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A Divaldi Concert

VOCAL AND INSTRUMENTAL WORKS
BY THE ITALIAN BAROQUE MASTER

CHICAGO BAROQUE ENSEMBLE
WITH PATRICE MICHAELS BEDI, SOPRANO

ANTONIO VIVALDI (1678-1741)**Motet: Nulla in mundo pax sincera, R.V. 630 (13:15)**

- [1] Aria: Nulla in mundo pax sincera (6:45) [3] Aria: Spirat anguis (3:26)
 [2] Recit: Blando colore (1:03) [4] Alleluia (1:57)

Concerto in D-Minor for Strings, R.V. 128 (5:18)

- [5] Allegro non molto (2:12) [6] Largo (1:28) [7] Allegro (1:34)

Cantata: All'ombra di sospetto, R.V. 178 (10:18)

- [8] Recit: All'ombra di sospetto (0:18) [10] Recit: O quanti amanti, ò quanti (0:57)
 [9] Aria: Avezzo non è il core (5:10) [11] Aria: Mentiti contenti (3:47)

Cello Sonata in B-flat, Opus XIV, #4; R.V. 45 (10:38)

- [12] Largo (2:10) [13] Allegro (1:40) [14] Largo (4:08) [15] Allegro (2:36)

Cantata: Lungi dal vago volto, R.V. 680 (15:42)

- [16] Recit: Lungi dal vago volto (1:55) [18] Recit: Allegrezza mio core (0:50)
 [17] Aria: Augelletti, voi col canto (8:20) [19] Aria: Mi stringerai sì, sì (4:32)

Concerto in G-Major for Flute and Strings, R.V. 436 (8:49)

- [20] Allegro (3:02) [21] Largo (2:56) [22] Allegro (2:45)

Motet: Longe mala, umbrae, terrores, R.V. 629 (14:15)

- [23] Aria: Longe mala, umbrae. terrores (5:29) [25] Aria: Descende, o coeli ros (5:48)
 [24] Recit: Recedite, nubes et fulgura (0:32) [26] Alleluia (2:20)

Chicago Baroque Ensemble Patrice Michaels Bedi, soprano TT: (78:50)



» A Vivaldi Concert «

notes by John Mark Rozendaal

During the seventeenth century, Venice was the Hollywood of Europe, the center of a powerful entertainment industry and a playground for the continent's beautiful people. In the course of generations of cultural exchange, the works of Venetian composers and artists were constantly in demand in Northern cities, while Northerners traveled to Venice to study or to launch careers. All of this cultural activity was supported by both the fabled wealth of the Venetian nobility, and the constant traffic of rich and noble tourists.

Visitors to Venice were stunned not only by the visual splendor of the city floating on the lagoon, but by the ubiquitous and excellent music-making. It was everywhere — in the churches, the opera houses, the

palaces of the ambassadors, in the streets and canals. "It was evening, and the canal where the Noblesse go to take the air, as in our Hyde-park, was full of ladies and gentlemen. . . . Here, they were singing, playing on harpsichords, and other music, and serenading their mistresses . . ." (John Evelyn, June 1645). "There's hardly an evening when there's not a concert somewhere; the people rush along the canal to hear it as if it were for the first time. The infatuation of the nation for the art is inconceivable." (Charles de Brosses, 1739) "The instant I got to the inn a band of musicians consisting of two good fiddles a violoncello and female voice stopt under the window and performed in such a manner as would have made people stare

in England, but here they were as little attended to as coalmen or oysterwomen are with us.” (Charles Burney, 1770)

During the first forty years of the 18th century one of the most powerful forces in this prospering industry was a vain, temperamental, athsmatic, red-haired priest named Antonio Vivaldi. Although he is principally remembered today for his many concertos for violin, and other instrumental works written for the famous female virtuose of the orphanage of the Ospedale della Pietà, Vivaldi actually worked in a wide variety of genres in the course of a varied international career.

In four decades this one-man music factory produced no less than 750 instrumental and vocal compositions, including liturgical settings, chamber cantatas, and not less than 55 operas.

These works were performed by Vivaldi himself, a noted virtuoso on the violin, by his students at the Ospedale della Pietà, and by visiting artists of the highest rank (including the Dresden violinist Pisendel); in all of the major opera houses of Italy, as well as those of Prague and Vienna, in the homes of nobles and ambassadors, in the churches of Venice, and in the concert halls of Rome and Paris; through the sale of manuscripts and through publications in Amsterdam and Paris, they reached England (Handel’s librettist, Charles Jennens, collected them) as well as the court of Wiemar where they came to the attention of J.S. Bach.

Vivaldi’s sacred motets are concertos for the voice, bringing the brilliance and virtuosity of opera singing into the church. The texts are moody, non-liturgical latin doggerel, always ending

with an Alleluia. The two motets on this CD illustrate Vivaldi's ability to fill the boiler-plate formats with strikingly different materials. The dramatic *Longe mala, umbrae, terrores*, with its low vocal tessitura set in the somber key of g-minor, darkly depicts a world of horrors relieved only by the "dew of Heaven." Conversely, the bright, lilting E-major arias of *Nulla in mundo pax sincera* suggest a garden of delights where seductive beauty conceals the poison of sin.

The secular solo cantata (a quite distinct entity from the German sacred chorale) was one of the most popular and widespread genres in Italian music in the Baroque era. Vivaldi's works in this form are representative of the early eighteenth century repertoire. Following the poetic reforms of the Arcadian Academy of Rome, the texts are mono-

logues based on the pastoral themes of "love, nature, illusion, love of nature, the nature of love, the illusion of love, the nature of illusion and so forth." (L.G. Clubb) The opening recitative of *Lungi dal vago volto* is particularly notable for its bizarre harmonic progressions expressing the shepherd/narrator's confused emotions.

The solo sonata for a single instrument with continuo accompaniment rivaled the cantata for the attention of composers, and easily outran it in the public sphere. Whereas most of the cantata repertoire survives only in manuscript, scores of sets of sonatas were published often in beautiful prints by French and Dutch engravers. The 'cello sonata is the only work on this recording which was published in Vivaldi's lifetime. Vivaldi's set of six 'cello sonatas, published as his Opus

XIV, in Paris circa 1739, include some of his finest, most imaginative chamber music, and the best 'cello solos of the period.

During Vivaldi's lifetime the transverse flute, in its recent French redesigned form, gradually replaced the recorder as a virtuoso solo instrument. Vivaldi's first concertos for traverso are actually rearrangements of his earlier concertos for recorder. The present G-major concerto was apparently an original composition for flute, possibly composed after 1728, when the Ospedale's oboe teacher, Ignazio Sieber, was reappointed to teach the flute.

Vivaldi's music intrigues its hearers today, as it did from the first, by means of its startlingly original use of instrumental ensembles, as well as its innovative logical structure. Vivaldi found a new way of constructing

a large-scale composition by extrapolating one musical thought after another from the potent seed of an opening motif.

This type of motivic development may be what J. S. Bach had in mind when he asserted that Vivaldi's music had taught him "musical thinking." This lesson effectively set the course for European music-making for nearly two centuries. Sebastian Bach taught this same musical thinking to his sons Carl Philipp Emanuel and Johann Christian, who in turn taught Mozart and Beethoven, who probably never knew the debt they owed to the then-forgotten red priest of Venice. In a last irony, Vivaldi's death and burial eerily anticipated that of Mozart fifty years later: In 1741 Antonio Vivaldi died in Vienna, penniless and unmourned, his final resting place unrecorded.

1 Nulla in mundo pax sincera

Nulla in mundo pax sincera
Sine felle, pura et vera,
Dulcis Jesu, est in te.
Inter poenas et tormenta
Vivit anima contenta
Casti amoris sola spe.

Blando colore oculos mundus deceptit
At occulto vulnere corda conficit;
Fugiamus, fugiamus ridentem,
vitemus sequentem,
Nam delicias ostentando arte secura
Velet ludendo superare.

Spirat anguis
Inter flores
Et colores
Explicando
Tegit fel.
Sed occulto
Tactus ore
Homo demens
In amore
Saepe lambit
Quasi mel.

Alleluia

The only true peace in the world,
Without poison, true and pure,
Sweet Jesus, is in thee.
Amid pain and torment
the soul lives tranquilly
seeking only chaste love.

Beguiling colors deceive the eyes of the world
But hidden dangers may consume the heart;
Let us flee, flee this confusion,
let us escape the pursuer,
Safely curtail showy pleasures
and triumph over childish play.

The twisted serpent
among the flowers
and showy colors
Conceals
poison.
But secret
touches,
to a man mad
With love,
Often taste
Like honey

Alleluia

③ All'ombra di sospetto

All'ombra di sospetto
il mio costante affetto
perde alquanto la fede,
e à beltà lusingie va poco crede.

Avezzo non è il core,
Amar beltà d'amore
Ch'addolcisca il penar
Con finti vezzi.
Se lusingiero è il darde
Ogni piacer è tardo
À fia che l'adorar
Per forza sprezzi.

O quanti amanti, ò quanti
che fedeli, e costanti
regon delusi dà lusinghe accorte
d'amor frà le ritorte.
Più d'ogni così langue,
e tanta volte il sangue
spargeria per mostrar il vero amore.
Concetto dall' ardore
di vezzosa bellezza
ch' ogn' or gli strugge l'alma
ed al suo affetto calma
mai spera goder, sin ch'ingannato
viene amante schernito, e ingannato.

Mentiti contenti
Son veri tormenti
D'amante fedel.
Gran male è qual bene
Son dardi quei guardi,
Che vibran per pene
Bellezza crudel

In the shadow of suspicion
my constant affection
loses somewhat its faithfulness,
and will scarcely believe a flattering beauty.

My heart is not accustomed
to love the beauty of love
Which sweetens pain
With false charms.
If the dart is enticing
All joys are delayed
so that one who adores it
is forced to despise it.

Oh, how many lovers, how many,
faithful and constant
through sly deception
bear twisted delusions of love.
So many languish thus,
and often shed their blood
to prove true love.
Given over to passion
for graceful beauty
which every hour consumes the soul
and its peaceful affection,
never hope to be pleased, until the deceiver
becomes the scorned and deceived lover.

Pleasing lies
Are the true torments
Of the faithful lover.
Such gifts are great ills;
These defenses are quills
Which quiver with pain,
Cruel beauty.

5 Lungi dal vago volto

Lungi dal vago volto
della mia bella Elvira
viver non posso. Oh Dio!
e pur crudo destin per mio tormento
or mi condanna à pascolar l'armento,
mà qual da lunghi ammira non distinta
beltade il guardo mio
Pastorella che viene?
Temo d'errar, mi perdo corro,
iv' fermo rido, e sospiro
ad un ardo, gelo
contento, e tormentato:
mi sembra alla divisa
non mi par al semblante
deh per pietade amor amico cielo
sciogli dal mio bel sol la nube il velo.

Augelletti voi col canto
Questi selve impretiosite.
Ed io posso sol col piante
Consolare il mio dolor.
Fate voi che dolce incanto
Con amor ò con pietade e
Chiami al bosco il mio tesor.

Allegrezza mio core
ch'al fin giunse alla meta
l'avida mia pupilla
ti riconosco ò bella
ti rivegio mio bene
l'abbraccio Pastorella.
Perdona ò cara à miei sospesi affeti
perche errante Pastor veder non suole
tra queste ombrose frondi aperto il sole.

Mi stringerai sì, sì,
Non partirai più nò.
Bella ti rapirò
Se il cor non cede.
Avvinto al tuo sen
Ti giuro amato ben
Chè mai ti mancherò
D'amor, e fede.

Far from the lovely face
of my beauteous Elvira
I cannot live. Oh God!
But cruel fate, to torment me,
condemns me to pasture the flock;
but what vision of beauty do I admire
indistinctly from afar -
do I see my shepherdess coming?
Afraid to be mistaken I am lost, I run,
I stop, I laugh, sigh,
at once I burn and freeze,
happy and tortured;
the habit resembles her
and is not like her;
friendly skies, for pity of love,
dissolve the clouds which veil my sun.

Little birds, you adorn these woods
with your song.
And I can only console
my grief with weeping.
Sweetly enchant
with love or pity,
and call my treasure to the forest.

Happy my heart
which finally reaches its goal;
my eager eyes
recognize you, my beauty
see you again, my dear one
embrace my shepherdess.
Pardon, dearest, my suspicious moods
because the errant shepherd does not see
in these shady groves, only clear sunlight.

You will stay with me, yes, yes,
You will not leave again, no,
Fair one, I will abduct you,
If your heart does not relent.
Bound to your breast
I swear, my well beloved,
That I will never lack
Love and faith for you.

7 Longe mala, umbrae, terrores

Longe mala, umbrae, terrores,
sors amara, iniqua sors.
Bella, plagae, irae, furores,
tela et arma, aeterna mors.

Recedite, nubes et fulgura,
et sereno coronata fulgore.
Coeli, sidera, coruscate,
omnes animae super
terram et super astra
viventes, iubilare.

Descende, o coeli ros,
ex alto asperge nos,
tolle maerorem.
Resplende, o vera lux,
es tu segura dux,
sparge fulgorem.

Alleluia

Long-lasting evil, shades, terrors,
bitter fate, injurious fate.
War, wounds, rage, madness,
intrigues and warfare, eternal death.

Disperse, clouds and lightning,
and calm the surrounding tempest.
Heavens, constellations, shimmer;
all living creatures
on earth and in heaven,
rejoice.

Descend, oh dew of heaven,
sprinkle us from above,
relieve our sorrow.
Shine, o light of truth,
be thou our secure guide,
disperse our gloom.

Alleluia



Chicago Baroque Ensemble

✦ About the Performers ✦

The Chicago Baroque Ensemble was formed in 1993 to perform music of the seventeenth and early eighteenth centuries on period instruments. The Ensemble consists of a core of instrumentalists, often enriched by the participation of guest vocal soloists. A typical program presents a mixture of vocal and instrumental works from a specific place or period. To date CBE has presented three seasons of critically acclaimed, sold-out concerts as well as six live broadcast concerts for WFMT radio. The Chicago Tribune has called CBE's concerts "stylish and caring performances by what has turned out to be a most accomplished group of period-instrument virtuosos." Recent concerts have included a program of Purcell anthems with the acclaimed choral group His Majestie's Clerkes, in April, 1995, and CBE's triumphant debut at the Boston Early Music Festival in June of that year. This is the Chicago Baroque Ensemble's debut recording. A second recording, featuring music of Phillip Heinrich Erlebach, is scheduled for release on the Centaur label in the Spring of 1996.

Participating on this recording are Chicago Baroque Ensemble members Anita Miller-Rieder, transverse flute; Christopher Verrette and Jeri-Lou Zike, violins; Susan Rozendaal, viola; John Mark Rozendaal, cello; Jerry Fuller, baroque contrabass; and David Schrader, harpsichord and chamber organ.

Soprano Patrice Michaels Bedi has concertized extensively throughout North America, appearing in concert with renowned ensembles including the St. Louis, Atlanta, and Milwaukee Symphonies, the Minnesota Orchestra, Chicago's Grant Park Symphony, and Boston Baroque. Miss Michaels Bedi has also sung with Lyric Opera of Chicago, the Cleveland Opera, Colorado's Central City Opera, Chicago Opera Theater, and the Maryland Handel Festival. Miss Michaels Bedi's previous recordings include Bach's St. Matthew Passion with Sir Georg Solti and the Chicago Symphony Orchestra for London Records, Mozart's C minor Mass with Chicago's Music of the Baroque, and Dominick Argento's Six Elizabethan Songs with the Rembrandt Chamber Players for Cedille Records.

✦ Also with Patrice Michaels Bedi on Cedille Records ✦

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