '*Stabat mater*' from the F minor key signature, Grave tempo marking, C time signature, and the text translation which all indicate a mournful, lamenting song style. After hearing the first two bars it is evident that the song is just that.

The key signature of F minor is important because unequal temperament makes some keys more perfectly in tune than others due to the size of semitones between notes altering with the change of key signature. 'The colors and character of the keys were quite distinct before equal temperament became universal, and even after... composers retained key-colour ideas' (Tarling, 2002, 6-7). F minor can, according to Rousseau, Charpentier, Mattheson and Rameau give the feel of complaints, lamentation, darkness, plaintiveness, calmness but with deep despair and tenderness (Cessac, C. 1988 p. 384, 406-7.)

Although Mattheson warns that any key can be changed into the opposite feel through fine composition this particular piece matches its key signature's 'key-colour ideas' (1739 tr. Harris, 188).

The first two musical ideas immediately made evident are the dissonant⁸ suspensions into consonance⁹ within the violins, beginning in bar 1 and the 8th note movement of the cello starting also from bar 1.

The introduction of consonance being joined by dissonance and resolving back to only consonance are together a basic element of Baroque music. They represent opposing ideals; Dissonance being excited, sorrowful, suffering and grief stricken where as the consonance brings in the feel of relief, joy, rest and contentment.

⁸ Dissonance is the 'combination of tones that sounds discordant or unstable, in need of resolution. (Essentials of Music – Glossary 2001).' 'Inharmonious or harsh sound; discord; cacophony (Dictionary.com 201gddr0).'

⁹ Consonance is a 'concordant or harmonious combination of tones that provides a sense of relaxation and stability in music (Essentials of Music – Glossary 2001).'

(Tarling 2002, p.6.) 'The ebb and flow of the music depends on friction between strong dissonance and weak resolution' (Op. cit. p.203).

The dissonance mentioned above is created in bar 1 through the continuation of a note from a previous chord being held while a new chord begins which does not contain that particular note in its basic structure. This overlapping suspension creates a grating kind of feel between the close second intervals of F and G in the beginning of '*Stabat mater dolorosa*' when the F minor chord transitions to C major leaving the F to be played one extra beat before the chord resolves back to F minor. This becomes one of the main themes for the piece. After the strings intro the soprano and alto voice join in singing '*Stabat mater dolorosa*' with the same theme.

The text '*Stabat mater dolorosa*' for the sorrowing Virgin Mother is only sung twice in this piece and both times the same musical theme of consonance-dissonance-consonance is used. The second time it is presented in a higher register and although marked with *p* as it was the initial time it should be unique to itself rather than copying the first version. Having the musical line higher immediately allows the voice to sing out a little more bravely and proclaim the story with more vigor.

The second musical idea occurs in the moving bass line played by the cello. It supports the harmonic consonances and dissonances played in the violins by playing the root note of each chord during the first and fourth notes of both the first half and second half of each bar. This is a distinguishing factor that sets baroque music apart from Renaissance and Classical music. There is supremacy in harmony in Baroque music (Tarling, 2002, 203).

The cello is the only fast moving instrument in this section of the piece and it is crucial that the articulation¹⁰ is characteristically fitting. It must hold a continuously moving line with no static notes or same sounding stresses side by side.

One articulation choice rests in the choice of legato verses non legato. Tartini (1771, 55) states that 'to decide whether the style is cantabile or allegro, apply the following test; if the melody moves by step, the passage is cantabile and should be performed legato; if, on the contrary, the melody moves by leap, the passage is allegro and a detached style of playing is required.' The cello in bar 1 moves by step and then two 3rd interval jumps downwards only to continue the upward stepping again which is followed by downward jumping. This can be understood as a cue to follow the more cantabile style, playing legato with more discreet separations between notes.

'The principal signs used in Baroque music for articulation are slurs, dots and dashes' (Tarling, 2001, 16). The articulation mark of a dot on top of or underneath a note does not mean it is played staccato but rather most of the time a reminder not to slur. To this affect Leopold Mozart still describes in texts that when he desires notes to be played strongly, accented and separate from one and other he signifies the kind of bowing he wants by the marking above or below the given notes (tr. Knocker 1756, 47). In bars 5-11 in the violin I there is the addition of slurs and accents. These may not be marked throughout the entire score so it is important for the player to dissect their importance and apply them accordingly throughout the entire piece of music. In bars 5-6 they follow Tartini's *cantabile* advice but in bars 7-9 they oppose it with the dash on top of the notes. Couperin notes that a note with a dash over it should be played 3/4 of the written length and is called an *aspiration*. (tr. Halford 1713, p. 13.) It creates an altered stress to that which is evident within the beat/bar hierarchy of the music.

¹⁰ 'Articulation is the relationship between notes or phrases, their beginnings and endings, and how these are connected (Tarling 2001, p.10).'

Articulation of hierarchy within the beats of the bar can match or oppose text hierarchy. Beat hierarchy is particularly pertaining to notes following the natural stresses within bars creating movement through the first and third beat pressures in 4/4 time. Leopold Mozart (1756, 219) describes general accents in 4/4 time by stating 'Generally the accent of expression... falls on the ruling or strong beat... The specially strong beats being... in every bar the first note of the crotchet, the first note of the half-bar or third crotchet in 4/4 time.'

Text hierarchy follows the natural stress within the spoken verse of a language. This coupling is presented well in the first line of the alto singer's text in bars 12-15. Each first beat of the bar is accented with text and then reinforced with the buildup of the fourth beat transitioning back into the first beat of the bar. The stress sits on the *Sta* of *Stabat*, the *ma* of *mater* and *ro* of *dolorosa*. Each hits on the first beat of the bar while the weak syllables hit on less important beats. Similarly the text '*juxta crucum lacrimosa*' comes in bars 18-19 in soprano and repeats in bars 20-21 in the alto. '*Ju, cru and mo*' comprise the strong syllables. They hit on beat 1, 3 and 3 changing the feel of the phrase by imprinting an opposing stress.

This text is also only sung twice each by the soprano and alto consecutively. Each time the music displays the meaning of the text with imitations of sobs and cries. For instance in bars 35-36 the alto and soprano alternate between half notes and quarter notes. This can easily be heard as a welling of sound, like a sob that finally bursts out, only to be hushed again before another outburst. Compounding the imagery, it does occur on the exact text '*lacrimosa*' which in Latin means 'to cry'.

Finding the proper dynamics in Baroque music is takes skill because few markings were written in by the composers. Matteis (1682, 79) wrote 'you must not play always alike, but sometimes Lowd and sometimes Softly according to your fancy, and if you meet with any Melancholy notes, you must touch them sweat and delicately.' Three hundred years after the fact people try to interpret

the music and make the proper dynamic choices through clues left in the music. One such clue is the combination of text and beat hierarchy. A logical conclusion is to think when two separate ideas support one and other the affect will become larger. With this in mind the group decided when the text emphasis falls on the strong beats of a bar there is more emphasis on that or those particular notes. Sometimes meaning the group would play a dynamic *forte*. When the strong syllables of the text do not land on the strong beats of the bar, one should be more sensitive with the dynamics and not have a volume louder than *mf*.



Figure 1.3 The first five bars of the Complete Autograph Score of Stabat Mater by Pergolesi held by the Biblioteca del Conservatorio di musica S. Pietro a Majella - Napoli.

Some later Baroque composers did leave dynamic markings in their works such as Pergolesi. Figure 1.3 shows the first five bars of 'Stabat mater dolorosa'. The violins are given instruction to play *piano* through the word abbreviation *dol* for *dolce*. But this is no reason to stop looking to the music for dynamic inspiration.

Many musicians of the Baroque era talk of the interpretation of the dynamics as a personal choice. This choice and use of dynamics shows the quality of a

performer in our day but it is talked of very easily and nonchalantly by Baroque composers and players. One should feel the music and get an idea of where to play loud and soft as Mace (1676, 130) describes 'you will find it very Easie, to Humour a Lesson, by Playing some Sentences Loud, and others again Soft, according as they best please your own Fancy...' Although 'later as composers sought finer control over the dynamic nuances, the markings became more detailed' (Tardling 2002, p21). By 1712 there are examples of works showing many detailed instructions for expression, swelled notes and dynamics. In both the original autograph and the revised version of Pergolesi's '*Stabat mater*' dynamic markings are visible.

Piano to *Forte* or vice versa does not always occur in such a stark difference. The *Messa di Voce* known also as a swell (Tardling, 2002, 21) was introduced in '*Le Nuove Musiche*' as an *Esclamazione languida* by Caccini in the year 1601. 'It is the increasing and decreasing of the volume column...on long notes and usually emphasized on its climax through a light trembling' (Engelke, 1990, p72). The *Messa di Voce* impacts all of Baroque music and in this piece should be heard in each instrument on long notes. The players and singers made sure to use this swell but not always with trembling at the highest point of sound.

1. Stabat mater dolorosa

(Duet)

nostatic notes

tuska
Grave *Dissonance*

Violino I *piano*

Violino II *piano*

Viola *piano*

Soprano Solo

Alto Solo

Violoncello e Contrabasso Organo *p*

morecello 6 3 6 5 6 3 6 9 6 9 3 6 6

Fm E Fm Eb

VI. *forte* *piano* *più piano*

Vla. *forte* *p* *più piano*

Vc. e Cb. Org. *f* *piano* *più p*

7 6 4 6 4 4 6 6 6

10

VI. *forte* *tr* *piano sempre*

Vla. *forte* *piano sempre*

S. *p* *sft* *p sempre* *sft*

A. *p* *Sorrowing mother*

Vc. e Cb. Org. *f* *p sempre*

6 6 6 6 6 6 5 6 9 6 4 6 9 6 9 6

VI.

Vla.

S. *tr* *tr* *tr* *tr* *tr*

A. *tr* *tr* *tr* *tr* *tr* *tr*

Vc. e Cb. Org. *tr* *tr* *tr* *tr* *tr* *tr*

3 4 6 6 3 4 6 5 6

no even pulses

good expression

20

Vl. *dolce* *sotto voce*

Vla. *p dolce* *sotto voce*

S. *dolce* *tr*

A. *dolce* *tr*

Vc. e Cb. Org. *dolce* *sotto voce*

breath

jux-ta cru-cem la-cri-mo - sa, dum pen-de - bat fi - li-us, dum pen-
while his son hung there

5 4 3 2 1 6 5

Vl. *piano* *pp*

Vla. *piano* *pp*

S. *p*

A. *p*

Vc. e Cb. Org. *piano* *pp*

de - bat fi - li-us. Sta - - bat ma -
 - pen-de-bat fi - li - us. Sta - bat

6 5 4 3 2 1 6 5

30

Intensity through break

VI. *p*

Vla. *piano*

S. *p*
 - ter do - lo-ro - sa jux-ta cru-cem la-cri-

A.
 ma - ter do - lo - ro - sa jux-ta cru-cem, jux-ta crucem

Vc. e Cb. Org. *p*

7 4 8 7 4 7 4

VI. *piano* *forte*

Vla. *piano* *f*

S. *Vor. small* *big* *tr* *tr* *f*
 mo - - - sa, dum pende-bat, dum pende - bat

A. *tr* *tr*
 la-cri-mo - - - sa, dum pende-bat, dum pende - bat

Vc. e Cb. Org. *p* *f*

8 7 8 7 8 7 7 6 7 4 7 6 5 6 7 6 5 6 4 4 4 4 4 4

40

VI. *piano assai* *sotto voce*

Vla. *p assai* *sotto voce*

S. *tr* *p* *sotto voce*
fi - li-us, do - lo-ro-sa, dum

A. *sotto voce*
fi - li-us, la - cri mo-sa, dum pen -

Ve. c Cb. Org. *p assai* *sotto voce*

6 4 7

VI. *piano*

Vla. *p*

S. *her sung*
- pen-de - bat fi - li-us. *her son hung there*

A. *her son hung there*
de - - bat fi - li-us.

Ve. c Cb. Org.

Figure 1.4 Pergolesi, G. B. 1997. Stabat Mater in Full Score Edited from the autographed manuscript by Alfred Einstein. Dover Publications inc., New York

Cujus animan gementem

This is the first soprano solo, first solo and second song of the series.

Key Signature:	C minor
Time Signature:	3/8
Tempo:	'Andante amorosa' which translated from Italian to English means walking pace and tenderly (Baccini 2009)
Text Translated:	'(Her Son) Whose soul -moaning, sad and saddening- a sword had pierced.' (Stabat mater, 1997.)
Text Message:	A declamatory composition telling the sad state of Jesus on the cross being struck with weapons. It is repeated four times and with each additional statement the teller changes the emotional texture of the storytelling due to the musical themes.
Mental Image:	Running
HIP:	text/message, special qualities of 3/8 time signature, 2 beat verses 3 beats in a bar

Analysis

The C minor key signature, text and tempo marking as *Andante amorosa* set the songs' atmosphere within the constraints of complaints, laments, gloominess, lovely sadness and tenderness. As the song begins it takes on a different sound than these descriptive words. It moves quickly through the lines and with much punctuation. It is possible that all the marking of the music leading it towards a sad lament help to keep the robust movement and general temperament of the song in check. The choice to make the music move quickly came through the phrasing. It pushed the music forward. If the tempo were any slower the pulse gets lost within the middle of each bar rather than holding to beat one which fits with bar hierarchy.

It is important to recognize that '*Cujus animam gementem*' is one of two songs with in the whole of '*Stabat mater*' written in 3/8 time. Time signatures with 3/ were usually significant due to the use of hemiola¹¹ at phrase endings. Interestingly enough Pergolesi decided against using any hemiola at all in this piece and wrote the music so there would be no doubt in one's mind that it could not be used. For instance bars 102-104 finish off the soprano aria. There is the normal jump in the bass to accentuate a phrase ending but the hemiola is not

¹¹ 'In the Baroque era hemiola was used... in the sense that it denoted the articulation of two measures of triple meter as if they were three measures of duple meter (Cole 1996-2009).' It is not bound to the Baroque era and can be found in all styles of music.



Figure 1.5 Retrieved from Hirsch, F. 1990 *Wörterbuch der Musik*. Pawlak-Verlag. p. 202

evident. The text reads 'transivit gladius' and it is noticeable when sung that the stress remains on the first beat of each, hitting the text on their strong syllables 'i' and 'gla', rather than 'vit' and 'a'.

The special aspect of 3/8 time in this piece comes from the manner in which the playing and singing of the three beats is translated into a bar with two beats of slightly different lengths. The use of this idea helps the players and singers to continually move the music forward. The emphasis stays on the first beat of each bar unless otherwise marked in the score. This is done continuously in the first eight bars of vocal music from bar 28-35. The emphasis that is working against beat/bar hierarchy is usually marked with a small dash above the given note.

If this song were to be slowed down, as it often is in other interpretations, the pulse becomes heavier, like a person with a large load laboring to take each step. This creates the counting feel of '1, 2, 3' for bars 28-30 and '1, 2' in bar 31. In this case each beat of the bar sounds equal, opposing beat/bar hierarchy. With a slightly quicker pace to the song the phrase from bar 28-31 and similarly bars 1-4, 5-8, 32-35 and so on throughout the piece, bounces from first beat to first beat in the fashion of '1,1,1' accentuated at the phrase ending with the '1, 2.'

The tempo marking of 'Andante amorosa' does not support a slow tempo. 'Andante' is a comfortable walking pace or heart rate rhythm and 'amorosa' can be translated into the word 'lovingly'.

no gaps - legato - stretch
highest not loudest - can be heard

30

VI. *piano* *mf* *piano* *mf* *p*

Vla. *p* *mf* *piano* *mf* *p*

S. *p* *mf* *piano* *mf* *p dolce*

Vc. e Cb. Org. *piano* *mf* *piano* *mf* *p*

Cu-jus a-ni-mam ge-men-tem, con-tris-ta-tam, ac do-len-tem per-trans-

(Herson) whose soul - mourning, sad and sadening

forward lifted + going
Statement

40

VI. *mf* *mf*

Vla. *mf*

S. *mf* *mf* *mf* *mf* *mf*

Vc. e Cb. Org. *mf*

i-vit, per-trans-i-vit gla-di-us, cu-jus a-ni-mam ge-men-tem

pierced by a sword reassuring "yes! this is what happened"

quick fuck

50

VI. *p* *mf* *piano*

Vla. *p* *mf* *piano*

S. *piano*

Vc. e Cb. Org. *p* *mf* *p*

con-tris-ta-tam ac do-len-tem per-trans-i-vit gla-di-us, per-

then sadly he was stabbed yes he was

60

VI. *forte* *piano* *forte* *piano*

Vla. *forte* *p* *forte* *piano*

S. trans - i - vit gla - di - us.

Vc. e Cb. Org. *forte* *piano* *forte* *p*

5 pierced by a sword

70

VI. *piano* *forte* *p*

Vla. *p* *f* *p*

S. Cu - jus a - ni - mam ge - men - tem con - tris - ta - tam ac do -

Vc. e Cb. Org. *p* *f* *p*

7 *7* *6* *7*

His soul is mourning sad & saddening

80

VI. *mf* *f* *piano*

Vla. *mf* *p*

S. len - tem per - trans - i - vit, per - trans - i - vit gla - di - us,

Vc. e Cb. Org. *mf* *f* *p*

6 *6* *5*

stab stab stab stab renourse what was done

It wasn't easy, Pity him

O quam tristis et afflicta

This is the second duet and fourth song of the series.

Key Signature:	G minor
Time Signature:	c, 4/4
Tempo:	Larghetto which translated from Italian to English means somewhat quicker and lighter than broad (Braccini 2009)
Text Translated:	Oh, how mournful and suffering was that blessed Mother of the Only.begotten; (Stabat mater, 1997.)
Text Message:	A weeping song crying out in compassion and sympathy regarding the sadness of Jesus and his Mother's situation.
Mental Image:	Mournful
HIP:	Unequal Temperament

Analysis

This song begins with a unison chord. All members of the group simultaneously play and sing throughout the entire piece with the exception of a few bar or beat rests. It is a very harmonically dynamic piece and the group clearly tried to emphasize this in practice and performance. Many hours were spent practicing the end of the soprano aria '*Cujus animam gementem*' and the beginning of '*O quam tristis*'.

It is very important that the chords have a tension in them for that can only be created through the use of unequal temperament tuning. It is mentioned earlier that with the omission of the organ, the strings and vocalists have a chance to improvise with the tuning. The first bar has dissonance on the third beat. This dissonance is from the E major chord with a c# in the middle sung by the soprano and violin I. This chord is important because it is a third and tuning of thirds is a very fine art due to their easily heard vibrations if out of tune.

The singers and players created a feel of unequal temperament in their playing by creating a more open or closed interval. For instance depending on whether a sharp or a flat is played the singer or player will sing it a little higher or lower than what is regularly heard from an equal temperament instrument.

Valittava

3. O quam tristis et afflicta

(Duet)

Larghetto

Violino I *p* *piano sempre*

Violino II *p* *piano sempre*

Viola *p*

Soprano Solo *p* *mf*
 O quam tris-tis et af-fli-cta, et af-fli-cta

Alto Solo *p* *mf*
 O quam tris-tis et af-fli-cta, et af-fli-cta

Violoncello e Contrabasso Organo *p*

con how sad and more Sub av

Vl. *piano* *mf*

Vla. *p* *piano* *mf*

S. *p* *dolce piano* *mf*
 fu-it il-la be-ne-di-cta ma-ter u-ni-ge-ni-

A. *p* *piano* *mf*
 fu-it il-la be-ne-di-cta ma-ter u-ni-ge-ni-

Vc. e Cb. Org. *p* *piano* *mf*

was the blessed Mother of the chosen

10

VI. *piano* *f* *tr*

Vla. *piano* *f*

S. *piano* *f* *tr*
ti, ma - ter u - ni - ge - ni - ti!

A. *piano* *f*
ti, ma - ter u - ni - ge - ni - ti!

Vc. e Cb. Org. *piano* *f*

6 6 6 6 6 6

VI. *tr* *p* *f* *piano* *piano*

Vla. *p* *f* *p*

S. *p* *f*
O quam tris-tis et af - fli-cta fu-it il-la be-ne-

A. *p* *f*
O quam tris-tis et af - fli-cta fu-it il-la be-ne-

Vc. e Cb. Org. *p* *f* *p* *Tasto Solo*

how terrible
the pain

and the afflictions

20

Vl. *mf* *piano* *forte*

Vla. *mf* *piano* *f*

S. *mf* *piano* *forte*
di-cta, be-ne-di-cta ma-ter u-ni-ge-ni-ti, ma-ter

A. *mf* *p* *forte*
di-cta, be-ne-di-cta ma-ter u-ni-ge-ni-ti, ma-ter

Vc. e Cb. Org. *mf* *p* *forte*

Vl. *piano* *f*

Vla. *p* *pp* *f*

S. *piano*
u-ni-ge-ni-ti!

A. *p*
u-ni-ge-ni-ti!

Vc. e Cb. Org. *p* *pp* *f*

Figured Bass: $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{\#}$ $\frac{6}{6}$ $\frac{7}{\#6}$ $\frac{2}{\#4}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{\#}$

12 *Stabat Mater*

Figure 1.7 Pergolesi, G. B. 1997. *Stabat Mater* in Full Score Edited from the autographed manuscript by Alfred Einstein. Dover Publications inc., New York

Quis est homo

This is the third duet and fifth song of the series.

Key Signature:	C minor
Time Signature:	c, 4/4
Tempo:	Largo for the first section which translated from Italian to English means broad. Allegro for the second section which translated means lively or cheerful. (Braccini 2009)
Text Translated:	What human being would not weep upon seeing the Mother of Christ in such torture? Who would fail to be saddened when observing the faithful Mother sorrowing along with Her Son? For the sins of His people She saw Jesus in torments and subjected to whips. (Stabat mater, 1997.)
Text Message:	The first song to question the listeners humanity by asking who would not be touched by this story. The first half ending with ' <i>Who? Who?</i> ' The second half switches moods by explaining why She went through the torture of watching Her Son in such a place.
Mental Image:	Questioning, Answering
HIP:	Text Hierarchy and Beat/Bar Hierarchy

Analysis

The interesting difficulty with this song was to understand that beat one was not as important as the strong text syllables which came directly on the third beats. Example bar 1-4 in the soprano line. The stress comes on the syllables '*ho, fle, ma and de.*' Previously discussed on page 32 is the strength that comes into the music when text hierarchy matches with the bar hierarchy. Now the opposite is occurring. The strong syllables of the text land on weaker beats within the bar. When this happens a choice needs to be made. Which hierarchy is more important? Which one should be emphasized?

There is no right answer that blankets every situation. Text in Baroque music is very important as it is expressing emotions which are the highlighting attribute of the Baroque era. (Refer to page 20). But one cannot simply say that text is more important just because. One must know what is my reasoning behind this belief? This is a point in the learning of HIP where the pupil needs to make a decision. So, what to do? The players and singers decided to play the beginning of the song following one of the rules. First to try following bar hierarchy and make the first beat 'Quis' stronger and then to try the text hierarchy and move the strength of the bar towards the 'ho' of 'homo.' In this way it was noticed that the impact of the clashing hierarchies created a more delicate strength to the phrasing. It was concluded that in this case the text hierarchy will be heard more strongly than the beat/bar hierarchy.

5. Quis est homo (Duet)

Kysymys

Largo

Violine I *piano*

Violine II *p*

Viola *p*

Soprano Solo *p* *Weep*

Alto Solo

Violoncello e Contrabasso Organo *p*

Quis est ho-mo, qui non fle-ret, Chri-sti ma-trem si-vi-de-ret in
What human would not cry, seeing christ mother in

VI. *piano*

Vla. *piano* **Largo**

S. *Largo*

A. *Largo*

Vc. e Cb. Org. *piano* **Largo**

tan-to sup-plici-o?
Such torture

Quis non pos-set con-tri-sta-ri, pi-am ma-trem
Who would fail to be saddened Who would cheer

10

VI. *piano* *piano*

Vla. *p* *Largo* *p*

S. *Largo* Quis est ho-mo,

A. con-tem-pla-ri do-len - tem cum fi-li-o? Quis non pos-set

Vc. e Cb. Org. *Largo* *piano* *p*

6 7 6 6 7 6 #

5 4# 3 3 4 #

VI. *piano*

Vla. *p*

S. *light tr* qui non fle-ret, Chri - sti ma-trem si-vi - de-ret in

A. *tr* con - tri-sta-ri pi - am ma-trem con-tem - pla-ri

Vc. e Cb. Org. *piano*

6 6

4 # 4 #

VI. *p*

Vla. *p*

S. *small mouth*
tan-to sup-pli-ci-o? quis? quis?

A. *in torture*
do-len-tem cum fi-li-o? quis? quis?

Vc. e Cb. Org. *in sorrow*
pp

Vastaus

20 **Allegro**

VI. *pp*

Vla. *pp*

S. *mf*
Pro- pec- ca - tis su - ae gen - tis vi - dit Je - sum

A. *mf*
Pro- pec- ca - tis su - ae gen - tis vi - dit Je - sum

Vc. e Cb. Org. *pp*

Keep legato
think in 2

30

VI. *forte*

Vla. *f* *forte* *piano*

S. *forte*

A. *f*

Vc. e Cb. Org. *forte* *piano*

in — tor — men — tis et fla — gel — lis sub — di — tum;
torment *f* *and subjected to whips*

in — tor — men — tis et fla — gel — lis sub — di — tum;

5 6 5

VI. *p sotto voce* *cresc.*

Vla. *p sotto voce* *cresc.*

S. *piano* *cresc.*

A. *piano* *cresc.*

Vc. e Cb. Org. *cresc.*

vi — dit Je — sum in tor — men — tis

vi — dit Je — sum in tor — men — tis

40

Vl. *f* *piano*
 Vla. *f* *piano*
 S. *forte* *piano*
 A. *f* *piano*
 Ve. e Cb. Org. *f* *piano*

et fla - gel - lis sub - di - tum; et fla - gel - lis
 et fla - gel - lis sub - di - tum; et fla - gel - lis

Vl. *forte* *p* *pp*
 Vla. *forte* *piano* *ten.* *pp*
 S. *pp*
 A. *pp*
 Ve. e Cb. Org. *forte* *piano* *pp*

sub - di - tum.
 sub - di - tum.

Figure 1.8 Pergolesi, G. B. 1997. *Stabat Mater* in Full Score Edited from the autographed manuscript by Alfred Einstein. Dover Publications inc., New York

Vidit suum dulcem natum

This is the sixth song of the series and second and final soprano solo aria.

Key Signature:	F minor
Time Signature:	c, 4/4
Tempo:	à Tempo giusto which translated from Italian to English means appropriate speed (Braccini 2009)
Text Translated:	She saw Her Son dying in desolation as He gave up the ghost. (Stabat mater, 1997.)
Text Message:	The last song describing the story of Jesus and His Mother. It screams of the desperation the Virgin must have felt as she watched the last breaths of life leave her Son.
Mental Image:	Leaking
HIP:	Music and Text parallel communication

Analysis

This song ends powerfully, imitating the last breaths of life leaving Jesus. One can hear in the violin's phrasing that the breath staggers. The voice also uses this musical imagery on the text '*dum emisit spiritum.*' The word '*spiritum*' is spirit or ghost and to '*give up the ghost*' can then in turn mean to give up living life.

There is almost a sense of angry desperation and disbelief as the soprano repeats the text with the new melody line starting at bar 21. Rather than jumps being a source of joy and exaltation, these jumps sound more like hostile shouts. Forcefully in bar 28 one may sing the half note Gb on the word '*Vi*' at first like the piercing of a needle through cloth only to give way to suffering vibrato as it sobs down the scale to be struck again as an Ab on the text '*dul.*'

This powerful song needs a lot of dynamic shift in order to make the strength of the text stand out. For instance, in the first two phrases of soprano, bars 9-13 there is a dramatic shift from a falling 16th and 32nd note run in the Lombard rhythmic pattern to a repeated quarter note sequence which gradually moves in a downward motion from Db to C to Bb. This may be interpreted as a more extrovert and aggressive passage followed by more introverted suffering passage. It is even written '*dolce*' in bar 12.

Notice in bar 27 the use of an appoggiatura rather than the written in acciaccatura. The original notation has an 8th note marked, which in modern terms is relevant to an appoggiatura but once again the musical interpretation comes down to choice. For this section tension was the desired effect. Acciaccatura is quicker and allows for the main part of the beat to sit with the main note. Appoggiatura is a longer rhythmic choice taking more time away from the original notation. For this reason it was chosen instead of the acciaccatura. It has a slower transition away from the dissonance of the E natural which helps to propel the emotion of the text forward little by little until the death at '*dum emisit.*'

beloved
Sweet son
die alone
she watched
him give away
his life

6. Vidit suum dulcem natum

(Soprano Aria)

à Tempo giusto

Violino I *mp* *piano*

Violino II *mp* *piano*

Viola *mp* *piano*

Soprano Solo

Violoncello e Contrabasso Organo *mp* *piano*

Vl. *forte*

Vla. *forte*

Vc. e Cb. Org. *forte*

Vl. *piano*

Vla. *piano*

S. *piano*

Vc. e Cb. Org. *piano*

Vi - dit su - um dul - cem

She watched her sweet

VI. *dolce* *piano*

Vla. *dolce* *piano*

S. *dolce* *piano* *tr* *tr* *tr*

Vc. e Cb. Org. *dolce* *piano*

na-tum mo-ri - en-tem, de-so - la-tum, mo-ri - en-tem, de-so - la-tum, dum

son die in desolation die in desolation he

VI. *assai e stacc.* *f* *p* *f*

Vla. *assai e stacc.* *f* *p* *f*

S. *f* *p* *f*

Vc. e Cb. Org. *assai e stacc.* *f* *p* *f*

e - mi - sit spi - ri-tum.

gave away his life

VI. *p*

Vla. *p*

S. *p*

Vc. e Cb. Org. *p*

Vi - dit su-um dulcem na-tum mo - ri-en-tem, de-so - la-tum,

vortainen

The image displays a page of a musical score for Pergolesi's Stabat Mater, featuring vocal and instrumental parts. The score is divided into three systems, each with five staves: Violin I (Vl.), Violin II (Vla.), Soprano (S.), and Violoncello/Double Bass (Vc. e Cb. Org.).

System 1 (Measures 25-30): The vocal line begins with the lyrics "de-so-la-tum, dum e-mi-sit spi-ri-tum, Vi-dit suum dul-cem". Handwritten notes above the staff include "vortainen" and "strong". Dynamic markings include *mf*, *piano*, and *forte*. Chord symbols 7, 4, 5, and 7/5 are present.

System 2 (Measures 30-40): The vocal line continues with "na-tum mo-ri-en-tem. de-so-la-tum, de-so-la-tum. dum e-". Handwritten notes include "much pain in resting", "he gave up his life", "On my God his mother weathed", "horrified, dying from within", and "she crucified herself to watch". Dynamic markings include *piano*, *forte*, and *sotto voce*. Chord symbols 7, 6, 7, 6, 6, 4, 7, 5, 7, 4, 7, 4 are shown.

System 3 (Measures 40-45): The vocal line concludes with "misit, dum e-mi-sit spi-ri-tum.". Handwritten notes include "hersweet boy is... gone", "getting longer", "dying pain weaker", "he dies", and "life leave life leaves". Dynamic markings include *sempre pp* and *piano*. Chord symbols 4, 3, 6, 6, 6, 4, 7, 5, 4, 4 are shown.

At the bottom right, the text "Vidit suum dulcem natum" 25 is printed.

Figure 1.9 Pergolesi, G. B. 1997. Stabat Mater in Full Score Edited from the autographed manuscript by Alfred Einstein. Dover Publications inc., New York

Fac ut ardeat cor meum

This is the eighth song and fourth duet of the series.

Key Signature:	G minor
Time Signature:	c/ cut time, 2/4
Tempo:	Allegro which translated from Italian to English means lively or cheerful. (Braccini 2009)
Text Translated:	Make my heart blaze with love for Christ the Lord so that I may please Him. (Stabat mater, 1997.)
Text Message:	The characteristic of the text has now changed from narration of a story to the pleading. The singer to be made aware of the great love the Virgin Mother has for Christ. The singer implores her to bestow love for Christ.
Mental Image:	Country/Folk fugue
HIP:	Fugue pulse

Analysis

This song is in the style of a fugue. Each line is presented and then repeated in subsequent voicing. The difficulty was to keep each performer in the same tempo and to have fixed impulses so that when sections overlap, the notes with smaller values can be heard. Very often one section plays the first beat and another answers. For instance in bars 9-11 the alto voice, violin II and cello have mostly half notes while the soprano and violin I come in on the second half of beat one with a quarter note and continues for two more quarter notes until the third beat when the alto, violin II and cello again have a half note. This continues through the entire piece making it crucial to listen to the other performers.

Something to help the movement within the piece sound alive and not static is the '*Messa di Voce*', discussed earlier. Refer to page 28 for more information. Every long note must have it in order to keep from static flat sounds. A good example is at the end of the piece on starting in bar 64. The soprano and alto would be alternating high points and low points of the swell. The alto starting at the beginning of bar 64 would swell to the middle of the bar when the soprano comes in and as the soprano begins to crescendo the alto is beginning a diminuendo.

folkfugue 8. Fac ut ardeat cor meum
(Duet)

Allegro

Violino I

Violino II

Viola

Soprano Solo

Alto Solo

Violoncello e Contrabasso Organo

Fac, ut ar - de - at - cor me - um in - a -
Make my heart blaze with
Fac. ut

Vi.

Vla.

S.

A.

Vc. e Cb. Org.

man - do Chri - stum De - um, Chri - stum De - um, ut
the love of Christ so that
ar - de - at - cor me - um in - a - mando Chri - stum De - um, Chri-

forte

6 7 6 6 6 #
4 5

10

VI. *pian.* *p* *mf*

Vla. *p* *mf*

S. *cres.* *mf*
si - bi com - pla - - - - -
I may please him

A. *tr* *tr* *tr* *tr* *mf*
- stum De - um, ut si - bi com - pla - - - -

Vc. e Cb., Org. *p vc.* *mf*

6 2 6 5 5 6 5 6 5 6 5 6 5 6

VI. *tr* *p* *tr* *tr* *tr*

Vla. *tr* *p* *tr* *tr* *tr*

S. *tr* *p* *tr* *tr* *tr*

A. *tr* *p* *tr* *tr* *tr*

Vc. e Cb., Org. *p* *Bassi* 6 5 3 6 6

VI. *forte*

Vla. *forte*

S. - - - - - ce - am. *f*

A. - - - - - ce-am. Fac, *f*

Vc. e Cb. Org. *f*

6/5 6 6 6/5 6 6 6/5 6 6 6 4# 6

20

VI. *forte*

Vla. *forte*

S. *f*
Fac, ut ar - de-at cor me - - - um in_

A. *f*
ut ar - de-at cor me - - - um in_

Vc. e Cb. Org. *f* Bassi

6/5 6/4 6 7 #6 6 6/5 # 6

VI.
Vla.
S.
A.
Vc.
e Cb.
Org.

a - man -

a - man -

5 6 5 6 5 6 5 6 2

VI.
Vla.
S.
A.
Vc.
e Cb.
Org.

- do, in a-man-do_ Chri-stum

- do Chri- stum De-um, ut si - bi

2 2 2 2 2 2

VI. *forte*

Vla. *forte*

S. *f* *forte*
De-um, ut si-bi com-pla-ce-am. Fac, ut ar-de-at cor-

A. *f*
com - - - pla - - ce - am. Fac, ut ar - de-

Vc. e Cb. Org. *forte*

2 2 6 6 6 # 6

VI. *mf*

Vla. *mf*

S. *mf* *Intense* *Keep forward*
me - - - - um, ut si-bi com pla - - - ce -

A. *mf tr tr tr tr*
at cor me-um in a-man-do Chri - stum De - - -

Vc. e Cb. Org. *mf*

7 6 2 6 6 # 6 7 6 7 6 7 6 6

40

VI. *p* *mf*

Vla. *p* *mf*

S. *p* *tr* *tr* *tr* *tr* *mf*
am, ut si - bi com - - - pla - - -

A. *p* *mf*
um ut si-bi com-pla - - - ce-am, com - - -

Vc. e Cb. Org. *p* *mf*

6 6 6 6 7 7

VI. *f*

Vla. *f* *f*

S. *f*
- - - - - ce-am. Fac, ut ar - de-

A. *forte*
pla - ce-am. Fac, ut ar - de-at_ cor me - um,

Vc. e Cb. Org. *f*

7 6 7 6

50

VI. *mf*

Vla. *mf*

S. at - cor me - - - um, ut si - bi com - pla - - -

A. ut si - bi com - pla - ce - am, com - pla - - -

Vc. e Cb. Org. *mf*

6 # 6 6 6 # 6 4 6 5 *mf* 6 7 6 7 6

VI. *f* *tr* *p* *f*

Vla. *f* *p* *f*

S. *f* *tr* *p* *tr* *f*

A. *f* *tr* *p* *tr* *f*

Vc. e Cb. Org. *f* *p* *f*

7 6 7 6 *f* 2 *p* 2 *f* 6 6 5

Vl. *tr* *p* *tr*
 Vla. *p* *tr*
 S. *tr* *p* *tr* - ce-am.
 A. *tr* *p* *tr* - ce-
 Vc. e Cb. Org. *p*
 6 5 2 6 6 6 6

Vl. ⁶⁰ *f*
 Vla. *f*
 S. *f* Fac, ut ar-de-at cor me - - - - -um.
 A. *f* am in a - - - man - - - - - do
 Vc. e Cb. Org. *f* *Tasto solo*

Vl.

Vla.

S.

A.

Vc. e Cb. Org.

ut si - - bi com - pla -

Chri - - - stum De - - - - um,

3 7 7 7 7 7 7 # 6

Vl.

Vla.

S.

A.

Vc. e Cb. Org.

70

forte

forte

f *forte*

- - - ce am.

ut si - bi com - pla - ce - am.

7 6 7 # 4 5 # *f* *forte* 6 6 #

Figure 2.0 Pergolesi, G. B. 1997. *Stabat Mater* in Full Score Edited from the autographed manuscript by Alfred Einstein. Dover Publications inc., New York

Sancta mater, istud agas

This is the ninth song and fifth duet of the series.

Key Signature:	Eb major
Time Signature:	c, 4/4
Tempo:	à Tempo giusto which translated from Italian to English means appropriate speed (Braccini 2009)
Text Translated:	Holy Mother, do this: strongly transfix my heart with the wounds of the crucified One. Divide with me torments of Your wounded Son, Who has now deigned to suffer for me. Make me truly weep with You and suffer along with the crucified One as long as I live. I desire to stand with You beside the Cross: to join with You willingly in weeping. Virgin, famous among virgins, do not be bitter to me now, make me cry along with you. (Stabat mater, 1997.)
Text Message:	The begging and pleading to the Virgin Mother to make feeling enter one's heart. But rather than to feel love for Jesus the signer begs to feel the same pain as Jesus and the Mother. The singer wants to understand their pain.
Mental Image:	Royalty
HIP:	Slurred articulation, the music portrays the text

Analysis

This is a very pleasant sounding composition. It certainly does not sound like a lament to the death of Christ. It may seem out of place to some but it does work with the text if one looks beyond just life and death and if one takes into consideration what life was like when this composition was written.

A person wants to be a part of the Christian religion. This person wants it so very much. It is not a sad endeavor but a joyous one. The person is so aware of desire and is ready to proclaim to the world that they want to be a part of Jesus Christ and the Virgin Mary. To be ready to stand beside God and his religion forever and ever should not be a sad occasion. Also this person's life could be horrid. They could live in poverty with no shelter or place to wash. Food may be scarce and life could be hard. With this reasoning the choice of musical setting Pergolesi has chosen for this song should be admired and respected. See page 98 for more on the culture of death in the Baroque era.

For '*Sancta mater*', the players and vocalists tried to mimic each other in sound while following the dynamic marking of the slurs. There are very many short slurs placed side by side, for instance in bars 2-5 and longer slurs in bars 6-9. Refer to Appendices, Listening Material 1, track 10.

'When the music contains many slurs close together, clipping the slurs results in a hiccupping style of performance'. This can be a positive or negative attribute seeing as 'one of the chief criticisms of so-called 'authentic' performance is that it sounds 'all chopped up', and one of the chief criticisms of a modern performance by Baroque players is that it sounds 'glued together'.'(Tarling 2002, 11.) The ensemble tried to find a balance between the two extremes which satisfied both the personal taste of the artist and that of a diverse audience.

Play Mozart like
articulation

Royalty

9. Sancta mater, istud agas (Duet)

A tempo giusto

Violino I *f*

Violino II *f*

Viola *f*

Soprano Solo

Alto Solo

Violoncello e Contrabasso Organo *f*

VI. *piano* *forte*

Vla. *piano* *forte*

Vc. e Cb. Org. *f*

VI. *piano* *forte*

Vla. *f* *piano*

Vc. e Cb. Org. *f* *piano*

Keep tempo

10

VI. *forte* *piano*

Vla. *forte* *piano*

S. San - cta ma-ter, i - stud a - gas.

Vc. e Cb. Org. *forte* *piano*

Holy mother do this

VI. *p* *tr* *tr*

Vla. *p* *tr* *tr*

S. - i - stud a - gas cru-ci - fi-xi - fi - ge pla-gas cor - di

Vc. e Cb. Org. *p*

please do this strongly transfix my heart with the

20

VI. *tr* *tr*

Vla. *tr* *tr*

S. me - o, cor - di me - o, cor - di me - o va - li-

Vc. e Cb. Org. *b*

wound with wounds of his (your son)

VI. *piano*

Vla. *piano*

S. *tr*
de, cor - di me - o, cor - di me - o va - li-

Vc. e Cb. Org. *piano*

VI. *f*

Vla. *f*

S. de.

Vc. e Cb. Org. *forte*

VI. *p*

Vla. *p*

A. *tr*
Tu - i na-ti vul - ne - ra-ri tam — dig - na-ti, tam dig -

Vc. e Cb. Org. *p*

Divide with me the torments

VI. *tr*

Vla.

A. *tr tr*
na-ti — pro me pa-ti poe - nas me-cum, poe - nas,

Vc.
e Cb.
Org. *7 7 5*

of your son who now suffers

VI. *tr tr* *piano*

Vla. *piano*

A. *tr tr* *piano*
poe - nas me - cum di - vi-de, poe - nas,

Vc.
e Cb.
Org. *7*

for me

VI. *p* *tr tr* *forte* 40

Vla. *f*

A. *tr tr*
poe - nas me - cum di - vi-de.

Vc.
e Cb.
Org. *f*

Together breath start

tr tr

piano

p

p

S. *p*
 Fac me ve - re te - cum fle - re, te - cum fle - re, cru - ci -

A. *p*
 Fac me ve - re te - cum fle - re, te - cum fle - re, cru - ci -

Vc. e Cb. Org. *p*

plead make me truly weep with you to
 soft, sad, weepingly

Vl.

Vla.

S. *<*
 fi - xo con - do - le - re, con - do - le - re, do - nec e - go

A. *said like a man*
 fi - xo con - do - le - re, con - do - le - re, do - nec e - go

Vc. e Cb. Org.

suffer with the crucified one as long as I live

50

VI. *mf* *p*

Vla. *mf* *p*

S. *mf tr* *tr*
vi - xe-ro, do - nec e - go, do - nec

A. *mf tr* *tr*
vi - xe-ro, do - nec e - go, do - nec, do - nec

Vc. e Cb. Org. *mf*

$\frac{6}{4}$ $\frac{7}{5}$ $\frac{4}{5}$ $\frac{7}{5}$

forever, forever, forever

VI. *p* *piano*

Vla. *p* *p*

S. *esort.*
e - go vi - xe-ro. Jux - ta cru-cem te - cum

A. *p*
e - go vi - xe-ro.

Vc. e Cb. Org. *piano*

$\frac{6}{4}$ $\frac{7}{5}$ $\frac{4}{5}$ $\frac{7}{5}$

I desire to stand with you

60

VI. *p* *mf*

Vla. *p* *mf*

S. *f*
sta-re, in plan - ctu de-

A. *f*
te li - ben-ter, so - ci-a - re in plan - ctu de-

Vc. e Cb. Org. *p* *mf*
6 2 6 6 6 6 7 6 5 5

at the † to join willingly

in crying
pain
disdain
weeping

VI. *p* *tr*

Vla. *p* *tr*

S. *tr*
si - de-ro, in plan - ctu, in plan - ctu de -

A. *tr*
si - de-ro, in plan - ctu de -

Vc. e Cb. Org. *b* 7 5 4 2

Vl. *piano* *cresc.* *forte* *piano*
p *cresc.* *forte* *p*
 Vla. *piano* *forte* *p*
 S. *espr.*
 si - de-ro. Vir -
 A. si - de-ro.
 Vc. e Cb. Org. *piano* *forte* *p*
 6 7 b6 b6 b6 7b 6b 6 6 4 b

Vl. *p*
 Vla. *p*
 S. go vir-gi-num prae - clara,
 A. *virgins of virgins* mi - hi jam non sis - a -
 Vc. e Cb. Org. 6 7
Don't go away from me

VI. *p*

Vla. *p*

S. fac me te - cum plan - ge - re, mi - hi jam non sis a -

A. ma-ra, fac me to - cum plan - ge - re, mi - hi jam non sis a -

Vc. e Cb. Org. *p*

6 7 6 4 3 2 1 *6 5 4 3 2 1* *6 5 4 3 2 1*

cry beside you Don't bitter me

VI. *piano*

Vla. *p*

S. ma-ra fac, fac me te - cum, fac me te - cum

A. ma-ra fac, fac me te - cum

Vc. e Cb. Org. *6 5 4 3 2 1 piano*

Don't please let me cry with you

80

Vl. *tr* *p* *forte*

Vla. *p* *f*

S. plan - ge-re. fac me te - cum

A. plan - ge-re. fac me te - cum, fac me te - cum

Vc. e Ch. Org. *piano* *forte*

Vl. *p* *tr*

Vla. *p* *tr*

S. plan - ge-re.

A. plan - ge-re.

Vc. e Ch. Org. 6 3 / 4 6 3 / 4

Figure 2.1 Pergolesi, G. B. 1997. *Stabat Mater* in Full Score Edited from the autographed manuscript by Alfred Einstein. Dover Publications inc., New York

Inflammatus et accensus

This is the eleventh song and sixth duet of the series.

Key Signature:	Bb major
Time Signature:	c, 4/4
Tempo:	Allegro ma non troppo which translated from Italian to English means lively, cheerful but not too much (Braccini 2009)
Text Translated:	In my ardour and zeal let me be defended by You, Virgin, on Judgement Day. Make me be guarded by the Cross, fortified by the death of Christ and fostered by Grace (Stabat mater, 1997, 2)
Text Message:	Asking the Virgin Mary help pass the soul into Heaven when one dies. To let Jesus' death and Mary's suffering be of worth.
Mental Image:	Mozart
HIP:	Mental Image of death, Trill, Vibrato

Analysis

Once again, why cannot death be a joyous occasion if one is to enter Heaven because of the sacrifice of Jesus Christ should not his sacrifice be remembered as grand? Who would not welcome death after going through the kind of pain he did? The beliefs surrounding death have changed throughout time. During the 1600's there were numerous reasons to desire death. 'The hardships caused by famine, poverty, drought, earthquakes and volcanic eruptions were sufficient to make life miserable. The year 1656 was particularly disastrous as a plague in Naples reduced the population from 360,000 to 160,000. (Naples 1700's, 2009).'

These conditions were compounded by the fact that war for power over Europe was a constant threat. Death was thought of as a 'welcome guest' (Tate, 1688). The text also supports this fact through use of the words '*ardour*' and '*zeal*' which are not negative or morose.

The mental image chosen for this piece was 'Mozart' to remind the players that it has bounce and energy. It is also very dynamic in the sense of '*piano*' and '*forte*' dynamic markings. They change from bar to bar. This can be due to the repetition of the music. As mentioned earlier, no two notes side by side should sound the same. This idea can also be incorporated into phrase dynamics. The dynamic markings start immediately in bar 1 with an *mf*. In bar 3 when the same two bar motif is repeated it is given a *p* dynamic.

'*Tr*' or '+' meaning trill is used abundantly throughout the original notation of Pergolesi's Stabat Mater. Bars 20-23 each contain a trill in each bar in the treble voicing. Refer to Appendices, Listening Material 1, 11. In the following bar the soprano sings a sustained note in which begins sounding clear and straight and switches into a trill descending into the end of the phrase.

Trills are often confused with vibrato. They are both ornaments which move in pitch. The easiest difference to explain is in the amount of pitch variation they

employ, although this is not always the case. They should also be created in technically different ways. A trill is a fast movement between two intervals, usually a minor or major 2nd, but it can be done on any interval, including the perfect unison. In a perfect unison trill the pitch does not change but a difference must be heard every time the note is produced. In this way the trill can be done rhythmically, starting by slowing repeating the note and accelerating to repetition until its resolution. It was common that Caccini would notate this trill right into the music. Sometimes singers substitute a trill with a wide vibrato which can mimic the sound of a trill quite well. This is useful if it is done as an ornament by choice. But one should know the difference in order to make the choice.

Vibrato is a shaking quality in the voice. Each voice has its own natural, good vibrato. It changes per person, per country and per culture. Good vibrato results in 'periodic amplification and rarification of the overtones' (Brown 1996, 96). Fabricated vibrato is a different thing. It is a tremble in the voice; A warble with no definable pitch. As an example, one can create the sound by sustaining a tone and then gently tapping the Adam's apple. Sadly, vibrato can also appear due to a voice disorder. Most commonly it is distinguishable when the listener hears a sound that is not quite on key but not off either. To quote Oren L. Brown (1996) 'excessive vibrato, commonly referred to as 'wobble', is often caused by applying too much pressure... if too much weight is carried up from the bottom, your voice will eventually develop a wobble.'

The technique of trills and vibrato is extensive and will not be discussed further in this paper. For more information refer to such a source as Frederick Neumann's book '*Ornamentation in Baroque and Post-Baroque Music*' or Caccini's '*La Nuovo musick*.'

11. Inflammatus et accensus

Mozart

(Duet)

Allegro (ma non troppo)

Violino I
mf

Violino II
mf

Viola
mf

Soprano Solo

Alto Solo

Violoncello e Contrabbasso Organo
mf

VI.
tr *forte* *p* *f* *piano*

Vla.
tr *forte* *p* *f* *piano*

Vc. e Cb. Org.
f *p* *f* *p*

VI.
tr *pp* *forte assai* *p*

Vla.
pp *forte assai* *p*

Vc. e Cb. Org.
pp *f assai* *p*

VI. *f* *p* *tr* *tr*

Vla. *f* *p*

S. *f* *p* *esp.* *tr* *tr*

Vc. e Cb. Org. *f* *p*

working Tongue-back In-flam-ma-tus et-ac-cen-sus
 In my ardour and zeal
 feel it on back teeth

VI. *mf* *tr* *tr* *p*

Vla. *mf* *p*

S. *tr* *tr* *tr* *tr*

Vc. e Cb. Org. *mf* *p*

per te, — vir-go, — sim de-fen-sus in di-e ju-di-ci-i. In-flam-
 Virgin Mother, release defence me on judgment day

20 VI. *tr* *pp* *mf* *p* *tr* *tr*

Vla. *pp* *mf* *p*

S. *tr* *pp* *mf* *tr* *p* *tr*

Vc. e Cb. Org. *pp* *mf* *p*

ma - tus et ac - cen - sus per te, vir - go, sim de - fen - sus in

VI. *pp* *tr* *f*

Vla. *pp* *f*

S. *tr* di - - - e ju - di - ci - i. *tr*

Ve. e Cb. Org. *pp* *f*

VI.

Vla.

Ve. e Cb. Org.

30 VI. *p* *tr* *tr*

Vla. *p*

S.

A. *tr* *tr* Mor - te Chri - sti
The death of Christ

Fac me cru - ce cu - sto - di - ri
let the cross guard me

Ve. e Cb. Org. *p*

VI. *tr tr*

Vla. *tr*

S. *tr tr*

A. *tr tr*

Ve. e Cb. Org.

prae - mu - ni - ri, con - fo - ve - ri, con - fo - ve - ri,
make it stronger fostered by grace

con - fo - ve - ri, con - fo - ve - ri,

VI. *tr*

Vla. *p*

S. *tr*

A. *tr*

Ve. e Cb. Org. *p*

con - fo - ve - ri, Fac me cru - ce cu - sto - di - ri
let the cross guard me

p mf

VI. *tr p*

Vla. *p*

S. *[tr] p*

A. *tr*

Ve. e Cb. Org. *p*

mor - te Chri - sti prae - mu - ni - ri, con - fo - ve - ri,
doubled Christ fostered by grace

con - fo - ve - ri, con - fo - ve - ri,
piano dolce p dolce p dolce p dolce

40

VI.
Vla.
S.
A.
Vc.
e Cb.
Org.

ve - ri, con - fo - ve - ri gra - ti - a, con - fo -
ve - ri, con - fo - ve - ri gra - ti - a, con - fo -

ve - ri, con - fo - ve - ri gra - ti - a.
ve - ri, con - fo - ve - ri gra - ti - a.

50

VI.
Vla.
Vc.
e Cb.
Org.

$\mu \frac{6}{4}$

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Figure 2.2 Pergolesi, G. B. 1997. Stabat Mater in Full Score Edited from the autographed manuscript by Alfred Einstein. Dover Publications inc., New York

Quando corpus morietur and Amen

This is the twelfth song, seventh duet and last song of the series.

Key Signature:	F minor
Time Signature:	c, 4/4
Tempo:	Largo assai which translated from Italian to English means quite slow and Presto assai which translated from Italian to English means quite fast (Braccini 2009)
Text Translated:	When my body dies make my soul be given the glory of Paradise. Amen (Stabat mater, 1997.)
Text Message:	I know that all things will cease to live and I can only ask that when my time is up for me to see a piece of Paradise which Jesus created for me when dying on the Cross. I am okay with my death. I see it coming and I can see paradise waiting. Amen
Mental Image:	Slowly all see the door to paradise
HIP:	Messa di Voce in phrasing and notes

Analysis

The difficulty with this last piece was the tempo for the singers. Although most phrases are short in length the slow tempo creates issues with breath support. Through the use of the *Messa di Voce* the phrases moved forward and never sounded strained. Refer to markings in 'Quando Corpus' musical notation, bar 8. Within that bar above the entire vocal line are three different penciled in markings of a *crescendo*, *diminuendo* and stress '<'. The stress is above the third beat but quickly dies away into the decrescendo. With the continuation of this transferring from soprano to alto and back a waving forward pulse is created. Refer to Appendices, Listening Material 1, 12. By listening further you will hear the soprano, low on breath, in bar 11-12 not embellish the melody as it is marked into the score. Live performances are unpredictable. The alto could have made a move to musically mimic the soprano or follow what she had learned and practiced. You will hear from the listening material that she did not stray from the written music. This was her choice.

The beginning of this song establishes a feeling of oncoming death with delayed 16th note downward arpeggios. One can imagine the laboring of a last breath or step. Then miraculously, above begins this beautiful long sustaining line of melody. This was imagined by the ensemble as the death occurring and as it comes closer and closer to finality one is able to glimpse a larger view of paradise thus making the passing of life into death more bearable and even 'welcoming.' (Tate, 1688).

1st voice sees the door to paradise
 the other voices
 aren't there yet

12. Quando corpus morietur (Duet)

Largo assai

Violino I *dolce p sempre*

Violino II *p sempre*

Viola *dolce p sempre*

Soprano Solo

Alto Solo

Violoncello e Contrabasso Organo *Lasciare dolce p sempre*

VI.

Vla.

Vc. e Cb. Org.

VI.

Vla.

Vc. e Cb. Org.

sotto voce

pp

pp

pp

Vl. *p*

Vla. *p*

S. *p sostenuto*

A. *p sostenuto*

Vc. e Cb. Org. *p*

Quan-do cor-pus mo-ri-
When my body dies

Quan-do cor-pus mo-ri-

Vl.

Vla.

S. *make my soul be given*

A. *make my soul be given*

Vc. e Cb. Org.

10 11 12 13 14 15 16 17 18

e-tur fac ut a-ni-mae do-ne-tur

e-tur fac ut

6 4 6 7 6 6 4 2 6 6 5

Vl. I.

Vl. II.

S. *cres.*
pa - ra - di - - si glo - ri -

A. *Paradise's glory*
a - ni-mae do - ne-tur pa - ra - di - si glo - ri -

Vc. e Cb. Org.
6 6 6 7 6 5 4

Vl. I.

Vl. II.

S. *Sing*
a. Quan - do cor - pus mo - -

A. *When my body dies*
a. Quan - do cor - - pus mo - -

Vc. e Cb. Org.
6 6 4 6 7 4

20

VI.
Vla.
S.
A.
Vc.
e Cb.
Org.

ri - e - - tur fac ut a - ni - mae do -
make my soul be given

ri - e - - tur fac ut a - ni - mae do -

VI.
Vla.
S.
A.
Vc.
e Cb.
Org.

ne - tur pa - ra - di - si glo - ri - a, pa - ra -
to Paradise's glory p surprise

ne - tur pa - ra - di - -

VI. *pp sotto voce*

Vla. *pp sotto voce*

S. *piano assai legato*
di - si glo - ri - a, pa - ra - di - si

A. *piano assai*
- si glo - ri - a, pa - ra - di - si

Vc. e Cb. Org. *pp sotto voce*

30
Presto assai

VI. *f*

Vla. *f*

S. *legato*
glo - ri - a. A - men, a -

A. *f*
glo - ri - a.

Vc. e Cb. Org. *f*

40

VI. *tr*

Vla. *f*

S. *tr*
- - - men, a - men, a - - - - -

A. *f* *tr*
A men, a - - - - men, a -

Vc. e Cb. Org. *f*
Vc. *f*₆ 9 3 9 3



50

VI. *tr*

Vla. *forte*

S. *tr*
men, a - - - - - men, a - - - - -

A. *tr*
men, a - - - - - men, a - - - - -

Vc. e Cb. Org. *forte*
Vc. *forte*
Bassi 7 6 7 6 7 6 7 3 6 7 b6 7 6 5 b

Vl.
 Vla.
 S.
 A.
 Vc. e Cb. Org.

men, a - men, a - - - - men,

a - - - - -

Bassi

60

Vl.
 Vla.
 S.
 A.
 Vc. e Cb. Org.

a - - - - -

men, a - -

70

VI.

VIa.

S.

A.

Vc. e Cb. Org.

- - - - - men, a - - - - -



VI.

VI.

S.

A.

Vc. e Cb. Org.

- - - - - men, a - - - - -

- - - - - men, a - - - - -

Tasto solo

80

Vl. *piano*

Vla. *f*

S. men, a - men, a - men, a - men, a - men,

A. *f* men, a - men, a - men, a - men, a - men,

Vc. e Cb. Org. *f*

90

Vl. *forte* *ff*

Vla. *piano* *f*

S. *piano* *forte* *forte assai*
a - men, a - men, a - men, a - men, a - men.

A. *piano* *forte* *forte assai*
a - men, a - men, a - men, a - men, a - men.

Vc. e Cb. Org. *piano* *f* 6 6 5 4 *ff* 7 7
Finis Laus Deo

END OF EDITION

Figure 2.2 Pergolesi, G. B. 1997. *Stabat Mater* in Full Score Edited from the autographed manuscript by Alfred Einstein. Dover Publications inc., New York

Conclusion

Expanding our professional skills

The experience of being a performing artist for one short month showed me how easy it is to lose sight of the love and passion I hold for music and to rather focus on it being just a job; to go out on stage to get the job done rather than love being there. By the last performance I was no longer as excited as the first, but nor did I worry about how my voice would be and that performance ended up being the best performance of all. The others in the group noted that I was upset somehow and it might well have been that I was sad because we were about to step out on stage and give our last performance as a group. It is always hard to end a project and the personal relationships attached to it. Now, in hindsight I see that I was calm, cool and collected. I was focused on being there in the present moment to sing as a professional doing her job.

I have often wondered about mixing work with a passion? Finding passion within work is one thing, but making the passion a profession is another. I sometimes notice that teachers or performers I have come in contact with no longer create music for the joy of it. They are just going through the motions of what they know. They no longer give of themselves when they are giving music. So even though I love music could my passion to sing slowly burn away? How can one keep the joy for performance and music over the long run? I know that during the last performance I may have been a bit cool but I still loved to be in front of an audience. And what I enjoyed even more was the freedom to sing for the people in the church because I knew the music inside and out. I was excited to give them a performance that would never again be the same. The nervousness may have been minimal but that allows the body to work in the way it is trained with no obstacles.

One issue the entire group needed to consider was time management. While working in a large group it is essential to keep to a time schedule and for everyone to adhere to that schedule. It means that people need to be on time. Nothing outside perfection is acceptable. Every extra person involved is an extra opinion, which adds time to discussion and takes away valuable time from practice. For this matter, it was dire that people were not five minutes late. It was expected that if practice started at 17:00 then everyone should be in the room tuned, warmed up and ready to go. If this time rule is established at the start of a project it sets a good precedent for efficient practice throughout the remainder of the project.

In a similar nature we discussed the importance for personal practice and responsibility of one's own musical progress. Both the players and singers worked individually and in groups on the music before coming together as a large group. This is an essential professional skill and it advanced the groups' musicianship as a team significantly because each member had the technical issues in their music sorted out so that the musicality and chamber music ideas could be formed as a group.

Organizing something I am involved in as a performer is a demanding task. It does not always allow enough energy for both tasks. It would be better to have full focus on one routine at a time. But, all worked out well in the end. Because we two were involved in everything and communicated daily and very thoroughly there were no communication errors.

Much time was spent with dynamics and ornamentation to the music. Listening back to the recordings I notice that in certain places the dynamic ideas we tried to create are barely noticeable. This could be for lack of courage to really exaggerate the dynamics or lack of skill to make it happen. If 100 is considered the highly visible sound of an ornament the group tended to play at only 70. If I

were to produce this project again I would want more volume change in the dynamics as well as '*Messa di Voce*', and articulations.

The project was a complete success. Under the name of thesis there really was no chance for failure. It is a time to experiment and make mistakes in the name of learning behind the scenes. Therefore in the presentation we took chances and created a soothing atmosphere with candles and dimmed lighting. We sang well and molded more closely with the ensemble as the project progressed. Every concert was better than the last and there was a recognizable difference in the recording of the first and last concert. Refer to Appendix listening material. I have learned much and I hope to continue with these kinds of projects in the future as well as inspire others to consider a similar kind of project in their own educational career.

A concert review appeared in the local paper '*Keski Suomalainen*' and more advertisements were posted within church magazines. This helped to triple the audience attendance during the last performance.

Through the process of this entire project from performing to writing I have created within myself a profound respect for the study of Historically Informed Performance. I realized the depth in technical study one can go within the title HIP. One cannot add a note here, a trill there and embellish a simple '*da capo*' section and call it HIP. Recreating music in a historical fashion is like relearning how to walk. There is a unique approach to the pulse of strong and weak, there are a multitude of different trills and other ornaments, each country's music must be interpreted according to its own traditions, emotion must be everywhere and never the same and the list goes on. These are skills and techniques that must be mentally digested over years of practice, not within a one week, month or year course. HIP should be absorbed into a feeling, not remembered as list of things to memorize.

I believe that my continuous work with Baroque music during my four years of study in the Bachelors of Music program has enriched my understanding of music, its creative process and performance; A rare gift that all students wish to claim before they forge their own path out in the world, but sadly not one that all grasp.

Through the demands of HIP I have learnt to ask myself 'Why am I doing this?' and 'Why is my teacher asking me to do this?' I was taught how to make knowledgeable choices regarding the music I create. And now I can proudly explain to people how I come by my interpretations and why I believe in them.

Most importantly, historical practice and working with Christine Bürklin has taught me that whether I am practicing or performing, if I am not singing with emotion in the music and passion in my soul than I should close my mouth and not utter a sound.

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Appendices

Poster

Program

Keskisuomalainen article

Church magazine article

Church magazine advertisement

Listening Material 1 and 2