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Unifying Processes in Boccherini's *Stabat Mater*: A Visual Analysis

An essay of personal significance

Luigi Boccherini (1743-1805) composed and rearranged the *Stabat Mater* at vastly different points in his life, yet each version holds a particular personal significance. The *Stabat Mater* of 1781 and the *9 Villancicos* of 1783 were the only vocal works composed during his tenure at the service of Spanish Infante Don Luis in Las Arenas. [1] The *Stabat Mater,* however, was likely the only vocal work written specifically for performance at the palace.[2] It represents an irregularity in his output, which during his eight years in Las Arenas consisted almost entirely of string quartets and quintets.[3] The inscription on the 1801 version, "*Per ordine di S.A.R. il Sig.r Infante Don Luigi l'autore scrisse quest'opera in Arenas l'anno 1781*... (On the orders of His Royal Highness the Infante Don Luis, the author wrote this work in Arenas in the year 1781) documents Boccherini's official reason for composing the *Stabat Mater*.[4] This motive makes sense; Don Luis was known for his fervent Marian devotion.[5] A close examination, however, reveals Boccherini's personal stake in the *Stabat Mater.* Boccherini himself was profoundly Catholic and, in addition, the scoring for a single soprano suggests that his wife, Clementina Pelliccia, could have had a role rehearsing or performing the *Stabat Mater*. [6] However, Boccherini's return to it as a

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[1] According to Boccherini's great-grandchild, see Marco Mangani, *Luigi Boccherini* (Palermo: L'EPOS, 2005), 74.
[2] Jaime Tortella argues that the scoring of the *9 Villancicos* for four voices suggests that Boccherini was traveling between 1783-4, potentially seeking a new patron. There is no indication that there would have been four voices available to perform at Las Arenas, see *Boccherini: Un músico italiano de la España illustrada* (Madrid: Sociedad Española de Musicologia, 2002), 210.
[3] Tortella, 196. Boccherini was in residence in Las Arenas from 1777-1785.
[4] Remigio Coli, *Luigi Boccherini. La vita e le opere* (Lucca: Maria Pacini Fazzi Editore, 2005), 140. All translations from Italian and Spanish are my own.
[5] Ibid., 140.
[6] Boccherini and Clementina met while he played cello and she sang in the *Compagnia dell'Opera Italiana dei Sitios Reales*. Tortella (208-9) posits and questions the idea that Clementina would have rehearsed or performed the *Stabat,* acknowledging the many years since she had sung professionally and numerous childbirths. However, he notes no records of a visiting soprano. Germaine de Rothchild asserts that Boccherini composed the *Stabat* on the "passing visit of a singer," see *Luigi Boccherini. His life and Work,* tr. Andreas Mayor (Condon: Oxford, 1965), 45. Neither Tortella nor any of the other authors repeat this allegation, however.

source of musical material in two later chamber works and the creation of a second version for publication in 1801 indicate that the *Stabat Mater* held personal significance to him.[7]

Boccherini's final compositions consist of string chamber music written specifically for Lucien Bonaparte and three religious works: a Mass (1800), the second version of the *Stabat Mater* (1800), and a Christmas Cantata (1802).[8] Along with the 1781 version, the 1801 *Stabat Mater* represents an anomaly in his output at the time he composed it, but this time not simply for being vocal music. Boccherini published opus numbers 60-62 during 1800-2, of which the *Stabat Mater* is Op. 61. The other two opus numbers are string quintets which Boccherini records in his catalogue as "*data à Luciano Bonaparte*" (given to Lucien Bonaparte).[9] Boccherini only records the *Stabat Mater* as specifically "*dedicato al Cittadino Bonaparte*" (dedicated to Citizen Bonaparte).[10] Jaime Tortella argues that Boccherini's openly republican dedication of the 1801 *Stabat Mater* constitutes a political statement in support of the French revolution.[11] Boccherini, therefore, connects the *Stabat Mater* not only to his more typical chamber music compositions but also the deeply personal aspects of his life: family, religion and politics.

In *Luigi Boccherini. La vita e le opere,* Remigio Coli concludes that the borrowing in Quintet Op. 42, No. 1—in which Boccherini weaves references to the *Stabat Mater* into three of the four movements—constitutes "*un saggio di certi suoi modi di intendere la musica*" (an essay in [Boccherini's]

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[7] The works containing material from the *Stabat Mater* are the String Quartet Op. 40, No. 1 (G 214) and the String Quintet (for two cellos) Op. 42, No. 1 (G 348). The minuet in the quartet Op. 40/1, quotes the second movement of the *Stabat Mater, Cujus animam gementem,* for the first eight bars of the trio (Coli, 178). The Quintet Op. 42/1 quotes two melodies from the *Stabat.* A secondary theme in the *Allegro moderato assai*, stated m. 12-18, comes from *Pro peccatis.* The quintet's slow movement, *Adagio cantabile,* contains the f minor melody paired with the text "*lacrimosa,"* from m. 46-8 in the first movement of the *Stabat Mater* (Coli, 187). The final *Rondò* also contains an f minor interlude, furthering the quintet's connection to the *Stabat Mater.* Additionally, the violin motive added to the end of the final movement in the 1801 version of the *Stabat Mater* reappears in the first movement of the quintet Op. 60 No. 6 (1801), see Luigi Della Croce, *Il divino Boccherini. Vita-Opere-Epistolario* (Padua: G. Zanzibon, 1988), 224 and footnote 5 on 225.

[8] Tortella, 379.

[9] Ibid., 376-7. These works are the *Missa solemnis,* Op. 59 (G 528) and the *Cantada al Santo natale di Nostro Signor Jesucristo.*

[10] Ibid., 376-7.

[11] Ibid., 377. Tortella writes that the republican connotation of the word *cittadino* (citizen) would have been clear to Boccherini and hardly written without intention by "*un hombre detallista como Boccherini"* (a detail-oriented man like Boccherini).

particular modes of understanding music).[12] In this paper I examine Boccherini's *Stabat Mater* as an essay in these same principles of musical adoption and incorporation. I argue that Boccherini uses the borrowing and unifying processes present in the Quintet Op. 42, No 1 and his other works to achieve a unique architectural cohesion in the *Stabat Mater*. I address these processes predominantly on the macro-level—that of overall structure—but draw out select examples from individual movements when necessary to illustrate these processes.

For purposes of this discussion, I approach the two versions of the *Stabat Mater* as a single entity. Guido Salvetti concludes in his study of the 1781 and 1801 *Stabat Maters* that the changes to the second version reflect, more than anything else, the change in intended audience; this version was destined for publication and performance in Paris or Vienna.[13] Many of the small changes may incorporate the performance practice decisions made during the performances of the 1781 version, and not actual alterations by the composer.[14] On the macro-level, Boccherini did not alter the fundamental architecture of the work at all in the 1801 version; this is perhaps what he refers to when he asserts that he published it again "*senza cambiar l'opera in niente*" (without changing the work in anything).[15] Additionally, I conceptualize the processes of unification at work in the *Stabat Mater* with Elisabeth Le Guin's term recycling.[16] For Le Guin, recycling encompasses the macro and micro procedures prevalent in Boccherini's music—the elements traditionally labeled "cyclic," as well as more subtle recurrences of physical gestures and transitional material.[17] The broad concept of recycling also lends itself to the discussion of musical borrowing in Boccherini's music, both from himself and the two most prominent

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[12] Coli, 236.
[13] Guido Salvetti, "*Le due versione dello Stabat Mater di Boccherini*," in Ziino, Agostino (ed.), *Musica Senza aggettivi. Studi per Fedele d'Amico* (Florence: Olschki, 1991), 195. He also argues that Boccherini would have preferred the more intimate first version. Tortella's arguments that the second version represented a significant end-of-life religious composition and also a vehicle for political expression counters Salvetti's in certain respects.
[14] We must consider that the 1781 version would have been performed by the musicians in residence at Las Arenas—the Font family quartet—with whom Boccherini regularly performed his own compositions; a great deal of musical decisions could have been held implicitly among this group that would need to be written out for other performers. Additionally, during the time gap of twenty years between the two versions (the 1780s-90s), composers began to assert more control over their compositions by notating ornamentation more precisely.
[15] Coli, 140.
[16] Elisabeth Le Guin, *Boccherini's Body. An Essay in Carnal Musicology* (Los Angeles: University of California Press, 2006), 128.
[17] Ibid., 127-131.

eighteenth-century *Stabat Maters*, those by Pergolesi and Haydn.[18] In my study, I also examine how Boccherini uses multiple levels of recycling as fundamental tools for constructing a coherent musical whole in the *Stabat Mater*.

Visualizing the music

The poetic text of the *Stabat Mater*, attributed to the Franciscan friar Jacopone da Todi (1230-1306), consists of twenty verses. Each of these verses appears with different music in the sequence setting in the *Liber usualis*. Later musical settings group verses together as text for individual movements; however, groupings of the verses were never standardized, leaving the groupings of verses and number of movements in the setting to the discretion of the composer. Boccherini divided the text into eleven movements with distinct thematic material.[19] In 1781 he scored the work for a string quintet with two cellos and solo soprano; in the 1801 version he scored the quintet for cello and double bass with two sopranos and a tenor.[20] Remigio Coli provides the point of departure for this analysis: the means to conceive of the poetry of the *Stabat Mater* visually. He conceptualizes Boccherini's eleven-movement setting of the text as a series of three images that correspond to the text and the meaning given to it by Boccherini's musical setting.

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[18] Pergolesi composed his *Stabat Mater—a* chamber work for Soprano, Alto, 2 violins, viola and continuo—between 1735-36 and it achieved rapid success across Europe, see Danilo Faravelli, "'Stabat Mater': poesia e musica," *Rivista internazionale di musica sacra* iv (1983): 12. Haydn composed his *Stabat Mater* in 1767. This work was of a significantly larger scale than Pergolesi's, both in length and instrumentation; he scored it originally for solo vocal quartet, a full choir, 2 oboes, strings, organ continuo [bassoon]. This work "became the composers most widely disseminated and most frequently performed in his lifetime, performed as part of the liturgy and as a concert work" (David Wyn Jones, "Stabat Mater," *Oxford Composer Companions. Haydn* (Oxford: Oxford University Press, 2002) 372-3). Additionally, the correspondence between Boccherini and Haydn via Artaria, their mutual publisher, reveals that the composers had a cordial relationship, though claims that they were friends are exaggerated, see Luigi Della Croce, *Il divino Boccherini. Vita-Opere-Epistolario* (Padua: G. Zanzibon, 1988), 143.

[19] The 1801 version is preceded by the *Allegro molto* of his f major Sinfonia Op. 35 No. 4 adapted for string quintet, see Della Croce, 152, footnote 1.

[20] The lowest string part in the 1781 edition bears the designation "basso," but is completely idiomatic to the cello, see Aldo Pais, "*Note introduttive*" in *Stabat Mater. Prima versione 1781*. 6069 Partitura (Padova: G Zanibon, 1987), footnotes 5 and 6. Cited in Coli, 140.

> Le sezioni iniziali 1-3 … mostrano la Vergine ai piedi della croce e parlano della passione de Cristo. Al centro (5-9) cambia il punto di vista. Diviene quello dell'uomo (è la sezione 4… a introdurlo sulla scena della crocifissione) responsabile come peccatore della passione di Cristo, che si rivolge alla vergine, chiedendole di partecipare al suo dolore, di proteggerlo e d'intercedere per lui. … Ma è la parte finale (10-11) la più personale ed insieme il culmine dello Stabat. Non abbiamo più davanti a noi un uomo generico, ma don Luis, Boccherini, o qualsiasi ascoltatore, chiamato a riflettere sulla propria morte e sul proprio destino ultraterreno.[21]
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> The initial movements 1-3 … display the Virgin at the foot of the cross and speak of the passion of Christ. In the center (5-9) the point of view changes. The image becomes that of Man (it is the 4th movement that introduces him at the scene of the crucifixion)—responsible as a sinner for the passion of Christ—that turns to the Virgin, asking her to participate in his pain, to protect him and to intercede for him. … But the final part (10-11) is the most personal and at the same time the culmination of the *Stabat.* We don't have before us any man, but don Luis, Boccherini, or any listener, called to reflect on their own death and their own destiny in the next world.

In reference to paintings, the *Oxford English Dictionary* defines a triptych as, "A picture or carving (or set of three such) in three compartments side by side, the lateral ones being usually subordinate, and hinged so as to fold over the central one; chiefly used as an altar-piece."[22] Viewed as paintings, Boccherini's images form a triptych. In my visualization, they do not progress horizontally, but ascend vertically. In the first image the focus is downwards, to the Virgin at the foot of the cross. The second and largest image—that of the actions of man—appears at eye level. We view the third image, which represents Boccherini's reflection on death and the life to come, with an ascendant gaze.

Hearing the triptych

Considering only macro elements—the large-scale unifying processes—Boccherini's triptych can be identified clearly with a table documenting basic musical information about each movement. I use the information from this diagram of the work, coupled with Coli's visual imagery as the primary material in the ensuing discussion of unification via processes of recycling.

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[21] Coli, 141.
[22] *Oxford English Dictionary*, s.v. "triptych," second definition.

Figure 1. Boccherini's *Stabat Mater* 1781 and 1801 versions[23]

The verse numbers correspond to those given in the *Liber usualis.*[24] All movements in the 1781 version are scored for solo Soprano. Lengths given are the same in both versions except where noted. Lengths in parentheses correspond to the 1781 version.

Mvt.	Incipit	Verses	Meter	Key	Scoring	Tempo	Length
1	*Stabat Mater*	1	2/2	f	SST	*Adagio flebile*	61 (61)
2	*Cujus animam* *-O quam tristis*	2 3	3/8 C	f	S1 S2	*Allegro* *Allegro assai. Recitativo*	79 (79) 6 (5)
3	*Quae maerebat*	4	2/4	c	S2	*Allegretto con moto*	104
4	*Quis est homo*	5-6	C	c	S1 T	*Adagio assai. Recitativo*	13
5	*Pro peccatis*	7-8	2/4	Ab	T	*Allegretto*	112
6	*Eja Mater*	9-11	3/4	Eb	S1 S2	*Larghetto non tanto*	97 (96)
7	*Tui nati* *-Fac me vere* *-Juxta crucem*	12 13 14	C 3/4 C	Eb Bb Eb	SST T SST	*Allegro assai* *Larghetto* *Tempo I*	51 15 58 124 (122)
8	*Virgo virginum*	15	3/4	Bb	S1	*Andantino*	91 (90)
9	*Fac ut portem*	16	6/8	F	S2	*Andantino*	46
10	*Fac me plagis*	17-19	C	c	SST	*Allegro giusto*	64
11	*Quando corpus*	20	C	f-F	SST	*Andante lento*	50 (44)

Boccherini distinguishes between the three paintings most obviously by way of major-minor tonal contrast.[25] The triptych can be identified by reading down the "key" column. Movements 1-4 move from f minor to c minor, a i-v progression of departure, and movements 10-11 return from c minor to f minor, a v-i gesture of cadence and return; the last measures in F major bespeak the final words of the poetry: *Paradisi gloria*, the ultimate ascent. These outer images frame a centerpiece of five movements in closely-related major keys. On the level of tonality Boccherini recycles major features present in the Pergolesi and Haydn *Stabat Maters*, using them as building blocks. The sophisticated tonal symmetry on the macro level, however, is entirely Boccherini's own. Boccherini's *Stabat* shares the definitive f minor tonality with Pergolesi, who also sets the *Stabat Mater* (mvt. 1) and *Quando corpus* (mvt. 12) in these

[23] Information collected from Luigi Boccherini, *Stabat Mater* [1801 version]. Performance edition and parts, ed. Wim ten Have (Zandvoort, The Netherlands: 2005?); Luigi Boccherini, *Stabat Mater. Prima versione, 1781*. 6069 Partitura, ed. G. Zanibon (Padova: Aldo Pais, 1987).
[24] *Liber usualis*, 1634-37.
[25] Coli, 141.

keys. Pergolesi also departs from a i-v progression to c minor, though for *Cujus animam* (mvt. 2).[26] Haydn's *Stabat* does not have an overall pattern of tonal departure and return; he sets all movements, with one exception, in major and minor "flat" keys.[27] One of the defining tonal features of Haydn's work is the alternation throughout of major and minor-key movements. Some of the most substantial of these major-key movements are solo arias, which he alternates with choral movements. Boccherini's placement of the major-key arias as the centerpiece of his work represents a macroscopic consolidation of Haydn's alternation.

The symmetry of tonalities is mirrored, though offset, by a symmetry of tempo indications. The first image begins with a slow movement (*Adagio flebile*) followed by a fast movement (*Allegro*). Again, the final image repeats this progression in reverse; movement 10 is fast (*Allegro giusto*) and movement 11 is slow (*Andante lento*). The five inner movements also demonstrate a symmetry of tempos. Two movements of moderate tempos—#5-6 and #8-9—frame the fast movement 7, *Tui nati,* which contains at its center a *Larghetto* setting of *Fac me vere tecum flere* ("Let me sincerely weep with you").[28] While both the Pergolesi and the Haydn *Stabat Maters* begin and end with slow movements, neither contain a symmetry of tempos throughout. Pergolesi maintains an alternation of slow, medium and fast paced movements, creating a varied and interesting progression. Haydn's penchant for slow tempos—seven of the thirteen movements—in combination with the length of these movements, slows his work's momentum.[29] However, Haydn demonstrates his ability to pair speed with fire in one especially driving bass aria, *Flammis orci;* this aria is perhaps one of the greatest movements of the work as a whole.[30] In the case of tempos, Boccherini's *Stabat Mater* incorporates the strengths of Pergolesi and Haydn's works.

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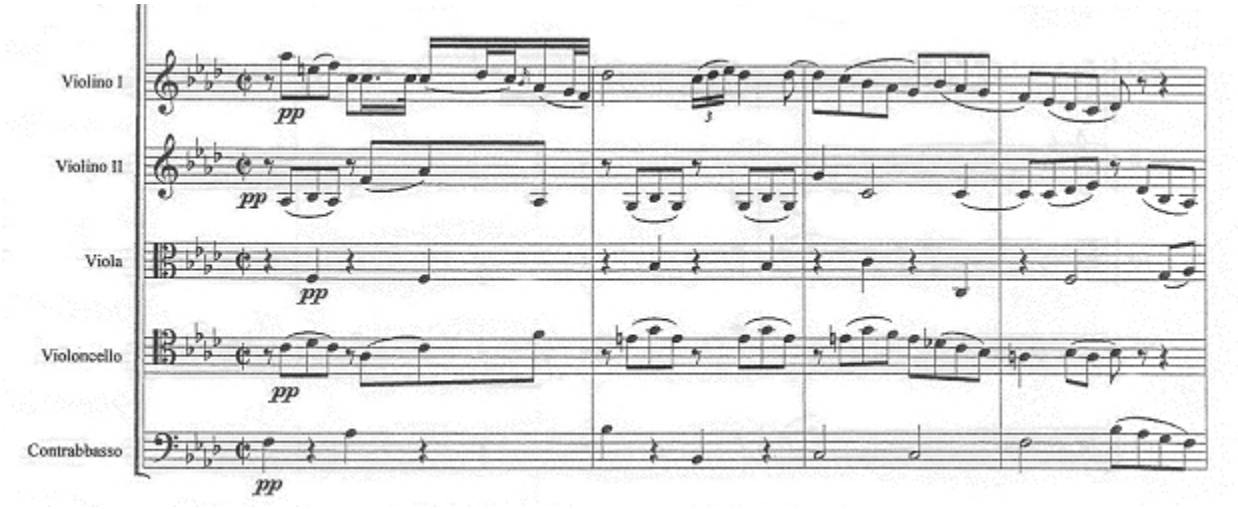
[26] See the tabular diagram of Pergolesi's *Stabat* in the appendix.
[27] Haydn sets a single movement, *Fac me cruci,* in C major. See the tabular diagram of Haydn's *Stabat* in the appendix as a reference.
[28] *Fac me vere* is verse 13 of the *Liber usualis* sequence. All future verse numbers given refer to those in the *Liber usualis.* All translations of the Latin text are from "Stabat Mater," Text and Literal English Translation. San Francisco: The National Shrine of Saint Francis of Assisi, 1998-2006. Available at < http://www.shrinesf.org/stabatmater.htm>.
[29] H.C. Robbins Landon *Haydn: Chronicle and Works, Volume II. Haydn at Esterháza, 1766-1790* (Bloomington: Indiana University Press, 1978), 235.
[30] *Ibid*., 235. Haydn's *Stabat Mater* contains two bass arias in fast tempi: *Pro peccatis* (*Allegro ma non troppo*) and *Flammis orci* (*Presto*).

Boccherini's symmetrical form contains an alternation of fast, medium and slow tempos, like Pergolesi's. Boccherini also directly assumes the power of Haydn's bass aria in the most fiery movement of his work. This recycling is most clear in the 1801 edition, where he sets the *Fac me plagis* (the movement containing the *Flammis orci* verse) with a prominent tenor part. Boccherini also assumes Haydn's key, setting *Fac me plagis* securely in c minor.

Another aurally defining feature of Boccherini's triptych is the distribution of compositional procedures within the three images. Here the effect is more subtle and not symmetrical in the same sense as the closely related tonal and tempo schemas. Boccherini's selection pertains directly to the angled viewpoint and image portrayed in each frame of his triptych. The first image, the virgin at the foot of the cross, is embodied in the opening *Stabat Mater*. The first violin begins with two descending gestures in the first four bars; Boccherini harmonizes these figures with slow, undulating and almost entirely non-melodic figures. Our vision is directed immediately—and unequivocally—downwards.

Example 1. *Stabat Mater,* Op. 61 (1801), *Stabat Mater* (Mvt. 1), m. 1-4.[31]

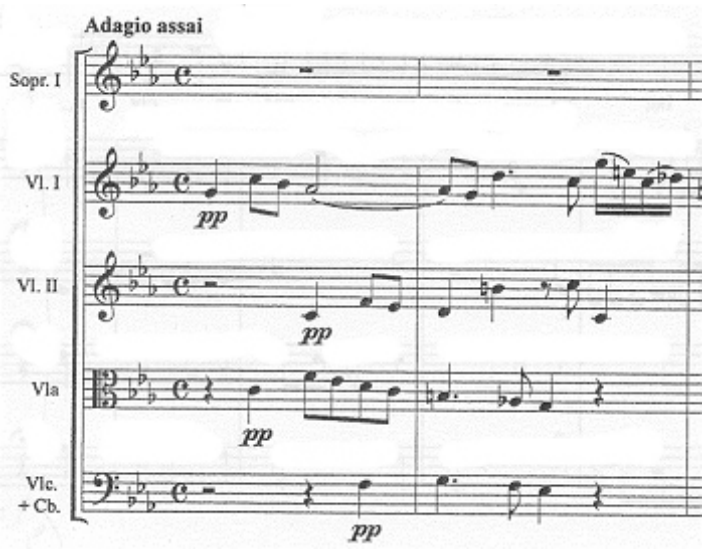


The two minor key arias contained within the first image have more active middle parts, both melodically and rhythmically, but each contains significant and recurrent downward gestures in the vocal and

[31] Boccherini, *Stabat Mater, Op. 61 (1800),* ed. Wim ten Have.

instrumental parts.[32] The first image also contains the only two recitatives in the work. The recitative texture is a different type of austere than the opening *Stabat*, but also clearly lacking in melodic material. Boccherini incorporates another compositional device into the second recitative, *Quis est homo* (mvt. 4). In this movement, the strings enter imitatively on each beat of a common-time bar:

Example 2. *Stabat Mater,* Op. 61 (1801), *Quis est homo* (Mvt. 4), m. 1-2.[33]



Boccherini's use of a traditionally Baroque contrapuntal technique and simple rhythms to preface the recitative in movement 4 sharply contrasts the ornamented, Classical arias present in the first and second images. Boccherini limits his use of quintessential Baroque imitative processes in the *Stabat Mater* to *Quis est homo,* the final movement of the first image, and to *Fac me plagis,* the first movement of the third image. *Fac me plagis* (movement 10) is built upon iterations of a five-voice fugal texture, in which the instruments and voices alternate pairings throughout. As previously discussed, Boccherini also wrote these two movements in c minor.

The final movement of Boccherini's *Stabat Mater, Quando corpus,* returns to the austerity of the first movement, but in a texturally full and, in the end, directionally opposite way. In *Il divino Boccherini,*

[32] In *Cujus animam* the downward motion is repeated in correspondence with the text "*pertransivit gladius*" ("the sword passed"). The opening words of *Quae maerebat et dolebat* ("Who mourned and grieved") have associated descending lines in the soprano and first violin part.
[33] Boccherini, *Stabat Mater, Op. 61 (1800),* ed. Wim ten Have.

Luigi Della Croce describes Boccherini's use of melodic material in this movement as "parsimonious."[34] As in the opening *Stabat,* the inner voices carry largely non-melodic parts; the texture is filled out with syncopations and repeated figures by alternating pairs of instrumentalists. Our gaze is guided upwards in the very end via the direct modulation to F major. Pergolesi and Haydn's *Stabat Maters* also each contain austere outer movements, limiting this texture to these positions; however, these works also have a separate fugal setting of the final "Amen." Writing in the mid 1730s, Pergolesi composed the entire *Stabat Mater* in his contemporary Baroque textures, which he uses to distinguish between the imitative, highly contrapuntal idioms and the operatic aria style. Haydn and Boccherini distinguish between these imitative and operatic styles within the Classic idiom. As with key and tempo, Boccherini selectively follows the precedents established by Pergolesi and Haydn. Pergolesi's only use of imitative entries occurs in movement 8, *Fac ut ardeat cor meum* (verse 10); the fugal texture does not continue through the entire movement, however. The fugal entries establish an intensity that suits the determined and resolved tone of the text: "Grant that my heart may burn /in the love of the Lord Christ /that I may greatly please him." Haydn's *Flammis orci* ("Lest I be destroyed by fire," verse 18) assumes this intensity by way of a running contrapuntal texture beneath the bass vocal soloist and a c minor tonality. Boccherini's setting of *Fac me plagis vulnerari* ("Let me be wounded with distress," verse 17) uses Pergolesi's resolute fugal texture and Haydn's c minor key. Boccherini differs from Pergolesi and Haydn in his unification of the final "Amen" with the preceding text. Even in the 1801 version, which expands the final movement, Boccherini does not isolate the "Amen," as an independent section nor add any fugal elements; he maintains a symmetry of austerity in the outer movements.

Boccherini's carefully crafted outer images frame five arias in the centerpiece of the *Stabat Mater*. These major-mode arias set the profound transition that occurs in the *Stabat Mater* poetic text. The movements of the first image are movements of observation, the sight of the virgin. *Quis est homo* (mvt. 4), however, approaches the listener by means of a question:

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[34] Della Croce, 151. "*Con una parsimonia di mezzi strumentali e anche di materiali melodico…*"

Quis est homo qui non fleret matrem Christi se vederet in tanto supplicio?	Who is the man who would not weep at seeing the mother of Christ in such agony?

The following two verses of the poem again observe the Virgin, but the *Allegretto* aria *Pro peccatis* has a dramatically different effect on the listener, now challenged to find his/herself in the text. The remaining verses are in the first person—they are personal declarations of desire for salvation and solidarity with the Virgin. The listener/observer is now the speaker/protagonist. Boccherini's compositional architecture poignantly sets this change with a set of five arias in the Classical operatic idiom. In the second image, the observer of the temporally distant, austere and Baroque first image finds his/herself in the centerpiece of the text; an additional self-realization occurs in the encounter with their contemporary popular music. *Fac me vere,* the verse set slowly at the heart of the second image's musical form, is an acknowledgement of this self-identification—the emergence of the listener/protagonist's voice from the instrumental texture. These aria movements function as a mirror of the audience and their surroundings before the return to the Baroque and austere movements of the final image.

For the musicians themselves, the arias have immediate physical significance. The musicians enact rather than interpret the text. The composer, also one of the performers, has established the connection of compositional techniques and his own physical participation in the music making. The *Stabat Mater* connects the places Boccherini would have performed such music and the temporal associations he would have felt towards each style. Boccherini's career as a cellist began in the 1750s, when he played in churches and theaters. His career in Spain was at first shared between theatrical and chamber music, but after moving to Las Arenas, he dedicated himself almost entirely to string chamber music. The *Stabat Mater* employs Boccherini's mature musical vehicle—the string quintet—through which he relives the church music of his youth and his more recent career in the *Compagnia dell'Opera Italiana dei Sitios Reales*. In addition, Boccherini met his wife while they both performed in this opera company. The *Stabat Mater,* the arias in particular, may have been a rare opportunity for Boccherini and Clementina to relive their performing lives together. The return to Baroque and austere in the final

image—the techniques more characteristic of sacred music—may be Boccherini's acknowledgement or personal affirmation of where his musical life began, and to where it would return. As a composer, Boccherini makes this return to religious composition with the revision of the *Stabat Mater* in addition to the composition of a mass and Christmas Cantata between 1800 and 1802.[35]

An essay in musical understanding

This visual analysis of Boccherini's *Stabat Mater* has revealed not only a careful symmetry of tonality, tempos and compositional processes, but also the direct connection between these ideas on the page and the physical experience of the performers—including the composer—and the audience. Le Guin isolated a particularly telling quote in which Boccherini describes his music as all "cloth of the same piece," creating her own descriptive term "woven music."[36] This concept aptly applies to the *Stabat Mater*, in which Boccherini created a work in his own unique idiom by carefully weaving the precedents of Pergolesi and Haydn with an overarching tripartite structure. On another level, the *Stabat Mater* actively engages the audience in the three images of the triptych, while at the same time evoking in the musicians the physical memories associated with austere, Baroque and operatic forms. Finally, to Boccherini himself, the *Stabat Mater* imbeds the different stages of his musical life within it: meditation on birth and musical beginnings; earthly life, career and partnership; and ultimate transcendence and return. The *Stabat Mater*, then, illustrates not only a Christian life, but also a musical life.

[35] Tortella, 379. See footnote 9 of this paper for titles of these works.
[36] Le Guin, 207-253, especially 210-11.

Appendix

Diagrams of the Pergolesi and Haydn *Stabat Maters*

Figure 2. The Pergolesi *Stabat Mater* (1735-6)[37]

Mvt.	Incipit	Verses	Meter	Key	Scoring	Tempo	Length
1	*Stabat Mater*	1	C	f	SA	*Grave*	47
2	*Cujus animam*	2	3/8	c	S	*Andante amoroso*	108
3	*O quam tristis*	3	C	g	SA	*Larghetto*	26
4	*Quae maerebat*	4	2/4	Eb	S	*Allegro*	103
5	*Quis ist homo* *-Pro peccatis*	5-6 7	C 6/8	c Eb	SA	*Largo*	19 30 (49)
6	*Vidit suum*	8	C	f	S	*À tempo giusto*	43
7	*Eja mater*	9	3/8	Eb	A	*Andantino*	94
8	*Fac ut ardeat*	10	2/3	g	SA	*Allegro*	22
9	*Sancta mater istud agas*	11-15	C	Eb	SA	*À tempo giusto*	84
10	*Fac ut portem*	16-17	C	g	A	*Largo*	26
11	*Inflammatus et accensus*	18-19	C	Bb	SA	*Allegro*	52
12	*Quando corpus* *-Alleuia*	20	C 2/2	f	SA	*Largo assai* *Presto*	29 65

Figure 3. The Haydn *Stabat Mater* (1767)[38]

Mvt.	Incipit	Verses	Meter	Key	Scoring	Tempo	Length
1	*Stabat Mater*	1-2	C	g	TC	*Largo*	73
2	*O quam tristis*	3-4	3/8	Eb	A	*Larghetto affetuoso*	198
3	*Quis est homo*	5	C	c	C	*Lento*	23
4	*Quis non posset*	6	C	F	S	*Moderato*	69
5	*Pro peccatis*	7	C	Bb	B	*Allegro ma non troppo*	74
6	*Vidit suum*	8	C	f	T	*Lento e mesto*	56
7	*Eja mater*	9-10	3/8	d	C	*Allegretto*	137
8	*Sancta mater*	11-12	3/4	Bb	ST	*Larghetto*	179
9	*Fac me vere*	13-14	C	g	A	*Lagrimoso*	50
10	*Virgo virginum*	15-17	3/4	Eb	SATBC	*Andante*	261
11	*Flammis orci*	18	C	c	B	*Presto*	70
12	*Fac me cruci*	19	C	C	T	*Moderato*	36
13	*Quando corpus* *-Paridisi gloria*	20	C	d	SAC SC	*Largo assai*	16 75 (191)

[37] Information collected from: Giovanni Battista Pergolesi, *Stabat Mater*, ed. Alfred Einstein (Mineola, New York: Dover, 1997).
[38] Information collected from: Joseph Haydn. *Stabat Mater. Vocal Score* (New York: Bärenreiter-Verlag, 1995). Compared with Joseph Haydn. *Stabat Mater* (Joseph Haydn Werke XXII/1, Joseph Haydn Institute, Cologne) ed. Marianne Helms and Fred Stoltzfus (Munich: G. Henle Verlag, 1993). "C" in the scoring column represents "choir."

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