VIVALDI

Cantatas

All’ombra d’un bel faggio • Lungi dal vago volto

Deirdre Moynihan, Soprano

Ensemble Nota Velata
Antonio Vivaldi (1678-1741)

Cantatas

Lungi dal vago volto, RV 680 13:41
1 Recit: Lungi dal vago volto 1:38
2 Aria: Augelletti, voi col canto 6:53
3 Recit: Allegrezza, mio core 0:38
4 Aria: Mi stringerai si, si 4:32
5 Aria: Allor che lo sguardo, RV 650 9:25
6 Recit: Pena così spietata 0:43
7 Aria: Perché saettarmi 5:08
Recit: Dunque, già ch’il mio duolo 1:43
Aria: Perché son molli 6:28
Recit: Né men di quel ruscello 0:41
Aria: Vorrei mio ben, da te 3:00
Recit: All’ombra d’un bel faggio 1:05
Aria: Cupido, tu vedi 3:36
Recit: Ma tu, nume d’amor 0:40
Aria: Senti che ti risponde 5:08
Recit: Che giova il sospirar, povero core, RV 679 10:43
Aria: Nell’aspro tuo periglio 5:32
Recit: Ma tu, nume d’amor 0:40
Aria: Mi stringerai sì, sì 4:32
Recit: Allegrezza, mio core 0:38
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Deirdre Moynihan, Soprano
Ensemble Nota Velata
Claire Duff, Violin I • Anita Vedres, Violin II • Aoife Nic Athlaoich, Cello
Marja Gaynor, Viola
David Adams, Harpsichord

Vivaldi’s cantatas, in the so-called Neapolitan style, take the form of alternating da capo arias and recitatives, as was the convention. They have generally received less attention than his instrumental works, but they possess their own beauty and expressive language and contain many inspirational moments to engage the listener. Two of them, All’ombra d’un bel faggio, RV 649 and Lungi dal vago volto, RV 680, were written during Vivaldi’s brief spell at the court of Prince Philip of Hesse-Darmstadt in Mantua around 1718-20. All’ombra d’un bel faggio describes the pastoral love between two archetypal Arcadian figures, the shepherdess Eurilla and the shepherd Tirsi. Michael Talbot has suggested that the cantata’s characters stand in for Princess Theodora (daughter of Philip) and her lady-in-waiting Countess Margherita Pavesi Furlani, respectively, and that the text is a metaphor for the loyalty and affection felt by the Countess for the Princess. It was indeed not uncommon for musicians and playwrights to represent their patrons on stage as stock characters from a mythical past, and both Theodora and Margherita had in fact previously performed such roles themselves in plays written for the court. Lungi dal vago volto, for soprano and obbligato violin, takes place in a similarly Arcadian setting, and deals with the joys and torments of love. With its sensitive text-setting and imaginative interplay between voice and violin it wonderfully captures a sense of longing and separation.

Deirdre Moynihan, Soprano
Ensemble Nota Velata
Claire Duff, Violin I • Anita Vedres, Violin II • Aoife Nic Athlaoich, Cello
Marja Gaynor, Viola
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Antonio Vivaldi is one of an unfortunate, if select, group of composers whose fame rests almost exclusively on a single work. Unlike such other Baroque one-hit-wonders as Pachelbel and Albinoni (not that Albinoni actually wrote “his” famous Adagio), however, Vivaldi — hugely popular and influential during his lifetime — is slowly but steadily achieving greater, and richly deserved, recognition today. His œuvre is in fact broad and wide-ranging, including several hundred sonatas, sinfonias and concertos, of which The Four Seasons is but one, as well as more than forty operas, numerous sacred choral works and around forty cantatas.

Born in Venice in 1678, Vivaldi was one of six children. His father, Giovanni Battista Vivaldi, was a professional violinist, and taught his son to play the instrument. Evidently a gifted student, Antonio would eventually become known as one of the most brilliant violinists in Europe, touring across the continent. His fiery personality and inspired playing was legendary, to the extent that one contemporary, evidently of a somewhat nervous disposition, wrote that his performance ‘really frightened me’, and another diagnosed him with ‘having too much mercury in his constitution’, leading to a ‘volatile’ personality. From the age of fifteen, however, Vivaldi also trained to become a priest and in 1703 he was ordained. Evidently a gifted student, Antonio would occasionally be prone to boasting, he would work for the greater part of his career, eventually becoming the music director of the Ospedale della Pietà in Venice, a girls’ orphanage where, despite several spats with the administration (Vivaldi was notoriously proud and sensitive, as well as being occasionally prone to boasting), he would work for his entire career, eventually becoming the music director of the Ospedale della Pietà in Venice, a girls’ orphanage. Despite the inevitable pesterings and occasional prima donnas, he continued to travel abroad during this period, being invited to Mantua, Milan, Rome, and Lisbon, where he met some important patrons, even playing before the Pope.

An extraordinary legacy. His music — wonderful on its own merits — broke new ground, inspiring a generation of younger composers, including J.S. Bach.

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All’ombra d’un bel faggio, RV 649 and Che giova il sospirar, povero core, RV 679 both date from later in Vivaldi’s life, around 1725. The latter is a sad lament...
ensemble nota velata

ensemble nota velata is a baroque ensemble comprised of irish-based musicians. the ensemble was formed in 2012 by deirdre moynihan with a view to performing and recording rarely heard treasures from the early music repertoire and bringing them to a wider audience. the musicians performing on this recording are:

claire duff

the violinist claire duff is in constant demand as a soloist and chamber musician throughout ireland and the u.k. she has played as leader with florilegium, i fagiolini, english touring opera and the kings consort and has regularly performed with the english concert, academy of ancient music, orchestra of the age of enlightenment and english baroque soloists. she is leader of the irish baroque orchestra with whom she regularly performs as a soloist. she has an extensive discography, including a highly acclaimed recording of bach’s double violin concerto with monica huggett and the ibo. she has given master-classes in historical performance at the royal college of music and trinity college of music, london. claire duff graduated from trinity college dublin with a ba(hons) degree in music and french, received a distinction in the postgraduate diploma in baroque violin from the royal academy of music, london, and graduated from the conservatorium van amsterdam with a masters in performance.

anita vedres

the violinist anita vedres studied at the royal academy of music in london, and in utrecht’s musik conservatorium. studying with the renowned swiss baroque violinist maya homburger, she obtained a masters’ degree in professional studies at the cork school of music, with first-class honours. she is a founder member of the irish baroque orchestra, and a former member of both the rte national symphony orchestra and the irish chamber orchestra, still appearing regularly with both. she is co-leader of wexford festival opera. aside from the irish baroque orchestra her period performances in ireland include concerts with camerata kilkenny and productions with opera theatre company. her commitment to chamber music involves her with many small groups: she is a founder member of baroque ensembles armoniosa and trio quattro. she plays on a viennese violin by johann joseph stadtmann.

soprano deirdre moynihan performs with many operatic, orchestral, choral and chamber music groups both in ireland and on the international stage (japan, usa, china, israel, canada, brazil, lebanon and throughout europe). specialising in renaissance and baroque music, she regularly performs as an oratorio soloist and has received much acclaim for her recitals of rarely performed treasures of the baroque repertoire. she has worked with conductors such as christophe roussel, matthew hall and jeffrey skidmore and has been a soloist with, amongst others, the rte concert orchestra, rte national symphony orchestra, irish baroque orchestra, resurgam, irish chamber orchestra and the national chamber choir of ireland. she also embraces the challenge of contemporary compositions and is regularly invited to perform premieres of new works. she trained with robert beare at the cork school of music, from where she holds an ma in vocal performance, and later studied with janice chapman in london. she gratefully acknowledges support received from the arts council of ireland. www.deirdremoynihan.com

caroline waight

by contrast perché son molli, rv 681 was probably written prior to vivaldi’s mantuan adventure. the first aria strikes a tone of calm resignation, as the singer resolves to leave arcadia, where his presence brings only sorrow. the lengthy recitative that follows evokes his sense of disquiet and the cacophonous sounds of animals, to which the music responds with unsettling runs and stuttering repeated chords. the second and final aria, characterised by dance-like rhythms and a light, flexible vocal line, ends the cantata with yet another affect, as the singer pictures a cheerful arcadia after he has departed.

many hallmarks of vivaldi’s style – dramatic expression, word-painting, virtuosity, energetic rhythms, complex modulations and melismatic writing – are clearly heard within the cantatas. his vivid musical imagination illuminates every aspect of the music, which finds a balance between elegance and inspiration, delicacy and fire.

deirdre moynihan

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**Marja Gaynor**

The viola player Marja Gaynor hails from Finland, but has lived in Ireland since 2005. After completing her MA at the Cork School of Music in 2004, she continued her early music studies on violin and viola at the Royal Conservatoire of The Hague with Pavlo Beznosiuk. She is a member of the Irish Baroque Orchestra and Camerata Kilkenny (with whom she recorded Bach’s Musical Offering in 2010) but has performed with nearly every other Irish-based group, in styles from medieval to contemporary to world music. She is also much in demand as an arranger; highlights include a much-praised modern take on Purcell’s Dido and Aeneas for Cork Opera House in 2011. Outside Ireland she performs with Dutch-based Musica Poetica and the Helsinki Baroque Orchestra, among many other groups. 2012 saw her appointment as Artistic Director of the East Cork Early Music Festival.

**Aoife Nic Athlaoich**

Irish cellist Aoife Nic Athlaoich enjoys a versatile musical career, equally at home playing on period instruments as performing newly commissioned works. Aoife began her studies at the Royal Academy of Music in Dublin, where she studied with Melissa Phelps, Richard Tunnicliffe and Catherine Rimer. As an orchestral musician she has played under the baton of such eminent conductors as Sir John Elliot Gardiner, Sir Colin Davis, Sir Roger Norrington and Bernard Haitink. She has appeared at such venues as the Royal Festival Hall in London and Carnegie Hall in New York. She plays with the London Mozart Players, the Orchestre Révolutionnaire et Romantique, the Orchestra of the Age of Enlightenment, the Classical Opera Company, the Irish Chamber Orchestra, the Irish Baroque Orchestra, La Serenissima and the Avison Ensemble.

**David Adams**

David Adams studied organ and harpsichord in Dublin, Freiburg and Amsterdam, winning prizes at international competitions in Speyer, Lüneburg, Bruges and Dublin. Since his début recital at St Paul’s Cathedral in London at the age of sixteen, he has performed throughout Ireland, the UK and Europe. He is much in demand as an ensemble player in the fields of early and contemporary music and has given premières of many new works, including numerous compositions written specially for him. In addition to solo recordings made on the organs of Trinity College and the National Concert Hall in Dublin, he has recorded for Naxos, Black Box and Wergo. David Adams has taught at conservatories in Freiburg, Berlin and The Hague, and now lectures at the Royal Irish Academy of Music in Dublin. In 2007 he was awarded a PhD from the Vrije Universiteit in Amsterdam for his work on Max Reger and Karl Straube.

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**Lungi dal vago volto, RV 680**

1. **Recitativo**

Lungi dal vago volto
della mia bella Elvira
vivere non posso.
Oh Dio, o Dio!
e pur crudo destini per mio tormento
or mi condanna a pascolar’ l’armento.
Ma qual da lunghi ammirar
non distinta bellade il guardo mio
Pastorella che viene?
Temo d’errar, mi perdo, corro,
mi fermo, rido e sospiro ad un,
ardo, gelo, contento e tormentato:
mi sembra alla divisa,
non mi par al sembiante;
deh, per pietade Amor, amico Cielo,
scoli dal mio bel sol la nube, il velo.

2. **Aria**

Augustelli, voi col canto
queste selve impreziosite,
ed io posso sol col pianto
consolare il mio dolor.
Fate voi che dolce incanto
per le viole e la cetra
chiamando al bosco il mio tesoro.

3. **Recitativo**

Allegrezza, mio core,
ch’al fin giunse alla meta
l’avidia mia pupilla:
Ti riconosco, o bella,
tl’abbraccio, Pastorella.
Perdona a cara
a’ miei sospesi affetti,
perché errante Pastor
veder non suole
tra queste ombrose frondi
aperto il sole.
Che giova il sospirar, povero core, RV 679

Recitativo
Che giova il sospirar, povero core,
se la crudele Irene
a tormentare avvezza
di te non cura, ti deride e sprezza?
E se talor si avvede
dell'angoscioso affanno,
che ai gravi moti tuoi più forza accresce,
sospira per inganno,
non già che pietà senta
ché pascere si vuol del tuo dolore.

Che giova sospirar, povero core?

Aria
Nell'aspro tuo periglio,
sento, mio pover core,
che tutta langue in sen l'anima mia.
E crescere a quest'affanno
la forza dell'inganno,
che fa sempre maggior la pena ria.

Recitativo
Ma tu, nume d'amor, perché
consenti a così fiero oltraggio?
E questa è la mercede
che rendi ad un che volontario il piede
pose ne' lacci tuoi?
Troppo mi grava il giogo tuo pesante:
o volgi al mio desir la bella Irene.
Torni in libertà il mio piede.

Aria
Cupido, tu vedi
la pena dell'alma,
Cupido, tu vedi
l'affanno del cor.
Fedele concedi
al core la calma,
al'alla l'amor.
In the shade of a fine beech tree, RV 649

Recitativo
In the shade of a fine beech tree, Eurilla was lying upon the green grass, surrounded by flowers, as a sparkling spring softly babbled, when Thrysis, slow of step and lamenting his woes, wandered into the meadow and, seeing the lovely girl, said, "Alas, Eurilla, too cruelly do you torture me, and if you cannot understand the confused utterings of my lips, let the babbling of that strident stream speak more clearly to you."

Aria
Hear what it says to you: "I should like to rush amorously between these banks to the sea. But these dense rocks prevent me from going my sweet way, leaping headlong into the waves and comforting the waters."
Thank You

To the musicians of Ensemble Nota Velata for their beautiful playing on this recording.

To Daire Winston (Beechpark Studios), Eric James (Philosophers Barn Mastering), Robert Beare, Janice Champman, Isabella Radcliffe, Miriam Frendo.

To The Arts Council of Ireland and Cork City Council Arts Office.

Special thanks to Donncha Moynihan (The Rise Studio) for his patience, dedication and wonderful work on this recording.

Deirdre would like to dedicate this recording to her parents, Patrick and Eileen Moynihan, who have always been, and continue to be, so wonderfully supportive and encouraging of her career.

Photo: Barry McCall
Vivaldi wrote around forty cantatas in the so-called ‘Neapolitan’ style with alternating arias and recitatives. Some, such as *All’ombra d’un bel faggio*, are in an Arcadian setting, while others – including *Allor che lo sguardo* – take unrequited love as their theme. Whatever the context, Vivaldi’s inexhaustible reserves of expressive vocal writing, dance-like rhythms, and subtle weaving of instrumental and solo vocal lines are everywhere apparent. With text-setting of such refinement and delicacy, Vivaldi ensures that his music remains at all times balanced and elegant.

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Antonio

**VIVALDI**

(1678-1741)

**Cantatas**

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<td>Lungi dal vago volto</td>
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<td>All’ombra d’un bel faggio</td>
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<td>Perché son molli</td>
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**Deirdre Moynihan, Soprano**

**Ensemble Nota Velata: Claire Duff and Anita Vedres, Violins**

Marja Gaynor, Viola • Aoife Nic Athlaoich, Cello • David Adams, Harpsichord

A detailed track list can be found inside the booklet. The Italian sung texts and English translations are included in the booklet, and may also be accessed at www.naxos.com/libretti/573003.htm

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Producers: Deirdre Moynihan and Donncha Moynihan • Engineer: Daire Winston

Editing and mixing: Donncha Moynihan (www.therisestudio.com) • Mastering: Eric James (Philosophers Barn Mastering) • Publisher: Deirdre Moynihan • Booklet notes: Caroline Waight

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