

**Sherezade Panthaki, soprano, and Reginald Mobley, countertenor  
with members of the Indianapolis Baroque Orchestra**

**Martie Perry and Sarah Cranor, violin; Rachel Gries, viola; Anna Steinhoff, cello;  
Phil Spray, violone; Tom Gerber, harpsichord and organ; Cameron Welke, theorbo**

Overture to Parta Seconda of “La Sena Festeggiante,” RV 693 Antonio Vivaldi  
(1678–1741)

“To thee, thou glorious son of worth,” from *Theodorra* George Frideric Handel  
(1685–1759)

“Welcome as the dawn of day,” from *Solomon*

Sherezade Panthaki, soprano, and Reginald Mobley, countertenor

Taedet animam meam Esteban Salas (1725–1803)  
Bekennen ich will seinen Namen, BWV 200 J.S. Bach (1685–1750)

Reginald Mobley, countertenor

In furore iustissimae irae, RV 626 Antonio Vivaldi

Sherezade Panthaki, soprano

**Intermission**

Stabat Mater Giovanni Battista Pergolesi (1710–1736)

1. Stabat mater dolorosa
2. Cujus animam gementem
3. O quam tristis et afflicta
4. Quae moerebat et dolebat
5. Quis est homo / Pro peccatis suae gentis
6. Vidit suum dulcem natum
7. Eja mater fons amoris
8. Fac ut ardeat cor meum
9. Sancta mater, istud agas
10. Fac ut portem Christi mortem
11. Inflammatus et accensus
12. Quando corpus morietur
13. Amen

Sherezade Panthaki, soprano, and Reginald Mobley, countertenor

## Biographies

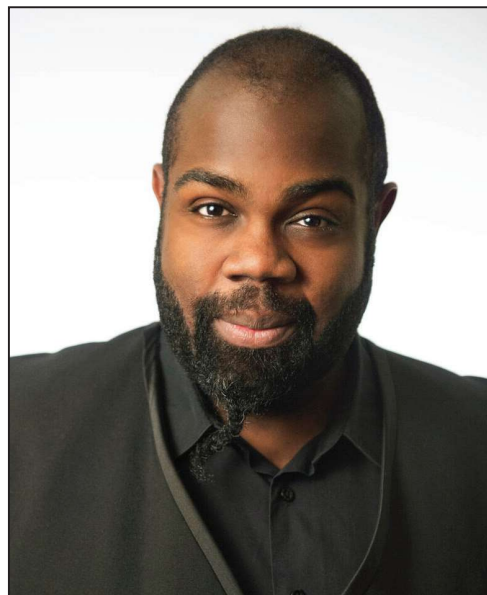


Soprano **Sherezade Panthaki** enjoys ongoing collaborations in a vast array of baroque and classical repertoire with many of the world's leading interpreters, including Nicholas McGegan, Masaaki Suzuki, Mark Morris, Nicholas Kraemer, Matthew Halls, Stephen Stubbs, and Gary Wedow. Acclaimed for her “astonishing coloratura with radiant top notes” (*Calgary Herald*) and passionately informed interpretations, “mining deep emotion from the subtle shaping of the lines” (*New York Times*), recent concert seasons include performances with New York Philharmonic, Philharmonia Baroque Orchestra, Bach Collegium Japan, Wiener Akademie (Austria), NDR

Hannover Radiophilharmonie (Germany), the Los Angeles Philharmonic, the Boston Early Music Festival, Tafelmusik Baroque Orchestra (Canada), Minnesota Orchestra, Houston Symphony, Mark Morris Dance Group, and more. She is no stranger to nineteenth-, twentieth-, and twenty-first-century concert repertoire in the works of Brahms, Mendelssohn, Poulenc, and Orff, as well as several new music premieres. Born and raised in India, Ms. Panthaki started her musical life as a dedicated pianist at a very young age, turning to the study of singing as a teenager, and discovering a deep love for early music during her graduate work at the University of Illinois. She holds an Artist Diploma in Voice with top honors from the Yale School of Music and Yale Institute of Sacred Music. Ms. Panthaki presents vocal master classes throughout the United States, and has recently been appointed head of the vocal program at Mount Holyoke College in Massachusetts. [www.sherezadepanthaki.com](http://www.sherezadepanthaki.com)

Countertenor **Reginald Mobley** fully intended to speak his art through watercolors and oil pastels until circumstances demanded that his own voice should speak for itself. Since reducing his visual color palette to the black and white of a score, he's endeavored to open up a wider spectrum onstage.

After starting his classical music career as a member of twice GRAMMY® nominated ensemble Seraphic Fire, Reggie has since appeared with Academy of Ancient Music, Agave Baroque, Bach Collegium San Diego, Calgary Symphony, Monteverdi Choir and



English Baroque Soloists, Pacific Music Works, the Royal Scottish National Orchestra, Seattle Symphony, TENET, and The Handel and Haydn Society. With the latter, he had the honor of becoming the first Black person to lead the Society in its bicentennial year. Recent festival appearances include Bachfest Leipzig, Festival Berlioz, Early Music Vancouver, Thüringer Bachwoche, Portland Bach Experience, and the Boston Early Music Festival. This coming season will see debut appearances with St. Paul Chamber Orchestra, Philharmonia Baroque, Musica Angelica, Bach Akademie Stuttgart, Gaechinger Cantorey, Chicago's Music of the Baroque, and a recital of the music of Black American composers with keyboardist Henry Lebedinsky at the Musée d'Orsay in Paris. Reggie has also participated in two new recording projects: an all Handel disc featuring the *Ode to the Birthday of Queen Anne*, and the *Utrecht Te Deum and Jubilate* with Bach Akademie Stuttgart led by Hans Christoph Rademann, and Italian Chamber Duets of Agostino Steffani led by harpsichordist Jory Vinikour.

Never bound by conventional countertenor repertoire, Reggie has a fair bit of non-classical work in tow. His first professional work was in musical theatre, and while working in Japan (as a singer/actor for Tokyo Disney), he performed cabaret shows of gospel, jazz, and torch songs in jazz clubs around Tokyo. Since moving to Boston, a strong devotion to social and political activism has awoken and become a part of everyday life. As a member of NoBoston2024 and allied with No Boston Olympics, Reggie (one of the #tenpeopleontwitter) was able to lend his strength to the effort to reject the 2024 Olympic Games bid that was "awarded" to Boston. That, and time volunteering in local political campaigns, has only helped focus a desire to make a difference within the arts, particularly with the massive inequality regarding race, gender, and sexuality within the classical music industry.

And though not one to regret, Reggie has considered rediscovering his artistic roots. So if seen post concert, forego an autograph and ask for one of his self-acclaimed stick-figure drawings. It's a start.

## Program Notes

### Notes on the *Stabat Mater*

The liturgical poem "Stabat Mater" has its origins in the thirteenth-century Roman Catholic Church, presumably penned by either Innocent III or Jacopone da Todi. A profound meditation on the suffering of Mary, Jesus' mother, during his crucifixion, Stabat Mater was removed from the Catholic liturgy during the Council of Trent, only to be restored as a Sequence in 1727. Initially sung as a chant, the development of polyphony gave rise to elaborate Stabat Mater settings as a motet and eventually a work for chorus and orchestra, with composers such as Palestrina, Boccherini, Haydn, and Scarlatti (Alessandro and Domenico) trying their hand at some of the earlier settings.

Pergolesi's *Stabat Mater* remains his most well-known piece of sacred music. It was commissioned in 1736 by the Confraternità dei Cavalieri di San Luigi di Palazzo (the

monks of the brotherhood of St. Luigi di Palazzo) as a replacement for the rather old-fashioned setting by Alessandro Scarlatti for identical forces. The work was one of the most frequently printed works of the eighteenth century, and was so well-known that Johann Sebastian Bach used the music as the basis for his setting of Psalm 51, *Tilge, Höchster, meine Sünden*, BWV 1083.

Pergolesi set all twenty verses of the *Stabat Mater*, while adding a soprano to the performing forces. It opens with a setting of the first stanza for the two voices, which enter after a brief and moving instrumental introduction. The second stanza is a more animated soprano solo, while “O quam tristis et afflicta” brings the soprano and alto together in a more reflective mood. The fourth stanza, allotted to the alto, is almost Handelian in its operatic vigor. The soprano introduces the fifth stanza; the question proposed is answered by an interrogative stanza from the alto before the two voices blend, at first in sad reflection and then in animated conclusion. “Vidit suum dulcem natum” is set for soprano with an affecting instrumental introduction. The alto invokes the mother of Christ (“Eja mater fons amoris”) with profound feeling. The two join again in a vigorous fugal “Fac ut ardeat cor meum,” to which the setting of the twelfth stanza, “Sancta mater, istud agas,” and the following verses, for the two voices, offer a gentler contrast. Both soprano and alto join together in “Fac me vere tecum fieri.” The following alto solo has a dramatic instrumental introduction which is echoed in the vocal line. The soprano and alto join in a cheerful duet, continued more reflectively in sanguine expectation of salvation expressed in the final stanza, which is ultimately capped by an energetic Amen.

## Texts and Translations

### To thee, thou glorious son of worth

Theodora: To thee, thou glorious son of worth,  
Didymus: To thee, whose virtues suit thy birth,  
Theodora: Be life and safety given;  
Didymus: Be life and safety given;  
Theodora and Didymus: I hope again to meet on earth,  
But sure shall meet in heav'n.

### Welcome as the dawn of day

Queen: Welcome as the dawn of day  
To the pilgrim on his way,  
Whom the darkness caus'd to stray,  
Is my lovely king to me.  
Solomon: Myrtle grove, or rosy shade,  
Breathing odours through the glade  
To refresh the village maid,  
Yields in sweets, my queen, to thee.

## Taedet animam meam

My soul is weary of my life; I will leave my complaint upon myself;

I will speak in the bitterness of my soul.

I will say unto God, Do not condemn me; shew me wherefore  
thou contendest with me.

Is it good unto thee that thou shouldest oppress, that thou shouldest despise the work  
of thine hands, and shine upon the counsel of the wicked?

Hast thou eyes of flesh? or seest thou as man seeth?

Are thy days as the days of man? are thy years as man's days,

That thou enquirest after mine iniquity, and searchest after my sin?

Thou knowest that I am not wicked; and there is none that can deliver  
out of thine hand.

(Job 10:1-7 KJV)

## Bekennen ich will seinen Namen

I will confess his name,

he is the Lord, he is the Christ,

by whom the seed of all peoples

is blessed and redeemed.

No death can rob me of assurance:

the Lord is light of my life.

## In Furore in lustissimae irae

*Aria da capo*

In wrath and most just anger you divinely exercise power.

When you punish my guilt the crime itself bears your mercy.

*Recitative*

Most loyal Father of mercies spare me, a sorrowful, weak sinner, most sweet Jesus.

*Aria da capo*

Then shall my weeping turn to joy as toward you my heart is softened.

Make my cry my dear Jesus, and joyful weeping will warm my heart.

*Alleluia*

## Stabat Mater Dolorosa

### 1. Stabat Mater dolorosa iuxta crucem lacrimosa dum pendebat Filius

The grieving Mother stood weeping beside the cross where her Son was hanging

### 2. Cuius animam gementem contristatam et dolentem pertransivit gladius

Through her weeping soul, compassionate and grieving, a sword passed.

3. *O quam tristis et afflicta fuit illa benedicta Mater Unigeniti*  
O how sad and afflicted was that blessed Mother of the Only-begotten!
4. *Quae moerebat et dolebat et tremebat cum videbat nati poenas incliti*  
Who mourned and grieved and trembled looking at the torment of her glorious Child
5. *Quis est homo qui non fleret Matri Christi si videret in tanto supplicio?*  
Who is the person who would not weep seeing the Mother of Christ in such agony?
6. *Quis non posset contristari Matrem Christi contemplari dolentum cum filio?*  
Who would not be able to feel compassion on beholding Christ's Mother suffering with her Son?
7. *Pro peccatis suae gentis vidit Iesum in tormentis et flagellis subditum*  
For the sins of his people she saw Jesus in torment and subjected to the scourge.
8. *Vidit suum dulcem natum moriendo desolatum dum emisit spiritum*  
She saw her sweet offspring dying, forsaken, while He gave up his spirit
9. *Eia Mater, fons amoris, me sentire vim doloris fac ut tecum lugeam*  
O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you
10. *Fac ut ardeat cor meum in amando Christum Deum ut sibi complaceam*  
Grant that my heart may burn in the love of Christ my Lord, that I may greatly please Him
11. *Sancta Mater, istud agas, crucifixi fige plagas cordi meo valide*  
Holy Mother, grant that the wounds of the Crucified drive deep into my heart.
12. *Tui nati vulnerati tam dignati pro me pati poenas mecum divide*  
That of your wounded Son, who so deigned to suffer for me, I may share the pain
13. *Fac me vere tecum flere crucifixo condolere donec ego vixero*  
Let me sincerely weep with you, bemoan the Crucified, for as long as I live
14. *Iuxta crucem tecum stare te libenter sociare in planctu desidero*  
To stand beside the cross with you, and gladly share the weeping, this I desire
15. *Virgo virginum praeclara mihi iam non sis amara fac me tecum plangere*  
Chosen Virgin of virgins, be not bitter with me, let me weep with thee

16. *Fac ut portem Christi mortem passionis eius sortem et plagas recolere*  
Grant that I may bear the death of Christ, the fate of his Passion,  
and commemorate His wounds
17. *Fac me plagis vulnerari cruce hac inebriari ob amorem filii*  
Let me be wounded with his wounds, inebriated by the cross  
because of love for the Son
18. *Inflammatum et accensum, per te, Virgo, sim defensum in die iudicii*  
Inflame and set on fire, may I be defended by you, Virgin, on the day of judgement
19. *Fac me cruce custodiri morte Christi praemuniri confoveri gratia*  
Let me be guarded by the cross, armed by Christ's death and His grace cherish me
20. *Quando corpus morietur fac ut animae donetur paradisi gloria. Amen*  
When my body dies, grant that to my soul is given the glory of paradise. Amen

