

ANTHONY
GLISE

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“The Blue Virgin”

Stabat Mater Speciosa, Op. 27

(“The Beautiful Standing Mother”)

*A Christmas Cavatina for
Chorale and Classical Guitar*

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— Preface —

Anthony Glise [pronounced gl'ice (rhyming with "ice")]

"The Blue Virgin"

Stabat Mater Speciosa, Op. 27

In the summer of 2004 I was directing a guitar festival in Chartres, France. During that time I was also sketching a piece for choral and solo classical guitar, which I had intended to be a *Stabat Mater Dolorosa* (The Grieving Standing Mother), based on the profound 14th-Century Latin poem about Mary standing at the foot of the cross.

After more than daily visits to the 11th-Century edifice of the Chartres Cathedral, I became increasingly enthralled with the famed stained glass window, "*The Blue Virgin*" which shows Jesus gently held by Mary wrapped in the deep blue-colored robe that has given this Medieval masterpiece its name.

From these frequent visits to *The Blue Virgin*, I gleaned one essential truth: while the crucifixion described in the *Stabat Mater Dolorosa* is a critical aspect of the religion, the *birth* of Jesus is equally important since *nothing* in the faith could have occurred without this single, pivotal event.

Driven by my obsession with *The Blue Virgin*, I discovered another, virtually unknown 14th-Century Latin poem, the *Stabat Mater Speciosa* (The Beautiful Standing Mother), which describes Mary at the crib of the newborn child and I restructured the entire composition using that text as it seemed to me an absurdity to write a piece about death when there was such a glorious opportunity to write about the miracle of life.

Contrary to most compositions based on Latin texts from this period I desperately wanted the listener to appreciate the beauty and grace of the words so I interspersed the original Latin with an English translation. I sincerely hope this will personalize *The Blue Virgin* to audiences while maintaining the mystical aura that we all feel when we hear pieces sung in Medieval Latin.

The concept of writing a cavatina on this Christmas theme combined with my obsession with *The Blue Virgin* window at Chartres resulted in this *Stabat Mater Speciosa* — "*The Blue Virgin*."

A. L. Glise
31 August, 2004
Sainghin-en-Mélantois, France

This piece is dedicated to my brother and sister-in-law Christopher and Ronda Glise and their children: Keenan, Britnee, Josiah, Amanda, Jeramiah and Jesse.

A Brief History of the *Stabat Mater Speciosa*

Both the *Stabat Mater Dolorosa* the *Stabat Mater Speciosa* have a nearly identical form. Probably the earlier (and certainly the better-known of the two), the *Dolorosa*, has been ascribed to numerous sources, including St. Gregory the Great (*d.* 604) up to the Medieval Italian poet, Jacopone da Todi (*d.* 1306) and both Stabats appeared in a posthumous edition of da Todi's works published in Brescia, Italy, 1495. Both Stabats are currently found in a 15th-Century manuscript in the *Bibliothèque Nationale* (Paris).

It is highly unlikely that either of the poems were written by da Todi and while similar, most scholars agree that they are from different sources - particularly due to the refined use of Latin in the *Dolorosa* and the more rustic Latin in the *Specioso* - presumed by some to indicate that the *Speciosa* was written by a young monk trying his hand at the holy language in this profoundly emotional text.

Several stanzas of the *Speciosa* (9, 10, 12 & 13) are very different from the *Dolorosa* and seem to break the logical flow of the text. Given that we may assume these stanzas were added at a later date, I have not used them in this composition. I have gently altered several words of the English translation to compliment the composition.

While there are some English translations of the *Speciosa*, they stray considerably (out of necessity to the rhyming scheme) from the original Latin. For that reason I have used a direct English translation.

To my knowledge there are only two other musical settings of the *Speciosa* — one by Diepenbrock and one by Liszt — a sad fact when one considers the tremendous beauty and personal grace of the Latin poem.

ALG

N.B. The complete Latin and English texts of the Speciosa are given at the end of this publication.

Recording Ensemble:
St. Joseph Chamber Choir,
Frank Thomas Conducting
Anthony Glise, classical guitar

Recorded live at the European premiere:
Église St. Nicholas,
Wasquehal, FRANCE,
March 18, 2005

Stabat Mater Speciosa
(The Beautiful Standing Mother)
"The Blue Virgin," Op. 27

For Chorale & Solo Classical Guitar

1) The Road to Bethlehem	1:42
2) Stabat Mater (The Standing Mother)	3:27
3) Pro Peccatis (For the Sins)	3:23
4) Fons Amoris (Fountain of Love)	3:19
5) Tui Nati Visio (The Sight of Your First-born)	4:10

TOTAL: 16:06

Suggested cuts for
shorter play: 4 - 5

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Anthony Glise Biography

The only American-born guitarist to win First Prize at the *International Toscanini Competition* (Italy), Anthony is a product of the *Konservatorium der Stadt* (Vienna) and *New England Conservatory* (Boston) with additional study at *Harvard University*, the *Université Catholique de Lille* (France), *ARCUM* (Rome) and the *Accademia di Studi "L'Ottocento"* (Vigevano, Italy).

Anthony is also the only guitarist ever awarded the "Individual Artist of the Year" by the Missouri Arts Council (2006) and has been awarded diplomas and performed at such festivals as *Festival des Artes* (Hautecombe), *Ville Sable* (France), *ARCUM* (Rome), the *Nemzetközi Gitárfesztivál* (Hungary), etc.

His traditional classical concerts often include 19th-Century works performed on a priceless 1828 Staufer Viennese guitar and US/European concerts with the *avant-garde* ensemble, *The Nova Project*, which feature his original compositions with Japanese violinist, Ken Sugita (French National Orchestra-Lille)

and classical / rock / jazz guitarist, Jason Riley (US). Past *Nova Project* guest artists include Kevin Gallagher (electric classical guitarist - US), Jan Akkerman (rock guitarist - Holland) and Edwige DelleValle ('cellist - France).

He has published articles extensively in *The Soundboard* (US), *Guitar International* (England) and *Gitarre und Laute* (Germany) and has acted as *Artist-in-Residence* and *Touring Artist* for numerous US state arts councils and similar European programs.

Anthony is author/editor of over 80 musical editions and books for the internationally-acclaimed publications, "*The Anthony Glise Editions*," (Willis Music Company), "*The Anthony Glise Urtext Editions*" (Mel Bay Publications) and "*The Original Compositions of Anthony Glise*" (Ævia Publications-France).

He has performed and premiered his original compositions in New York (Carnegie Hall, Lincoln Center, etc.), Chicago (Dame Myra Hess Concert Series, etc.), Rome (*Santa Maria degli Angeli*), Vienna (Vienna International Center, etc.), Lille (*Nouveau Siècle* of the French National Orchestra, etc.), Esztergom (Hungary) etc.

Anthony's CDs and DVDs have consistently received 5-star reviews in magazines including *The Soundboard*, *Guitar Player Magazine*, *Gramophone*, *Audiophile* (US), *Les Cahiers de la Guitare*, *Le Diapason* (France), *Luster* (Holland), *Gitarre Aktuelle*, *Gitarre und Laute* (Germany) etc. These recordings feature traditional works and original compositions (solo, chamber, choral, orchestral and ballet). His first album, *Overview*, was chosen as one of the year's "Top-5 Classical Releases" by *Vienna Life Magazine* (Austria) along with recordings by Murray Periah and Leonard Bernstein.

In 2006 Anthony was elected to the board of an on-going project of the national French organization, *Domaine Musique*, to help develop better relations between French composers and feature film directors. He is the only non-French ever invited to that prestigious assembly.

When not on tour, Anthony lives and teaches in the Flandres region of Northern France, part-time in the Black Forest region of Germany and in the US.

He directs both the *St. Joseph International Guitar Festival* (US) and the guitar festival, *Six Strings and the Spirit* held annually in Chartres, France, sponsored by the religious order, *Communauté du Chemin Neuf*.

SEE: <http://www.AnthonyGlise.com>

Stabat Mater Speciosa

1
Stabat Mater Speciosa
Iuxta foenum gaudiosa
Dum iacebat parvulus.

2
Cuius animam gaudentem
Laetabundam et ferventem
Pertransivit iubilus.

3
O quam laeta et beata
Fuit illa immaculata
Mater unigeniti.

4
Quae gaudebat et ridebat,
Exultabat cum videbat
Nati partum incliti.

5
Quis est, qui non gauderet,
Christi Matrem si videret
In tanto solacio?

6
Quis non posset collaetari,
Piam Matrem contemplari
Ludentem cum Filio?

7
Pro peccatis suae gentis
Vidit Iesum cum iumentis,
Et algori subditum.

8
Vidit suum dulcem natum
Vagientum adoratum
Vili diversorio.

9
Nati Christus in praesepe
Coeli cives canunt laete
Cum immenso gaudio.

10
Stabat senex cum puella
Non cum verbo nec loquela
Stupescens cordibus.

11
Eia Mater, fons amoris
Me sentire vim ardoris
Fac, ut tecum sentiam.

12
Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.

13
Sancta Mater, istud agas
Pone nostro ducas plagas
Cordi fixas valide.

14
Tui nati coelo lapsi
Iam dignati foeno nasci,
Poenas mecum divide.

15
Fac me tecum congaudere
Iesulino cohaerere
Donec ego vixero.

The Beautiful Standing Mother

1
The Beautiful Mother
Stood joyously at the crib
In which her child lay.

2
Through her exultant soul
Dancing with joy
Went a song of rejoicing.

3
O how jubilant and blessed
Was the immaculate
Mother of the Only-begotten.

4
O how happy and laughing
And exultant did she watch
The birth of her son divine .

5
Who would not rejoice
If he saw the Mother of Christ
In such comfort?

6
Who would not be jubilant
Watching Christ's Mother
Playing with her son?

7
For the sins of His people
Amidst beasts of burden she saw
Jesus subjected to the cold.

8
She saw her sweet offspring
That she adored, crying
Swathed in cheap bandages.

9
For just-born Christ in his crib
The angels sing joyously
And in great rejoicing.

10
The old man stood at his young wife
Without speaking, and his heart
Filled with unspeakable wonder.

11
Oh Mother, fountain of love
Make me feel your ardor
Let me share it with you.

12
Let my heart burn
With the love of Christ-God
And find grace in his eyes.

13
Blessed Mother, be not harsh
Cause your sufferings
To be fixed deeply in my heart.

14
With your child from heaven
Let me share my part
Of the penance He deigns to bear.

15
Let me rejoice with you,
And share the adoration of Jesus
As long as I shall live.

16
In me sistat ardor tui
Puerino fac me frui
Dum sum in exilio.

17
Hunc ardorem fac communem
Ne me facias immunem
Ab hoc desiderio.

18
Virgo virginum praeclara
Mihi iam non sis amara
Fac me parvum rapere.

19
Fac, ut portem pulchrum fortem
Qui nascendo vicat mortem
Volens vitam tradere.

20
Fac me tecum satiari
Nato tuo inebriari
Stans inter tripudia.

21
Inflammatum et accensum
Obstupescit omnis sensus
Tali de commercio.

22
Fac me nato custodiri
Verbo Christi praemuniri
Conservari gratia.

23
Quando corpus morietur
Fac, ut animae donetur
Tui nati visio.

16
May your ardor fill me
Let the child be my refuge
In my exile.

17
Familiarize me with this ardor
Let me not turn
From this desire.

18
Virgin, most exalted among virgins
Be not bitter towards me
Let me take the child in my arms.

19
Let me have the strength of him
Who by his birth conquers death
And is willing to give his life.

20
Let me be with you fulfilled
Intoxicated with your first-born
Under such good omens.

21
Thus aflame with fire of love
All feelings are silenced
By selflessness.

22
Let the first-born protect me
And Christ's word strengthen me
And his blessing save me.

23
When my body dies,
Then let my soul behold
The sight of your first-born.

N.B. Line breaks in the poem indicate where I
chose to begin the different movements.

ALG

Mr. Glise proudly endorses:

Classical Guitars by: Gioachino Giussani (Anghiari-
Arezzo, Italy),

Acoustic Guitars by: C.F. Martin (Nazareth, US),

Classical Strings by: E&O Mari—LaBella (New York),

Steel Strings by: C.F. Martin,

Amplifiers by: Marshall, Ltd. (England),

Microphones by: Audio Technica (US),

Legal Support by: Volunteer Lawyers & Accountants
for the Arts (St. Louis/Kansas City, US).

For further documentation on Anthony Glise, see the websites for the above firms as well as:

- Summerfield, Maurice. *The Classic Guitar. It's Evolution, Players and Personalities since 1800.* London: Ashley Mark Publishing, 2002.
- *Who's Who in America.* New Providence: Marquis, 2002—present.
- Guitar Foundation of America Archives (*attn:* Bierce Library, University of Akron, US).