

ACKNOWLEDGEMENTS

President: Fr. Nicholas Vaskov
Director, Shrines of Pittsburgh

Halcyon Voices: Grettelyn Darkey * *soprano*
Sarah Richards † *soprano*
Amanda Rodriguez ‡ *alto*

Joined by: Mora Novey ° *alto*

Justin Wallace, *harpsichord*
Paul Miller, *violin 1, concertmaster*
Michelle Kenyon, *violin 2*
Sarah Gudbaur, *viola*
Beideth Briceno, *violoncello*

Sincere thanks to Fr. Nicholas Vaskov, Becky Hurst, and the staff and parishioners of St. Nicholas Church for making this evening possible. Additional thanks to Paul Miller and Justin Wallace for their work in assembling and organizing tonight's orchestra.

A basket has been placed at the entrance to the church for donations toward defraying the cost of tonight's performance. Thank you for your generosity.



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O Worship the Lord in the Beauty of Holiness

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VIA CRUCIS

featuring *Stabat Mater dolorosa*

Giovanni Battista Pergolesi
1710 - 1736

Saint Nicholas Croatian Church
Pittsburgh, Pennsylvania

February 20, 2021

XII: Jesus Dies on the Cross

Inflammatu et accenu per te Virgo sim defenu in die iudicii.
Fac me cruce cuodiri morte Chriſti praemuniri confoveri gratia. † °

*Inflamed and burning, may I be defended by you, Virgin, on the day of judgment.
Grant that I may be protected by the cross, fortified by the death of Christ, strengthened by grace.*

XIII: Jesus is Taken Down from the Cross

Quando corpus morietur fac ut animae donetur paradisi gloria. Amen. * †

When my body dies, grant that my soul will be given over to the glory of paradise. Amen.

XIV: Jesus is Laid in the Tomb

Blessing & Dismissal

Kindly depart in silence.

VII: Jesus Falls for the Second Time

VIII: Jesus Meets the Women of Jerusalem

Eia Mater, fons amoris, me sentire vim doloris, fac ut recum lugeam. † ‡

Ab, Mother, fount of love, make me feel the strength of your sorrow, that I may mourn with you.

IX: Jesus Falls for the Third Time

Fac ut ardeat cor meum in amando Christum Deum, ut sibi complaceam. † ‡

Make my heart to burn in loving Christ, God, that I may please him.

X: Jesus is Stripped of His Garments

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

*Holy Mother, grant that the wounds of the Crucified be fixed deeply in my heart.
That of your wounded Son, who so deigned to suffer for me, I may share the pain.
Let me truly weep with you, bemoan the Crucified as long as I live.
To stand next to the cross with you, and to join you in your weeping, this I desire.
O exalted Virgin of virgins, be not bitter with me; let me weep with you.*

XI: Jesus is Nailed to the Cross

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

*Grant that I bear the death of Christ, share his Passion, and recollect his wounds.
Let me be wounded with his wounds, inebriated by his wounds because of love for the Son.*

This evening's devotions are co-sponsored by the Shrines of Pittsburgh, the Saint Gregory Institute of Sacred Music, and Halcyon Voices. This booklet contains texts, translations, and notes on the music. For the spoken prayers of the Way of the Cross, please consult the other booklet provided.

NOTES

Since the Middle Ages, Christian pilgrims to Jerusalem have walked what is believed to be the path trod by Our Lord on his way to Golgotha—the Via Dolorosa or Way of Sorrows. The location of various episodes and interactions, some found in Scripture and some according to tradition, are marked along the way. In later centuries, it became customary to erect in Catholic churches artistic depictions of these fourteen Stations so that Christians could make a spiritual “pilgrimage” without embarking on arduous travel to the Holy Land. The Way of the Cross (Via Crucis) remains a popular devotion for Roman Catholics, particularly during the season of Lent.

The *Stabat Mater dolorosa* is a 13th century sequence—a type of hymn originally sung after the Alleluia during Mass. While its provenance is not certain, it is widely attributed to Jacopone da Todi (1230—1306), an early Franciscan friar. After the death of his wife, Jacopone experienced a profound religious conversion and sought admission to the Franciscan Order. However, his asceticism was so severe and his behavior so bizarre (he once appeared in the public square of Todi crawling on his hands and knees while wearing a saddle) that even the Franciscans, themselves devoted to radical penance and poverty, deemed him unfit for the Order.

Jacopone (literally “Crazy Jim”) was also a poet and song writer of some repute. According to legend, the local Franciscans were so moved by his poetic depiction of the suffering of Mary at the foot of the cross in his *Stabat Mater dolorosa* that their hearts were softened and they permitted him to join the Order. After centuries of local usage the sequence was adopted universally in 1727 when the Feast of Our Lady of Sorrows entered the universal calendar. It remains an optional sequence for the Memorial of Our Lady of Sorrows (September 15) and is commonly sung during Way of the Cross devotions.

It comes as no surprise that the evocative text of *Stabat Mater dolorosa*, so poignant and pathetic, has inspired many composers over the centuries. Perhaps the most well-known setting is that of Giovanni Battista Pergolesi, a composer known widely for both his operas and sacred music. His *Stabat Mater dolorosa*, composed in the last year of his short life (he died at age 26 of tuberculosis) was the most widely-published musical work of the 18th century and remains a staple of the repertoire.

Nicholas Will



THE WAY OF THE CROSS

I: Jesus is Condemned to Death

Stabat Mater dolorosa iuxta crucem lacrimosa dum pendebat Filius. † ‡

The grieving Mother stood weeping next to the cross, while on it hung her Son.

II: Jesus Takes Up His Cross

Cujus animam gementem contristatam ac dolentem per transivit gladius. †

Whose soul, lamenting, sorrowing, and grieving, was pierced by the sword.

III: Jesus Falls for the First Time

O quam tristis et afflicta fuit illa benedicta Mater Unigeniti! * °

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

IV: Jesus Meets His Mother

Quae moerebat et dolebat et tremebat cum videbat nati poenas inclyti. ‡

She who mourned and grieved and trembled at the sight of the pains of her glorious child.

V: Simon of Cyrene Helps Jesus Carry the Cross

Quis est homo qui non fleret, Christi Matrem si videret in tanto supplicio?
 Quis non posset contristari piam Matrem contemplari dolentem cum filio?
 Pro peccatis suae gentis vidit Iesum in tormentis et flagellis subditum.* °

*Who is the person who would not weep, seeing the Mother of Christ in such torment?
 Who could not feel compassion contemplating the loving Mother suffering with her Son?
 For the sins of his people she saw Jesus in torment and subjected to the scourge.*

VI: Veronica Wipes the Face of Jesus

Vidit suum dulcem natum morientem, desolatum, dum emisit spiritum.*

She saw her sweet off-spring dying, forsaken, while he gave up his spirit.