

San Jose State University

**STABAT MATER Op. 58**

Antonin Dvořák (September 8, 1841- May 1, 1904)

Composed 1876 – 1877

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MUS 242

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A choir may have two to five concerts per year. One of those concerts may be devoted to a large work that takes over an hour to perform. At the rate of one per year, opportunities to sing and conduct large works are small. Some large works have been able to be enjoyed through representative movements of shorter duration such as “He Watching Over Israel” from Mendelssohn’s *Elijah*, “Christ is Risen” from Handel’s *Judas Maccabaeus*, “Awake the Harp” from Haydn’s *Creation*, and “The Shepherd’s Farewell” from Berlioz’s *L’Enfance du Christ*. Dvořák’s *Stabat Mater* lasts near ninety minutes. Even in situations where a choir performed the entire piece, the likelihood of repeating it in ten to fifteen years would be slim. In addition to scheduling considerations, a choir may not have the vocal stamina, access to a venue with chairs, or the level of musicianship to perform entire large works. This paper will examine how Dvořák’s *Stabat Mater* may be performed as a partial work and set criteria for determining what sections of the *Stabat Mater* would fit smaller time constraints. The benefits for this approach are increased exposure, more variety in text and composers, and broader education for the conductor, vocalist, and audience.

First a history of this piece, and the text will be given. Second, each movement will be analyzed for performance factors and mood. Third, suggestions for partial performances will be discussed.

### **History of Dvořák’s *Stabat Mater***

In 1875, when Dvořák was thirty-three years old, his third child born in August, died after two days of life. He sketched out the *Stabat Mater* between February 19 and May 7 of the following year but did not finish it. On August 13, 1877, his eleven-month-old daughter died from swallowing a solution of phosphorous, something used for making matches. Twenty-six

days later, on Dvořák's thirty-sixth birthday, his three-and-a-half-year-old son died of smallpox.<sup>1</sup> He and his wife became childless at this time but would have six more who lived beyond childhood.<sup>2</sup> Dvořák finished the *Stabat Mater* on November 13, 1877. Steinberg claims this is Dvořák's *Kindertotenlied*.<sup>3</sup>

The first performance of *Stabat Mater* was at a concert two days before Christmas 1880, a mismatched time of year for this text, but was the anniversary of the Association of Musical Artists in Prague to whom Dvořák dedicated the piece to, conducted by Adolf Čech.<sup>4</sup> On April 2, 1882, it was performed in Brno, conducted by Leos Janáček, then later that year on May 29, in Mladá Boleslav, conducted by František Hruška.<sup>5</sup> Three days later, the *Stabat Mater* went abroad to Budapest under the baton of Imre Bellovits.<sup>6</sup> On March 10, 1883, Joseph Barnby conducted the *Stabat Mater* at Royal Albert Hall in London, which prompted excited interest in Dvořák. In March of 1884 he conducted the *Stabat Mater* in London and returned often for his works to be performed. His popularity in England led him to eventually receiving an honorary doctorate from Cambridge University in 1891.<sup>7</sup> The *Stabat Mater* was first published in Berlin by N. Simrock in 1881, then after Dvořák's tours in England, by Novello in London with English text in 1883.<sup>8</sup>

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<sup>1</sup> John Clapham, *Antonín Dvořák; Musician and Craftsman* (New York: St. Martin's Press, 1966), 243.

<sup>2</sup> "Antonín Dvořák," Wikipedia, last modified May 17, 2016, [https://en.wikipedia.org/wiki/Antonín\\_Dvořák](https://en.wikipedia.org/wiki/Antonín_Dvořák).

<sup>3</sup> Michael Steinberg, *Choral Masterworks: A Listener's Guide* (Oxford: Oxford University Press, 2005), Kindle, 114.

<sup>4</sup> Antonin Dvorak, Otakar Sourek, and L. Doruzka, *Stabat Mater* (Prague, Czechoslovakia: Statni nakladatelstvi krasne literatury hudby a umeni, 1958), ix.

<sup>5</sup> John Clapham, *Dvořák* (New York: Norton, 1979), 60.

<sup>6</sup> John Clapham, *Dvořák* (New York: Norton, 1979), 60.

<sup>7</sup> Michael Brim Beckerman, *New Worlds of Dvořák: Searching in America for the Composer's Inner Life* (New York, NY: W.W. Norton & Company, 2003), xix-xx.

<sup>8</sup> Neil Butterworth, *Dvořák: His Life and Times* (Speldhurst [England]: Midas Books, 1980), 51.

### ***Stabat Mater* Poem**

The *Stabat Mater*, based on the prophecy by Simeon in Luke 2:19, 34-35, has been found in writings in the thirteenth century but the authorship is not definitive.<sup>9</sup> The possible authors mentioned in Franciscan sources are Jacopone da Todi (ca. 1228-1306), Pope Innocentius III (ca. 1160-1216), or Saint Bonaventura (died 1274) to name a few. The poem is believed to have been designed for personal worship as parts of it are in first person, or for passion plays. It entered prayer books in 1417 and became part of the Roman Catholic liturgy in the fifteenth century. The Council of Trent removed the *Stabat Mater* from liturgical use in the middle of the sixteenth century. In 1727 Pope Benedict XIII restored it for use as a Sequence for the Mass of the Seven Sorrows of Mary which happens annually on September 15.<sup>10</sup> Though Dvořák had chosen this religious text which reflects his devote Catholicism, he only intended for his *Stabat Mater* to be a concert work.<sup>11</sup>

The poem is made up of 20 stanzas of three lines (tristiches), respectively comprising eight, eight and seven syllables. Each pair of stanzas rhymes according to the scheme AAB CCB. The rhythm of all lines is trochaic. This is in accordance with common practice in medieval “rhyming sequences”, which originally were used as a mnemonic aid to help remember the long syllables in Gregorian chant. Dvořák did not compose according to the paired lines and so some movements don’t have words that rhyme the third line of the stanzas.

Alec Robertson, a Dvořák historian, is extremely critical of Dvořák’s handling of the text. Here is one example. “... one is alternately enchanted by the sheer melodic beauty of the music

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<sup>9</sup> Michael Martin and Edward Caswell, "Stabat Mater dolorosa," *Preces Latinae*, accessed May 19, 2017, [www.preces-latinae.org/thesaurus/BVM/SMDolorosa.html](http://www.preces-latinae.org/thesaurus/BVM/SMDolorosa.html).

<sup>10</sup> Wikipedia "Stabat Mater," (2016), accessed May 20, 2016, [https://en.wikipedia.org/wiki/Stabat\\_Mater](https://en.wikipedia.org/wiki/Stabat_Mater).

<sup>11</sup> Klaus Döge, s.v. "Antonin Dvorak," in *Oxford Music Online* ([Oxford, England]: Oxford University Press, 2008), accessed May 19, 2016, <http://www.oxfordmusiconline.com/>.

and by Dvořák's feeling for the voice, for which he always writes beautifully and effectively, and disturbed by his insensitivity to words."<sup>12</sup> More remarks from Robertson and others point out how the meaning of the text and the mood of the music doesn't always match, argue that the overly frequent repetitions diminish the importance of the text, and sometimes the word stress is on a weak beat. I wonder if there is a Slavic pronunciation of Latin that stresses words differently. Even John Clapham, a well-versed scholar and fan of Dvořák, criticizes the treatment of the text, "In the '*Eja, Mater*,' fine as it is as an independent piece of music, Dvořák starts in such a strongly rhythmic manner that he seems to have forgotten the spirit of the words until letter A is reached."<sup>13</sup> In another book, Clapham points out that the word "*cor*" in the first line of movement four, is an important word that is not supported compositionally. He mistresses the words "*judicii*" in the ninth movement and the second syllable of "*virginum*" in the sixth movement. Dvořák's knowledge of Latin was very slight.<sup>14</sup>

Another Dvořák historian, Hans-Huber Schönzeler, had this to say, "The *Stabat Mater* leaves two immediate impressions: one is that of a deep and heart-felt religious belief, and the other is that of natural and Bohemian melodiousness. ...innate symphonist and instrumental composer ... comes to the fore so strongly. ...the sound of the orchestra propagates the message rather than the text."<sup>15</sup>

Dvořák gives this account about not understanding Latin at his doctoral ceremonies at Cambridge. "When I discovered they were talking to me, I could have wished myself anywhere else than there and was ashamed that I did not know Latin. But when I look back on it I must

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<sup>12</sup> Alec Robertson, *Dvořák* (London: Dent, 1974), 118.

<sup>13</sup> John Clapham, *Antonín Dvořák; Musician and Craftsman* (New York: St. Martin's Press, 1966), 244.

<sup>14</sup> *Ibid.*

<sup>15</sup> Hans Hubert Schönzeler, *Dvořák* (London: M. Boyars, 1984), 88.

smile and think to myself that to compose *Stabat Mater* is, after all, better than to know Latin.”<sup>16</sup>  
 Another translation gives the last line as “... that *Stabat Mater* of mine is more than just Latin.”<sup>17</sup>

Even with weaknesses in text use, it serves the purpose of giving the listener something to hold on to. The music is the meat in this case and the text is the bread. Soloist Harald Stamm who had sung the demanding bass solo fifteen times said, “It is all there in the music, the grief, the sense of hope, and then the final triumph of faith. It tells you by the harmonies he used, by the unusual scales, by the demanding solo parts.”

Ethan Sperry points out that Czech melodies begin on a strong beat, not an anacrusis, and fit the trochaic meter of the *Stabat Mater* as each line begins on a stressed syllable. Another feature about Czech melodies is how the first line or phrase of a song is repeated soon after it is sung.<sup>18</sup> Dvořák kept the elements of his native music close while composing the *Stabat Mater*. In the time of mourning, he may have found additional solace in the sounds of his past.

### Performance Details

The performance times are taken from three recordings roughly ten minutes apart.

Neeme Järvi London Philharmonic Orchestra 67 minutes	Mariss Jansons Chor des Bayerischen Rundfunks 78 minutes	Václav Talich Miroslav Kampelsheimer 86 minutes
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The form of the entire work is symmetrical if movements eight and nine are combined and matched with the second movement quartet. The first and last movements begin on B minor, use the same melodic material, and are both for quartet and choir. They are opposite in mood, the first being of cataclysmic anguish and the last of stupendous optimism, but they correspond in

<sup>16</sup> Neil Butterworth, *Dvořák: His Life and Times* (Speldhurst [England]: Midas Books, 1980), 65.

<sup>17</sup> Alec Robertson, *Dvořák* (London: Dent, 1974), 57.

<sup>18</sup> Ethan Sperry, "Dvorak Stabat Mater A Conductor's Guide," (PhD diss., University of Southern California, 2000), <http://digitalibrary.usc.edu/cdm/ref/collection/p15799coll16/id/86358>.

extreme human sentiment, framing the music. The fifth movement, the keystone of the symmetrical form, is for choir only and uses the second half of the sixth pairing of stanzas. The second movement using two paired stanzas in order and the melded eighth and ninth movement using two unpaired stanzas each are only for solo voices. The third and fifth movements are the only other movements beside the fifth that are for choir only and also use only one stanza. The fourth movement is for bass soloist and scored mostly for the women's voices, similarly to the sixth movement for tenor soloist and male voices.

The key areas map a journey that reflects the text. The first four movements are minor keys and take half the total performance time. The first two movements cover four stanzas each, covering forty percent of the text in twenty percent of the movement. The text stays ahead of the music until the last movement.

I	II	III	IV	V	VI	VII	VII-IX	X
4tet&C or	4tet	Cor	B&Cor	Cor	T&Co r	Cor	ST-A	4tet& Cor
Stabat mater dolorosa	Quis est homo	Eja Mater, fons amoris	Fac ut ardeat cor meum	Tui nati vulnerati	Fac me vere tecum flere	Virgo virginum præclara	Fa cut portem Christi mortem/ Inflammatus et accensus	Quando corpus moriatur / Amen

	I	II	III	IV	V	VI	VII	VIII	IX	X
Key	bm- A- D-B	em	cm	b <sub>♭</sub> m- E <sub>♭</sub> - b <sub>♭</sub> m- E-b <sub>♭</sub> m	E <sub>♭</sub>	B	A	D	dm	Bm - D
Meter	3/2	3/4	4/4	4/8	6/8	4/4	2/4	4/8	4/4	3/2
Form	AA <sup>1</sup> B <sup>1</sup> A <sup>2</sup>	ABA <sup>1</sup> <sub>c</sub> oda	ABA <sup>1</sup>	ABAB A	ABA <sup>1</sup>	ABA <sup>1</sup>	AA <sup>1</sup> A <sup>2</sup> BC coda	A	A	AB coda coda
Tempo	$\text{♩}=76$	$\text{♩}=63$	$\text{♩}=69$	$\text{♩}=69$	$\text{♩}=42$	$\text{♩}=56$	$\text{♩}=52$	$\text{♩}=104$	$\text{♩}=54$	$\text{♩}=76$ ; $\text{♩}=132$
Järvi Time	13:56	8:20	5:25	7:42	4:22	5:05	5:13	4:49	4:26	7:17
Jansons Time	17:40	9:53	7:11	8:25	4:02	6:43	5:31	4:29	5:14	8:43
Talich Time	21:24	10:13	6:11	8:25	5:27	6:57	7:23	5:59	5:25	7:53

	I	II	III	IV	V	VI	VII	VIII	IX	X
Soprano	✓	✓						✓		✓
Alto	✓	✓							✓	✓
Tenor	✓	✓				✓		✓		✓
Bass	✓	✓		✓						✓
Choir	✓		✓	✓	✓	✓	✓			✓

## Orchestra

Woodwinds 2 Flutes 2 Oboes English Horn 2 Clarinets 2 Bassoons	Brass 4 Horns 2 Trumpets 3 Trombones Tuba	Percussion Timpani	Strings Violin I Violin II Viola Violoncello Double Bass	Organ (Harmonium)
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## I. Quartetto e coro: Stabat mater dolorosa

Andante con moto 3/2  $\text{♩}=76$  Järvi 13:56, Jansons 17:40, Talich 21:24

### Stanza 1

Latin text	Word translation	Adapted for trochaic tetrameter and rhyme
Stabat mater dolorosa Juxta crucem lacrymosa Dum pendebat Filius	the grieving Mother stood beside the cross, weeping where her Son was hanging	At the Cross her station keeping stood the mournful Mother weeping close to her Son to the last

### Stanza 2

Cujus animam gementem Contristatam et delentem Pertransivit gladius	through her sighing soul compassionate and grieving pierced by a sword	Through her heart, His sorrow sharing all His bitter anguish bearing now at length the sword has passed
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### Stanza 3

O quam tristis et afflicta Fuit illa benedicta Mater unigeniti	o how sad and afflicted was that blessed Mother of the only-begotten	O how sad and sore distressed was that Mother, highly blest of the sole-begotten One
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### Stanza 4

Quae moerebat et dolebat Et tremebat, cum videbat Nati pœnas incliti	who mourned and grieved and trembled looking at her beauty child tormented	Christ above in torment hangs she beneath beholds the pangs of her dying glorious Son
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The mood of this long movement is of tragic despair and excruciating suffering, but as Stamm said, “I feel a great inner sense of joy when singing his music. I am not thinking of the composer’s fate ... I enjoy the lines that I sing.”<sup>19</sup> This movement has an orchestral introduction that lasts over four minutes. It opens with just the note F# ascending in octaves for eight measures, not giving any sense of tonality. The descending chromatic line that comes next ends on a B, hinting at the tonal center of B, but the first B minor key doesn’t arrive until measure seventeen. The music conveys the absent text perfectly as many authors all agree that the rising F#s are Mary looking up at Jesus and that the motif with stepwise lowering of notes signifies Mary crying. The strings come in with the next theme which becomes the solo tenor theme and sounds like a wail on “*stabat mater dolorosa*” keeping with the third-person narrative of the first Stanza.

<sup>19</sup> Tess Crebin, "Dvorak and His Stabat Mater Op. 58 — a Choral Masterpiece," La Scena Musicale, last modified May 1, 2004, <http://www.scena.org/columns/reviews/040501-TC-dvorak.html>.

Themes constantly start and stop. A conductor cannot become a hectic cuing machine and manage the attention to each one. Thematic materials are used as a woven harmony. Dvořák liked to study train schedules. David Beveridge, a Dvořák scholar, said, “It's quite well-known that Dvořák throughout his life was very fond of keeping track of train schedules, and going to see the trains even, when they came and left. For some reason it was fascinating to him.”<sup>20</sup> I see the themes as trains of an entire system that moves efficiently and doesn't stop. But not all trains have the same purpose. They are all means of transport, but what they carry has different value. In measures 216-239, the soprano solo and woodwinds set up a tonal area with Db-Gb-Gb<sup>M7</sup>-C<sup>4-3</sup> chords. The text “Mother of the only begotten,” the last line of Stanza 3, stands out in an appropriately sparse setting. Before the last chord can finish, the strings begin a unison pattern going back and forth on the notes C and Db. The lower strings diverge preparing for the bass solo entrance on the text of Stanza 4, “who mourned and grieved,” but Dvořák adds text of his own “*pia Mater, dum videbat.*” The last two words are modified from the second line of Stanza 4 but are out of order. Here the music took precedence, balancing the melodic phrase. The strings and bassoon begin a gradually ascending sequence of wavering seconds in four beats or upper neighbor and descending figure in three beats. Up to this point, the two soloists had the spotlight but at 227 the female solos and women's parts begin three different lines while the bass solo sings his last note. The strings have started new patterns of arpeggios going up and down. The woodwinds double the choral parts and soon eight different themes are working with text from stanzas 3 and 4. The smallest music force are the four solo voices but they compete amongst themselves with text and rhythmic interest. The main texts here are “afflicted, trembled, and

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<sup>20</sup> David Vaughn, "Radio Prague - Antonin Dvorak 1841-1904: from the Trains of Nelahozeves to the Rhythms of Africa," Radio Prague - News from the Czech Republic, last modified May 1, 2004, <http://www.radio.cz/en/section/music/antonin-dvorak-1841-1904-from-the-trains-of-nelahozeves-to-the-rhythms-of-africa>.

torment.” Without a hierarchy, the themes won’t be themes but messes of sound. For the audience to stay on the train ride, one theme will have to be prominent. The conductor will have to choose which theme to separate from all the sounds and even switch off, but keeping one extremely prevalent.

This movement is definitely a twenty-minute journey. The recapitulation ends with a perfect cadence into the B major coda section that presses to a fortissimo high B from the soprano solo and nestles with all forces except the trombones and flutes into a B major pianissimo ending on the word “*incliti*,” beautiful or glorious.

## II. Quartetto: Quis est homo

Andante sostenuto ♩=63 Järvi 8:20, Jansons 9:53, Talich 10:13

### Stanza 5

Quis est homo qui non fleret Christi Matrem si vaderet In tanto supplico?	Who’s the person who wouldn’t weep Christ’s mother thus seeing In such distress?	Is there one who would not weep whelmed in miseries so deep Christ’s dear Mother to behold?
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### Stanza 6

Quis non posset contristari Christi Matrem contemplari Dolentem cum Filio?	Who wouldn’t be able to share sorrow Contemplating the mother of Christ Suffering with her Son?	Can the human heart refrain from partaking in her pain in that Mother’s pain untold?
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### Stanza 7

Pro peccatis suæ gentis Vidit Jesum in tormentis Et flagellis subditum	For the sins of his people she saw Jesus in torment and subdued with scourges	Bruised, derided, cursed, defiled, she beheld her tender Child All with bloody scourges rent
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### Stanza 8

Vidit suum dulcem natum Moriendo desolatum Dum emisit spiritum	She saw her sweet offspring dying in forsakenness While he yielded His Spirit	For the sins of His own nation saw Him hang in desolation Till His spirit forth He sent
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The second movement visits different layers of solemnness, invoking apathy from the listener. The movement opens on B, the dominant of E minor, making the whole movement a nine minute cadential sigh to the minor tonic. Dvořák repeats the first line immediately and then reverses the *Christi Matrem* to *Matrem Christi* which will remain the main motif for the entire movement. In the key of E minor, the *Matrem Christi* figure plays with the raised third scale

degree using the notes C-B-G#-A. The rhythm of the figure is a dotted eighth-sixteenth-quarter-eighth, making the quarter note the most important, which Dvořák places on the down beat. He makes “Christ” more important than “mother” at first. Into the movement, he makes a new motif for Matrem Christi and also Christi Matrem. This movement utilizes many compositional techniques as stated by Mosco Carner in a compiled book made in England for the hundredth anniversary of Dvořák’s birth. “Dvořák’s vocal texture, whether homophonic or contrapuntal, reveals a true sense for balance and general transparency, and it is particularly in the great choral numbers and solo ensembles that the composer shows his consummate skill at clear part-writing. As an example of the natural smoothness of his polyphonic style, a passage may be quoted from the Quis est homo.<sup>21</sup> This movement can also be classified as utilitarian as it covers four stanzas of text in half the time of the first movement, not to say though that it doesn’t have its intriguing moments when the last cadence before the coda modulates from F#m-F#dim7-Emin/B-E2/B and to a grand B, which then is a big set up to the E minor closing section.

### III. Coro: Eja Mater 5:25 – 6:11 minutes

Andante con moto ♩=69 Järvi 5:25, Jansons 7:11, Talich 6:11

#### Stanza 9

Eja Mater, fons amoris Me sentire vim doloris Fac ut tecum lugeam	Oh, Mother, fount of love make me feel the power of sorrow that I may grieve with you	O thou Mother! fount of love! Touch my spirit from above make my heart with thine accord
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The opening of this movement is quite arresting with its immediate conflict of stressed beats, dichotomous timbre, and minor tonality that rebels against sounding sad. The trouble is whether the sound matches the text. Instead of a plea and a gesture to commiserate, the sound is of strong will and protest. I’d rather have strength be a force in consoling, so the music works in an unexpected way and maybe that is a sign of genius. The cellos, basses, and bassoon team up

<sup>21</sup> Viktor Fischl and Mosco Carner, "The Church Music," in Antonin Dvorak His Achievement (Sevenoaks, Great Britain: Knole Park Press Ltd, 1942), 173.

to stress the downbeat with the C minor triad. The oboes and first violins band together to stress the second beat with the fifth scale degree.

Andante con moto ♩ = 69

Flauti I. II. Oboi I. II. Clarinetti I. II. C Fagotti I. II.

*pp* *cresc.* *mf* *p*

*ten.* *pp* *cresc.* *mf* *p*

*pp* *cresc.* *mf* *p*

5

Detailed description: This is a musical score for woodwinds in C minor, marked 'Andante con moto' with a tempo of ♩ = 69. The score consists of four staves: Flauti I. II., Oboi I. II., Clarinetti I. II. C, and Fagotti I. II. The Flute part is mostly silent, with a few notes at the end. The Oboe part features a melodic line starting on the second beat, marked *pp*, *cresc.*, and *mf*, ending with a *p* dynamic. The Clarinet part plays a rhythmic accompaniment of eighth notes, marked *ten.* and *pp*, with *cresc.* and *mf* markings. The Bassoon part also plays a rhythmic accompaniment, marked *pp*, *cresc.*, and *mf*, ending with a *p* dynamic. A rehearsal mark '5' is placed above the final measure of the Oboe staff.

In a young American crowd, it may be best to use a different word for the loud exclamations on “*fac*,” which means to make or to form, to “*plant*,” which means to make or to form. Even if a young man were very mature, if a high school choir were to learn this and perform it for their peers, they don’t need the encouragement of “*fac, ut tecum.*”

The image shows a musical score for a vocal quartet and orchestra. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts are Violins I and II (Viol. I, II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The lyrics are: "fac, ut te-cum lu-ge-am, fac, fac, fac, ut te-cum lu-ge." The score includes dynamic markings such as *mf*, *f*, and *dim.* (diminuendo).

Gervase Hughes highbrow analysis of this movement claims that it has a rare instance of indebtedness to Verdi.<sup>22</sup> If he means the measure at 61, I thought it sounded Mozartean. In it’s ritornello form, the two occasions that the sopranos tread to their high Ab is quite lyrical and yearning. This movement can definitely stand alone, beginning and ending on C minor with a grounded sound in the heavy bass instruments.

<sup>22</sup> Gervase Hughes, Dvořák; His Life and Music (New York: Dodd, Mead, 1967), 64.

**IV. Basso solo e coro: Fac, ut ardeat**Largo  $\text{♩}=69$  Järvi 7:42, Jansons 8:25, Talich 8:25**Stanza 10**

Fac ut ardeat cor meum In amando Christum Deum Ut sibi complaceam	Grant that my heart may burn In loving Christ the God That I may greatly please Him	Make me feel as thou hast felt make my soul to glow and melt with the love of Christ my Lord
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**Stanza 11**

Sancta Mater, istud agas Crucifixi fige plagas Cordi meo valide	Holy Mother grant me That the wounds of the crucified Drive deep in my heart	Holy Mother! pierce me through in my heart each wound renew of my Savior crucified
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This movement features the oboe in duet with the Bass solo. Because movement three only had the first half of a paired stanza, the third lines of the stanzas in this movement do not rhyme. However, it is not missed. The women's choir sings stanza eleven, sometimes lowering the seventh scale degree, sounding modal, and sometimes raising the seventh. The orchestral portion at measure 48-74 sounds like Arvo Pärt's *Stabat Mater*, minimal and clean. The keys are restless, starting with Bb minor for the bass solo, moving to Eb major for the first women's choir entrance singing about Simeon's prophecy of a deep wound in the heart, returning to Bb minor for the bass solo, turning to E major for the women's restatement, retreating again to the Bb minor for the bass's declaration of a burning heart, meditating for a time on the dominant F and ending humbly on Bb minor on the word *complaceum*. Dvořák enters the women's keys of Eb and E major with mastery but the choice to move to the second key which may be a chromatic neighbor but not even a relative is akin to a knife in the heart twisting.

**V. Coro: Tui Nati vulnerati**

Andante con moto, quasi allegretto ♩.=42 Järvi 4:22, Jansons 4:02, Talich 5:27

**Stanza 12**

Tui nati vulnerati Tam dignati pro me pati Poenas mecum divide	That of your wounded Son who deigned to suffer for me I may share the pain	Let me share with thee His pain who for all my sins was slain who for me in torments died
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The introduction to movement five and the imitative choral entrances reminds me of the “Sing legato ...” warm-up exercise. As the center of the composition, its ABA form also has a definitive center, making this B section an important bridge between beginning and ending. The last line of the single stanza, divided from its pair already used in movement four, means penalties with me divided or shared. The compound meter fits well into the scheme of the entire structure, text, and form of the movement. At about four-and-a-half minutes, this piece represents the work well.

The image shows a musical score for four woodwind parts: Flauti I.II., Oboi I.II., Clarinetti I.II.B, and Fagotti I.II. The score is in a compound meter (6/8) and features a variety of dynamics and articulations. The Flute part starts with a *pp* dynamic and includes a *fz* (forzando) marking. The Oboe part has a *pp* dynamic. The Clarinet part has a *pp* dynamic and includes a *fz* marking. The Bassoon part has a *pp* dynamic and includes a *fz* marking. The score also includes a *dim.* (diminuendo) marking and a *pp* dynamic. The piece concludes with a *fz* marking.



**VI. Tenore solo e coro: Fac me vere**

Andante con moto ♩=56 Järvi 5:05, Jansons 6:43, Talich 6:57

**Stanza 13**

Fac me vere tecum flere Crucifixo condolere Donec ego vixero	Let me truly weep with you bemoan the crucified for as long as I live	Let me mingle tears with thee mourning Him who mourned for me all the days that I may live
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**Stanza 14**

Juxta crucem tecum stare Te libenter sociare In planctu desidero	Beside the cross with you to stand freely to share This is my desire	By the Cross with thee to stay there with thee to weep and pray is all I ask of thee to give
--	--	--

Robertson dislikes the melodic treatment of the text, having written, "... to write this kind of tune, with the words only too obvious a peg, is being naïve in quite the wrong way."<sup>23</sup> He couldn't be more wrong. The simple melody speaks to Dvořák's intent. I see this movement, having separated two paired stanzas to say what he means, is about Dvořák the husband wanting in an excruciating way to understand his wife's pain. He knows his pain, but as the husband and protector, he can do very little to alleviate her pain and the music seems to suggest that he knows he can't feel the same loss a mother who has endured the deaths of the lives she brought into the world. The simple melody states that men are simple. When the men's chorus comes in, they sound weak and insecure. The pianissimo reflects the sense of inadequacy a husband feels when trying to "weep and bemoan" with his wife. This happens in the A section of an ABAB movement. When the B section begins, the sound is bold, a pledge to "stay and pray" and be the support his wife needs. The second B section ends with a hair-raising climax with the tenor solo on a high A natural in the key of B. I say Robertson missed the mark in his analysis. Stamm is right, Dvořák tells you what you need to know in the music.

<sup>23</sup> Alec Robertson, Dvořák (London: Dent, 1974), 118.

**VII. Coro:** Virgo virginum praeclara

Largo ♩=52 Järvi 5:13, Jansons 5:31, Talich 7:23

## Stanza 15

Virgo virginum praeclara Mihi jam non sis amara Fac me tecum plangere	Chosen virgins of virgins With me be not bitter Make me weep with you	Virgin of all virgins blest! Listen to my fond request let me share thy grief divine
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Hughes sums this opening up nicely: it is Handelian in its forthrightness.<sup>24</sup> The picture created by the dotted rhythm in 2/4 time is of a wedding procession, which is both a coronation for the queen of virgins and a consecration for a subject to dedicate his life to serving the queen. Keyed in A major, the bass line begins on B, goes through G7-F+-C#7-D and then ascends chromatically to an E7 and finally to A when the choir enters pianissimo on *virgo*. Dvořák composes a heavenly atmosphere for the word. The choir then sings the first line *a capella*, a proof of text painting. The ornamentation by the sopranos hint at folk singing, bringing the heavenly sounds of this theme and variations movement down to earth. This is definitely a movement that can stand alone.

**VIII. Duo:** Fac, ut portem

Larghetto ♩=104 Järvi 4:49, Jansons 4:29, Talich 5:59

## Stanza 16

Fac ut portem Christi mortem Passionis eius sortem Et plagas recolare	Let me bear the death of Christ Share the destiny of his passion And commemorate his wounds	Let me, to my latest breath, in my body bear the death of that dying Son of thine.
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## Stanza 17

Fac me plagis vulnerati Cruce hac inebriari Ob amorem Filii	Plagued let me be with his wounds Inebriated by the cross Because of love for the Son	Wounded with His every wound steep my soul till it hath swooned in His very Blood away
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The *inebriari* in the text rather dictates the sound of this movement. The soprano and tenor weave through each other's lines in chromatic sequences. Though it is in D major, it doesn't sound like it. The orchestration adds interest in the two-note slurs on sixteenth notes and then changing to staccato chordal support.

<sup>24</sup> Gervase Hughes, Dvořák; His Life and Music (New York: Dodd, Mead, 1967), 64.

**IX. Alto Solo: Inflammatus et**Andante maestoso  $\text{♩}=54$  Järvi 4:26, Jansons 5:14, Talich 5:25**Stanza 18**

Inflammatus et accensus Per te, Virgo, sum defensus In die iudicii	Burning and set on fire By you, virgin, may I be defended In the day of judgement	Be to me, O Virgin, nigh lest in flames I burn and die in His awful Judgment Day
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**Stanza 19**

Fac me cruce custodiri Morte Christi præmuniri Confoveri gratia	Let me by the cross be guarded by Christ's death armed cherished by his grace	Christ, when Thou shalt call me hence by Thy Mother my defense by Thy Cross my victory
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Clapham wrote, "During the composer's lifetime (this movement) was particularly admired for its telling vocal line superimposed upon a rhythmically patterned motif in the orchestra, and leading contraltos quite frequently sang it as an independent concert item."<sup>25</sup> This movement turns the *Stabat Mater* around from grieving to determined. The five-minute statement travels from D minor to D major, with the even, stepwise baseline fortifying the cause of victory for its female heroine. The downbeat is stressed in the beginning and that pulse remains hierarchically important throughout. This is a fun number, but only a solo and wouldn't have any benefit in choral exposure.

**X. Quartetto e Coro: Quando corpus**Andante con moto  $\text{♩}=76$  Amen section  $\text{♩}=132$  Järvi 7:17, Jansons 8:43, Talich 7:53**Stanza 20**

Quando corpus morietur Fac ut animæ donetur Paradisi Gloria. Amen	When my body dies Grant that to my soul is given The glory of paradise. Amen	While my body here decays may my soul Thy goodness praise safe in paradise with Thee. Amen
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The last movement brings back the beginning and seems refreshing though the length of the first movement would have warranted impatience, the journey through the body of the *Stabat Mater* makes the listener happy and peaceful to hear familiar material. After the introduction which is a much shortened version of the first movement, two themes are set up and sang as a canon of one measure by to soloists and then by the choir. As in the first movement, the dynamic build up to the fortissimo is not a fully diminished seventh chord, but a mighty G major. G for

<sup>25</sup> John Clapham, Dvořák (New York: Norton, 1979), 42.

Gloria. The text is repeated with the main *stabat mater dolorosa* theme in a fugal setting. The end of the text sits on a long fermata on an A7, preparing for the racing Amen section in D major, the ending key. This Amen section sounds Beethoven-ish, even the coda takes a long time. At times the amen theme is the same *stabat mater dolorosa*, this time set in an uplifting V-I, joyous romp.

#### Recommendations for Partial Performance

The times are based on the Talich recording. A conductor may want to consider piano or organ accompaniment if instruments aren't already part of the concert. Some decisions for movements would be based on availability of soloists unless an instrument can take the place of a vocal soloist.

Choral movements only, movements III, V, VII, is twenty minutes. Each movement has its own introduction so they may be performed with audience clapping in between. Adding the Amen section would add another five minutes. Any of the three choral movements may be performed separately. Movement VII in A major could go straight into the Amen section in D major without pause.

To perform the entire work without the solo movements II, VIII, and IX would take about twenty minutes of the total time. So the Talich tempos would go down to sixty-six minutes. If your tempos were similar to Järvi's then your performance may be near forty-six minutes. To get a strong dose of the *stabat mater dolorosa* theme and sing movements I and X, that would take thirty minutes.

I hope that movements of the Dvořák *Stabat Mater* may be performed more frequently, giving a taste to new generations and to ears unfamiliar with nineteenth century music a taste of what the British readily accepted.

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