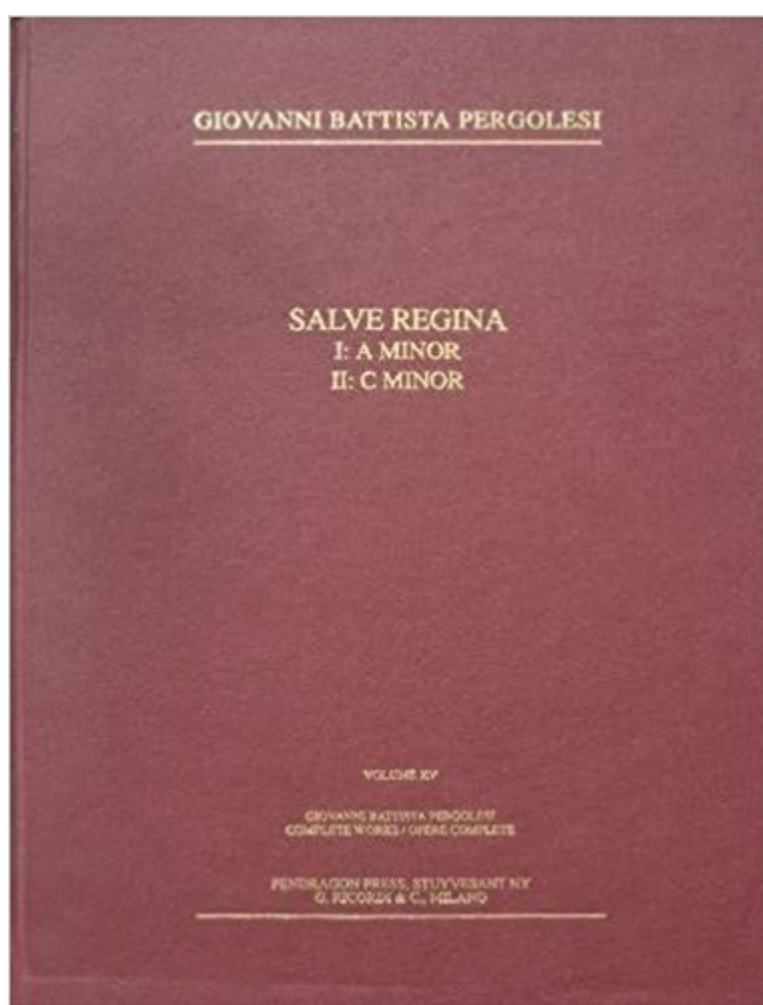


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Salve Regina I: A Minor II : C Minor (Pergolesi, Giovanni Battista//Complete Works: Opere Complete)



Synopsis

Of the nine or more settings of the *Salve regina* attributed to Giovanni Battista Pergolesi by various eighteenth-century sources, only the two presented here can be considered authentic; one in A minor for soprano, strings, and continuo, almost certainly from the earliest stages of his career; the other in C minor for the same forces, one of his most widely disseminated works and possibly his final work, one that is both stylistically and aesthetically on a par with his renowned *Stabat Mater*. The ninety-two known sources for the work transmit it in no fewer than six distinctly different versions and this publication presents the most striking of them in a series of appendices.

Book Information

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Customer Reviews

Allan Atlas is Distinguished Professor of Music at The Graduate Center of The City University of New York. He has published extensively on music of the Renaissance, Pergolesi (he edited a volume in the Pendragon Press Complete Works series), Puccini, Victorian England, and, most recently, Ralph Vaughan Williams. He performs on the English concertina with the New York Victorian Consort.

Because Pergolesi only lived to be 26 years old, it is hard to speak of early and late works, but this book contains the two authentic versions of the composer's "Salve Regina". The first in a-minor, is the early work, and the justly very famous version in c-minor is the later work. This edition was used on the wonderful recording by Emma Kirkby, Christopher Hogwood, and the Academy of Ancient

Music. Youtube has a clip of the first of the five movements of this work and you can look at the product page for the recording on here: [Pergolesi - Stabat Mater](#) [Salve Regina / Kirkby](#) [Bowman](#) [AAM](#) [Hogwood](#) The printing of the music is of very high quality. I love its clarity and the critical commentary at the back. You can dig into this work as deeply as you wish and become informed about the important issues surrounding this composition. They range from the large (which are real compositions by Pergolesi) and the small (which notes go where and why). The appendices address three of the spurious versions that have gained some popularity over the centuries and demonstrate why they were not composed by Pergolesi. The first third of the book covers the historical background of the works, including the authenticity, chronology, sources, and dissemination of the works. You can also read about the occasions for which the music was composed and the antiphon used as the text. I also enjoyed the statement by the editors of the principles they used in editing the score and what they had to do to accommodate modern notation. All of these articles are presented in both English and Italian. This is a wonderful edition of a marvelous musical work. Reviewed by Craig Matteson, Ann Arbor, MI

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