



# **Gioachino ROSSINI**

# **Stabat Mater**

1831/32 Original version with sections by Giovanni Tadolini

**Giovanna d'Arco – Cantata**

**WORLD PREMIÈRE RECORDINGS**

**Majella Cullagh • Marianna Pizzolato**  
**José Luis Sola • Mirco Palazzi**

Camerata Bach Choir, Poznań • Württemberg Philharmonic Orchestra

**Antonino Fogliani**



Gioachino Rossini (1792-1868) \* and Giovanni Tadolini (1789-1872) \*\*

## Stabat Mater

1831/32 original version, \*\*orchestrated by Antonino Fogliani (b. 1976) ..... 56:07

- 1** I. **Introduction: Stabat Mater dolorosa \*** ..... 8:35  
(Soloists and Chorus)
- 2** II. **Aria: Cujus animam gementem \*\*** ..... 2:40  
(Tenor)
- 3** III. **Duetto: O quam tristis et afflicta \*\*** ..... 3:34  
(Soprano and Mezzo-soprano)
- 4** IV. **Aria: Quae moerebat et dolebat \*\*** ..... 2:51  
(Bass)
- 5** V. **Terzetto: Quis est homo qui non fleret \*\*** ..... 4:11  
(Soprano, Tenor and Bass)
- 6** VI. **Aria: Vidit suum dulcem natum \*\*** ..... 4:30  
(Soprano)
- 7** VII. **Duetto: Eia, Mater, fons amoris \*\*** ..... 2:10  
(Tenor and Bass)
- 8** VIII. **Chorus and Recitative: Fac ut ardeat cor meum \*** ..... 4:14  
(Chorus and Bass)
- 9** IX. **Quartetto: Sancta Mater, istud agas \*** ..... 6:02  
(Soloists)
- 10** X. **Cavatina: Fac ut portem Christi mortem \*** ..... 4:08  
(Mezzo-soprano)
- 11** XI. **Aria with Chorus: Inflammatus et accensus \*** ..... 4:22  
(Soprano and Chorus)
- 12** XII. **Quartetto (a cappella): Quando corpus morietur \*** ..... 4:41  
(Soloists)
- 13** XIII. **Chorus: Amen \*\*** ..... 4:09  
(Soloists and Chorus)

Gioachino Rossini

## Giovanna d'Arco (\*)

Solo cantata (1832) with piano accompaniment orchestrated by Marco Taralli (b. 1967) ..... 15:13

- 14** I. **Recitativo: È notte, e tutto addormentato è il mondo** ..... 4:44  
(Andantino)
- 15** II. **Aria: O mia madre, e tu frattanto la tua figlia cercherai** ..... 3:29  
(Andantino grazioso)
- 16** III. **Recitativo: Eppur piange. Ah! repente qual luce balenò** ..... 1:14  
(Allegro vivace – Allegretto)
- 17** IV. **Aria: Ah, la fiamma che t'esce dal guardo già m'ha tocca** ..... 5:46  
(Allegro vivace – Maestoso)

**Majella Cullagh, Soprano • Marianna Pizzolato, Mezzo-soprano (\*)**

**José Luis Sola, Tenor • Mirco Palazzi, Bass**

**Camerata Bach Choir, Poznań**

(Chorus-master: Tomasz Potkowski)

**Württemberg Philharmonic Orchestra, Reutlingen**

**Antonino Fogliani**

Recorded live at the Ev. Stadtkirche, Bad Wildbad, Germany, 14th, 15th and 17th July 2011

for the XXIII ROSSINI IN WILDBAD Festival (Artistic director: Jochen Schönleber)

A Co-production with Südwestrundfunk

**SWR** ➤

**ROSSINI**  
in WILDBAD



## Gioachino Rossini (1792-1868) and Giovanni Tadolini (1789-1872) *Stabat Mater* – Original 1831-32 version orchestrated by Antonino Fogliani (b. 1976)

In February 1831 Rossini spent twelve days in Madrid. The purpose of his journey was to petition the crown to protect his interests as a creditor of the bankrupt Duke of Berwick and Alba, to whom Isabella Colbran – who in the meantime had become Madame Rossini – had lent a substantial sum of money in 1820. On 22nd February, the day before his return journey, Rossini was entertained by the influential prelate and music-lover Manuel Fernández Varela. In expressing his thanks, Rossini said that he would consider himself fortunate if he might dedicate to Varela a specially written composition – perhaps he had a simple album leaf in mind. The cleric took him at his word, inviting him to add a sacred work to his œuvre (he was clearly unaware that Rossini had written numerous Mass fragments in his youth and a large-scale *Messa di gloria* in 1820). Rossini asked what he wanted, and without hesitating Varela requested a *Stabat Mater*.

Back in Paris Rossini, who was very busy, ignored the commission. Perhaps he was hoping that the cleric would forget about the promise. But the following year, as Good Friday approached, Varela pressed him to deliver the composition, and Rossini was forced to set the verse sequence attributed to Jacopone da Todi in double-quick time. It was for this reason, and not because he fell ill, as he later maintained, that he had to ask his friend Giovanni Tadolini for help. (Tadolini owed his position as répétiteur at the Théâtre-Italien in Paris to Rossini.) Rossini concentrated on the big choral and ensemble pieces (Nos. 1, 9, 11 and 12), also taking on a strict *a cappella* piece for bass and chorus (No. 8) and the contralto (or soprano II) aria (No. 10). He entrusted a series of solo numbers without chorus to Tadolini, who divided the remaining 8 verses of the poem into 6 sections (Nos. 2-7). Tadolini also composed the traditional closing choral fugue (No. 13) since he was a good contrapuntist and therefore more familiar with that style of writing. Rossini sent this thirteen-part composition – with 6 pieces of his own and 7 by Tadolini – for copying, wrote a dedication in his own hand dated 26th March 1832 and handed the manuscript to the French ambassador, who left for Madrid on 4th April. Owing to the quarantine measures imposed in the border town of Irun because of the cholera epidemic, the work did not reach Madrid until after Good Friday. Nevertheless, Varela thanked Rossini effusively for the *Stabat* and had it performed in the chapel of San Felipe el Real the following year, on Good Friday 5th April 1833. Of the performers, only the names of the conductor, Ramón Carnicer, and first violinist, Juan Diaz, have come down to us;

we do not know who the singers were. Counting the orchestral and choral forces plus soloists, there were 80 performers in total. Two Spanish newspapers carried enthusiastic reports on the performance, but there was only an inconspicuous reference to it in a few other European publications. The Leipzig *Allgemeine musikalische Zeitschrift* for 18th September 1833 reported, for example: “According to the Bologna theatre journal of 25th April, on Good Friday last a *Stabat Mater* composed by Rossini was given in the Royal Chapel in Madrid, which was generally admired and considered a classic”. No one noticed that half the music was not by Rossini – or at least this wasn’t mentioned anywhere.

When Varela died in 1837, the score was put up for auction, and then in 1841 it passed into the hands of the Parisian publisher Antonin Aulagnier. Rossini got wind of this and moved heaven and earth to prevent the “patchwork” being published and performed, which led to protracted legal wrangling. He immediately set to work to replace the pieces written by Tadolini, substituting three larger numbers of his own for the six solo numbers that hadn’t been by him and ending the work with a Rossinian closing fugue (with the additional words “in sempiterna saecula”). This gave rise to the 10-part *Stabat Mater* that everyone knows and which Rossini sold to his publisher Troupenas, who printed it immediately. The première was given at the Théâtre-Italien in Paris on 7th January 1842, followed by the first official Italian performance in Bologna on 18th March 1842, overseen by Rossini, who had persuaded Donizetti to conduct. Since then, the work has remained a staple of the European sacred music repertoire.

The autograph score of Rossini’s *Stabat Mater* is now in the British Library and comprises the six pieces he wrote in 1832 plus the four new numbers from 1841, readily distinguishable because of the different paper formats. Probably as early as 1832 Rossini returned to Tadolini the autograph manuscript of the seven pieces he had written. They are now lost, as is the score acquired by Aulagnier, of which there are no surviving copies. The only surviving traces of Tadolini’s composition have come down to us in the shape of two piano reductions. While the wrangling was going on, Aulagnier (who was denied the publication rights) secretly had the 13-part *Stabat* printed by the publishing house Crantz in Hamburg, and later his own house published 6 of the 7 pieces by Tadolini (without mentioning who had really composed them, of course). To get an impression of

what Tadolini’s pieces sounded like today, there are only two possibilities: performing them just with piano accompaniment, or reorchestrating them. This was precisely the task that Antonino Fogliani, who conducted the performance in Wildbad, took on. He only had a few details about the instrumentation from an 1841 discussion of the Aulagnier score to go on, otherwise he had to depend on his instincts as a musician, whilst bearing in mind how a piano reduction is created from an orchestral score in order to reverse the process and guess what the lost orchestral parts might have looked like. Apart from that, he was looking for

## Gioachino Rossini (1792-1868) *Giovanna d’Arco* (1832) – Solo cantata orchestrated by Marco Taralli (b. 1967)

If we are to believe Rossini, the cantata *Giovanna d’Arco*, for voice and piano, was composed in the same year as the first version of his *Stabat Mater*. The title page, which he wrote in the 1860s, probably when he inserted the cantata in tenth place in the volume of his *péchés de vieillesse* or “sins of old age” entitled *Miscellanée de musique vocale*, reads: “Giovanna D’Arco I cantata for solo voice I with piano accompaniment I especially composed I for I Miss Olimpia Pélissier I by I Gioachino Rossini I Paris 1832”. The period 1834-35, when his relationship with Olympe Pélissier began to deepen, seems more plausible. (He married Olympe in 1846 after the death of his first wife, Isabella Colbran.) There is a letter to Balzac dated November 1834 in which Olympe mentions singing in a concert, while another letter mentions a concert at which a new work by Rossini was to be premiered. Putting these two near-contemporaneous statements together, it does not seem improbable that Olympe Pélissier did indeed give the first performance of *Giovanna d’Arco* in Paris on 12 November 1834. On the other hand, the documented performance was by Marietta Alboni, on 1 April 1859 in Rossini’s salon with the composer at the piano.

There are also similarities of content between the *Stabat Mater* and the cantata. Both pay tribute to the cult of Mary or of motherhood, giving expression to Rossini’s close ties to his own mother. As an entire volume of letters shows, Anna Rossini was his main point of reference throughout his career as a composer; he told her about his successes and failures, about the euphoria of his first great love-affair and about how it ended (*Lettere ai genitori*, Pesaro 2004). Anna died in 1827, while Rossini was rehearsing *Moïse* in Paris, and he reproached himself for not having hastened to her sickbed in Bologna. No other sacred composition had the *Stabat Mater*’s power to move

orchestral colours that would correspond to those of the Rossini pieces, in order to create a homogenous sound. Thanks to his work and the performance at the “Rossini in Wildbad” festival, we are now able to get a clear idea of what the *Stabat Mater* that was heard on just one previous occasion, in Madrid in 1833, was like. The main realisation is that Tadolini too was a superb writer for the voice with a gift for melody; the small scale of his solo pieces demonstrates that he only lacked that ability to think and plan on a large scale which raised Rossini above the level of his contemporaries.

him, something he played down when he later asserted that he was reluctant to set it because of his reverence for Pergolesi’s setting.

The anonymous text of the cantata is about the shepherdess Joan of Arc (the “Maid of Orleans”) who, full of her mission to save her fatherland, has to leave her mother. The material had an ongoing fascination for Rossini, who allegedly said later: “I was offered two or three libretti for *Giovanna d’Arco*. One portrayed her as a sweetheart, another as a lover. I couldn’t understand either of them. What has love got to do with the legend of this heroine?” He was thinking of conjugal love, which had basically long ago ceased to interest him, disillusioned sceptic that he was. In his cantata he pays homage to love of one’s country and above all to parental love, which constitutes the emotional climax of the lyrical main section.

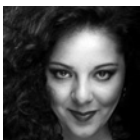
In 1845 Rossini returned to the theme when, in his capacity as consultant to the Liceo Musicale in Bologna, he wrote two accompanied recitatives for the talented composition student Lucio Campiani’s graduation piece *Giovanna d’Arco*. These were incorrectly construed as an attempt by Rossini to orchestrate his cantata with piano accompaniment. If there is a need for an orchestration nowadays, then it arises from the desire to hear the piece performed by a great singer in the context of an orchestral concert where the piano would be out of place both spatially and acoustically. This disc is the first recording of Marco Taralli’s 2009 orchestration. Commissioned by “Rossini in Wildbad”, it represents an unobtrusive yet original working-out of Rossini’s admirable piano writing.

**Reto Müller**  
*Translation: Sue Baxter*



### Majella Cullagh

Born in Ireland, Majella Cullagh trained with Maeve Coughlan at the Cork School of Music and at the National Opera Studio in London, and now studies with Gerald Martin Moore. She appears internationally in a wide repertoire ranging from Handel and Mozart to Donizetti, Rossini and Verdi, working with leading conductors and directors. Her discography includes Wallace's *Maritana* (8.660308-09) and Mendelssohn's *Second Symphony* (8.553522) for Naxos, *Linda di Chamounix* for Dynamic, and for Opera Rara *Zaira*, *Zoraida di Granata*, *Pia de' Tolomei*, *Il diluvio universale*, Rossini's *Bianca e Falliero* and *Elisabetta, regina d'Inghilterra* (performed in London for Queen Elizabeth II's Golden Jubilee), as well as Rossini's *Le siège de Corinthe* (8.660329-30).



### Marianna Pizzolato

Marianna Pizzolato graduated with honours at the Bellini Conservatory in Palermo and attended *Lieder* classes in Nuremberg with Rosemarie Cabaud and Werner Dormann. Throughout her career she has collaborated with Raúl Giménez, with whom she undertook an in-depth study of her major Rossini rôles. She is currently studying with Claudia Carbi. She made her operatic début in 2002 singing the title rôle in Rossini's *Tancredi* under the baton of Marco Zambelli, followed by Dorina in Cimarosa's *Il marito disperato* in Caserta, conducted by Antonino Fogliani. She regularly performs Baroque and eighteenth-century repertoire. After her stage début in *Il viaggio a Reims* in 2003 at the Rossini Opera Festival in Pesaro, she became a favourite returning guest to the Festival, singing *Tancredi* (title rôle) in 2004, *L'italiana in Algeri* in 2006, Andromaca (*Ermione*) in 2008, Emma (*Zelmira*) in 2009 and *La Cenerentola* (title rôle) in 2010. She has a number of recordings to her credit and continues to appear in major opera houses in Italy and elsewhere.



### José Luis Sola

José Luis Sola began his musical studies at the Escolanía Niños Cantores de Navarra, later studying with the tenor Ricardo Visus. In 2002 he received a scholarship from the Regional Government of Navarre followed by prizes at the Julián Gayarre and Bilbao Singing Competitions. Besides most of the standard symphonic and choral works, his repertoire includes operas by Rossini, Mozart, Donizetti, Verdi, Bizet, Gounod, Offenbach, Bizet and *El Juez* by Christian Kolonovits. He has sung in the main Spanish theatres well as in Italy, Germany, the United States, Brazil, Costa Rica, Guatemala and Oman. He also sings in zarzuelas such as *Doña Francisquita*, *El Caserio* and *Juan José*.



Photo: Alex Amergual

### Mirco Palazzi

The bass-baritone Mirco Palazzi was born in Rimini and studied at the Rossini Conservatory in Pesaro. While still a student he took second prize at the Ferruccio Tagliavini Competition, first prize at the Riccardo Zandonai Competition and first prize at the Reggio Emilia Gianfranco Masini Competition. He made his début in the title rôle of *Don Giovanni* at Riva del Garda, followed by engagements that have taken him to Wexford, Mexico, Japan, Liverpool, Moscow, and opera houses and concert halls throughout Europe. He has sung *Don Giovanni* at La Scala, Milan, and in Dallas. At Rossini in Wildbad he sang in *Il viaggio a Reims* (Naxos 8.660382-84) in 2014.



### Antonino Fogliani

Antonino Fogliani graduated as a pianist before studying conducting with Vittorio Parisi at the Giuseppe Verdi Conservatory in Milan. He specialised in Siena at the Accademia Chigiana with Franco Donatoni and Ennio Morricone, and served as assistant to the conductor Gianluigi Gelmetti. He made his début at the Pesaro Rossini Opera Festival of 2001 with Rossini's *Il viaggio a Reims*, followed by further engagements in Pesaro and in other well known opera houses, including the Teatro La Fenice, Venice, the Teatro dell'Opera, Rome, the Teatro San Carlo, Naples and the Paris Opéra Comique, as well as at the Bergamo Donizetti Festival. At La Scala, Milan, he has conducted, among other works, Donizetti's *Ugo conte di Parigi* and a new production of Donizetti's *Maria Stuarda*. In the 2011/12 season he conducted *Aida* at the Houston Grand Opera and the Parma Teatro Regio, *Lucia di Lammermoor* at the Nationale Reisopera, Enschede and the Concertgebouw, Amsterdam, *L'amico Fritz* at the Tchaikovsky Concert Hall in Moscow, and *La traviata* at the Opéra de Montréal. He made his début in 2004 at Rossini in Wildbad, where his recordings for Naxos include Rossini's *Ciro in Babilonia*, *Mosè in Egitto*, *Otello*, *L'occasione fa il ladro*, *Il viaggio a Reims* and *Guglielmo Tell*. In 2011 he was named Musical Director of the Festival.



### Camerata Bach Choir, Poznań

The Camerata Bach Choir was founded in 2003 by Tomasz Potkowski in Poznań. The members are for the most part soloists from the Poznań Opera chorus and the Kraków Philharmonic. The choir collaborates closely with the Wrocław Philharmonic. Its repertoire includes works by Johann Sebastian Bach, Georg Friedrich Händel and Wolfgang Amadeus Mozart. Since 2010 the choir has served as ensemble in residence for the Rossini in Wildbad Festival.



### Württemberg Philharmonic Orchestra, Reutlingen

The Württemberg Philharmonic Orchestra, Reutlingen was established in 1945, developing into the leading orchestra in South Germany. The Artistic Director until August 2007 was the Japanese conductor Norichika Imori, who remains permanent guest conductor. Since 2008 the Principal Conductor has been the Swedish musician Ola Rudner. In addition to concert series in Reutlingen the orchestra broadcasts regularly with Südwestrundfunk and appears in various cities of South Germany, with tours to Austria, Switzerland, Italy, Spain, The Netherlands, and Japan, often with very distinguished choirs and soloists, including Ruggiero Raimondi, Edita Gruberova, José Carreras, Vesslina Kasarova and Neil Shicoff. Recordings by the orchestra include Naxos releases from Rossini in Wildbad with Mayr's *L'amor coniugale*, *L'occasione fa il ladro*, Meyerbeer's *Semiramide*, and Rossini's *La cambiale di matrimonio*.



### Marco Taralli

Born in L'Aquila, Italy in 1967, Marco Taralli is a contemporary classical music composer. He began his musical training at the Alfredo Casella Conservatory of Music in L'Aquila, graduating with full marks and honours in piano from the class of Mara Morelli. He studied composition with Sergio Rendine, and conducting with Gianluigi Gelmetti in Italy and with Erwin Lukacs at the Franz Liszt Academy in Budapest. His works have been widely performed by instrumental soloists, chamber groups, choirs, singers, military bands and symphony orchestras. They include the opera *NUR*, for the Festival della Valle d'Itria, a *Stabat Mater* for soloist, chorus and two pianos, for the Festival Pergolesi Spontini, Jesi, an orchestral version of Rossini's *Giovanna d'Arco*, heard on this recording, the *Concertino II for oboe and small orchestra*, for the Sydney Symphony Orchestra, the opera in three acts *La maschera di Pùnkittititi*, for the Teatro dell'Opera, Rome, the musical fable *Il Vascello incantato*, for the Teatro Carlo Felice, Genova, *Le tre donne* for mezzo-soprano and piano, for the Barcelona Liceu Opera House and many other works for performance in Grosseto, Bologna, Rome and Monte Carlo.

### Gioachino Rossini (1792-1868) – Giovanni Tadolini (1789-1872) Stabat Mater (1832) – Orchestrierung der Tadolini-Teile durch Antonino Fogliani (\*1976)

Im Februar 1831 hielt sich Rossini für zwölf Tage in Madrid auf. Mit seiner Reise wollte er am Königshof erreichen, dass seine Interessen als Gläubiger des bankrotten Herzogs von Berwick und Alba geschützt würden, dem Isabella Colbran, inzwischen Madame Rossini, 1820 ein beträchtliches Darlehen gewährt hatte. Am Tag vor seiner Rückreise, am 22. Februar, war Rossini Gast bei dem einflussreichen Prälaten und Musikliebhaber Manuel Fernández Varela. Rossini bedankte sich und sagte, dass er sich glücklich schätzen würde, wenn er ihm eine eigens geschriebene Komposition widmen dürfe – vielleicht dachte er an ein simples Albumblatt. Der Geistliche nahm ihn beim Wort und forderte ihn auf, seinem Œuvre ein geistliches Werk hinzuzufügen (er ignorierte offenbar, dass Rossini bereits in seiner Jugend zahlreiche Messefragmente und 1820 eine große *Messa di gloria* komponiert hatte). Rossini fragte, was es denn sein dürfe, und Varela zögerte nicht, ihn um ein *Stabat Mater* zu bitten.

Zurück in Paris kümmerte sich der vielbeschäftigte Rossini nicht um seinen Auftrag, und vielleicht hoffte er, dass der Geistliche sein Versprechen vergessen würde. Als im Jahr darauf Karfreitag näher rückte, drängte Varela aber auf die Komposition, und Rossini sah sich genötigt, die Jacopone da Todi zugeschriebene Sequenzdichtung in kürzester Zeit zu vertonen. Deshalb (und nicht weil er erkrankte, wie er später behauptete) musste er seinen Freund Giovanni Tadolini um Hilfe bitten; dieser hatte Rossini seine Stellung als Korrepetitor am Théâtre-Italien in Paris zu verdanken. Rossini konzentrierte

sich auf die großen Chor- und Ensemblestücke (Nrn. 1, 9, 11 und 12), und er übernahm auch ein strenges A-cappella-Stück für Bass und Chor (Nr. 8) sowie die Arie des Contralto (oder Sopran II, Nr. 10). Eine Reihe von Nummern für die Solisten ohne Chor überließ er Tadolini, der die verbleibenden acht Strophen der Dichtung in sechs Stücke (Nr. 2-7) aufteilte. Außerdem schrieb er die traditionelle Schlussfuge für den Chor (Nr. 13), da er als guter Kontrapunktiker damit besser vertraut war als Rossini. In dieser 13-teiligen Form – 6 Stücke von Rossini, 7 von Tadolini – ließ Rossini eine Kopistenabschrift anfertigen, versah sie mit einer auf den 26. März 1832 datierten eigenhändigen Widmung und übergab sie dem französischen Botschafter, der am 4. April nach Madrid aufbrach. Jedoch führte die Choleraquarantäne an der Grenze in Irún dazu, dass das Werk erst nach dem Karfreitag in Madrid eintraf. Varela bedankte sich dennoch überschwänglich für das *Stabat* und ließ es im darauffolgenden Jahr, am Karfreitag, dem 5. April 1833 in der Kapelle von S. Felipe el Real aufführen. Als Interpreten sind nur der Dirigent Ramón Carnicer und der Konzertmeister Juan Diaz überliefert, während die Sänger unbekannt geblieben sind. Orchester, Chor und Soli umfassten insgesamt 80 Ausführende. Zwei spanische Zeitungen berichteten begeistert über die Aufführung, während in wenigen anderen europäischen Zeitschriften nur ein unauffälliger Hinweis folgte. So vermerkte die «Allgemeine musikalische Zeitschrift» in Leipzig vom 18. September 1833: „Nach dem Bologneser Theater-Journal vom 25ten April

wurde verwichenen Charfreitag in der Königl. Kapelle zu Madrid ein von Rossini componirtes *Stabat Mater* gespielt, das allgemein bewundert und als klassisch betrachtet wurde“. Dass die Hälfte der Musik nicht von Rossini stammte, wurde nicht bemerkt oder zumindest nirgends erwähnt.

Als Varela 1837 starb, wurde die Partitur versteigert und gelangte in der Folge 1841 an den Pariser Verleger Antonin Aulagnier. Rossini, der Wind davon bekommen hatte, setzte alle Hebel in Bewegung, um eine Publikation und Aufführungen des „Patchworks“ zu verhindern, was zu langwierigen gerichtlichen Auseinandersetzungen führte. Er begann sofort, die von Tadolini geschriebenen Stücke zu ersetzen: Anstelle der sechs fremden traten drei eigene größere Solistennummern und das Werk endete nun mit einer rossinischen Schlussfuge (mit den hinzugefügten Worten „in sempiterna saecula“). So entstand das allseits bekannte, 10-teilige *Stabat Mater*, das Rossini seinem Verleger Troupenas verkaufte, der es umgehend druckte. Die Erstaufführung fand am 7. Januar 1842 im Théâtre-Italien in Paris statt, gefolgt von der ersten offiziellen italienischen Erstaufführung in Bologna am 18. März 1842, die Rossini selbst betreute und für die er Donizetti als Dirigenten gewann. Seither ist das Werk fester Bestandteil der europäischen Kirchenmusik.

Das Autograf von Rossinis *Stabat Mater* befindet sich heute in der British Library und umfasst seine sechs Stücke von 1832 und die vier neuen von 1841, gut erkennbar an den unterschiedlichen Papierformaten. Die sieben autografen Stücke von Tadolini gab Rossini ihrem Verfasser wahrscheinlich schon 1832 zurück. Sie sind heute verschollen,

### Gioachino Rossini (1792-1868) – Giovanni Tadolini (1789-1872) Giovanna d'Arco (1832) ) – Orchestrierung durch Marco Taralli (\*1967)

Wenn wir Rossini Glauben schenken wollen, ist die Klavierkantate *Giovanna d'Arco* im gleichen Jahr entstanden wie die erste Fassung des *Stabat Mater*. Das Titelblatt, das er in den 1860er-Jahren verfasste, wahrscheinlich als er die Kantate als Nr. 10 in das Album der *Miscellanée de musique vocale* seiner „Alterssünden“ einreichte, lautet: „Giovanna D'Arco I Kantate für Solostimmen I mit Klavierbegleitung I speziell komponiert I für I Fräulein Olimpia Pellissier I von I Gioachino Rossini I Paris 1832“. Plausibler scheint ein Zeitraum vom 1834-35, als sich die Beziehung zu Olympe Pellissier zu intensivieren begann, die er 1846, nach dem Tod seiner ersten Frau Isabella Colbran, heiratete. Vom November 1834 datiert ein Brief an Balzac, worin Olympe erwähnt, bei

ebenso wie die Partitur, die Aulagnier erworben hat und von der keinerlei Abschriften erhalten sind. Die einzigen Spuren von Tadolinis Komposition sind in Form von zwei Klavierauszügen überliefert. Während der Streitigkeiten ließ Aulagnier (dem die Publikationsrechte abgesprochen wurden) das 13-teilige *Stabat* heimlich vom Verleger Crantz in Hamburg drucken, und später publizierte er selbst sechs der sieben Tadolini-Stücke in seinem Verlag (freilich ohne den wahren Komponisten zu nennen). Um heute einen Eindruck davon zu gewinnen, wie die Stücke von Tadolini geklungen haben, gibt es nur zwei Möglichkeiten: die Aufführung allein mit Klavierbegleitung, oder eine Nachinstrumentierung. Genau diese Aufgabe übernahm Antonino Fogliani, der Dirigent der Wildbader Aufführung. Er konnte sich dabei auf wenige Angaben zur Instrumentierung in einer Besprechung der Aulagnier-Partitur von 1841 stützen und musste sich im Übrigen auf sein Gespür als Musiker verlassen. Er musste sich vor Augen halten, wie aus einem Orchestersatz ein Klavierauszug gewonnen wird, um mit dem umgekehrten Vorgehen den verlorenen Orchesterpart zu errahnen. Im Übrigen suchte er nach Orchesterfarben, die den Stücken von Rossini entsprechen, um dem Werk eine klangliche Einheit zu verleihen. Dank dieser Arbeit und der Aufführung beim Festival „Rossini in Wildbad“ erhalten wir heute eine klare Vorstellung von dem *Stabat Mater*, wie es zuvor nur ein einziges Mal 1833 in Madrid erklungen ist. Es zeigt sich vor allem, dass Tadolini ebenfalls mit melodischer Erfindung prächtig für Stimmen schreiben konnte, aber allein durch die Kleinteiligkeit der solistischen Stücke jenes „Denken im Großen“ vermissen ließ, das Rossini über seine Zeitgenossen erhob.

einem Konzert zu singen, während ein anderer Brief von einem Konzert spricht, bei dem ein neues Werk Rossinis zur Aufführung gelangen sollte. Kombiniert man die beiden zeitnahen Aussagen, scheint es nicht unwahrscheinlich, dass Olympe Pellissier am 12. November 1834 tatsächlich *Giovanna d'Arco* in Paris zum ersten Mal zu Gehör brachte. Verbürgt ist hingegen die Aufführung von Marietta Alboni am 1. April 1859 im Salon von Rossini, der selbst am Klavier begleitete.

Es gibt auch eine inhaltliche Nähe zwischen dem *Stabat* und der Kantate: Beide huldigen dem Marien- bzw. Mutterkult, der Rossinis eigener enger Bindung zur Mutter Ausdruck verleiht. Anna Rossini war in all den Jahren seiner künstlerischen Laufbahn sein Hauptbezugspunkt, der er über

seine Erfolge und Misserfolge und auch seine Euphorie und Beendigung seiner ersten großen Liebe berichtete, wie ein ganzer Briefband bezeugt (*Lettere ai genitori*, Pesaro 2004). Sie starb 1827, als er in Paris *Moïse* einstudierte, und er machte sich Vorwürfe, dass er nicht an ihr Krankenbett nach Bologna geeilt war. Keine geistliche Komposition konnte ihn mehr berühren als das *Stabat Mater*, und die spätere Behauptung, er habe es aus Ehrfurcht vor Pergolesis Komposition nur widerwillig vertont, ist reines Understatement.

Der Kantatentext, dessen Dichter nicht bekannt ist, handelt von der Schächerin Jeanne d'Arc (die „Jungfrau von Orléans“), die von ihrer Mission erfüllt ist, das Vaterland zu retten und dafür ihre Mutter verlassen muss. Der Stoff faszinierte Rossini immer wieder, und später soll er gesagt haben: „Man bot mir zwei oder drei *Giovanna d'Arco*-Textbücher an. Eines machte sie zur Geliebten, das andere zur Liebenden. Ich verstand weder das eine noch das andere. Was hat die Liebe in der Legende dieser Heldin zu suchen?“ Damit meinte er die Gattenliebe, die ihn, den desillusionierten Skeptiker, im

Grunde genommen schon lange nicht mehr interessierte. In seiner Kantate huldigt er der Vaterlandsliebe und vor allem der Elternliebe, die im lyrischen Hauptteil den emotionalen Höhepunkt bildet.

1845 beschäftigte sich Rossini erneut mit dem Thema, als er in seiner Funktion als Berater der Bologneser Musikhochschule für den talentierten Kompositionsschüler Lucio Campiani zwei *Accompagnato*-Rezitative zu dessen Abschlusskomposition *Giovanna d'Arco* beisteuerte. Diese wurden fälschlicherweise für einen Versuch Rossinis gehalten, seine Klavierkantate zu orchestrieren. Wenn heute das Bedürfnis nach einer Orchestrierung besteht, ist es der Wunsch, das Stück von einer großen Sängerin im Rahmen eines Orchesterkonzerts zu hören, wo ein Klavier räumlich und klanglich ein Fremdkörper wäre. Hier ist erstmals die Orchestrierung eingespielt, die Marco Taralli 2009 im Auftrag von „Rossini in Wildbad“ schrieb und damit Rossinis bewundernswerten Klaviersatz unaufdringlich und doch originell auskomponierte.

Reto Müller

Stabat Mater

- 1

I.

Stabat mater dolorosa  
Juxta crucem lacrymosa,  
Dum pendebat Filius.
- 2

II.

Cujus animam gementem,  
Contristatam et dolentem,  
Pertransivit gladius.
- 3

III.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater Unigeniti!
- 4

IV.

Quae moerebat et dolebat  
Et tremebat, cum videbat  
Nati poenas inclyti.
- 5

V.

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 suæ gentis  
Vidit Jesum in tormentis  
Et flagellis subditum.
- 6

VI.

Vidit suum dulcem natum  
Morientem desolatum  
Dum emisit spiritum.
- 7

VII.

Eia, Mater, fons amoris,  
Me sentire vim doloris  
Fac ut tecum lugeam.
- 8

VIII.

Fac ut ardeat cor meum  
In amando Christum Deum  
Ut sibi placeam.
- 9

IX.

Sancta Mater, istud agas,  
Crucifigi fige plagas,  
Cordi meo valide.

Stabat Mater

The grieving Mother stood weeping by the Cross where hung her Son.

Her spirit groaning, saddened and grieving a sword has pierced.

O how sad and afflicted was that blessed Mother of the Only-Begotten!

Who mourned and grieved And trembled, when she saw The punishment of her glorious son.

Who is the man that would not weep if he saw the Mother of Christ in such torment?

Who could fail to feel sorrow to regard the merciful Mother grieving with her son?

For the sins of His people she saw Jesus in torment and submitted to the scourge.

She saw her sweet offspring forlorn in dying as He yielded up His spirit.

Ah, Mother, fountain of love, to feel the force of grief grant that I may mourn with you.

Grant that my heart may burn in loving Christ, God, that I may please Him.

Holy Mother, grant me that I fix the wounds of the crucified firmly to my heart.

Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.

Fac me vere tecum flere,  
Crucifixo condolere,  
Donec ego vixero.

Juxta crucem tecum stare,  
Te libenter sociare,  
In planctu desidero.

Virgo virginum praeclara,  
Mihi jam non sis amara,  
Fac me tecum plangere.

10 X. Fac ut portem Christi mortem,  
Passionis fac consortem,  
Et plagas recolare.

Fac me plagis vulnerari,  
Cruce hac inebriari,  
Ob amorem Filii.

11 XI. Inflammatum et accensum  
Per te, Virgo, sum defensus,  
In die iudicii.

Fac me cruce custodiri  
Morte Christi praemuniri  
Conferi gratia.

12 XII. Quando corpus morietur,  
Fac ut animae donetur  
Paradis gloria.

13 XIII. Amen.

*Attributed to Jacopone da Todi*

Of your wounded son  
who deigned to suffer for me  
let me share the pain.

Let me truly weep with you,  
grieve over the crucified,  
as long as I live.

To stand by the cross,  
willingly to join with you  
in mourning I desire.

Virgin glorious among virgins,  
be not now harsh with me,  
make me to weep with you.

Let me bear Christ's death,  
let me share his passion  
And revere his blows.

Let me be wounded by his blows,  
to be drunk with this cross  
Out of love for your Son.

So fired and consumed with flames,  
through you, Virgin, may I be defended,  
in the day of judgement.

Let me be guarded by the cross,  
strengthened by the death of Christ  
cherished by grace.

When the body shall die,  
grant that my soul be given  
the glory of Paradise.

Amen.

*English Translation by Keith Anderson*

#### Giovanna d'Arco

14 È notte, e tutto addormentato è il mondo.  
Sola io veglio, ed aspetto  
che un destrier passi, che una tromba chiami.  
Ascolto, e nulla sento  
se non l'acque, il mormorar del vento.  
Muta ogni cosa e afflitta  
come l'ora che segue alla sconfitta.  
O patria! O re! novella  
un'aita verrà. L'onnipotente  
dal gregge suscitò la pastorella.  
Vadasi. O dolce mio loco natio,  
dolce famiglia, o campi, o selve addio.

15 O mia madre, e tu frattanto  
la tua figlia cercherai,  
affannata chiamerai  
e nessun risponderà.

Ma fra poco d'alte imprese  
verrà un suon conforto al pianto:  
ogni madre, ogni francese  
la mia madre invidierà.

O mia madre, se frattanto  
la tua figlia cercherai,  
se affannata chiamerai,  
questo suon risponderà.

16 Eppur piange. Ah! repente  
qual luce balenò nell'oriente,  
non è il sole che s'alza,  
sei la mia vision, io ti conosco.  
Più grande che non suole  
empie il ciel fulminando e mi fa segno.  
Angiol di morte, tu mi chiami, io vengo.

17 Ah, la fiamma che t'esce dal guardo  
già m'ha tocca, m'investe, già m'arde.  
Presto un brando, marciamo pugnando.  
Viva il re, la vittoria è con me.

Guida i forti la vergine al campo,  
tra i leoni l'agnello s'avventa,

#### Joan of Arc

Night has fallen, all the world's asleep.  
I alone lie awake, waiting  
for a charger to ride by, a trumpet to sound.  
I listen, but hear nothing  
save the flowing water, the murmuring wind.  
All is sad and silent,  
as in the hour that follows a defeat.  
O my country! My king! A new  
source of help will come. The Almighty  
has called the shepherdess from her flock.  
Let her go forth. O beloved place of my birth,  
my beloved family, o fields and forests, farewell.

Dear mother, when I am gone  
you will search for your daughter,  
anxiously you will call out to her,  
but there will be no reply.

Soon, however, your tears will be dried  
by the tidings of great deeds:  
my mother will be the envy  
of all mothers, all people of France.

Dear mother, if when I am gone  
you search for your daughter,  
if you anxiously call out to her,  
the sound of these tidings will be your reply.

And yet she weeps. Ah! what light  
suddenly blazes in the east –  
it is not the rising sun,  
you are my vision – I know you.  
Larger than usual,  
it fills the sky, firing bolts of lightning, and gives me a sign.  
Angel of death, you summon me, I shall come.

Ah, the flame that shoots from your eyes  
touches me now, engulfs me, burns me.  
Quick, hand me a sword, let us march and fight.  
Long live the king, I shall bring him victory.

The maiden leads the warriors into battle,  
the lamb hurls itself into the lions' midst,

non han scampo, il Signor li spaventa.  
Viva il re, la vittoria è con me.

Corre la gioia  
di core in core  
ma, queta e timida  
fra lo stupore,  
  
chi se', domandano,  
chi il re salvò?  
Vinse la vergine  
che in Dio sperò.

they cannot escape, the Lord fills them with fear.  
Long live the king, I shall bring him victory.

Joy is flowing  
from heart to heart  
but, as they stand  
in wonder, they will ask  
  
the quiet and timid girl, "Who are you,  
you who have saved the king?"  
Victory belongs to the maiden  
who put her faith in God.

Anonymous text

English Translation by Susannah Howe

Also available



8.660382-84



8.660363-66



8.660369-71



8.660295-96



Rossini's *Stabat Mater* is one of the staples of the sacred music repertoire but had a complicated history. He wrote it for performance in Madrid but, running short of time, enlisted the help of his friend Giovanni Tadolini. Rossini completed six pieces, Tadolini seven. Tadolini's pieces now only exist as piano reductions but conductor Antonino Fogliani has orchestrated them to allow listeners to hear the original work for the first time since 1833. Marco Tarelli's 2009 orchestration of *Giovanna d'Arco* (Joan of Arc), a cantata for solo voice, is also heard on this first recording.

**SWR** ➔

**Gioachino  
ROSSINI**  
(1792-1868)

**ROSSINI**  
in WILDBAD  
*Belcanto Opera Festival*

**Playing Time**  
**71:20**

## **Stabat Mater**

1831/32 Original version, with sections by Giovanni Tadolini orchestrated by Antonino Fogliani (b. 1976)

**1-13 56:07**

- 1 I. Introduction: Stabat Mater dolorosa • 2 II. Aria: Cujus animam gementem**  
**3 III. Duettino: O quam tristis • 4 IV. Aria: Quae moerebat et dolebat • 5 V. Terzetto: Quis est homo**  
**6 VI. Aria: Vidit suum dulcem natum • 7 VII. Duettino: Eia, Mater, fons amoris •**  
**8 VIII. Chorus and Recitative: Fac ut ardeat cor meum • 9 IX. Quartetto: Santa Mater, istud agas**  
**10 X. Cavatina: Fac ut portem Christi mortem • 11 XI. Aria with Chorus: Inflammatus et accensus**  
**12 XII. Quartetto (a cappella): Quando corpus morietur • 13 XIII. Chorus: Amen**

## **Giovanna d'Arco<sup>(c)</sup>**

Solo cantata (1832) with piano accompaniment orchestrated by Marco Taralli (b. 1967)

**14-17 15:13**

- 14 I. Recitativo: È notte, e tutto addormentato • 15 II. Aria: O mia madre**  
**16 III. Recitativo: Eppure piange. Ah! repente • 17 IV. Aria: Ah, la fiamma che t'esce dal guardo**

**WORLD PREMIÈRE RECORDINGS**

**Majella Cullagh, Soprano • Marianna Pizzolato, Mezzo-soprano<sup>(c)</sup>**

**José Luis Sola, Tenor • Mirco Palazzi, Bass**

**Camerata Bach Choir, Poznań • Chorus-master: Tomasz Potkowski**  
**Württemberg Philharmonic Orchestra**

**Antonino Fogliani**

Recorded live at the Ev. Stadtkirche, Bad Wildbad, Germany, 14th, 15th and 17th July 2011  
for the XXIII ROSSINI IN WILDBAD Festival (Artistic director: Jochen Schönleber)

A Co-production with Südwestrundfunk • Producer: Siegbert Ernst • Engineers: Norbert Vossen and Siggi Mehne  
Editor: Dr. Anette Sidhu-Ingenhoff • Booklet notes: Reto Müller • Cover Photo: G. Paolo Zeccara

Includes the Latin and Italian sung texts and an English translation, also accessible at [www.naxos.com/libretti/573531](http://www.naxos.com/libretti/573531).