

As the composer of 11 operas – and indeed, having initially earned his living as a viola-player in a theatre orchestra – it may be said that Dvořák had a well-founded understanding of the dramatic possibilities of the texts he chose to set. The enormous popularity of his works with choral societies throughout Europe further attests to his skill in expressing the meaning of a text in suitably evocative and memorable music. His *Stabat Mater* traverses a course of sad contemplation, culminating in a great hymn to the glory of Paradise and a splendidly optimistic final *Amen*. The contrasting setting (in Czech) of Psalm 149 (“O sing unto the Lord a new song”) is a heartfelt hymn of praise.

Antonín  
**DVOŘÁK**  
(1841-1904)

	<b>CD1</b>	<b>63:12</b>
	Stabat Mater, Op. 58	82.33
1	Stabat mater dolorosa (Chorus and Soloists)	19:17
2	Quis est homo? (Soloists)	9:33
3	Eia, mater (Chorus)	7:11
4	Fac ut ardeat cor meum (Bass and Chorus)	8:24
5	Tui nati vulnerati (Chorus)	5:27
6	Fac me tecum flere (Tenor and Chorus)	6:41
7	Virgo virginum praeclara (Tenor and Chorus)	6:39
	<b>CD2</b>	<b>28:07</b>
1	Fac ut portem Christi mortem (Soprano and Tenor)	5:12
2	Inflammatum et accensus (Alto)	6:01
3	Quando corpus morietur (Soloists and Chorus)	8:08
4	Psalm CXLIX, Op. 79	8:46

Christine Brewer, Soprano • Marietta Simpson, Mezzo-Soprano • John Aler, Tenor  
Ding Gao, Baritone • The Washington Chorus and Orchestra • Robert Shafer, Conductor

Recorded in the Concert Hall, John F. Kennedy Centre for the Performing Arts, Washington DC, USA  
from 12th to 14th November, 2000 (Stabat Mater) and 9th March 2001 (Psalm)  
Producer: Blanton Alsbaugh, Soundmirror • Engineer: John Newton, Soundmirror • Booklet Notes: Keith Anderson  
Cover Painting: *The Descent from the Cross (Deposition)*, Dalmation Icon, c. 1700 (Bridgeman Art Library)

NAXOS

DDD

8.555301-02

Playing Time  
91:19



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