



Saturday, April 4, 2026 | 5 pm

Welcome

Paduana à 5

Dietrich Becker
(1623–1679)

Stabat Mater

Marco Rosano
(b. 1964)

- I. Stabat Mater
- II. O Quam Tristis
- III. Quis Est Homo
- IV. Pro Peccatis
- V. Eia Mater
- VI. Sancta Mater
- VII. Fac Me Vere
- VIII. Juxta Crucem
- IX. Fac Ut Portem
- X. Fac Me Plagis
- XI. Fac Me Cruce
- XII. Quando Corpus

Cecilia Duarte, mezzo-soprano
Justin Langham, conductor

Sonata à 5

Johann Heinrich Schmelzer
(c. 1620 – 1680)

This program is offered as a musical meditation. In that spirit, please refrain from applause.

PROGRAM NOTES

The seventeenth century was a time of both significant innovation and protracted conflict in the German church: a new emphasis on Bible study and preaching plus the new musical styles of the early modern era arrived just as a series of long sectarian wars made life miserable for many. Joys and sorrows are thus freely mixed in instrumental music from this time, whose formal schemes seem to indicate chamber playing but which were often heard in church. This repertoire, both spiritual and earthly, tends to favor thick textures, with five and even six-part scoring common.

The surviving instrumental works of Dietrich Becker come mostly from a large volume of *Musikalische Frühlingsfrüchte* (*Musical Spring Fruit*) published in 1668. A longtime Hamburg resident, this violinist and composer did much to popularize the new idioms of the chamber sonata and dance suite, both imports to North Germany from points south and west (Italy and France, respectively). His *Paduana à 5* is, as its name suggests, a pavane (a stately English dance) for five instruments. This pavane, like most others, comprises three sections of music, each of which is repeated at least once. A solemn beginning eventually yields to more lively rhythms, which culminate in widely spaced chords punctuated by rhetorical silences just before a stately close.

Austrian violinist and composer Johann Heinrich Schmelzer rose through the ranks of the Imperial chapel, first as violinist and eventually as *Kapellmeister* (chief composer), the first native-born musician to occupy this prestigious position at the Austrian court. Part of a new generation of home-grown virtuosos, Schmelzer published the first collection north of the Alps of works for violin and continuo. His larger works, including the *Sonata à 5* on this program, were preserved in multiple collections, some of which stem from the Imperial court and others from far-flung locales, proof of his fame as a leading player and composer. Like most sonatas from this environment, this work comprises multiple short sections in contrasting meters with distinct melodic ideas in each. A mix of the tender and the virtuosic, such pieces offer sonorous yet highly detailed textures, each with its own emotional curve.

Marco Rosano's *Stabat Mater*—the centerpiece of today's program—follows a long line of poignant musical settings of the ancient hymn by Western composers. Attributed to the friar Jacopone da Todi (1230-1306), the 20-stanza Latin text depicts the Virgin Mary as a mother suffering during the crucifixion of her son Jesus Christ. Although the text and musical settings are deeply rooted in Catholicism, the *Stabat Mater* text is widely admired by Protestant communities and incorporated into Holy Week observances.

Composed in 2004, Rosano's setting is unique in its duality, simultaneously standing firm in the Baroque tradition of basso continuo while portraying the text's underlying imagery with a less restrained harmonic language. As a whole, the work sets a serene and meditative tone throughout that shifts subtly between each movement, using long drones passing between the strings along with sometimes striking dissonances and punctuated rhythms. Similar to other settings of the *Stabat Mater*, the soloist acts as a central commentator and driver of the narrative, in this case through elegant and often sorrowful melodic material. Rosano also incorporates thicker five and six-part textures with frequent crossings between the inner string parts, as found in the two Baroque pieces on the program.

Rosano's *Stabat Mater* was written specifically for German countertenor Andreas Scholl, who gave the premiere performance in 2008 in Sydney Australia accompanied by the Australian Brandenburg Orchestra.

MUSICIANS

Maria Lin & Nadia Lesinska, violin

Cecilia Duarte, mezzo-soprano

Yvonne Smith & Erika Lawson, viola

Matthew Dirst, organ

Erika Johnson, cello

Justin Langham, conductor

Ande Bernal, double bass

TRANSLATION

<i>Stabat Mater dolorosa Iuxta crucem lacrimosa Dum pendebat Filius Cuius animam gementem Contristatam et dolentem Pertransivit gladius.</i>	The sorrowful mother was standing By the Cross weeping While the Son was hanging. Whose moaning soul, Depressed and grieving, The sword has passed through.
<i>O quam tristis et afflicta Fuit illa benedicta Mater Unigeniti. Quae moerebat et dolebat, Et tremebat cum videbat Nati poenas iincli.</i>	O how sad and stricken Was that blessed woman, Mother of the Only-begotten. Who was mourning and suffering, The pious Mother, while watching Her dying glorious son.
<i>Quis est homo qui non fleret, Matrem Christi si videret In tanto supplicio? Quis non posset contristari, Christi Matrem contemplari Dolentem cum Filio?</i>	Who is the person who would not weep If they had seen the mother of Christ In such great suffering? Who would not be saddened To behold the mother of Christ Grieving with the Son?
<i>Pro peccatis suae gentis Vidit Jesum in tormentis, Et flagellis subditum. Vidit suum dulcem natum Morientem desolatum Dum emisit spiritum.</i>	For the sins of his people She saw Jesus in torments, And subjected to lashes. She saw her sweet Son Dying forsaken, While he sent forth his spirit.
<i>Eja Mater, fons amoris Me sentire vim doloris Fac, ut tecum lugeam Fac, ut ardeat cor meum In amando Christum Deum Ut sibi complaceam.</i>	Come now, Mother, fountain of love Make me feel the power of sorrow That I might mourn with you. Grant that my heart may burn In loving Christ the God That I might please him.
<i>Sancta Mater, istud agas, Crucifixi fige plagas Cordi meo valide. Tui Nati vulnerati, Tam dignati pro me pati, Poenas mecum divide.</i>	Holy Mother, may you do that, Fix the wounds of the crucified Mightily in my heart. Of your wounded son, Who suffers for me, And shares his torments with me.
<i>Fac me vere tecum flere Crucifixo condolere Donec ego vixero.</i>	Make me truly weep with you. The grieve with the crucified As long as I live.
<i>Juxta crucem tecum stare, Te liebenter sociare, In planctu desidero. Virgo virginum praeclara, Mihi jam non sis amara Fac me tecum plangere.</i>	To stand beside the cross with you, And gladly share the weeping, This I desire Chosen Virgin of virgins, Be not bitter with me, Let me weep with thee.

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

*Fac me plagis vulnerari,
Cruce hac inebriari
Ob amorem Filii
Inflammatum et accensus
Per Te, Virgo, sim defensus
In die iudici*

*Fac me cruce custodiri,
More Christi praemuniri,
Confoveri gratia.*

*Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria. Amen.*

Grant that I may carry the death of Christ.
Make me a sharer in His passion.
And to contemplate his wounds.

Let me be wounded with his wounds,
Inebriated by the cross,
And the blood of his love.
Lest I burn and am set ablaze,
May I be defended by you, O Virgin,
On the day of judgement.

Make me guarded by the Cross,
Strengthened by the death of Christ,
To be cherished by grace.

When the body will decay,
Grant that it may be bestowed on my soul
The glory of paradise. Amen.

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