

audite

# ANTONIO

Lotti  
Caldara  
Vivaldi

Alex Potter  
la festa musicale

# Antonio Lotti Antonio Caldara Antonio Vivaldi

## ANTONIO VIVALDI (1678-1741)

### Concerto in G Minor, RV 157

- I. Allegro 1:45
- II. Largo 1:25
- III. Allegro 2:00

## ANTONIO LOTTI (1667-1740)

### Auræ lenes quæ prata fovetis\*

- I. Aria: Auræ lenes 5:03
- II. Recitativo: Fateor vos 1:04
- III. Aria: Querit bene 5:27
- IV. Alleluja 1:52

## ANTONIO CALDARA (1670-1736)

### Le gelosie d'un amore utilmente crudele\*

- I. Sinfonia avanti l'Oratorio  
Adagio – Allegro 2:41

### Ave Regina caelorum\*

- I. Ave Regina 2:06
- II. Gaude virgo 1:21

### Gionata\*

- I. Introduzione 1:57

## ANTONIO VIVALDI

### Nisi Dominus RV 608

- I. Nisi Dominus 2:54
- II. Vanum est nobis 1:10
- III. Surgite 1:41
- IV. Cum dederit 4:42
- V. Sicut sagittæ 1:52
- VI. Beatus vir 1:03
- VII. Gloria Patri\*\* 4:27
- VIII. Sicut erat in principio 1:11
- IX. Amen 1:52

## ANTONIO CALDARA

### Le profezie evangeliche di Isaia\*

- Grave – Andante 4:04

## ANTONIO LOTTI

### Sacri amoris auræ amate\*

- I. Sacri amoris 4:04
- II. Recitativo: Augete incendia 1:05
- III. Aria: In laude Martyris 2:46
- IV. Alleluia 1:20

## ANTONIO VIVALDI

### Concerto in G Minor, RV 155

- I. Adagio 2:32
- II. Allegro 1:29
- III. Largo 3:59\*\*\*
- IV. Allegro 2:34\*\*\*

## ANTONIO LOTTI

### Averte faciem tuam\*

#### \* PREMIERE RECORDINGS

\*\* viola d'amore: Maria Pache

\*\*\* solo violin: Anne Marie Harer

### Triplo Antonio!

Three baroque composers, three Antonios, three musicians from early eighteenth century Venice: the point of departure for this album is the world of the lagoon city, which around 1700 found itself in economic decline, but culturally was in full bloom. Venetian opera at this time was world-famous and copied diligently throughout Europe, imported both in terms of scores and also in terms of instrumentalists and singers who were employed, at great cost, by courts in northern Europe. The sacred music of the city state, known as the republic of St Mark or the republic of the lion, was of outstanding importance, at the centre of which, from well before Monteverdi's time, was St Mark's Basilica. The fame of the "Serenissima Repubblica di San Marco" was also due in large part to the four "ospedali grandi", whose original charitable purpose was supplemented by the first-class musical training of their students. The girls' ensembles of these ospedali, which in later centuries were regarded as the forerunners of conservatories, enriched the internationally recognised Venetian musical life through their public presence inside and outside the churches.

But who are these three Venetians, all of whom were baptised in the name of Saint Anthony – the reclusive "father of the monks" – and all of whom received musical training from the same teacher, the successful opera composer and choir master at San Marco, Giovanni Legrenzi (1626-1690)?

To begin with, there is **Antonio Lotti** (1667-1740), whose expressive, charming melodies delighted audiences far beyond Italy's borders. Lotti was born into a family of musicians with international links: at the time of his birth, his father Mattio was court organist in Hanover, where he was known as "Mattio de Trento". Antonio Lotti grew up in Venice and after studying with Legrenzi and others obtained his first position at the age of twenty as a singer in the Capella Ducale di San Marco. Shortly afterwards he was appointed substitute organist, then second organist and finally, from 1704, first organist at St Mark's Basilica. This remained an important centre of activity for him throughout his life, but he also increasingly made a name for himself as an opera composer. This reputation led him and his wife, the soprano Santa Stella, to a highly-paid two-year engagement (1717-1719) at Augustus the Strong's Dresden court. Back in Venice, he again devoted himself increasingly to church and chamber music. Towards the end of his life, he advanced to the position of "maestro di capella" of St Mark's, a position held by Claudio Monteverdi a hundred years earlier.

The two sacred cantatas for countertenor, strings and basso continuo, "Auræ lenes" and "Sacri amoris", are based on Latin prose texts of unknown origins. They have survived only in manuscript from Lotti's time and are recorded here for the first time. Scholars assume that they were composed for one of the ospedali for which Lotti worked (the Ospedale dei Mendicanti or the Ospedale degli Incurabili). Both cantata texts are contemplations of martyrdom. "Auræ lenes" is a poetically devout reflection on the death at the stake of an unnamed martyr, whilst "Sacri amoris" initially offers a similar description, but is then followed by a prayer addressed to the saviour for deliverance from sin.

The short but operatically winsome "Averte" is a setting of a verse from the Miserere psalm. Again, a sinner asks for redemption and forgiveness. Underpinned by a simple accompaniment, the vocal melody develops a beguilingly haunting effect.

Now the second of the trio makes his appearance: like his two namesakes, **Antonio Caldara** (1670-1736) received his musical training from Giovanni Legrenzi in Venice. St Mark's was his first place of work: he was engaged as a choral singer and cellist. Later, Caldara was employed in Mantua (1700-1707), Rome (1709-1716) and finally, from 1716, at the imperial court in Vienna, where he was extremely successful as a composer of both vocal and instrumental music. His oeuvre of over 3400 compositions also includes several Italian-language oratorios, whose elaborate introductions and symphonies with their melodic polyphony point to Caldara's Venetian origins and clearly show the influence of his teacher Legrenzi, alongside close study of the work of Palestrina.

The three instrumental introductions selected for our programme have now been performed for the first time in centuries. Caldara's influence on Gregor Joseph Werner, Haydn's predecessor at Esterházy, is especially evident in these introductions (see also la festa musicale's recordings on audite 97.799 and 97.808). Oratorio introductions in this style are usually bipartite, with a stately first section followed by a fast fugato. The introductions to "Le gelosie d'un amore utilmente crudele" (c1705) and "Le profezie evangeliche di Isaia" (1725) also follow this pattern. An exception is the introduction to "Gionata" (first performed in 1728), which is conceived in one movement and features distinctive fanfare and *battaglia*-like motifs.

A copy of Caldara's two-movement setting of the Marian antiphon "Ave Regina caelorum" has been preserved in the diocesan archives at Trier. It is included in an anthology entitled "Compieta concertata del Caldara dell' anno 1729", which indicates that it was composed during the time when Caldara was employed as a vice *Kapellmeister* at the imperial court in Vienna.

Last but not least, **Antonio Vivaldi** (1678-1741), whose posthumous fame would outshine everything else, also took his first musical steps in the surroundings of San Marco. His father, originally a barber, became a respected violinist in the orchestra of St Mark's in 1685, where his son was allowed to deputise for him from time to time, also moving into the orbit of Legrenzi. Ordained priest in 1703, the young Vivaldi was appointed chaplain of the church of Santa Maria della Pietà shortly afterwards. This also opened the doors to the associated Ospedale della Pietà, where he soon became a violin and viola da gamba teacher.

The outstandingly dramatic and virtuosic psalm setting of "Nisi Dominus" (RV 608) for alto, strings and basso continuo was composed by this teacher of orphan girls at this ospedale, who was called "il prete rosso" (the red priest) by his contemporaries because of the colour of his hair. This setting, probably an early work, is a sacred showpiece for the solo alto voice. The fact that the ospedale produced excellent singers as well as instrumentalists is reflected in the elaborate conception of this extensive and demanding piece: the nine movements vary considerably in style and scoring. Alongside simple continuo arias, there are two lively concertante arias, a number with unison string accompaniment, a slow siciliano and an *accompagnato* movement. Particularly noteworthy, however, is the setting of the "Gloria" which, contrary to other conventions, eschews exuberant joy for a particularly intimate moment. For the instrumental solo, Vivaldi uses the rarely heard viola d'amore – a viola-like instrument with five to seven gut strings and just as many sympathetic strings that give the instrument its particular sound.

Vivaldi's concertos for strings and basso continuo in G minor, RV 155 and RV 157, date from the last decade of his life, which he spent mainly in Venice: widely known, famous and sought out by many foreign musicians as a luminary, his star over the lagoon, however, was by now sinking, as Venetian musical tastes were changing significantly. The two concertos nevertheless testify to unbridled creative energy. While RV 157 is a purely orchestral work, with two scintillating outer movements, RV 155 also begins as a tutti concerto, but the third movement takes on the surprising form of an introspective sonata movement for solo violin and basso continuo, before the two configurations merge in the finale into a solo concerto movement.

The ageing Vivaldi wanted to defy his dwindling pre-eminence by seeking his salvation at the court of Charles VI in Vienna in 1740. Just over three years earlier, Caldara had died there; at home in Venice, Lotti's life was coming to an end, and the emperor patron in Vienna died a few months after Vivaldi's arrival in the city that did not welcome the composer and underrated him. And so the most famous of the three Antonios completes the trio once again, as he breathed his last, completely impoverished, in a foreign land. "Pax tibi", as is written in the open book held in the paws of St Mark's lion, Venice's heraldic animal. Pax tibi and gratias, Antonio triplo!

Christoph Harer

Translation: Viola Scheffel

**ANTONIO LOTTI**

**Aurae lenes,  
quae prata fovetis,  
dum alas movetis,  
festinantes hac tandem spirate.**

Vosque accensae fervores  
restatis, soave spiratis,  
flammae ardentis  
incendia sedate.

Fateor vos non exputat  
non sollicitat vos Martyr beatus,  
qui pro coelo et pro fide  
hodie vult consumari,  
et flamma non terrena  
amat cremare.  
Ipse ad instar Phoenicis  
igne Solis aeterni ardendo perit  
et flamma pia consumptus  
immortalia sua fata in morte quaerit.

Quaerit bene, et bene sperat  
dulcem vitam moriendo,  
qui languendo  
pro immortalis potest mori.  
Qui post poenam suam fugacem  
coeli pacem admiratur  
et laetatur,  
dum arridet suo dolori

Alleluja

Sanfte Lüfte,  
die ihr die Wiesen wärmt,  
während ihr die Flügel schlägt,  
eilends wehet endlich hier.

Und ihr, entzündete Leidenschaften,  
ihr bleibt, ihr weht sanft,  
ihr brennenden Flammen,  
besänftigt den Brand.

Ich versichere – euch beschränkt nicht,  
euch beunruhigt der selige Märtyrer nicht,  
der für den Himmel und für den Glauben  
heute vergehen will  
und in einer Flamme, die nicht irdisch ist,  
zu brennen liebt.  
Er selbst geht gleich dem Phoenix durch das Feuer  
der ewigen Sonne brennend zugrunde  
und durch fromme Flamme verbrannt  
sucht er sein unsterbliches Schicksal im Tode.

Gut sucht er, und gut hofft er  
auf ein süßes Leben durch das Sterben,  
der durch das Verschmachten  
für das Unsterbliche sterben kann.  
Der nach seiner flüchtigen Pein  
den Frieden des Himmels bewundert  
und sich freut,  
während er seinem Schmerz zulächelt.

Halleluja

Übersetzung: Kurt Keller, Universität Bern

Gentle airs,  
warming the meadows,  
while you beat your wings,  
hasten here at last.

And you, inflamed passions,  
you stay, blowing gently,  
you burning flames,  
appeasing the fire.

I acknowledge – you will not be examined,  
not troubled by the blessed martyr,  
who for heaven and for faith  
will perish today,  
loving to burn in a flame  
that is not earthly.  
Phoenix-like, he perishes  
in the fire of the eternal sun,  
consumed by the divine flame,  
seeking his immortal destiny in death.

He does well to seek and hope for  
a sweet life through dying;  
languishing,  
he can die for the immortal.  
He who after his fleeting torment  
admires heavenly peace  
and rejoices  
while smiling on his pain.

Alleluia

Translation: Viola Scheffel

**ANTONIO CALDARA**

**Ave Regina caelorum,**  
ave Domina Angelorum:  
Salve radix, salve porta,  
ex qua mundo lux est orta.  
Gaude Virgo gloriosa,  
super omnes speciosa:  
Vale o valde decora,  
et pro nobis Christum exora.

Ave, du Himmelskönigin,  
ave, der Engel Herrscherin.  
Wurzel, der das Heil entsprossen,  
Tür, die uns das Licht erschlossen.  
Freu dich, Jungfrau voll der Ehre,  
über allen Sel'gen hehre,  
sei begrüßt, des Himmels Krone,  
bitt' für uns bei deinem Sohne.

Hail, O Queen of Heaven.  
Hail, O Lady of Angels  
Hail! thou root, hail! thou gate  
From whom unto the world a light has arisen:  
Rejoice, O glorious Virgin,  
Lovely beyond all others,  
Farewell, most beautiful maiden,  
And pray for us to Christ.

**ANTONIO VIVALDI**

*Psalm 127, Vulgata 126*

**Nisi Dominus** aedificaverit domum,  
in vanum laboraverunt  
qui aedificant eam.  
Nisi Dominus custodierit civitatem,  
frustra vigilat qui custodit eam.

Wenn nicht der Herr das Haus baut,  
müht sich jeder umsonst,  
der daran baut.  
Wenn nicht der Herr die Stadt bewacht,  
wacht der Wächter umsonst.

Except the Lord build the house:  
their labour is but lost that build it  
Except the Lord keep the city:  
the watchman waketh but in vain.

Vanum est vobis ante lucem surgere

Es ist umsonst, dass ihr früh aufsteht

It is but lost labour that ye haste to rise up early,

Surgite postquam sederitis,  
qui manducatis panem doloris.  
Cum dederit dilectis suis somnum.  
Ecce haereditas Domini filii:  
merces fructus ventris.

und euch spät erst niedersetzt,  
um das Brot der Mühsal zu essen;  
denn der Herr gibt es den Seinen im Schlaf.  
Kinder sind eine Gabe des Herrn,  
die Frucht des Leibes ist sein Geschenk.

and so late take rest,  
and eat the bread of carefulness.  
For so he giveth his beloved sleep.  
Lo, children and the fruit of the womb:  
are an heritage and gift that cometh of the Lord.

Sicut sagittae in manu potentis,  
ita filii excussorum.

Wie Pfeile in der Hand des Kriegers,  
so sind Söhne aus den Jahren der Jugend.

Like as the arrows in the hand of the giant:  
even so are the young children.

Beatus vir qui implevit  
desiderium suum ex ipsis:  
non confundetur  
cum loquetur inimicis suis in porta.

Wohl dem Mann,  
der mit ihnen den Köcher gefüllt hat!  
Beim Rechtsstreit mit ihren Feinden  
scheitern sie nicht.

Happy is the man  
that hath his quiver full of them:  
they shall not be ashamed  
when they speak with their enemies in the gate.

Gloria patri et filio  
et spiritui sancto

Ehre sei dem Vater und dem Sohn  
und dem heiligen Geist,

Glory be to the Father, and to the Son,  
and to the Holy Ghost:

Sicut erat in principio  
et nunc et semper  
et in saecula saeculorum.

wie es im Anfang war  
und jetzt und immer  
und von Ewigkeit zu Ewigkeit.

As it was in the beginning is now,  
and ever shall be:  
world without end.

Amen.

Amen.

Amen.

**ANTONIO LOTTI**

**Sacri amoris aurae amate,**  
hic spirate  
et hic manete.

Vos ardore temperate  
vel ardore vos augete.

Augete incendia  
o zeffiri coelestes,  
nam martir in languore  
poenas excipit fortiter crudeles  
et sustinet viriliter tormenta.  
Et tu, Deus benigne,  
qui militum tuorum et praemium  
et fors et es corona,  
auge poenas languenti  
et auge dona.

In laude Martyris, Jesu piissime,  
a nexu criminis absolve me,  
ut tandem munere vitae dulcissime  
possim in aethere  
volare ad te.

Alleluja

**ANTONIO LOTTI**

*Psalm 51,11*

**Averte faciem tuam**  
a peccatis meis  
et omnes iniquitates meas dele.

Geliebte Lüfte der heiligen Liebe,  
wehet hier  
und bleibet hier.

Ihr, besänftigt mit Wärme  
oder vermehrt mit Wärme.

Vermehrt das innere Feuer,  
o himmlische Zephyre,  
denn der Märtyrer in seiner Qual nimmt  
tapfer die grausamen Schmerzen entgegen  
und erträgt mannhaft die Folter.  
Und du, gnädiger Gott,  
der du Belohnung  
und Kraft und Krone deiner Soldaten bist,  
vermehr dem Verschmachtenden die Pein  
und vermehre dann deine Gaben.

Zum Lobe des Märtyrers, gnädigster Jesus,  
sprich mich von der Umschlingung der Sünde frei,  
auf dass ich endlich durch das Geschenk  
des süßesten Lebens durch den Äther  
fliegen kann zu dir.

Halleluja

Übersetzung: Kurt Keller, Universität Bern

O wende ab dein Angesicht  
von meinen Sünden  
und tilge all meine Missetaten.

Beloved airs of holy love,  
blow here  
and remain here.

You moderate with warmth  
or strengthen with warmth.

Strengthen the inner fire,  
o heavenly zephyrs,  
for the martyr in his agony  
bravely accepts the cruel pain  
and manfully endures the torture.  
And you, merciful God,  
who art the reward  
and strength and crown of your soldiers,  
increase the punishment of the languishing,  
and then increase your gifts.

In praise of the martyr, most gracious Jesus,  
release me from the grip of sin,  
that I at last, with the gift  
of the sweetest life, through the ether  
may fly to you.

Alleluia

Translation: Viola Scheffel

Turn away thy face  
from my sins,  
and blot out all my iniquities.



### **ALEX POTTER** countertenor

Praised by *The Times* for his “ethereal tone and beautiful control”, Alex Potter is one of the leading countertenors on the European musical scene and a sought-after interpreter of 17<sup>th</sup> and 18<sup>th</sup> century music, whose engagements have taken him to stages all over Europe and to festivals such as the Prague Spring, the Tage Alter Musik Regensburg, the Festival Internazionale di Musica e Arte Sacra or the Feldkirch Festival.

He performs with prominent conductors including Philippe Herreweghe, Hans Christoph Rademann, John Butt, Lars Ulrik Mortensen, Jordi Savall, Jos van Veldhoven, and Stephen Layton. Alongside numerous performances of works by Bach, Handel and other established composers, he takes particular interest in seeking out and singing lesser known repertoire in concerts and recordings under his own direction.

After beginning his musical career as a chorister at Southwark Cathedral, Alex Potter was a Choral Scholar and read Music at New College, Oxford. At the same time he completed a degree in musicology. He then went on to pursue further study in singing and baroque performance practice at the Schola Cantorum Basiliensis in Basel with Gerd Türk, taking additional classes with Evelyn Tubb.

## LA FESTA MUSICALE

The North German baroque ensemble *la festa musicale*, founded in 2014, stands for excellent artistic standards, which are reflected in creative, cross-disciplinary concert formats and top-class cooperation projects. Concertmaster Anne Marie Harer is the artistic director.

The ensemble has appeared at major festivals including the Schleswig-Holstein Musik Festival, the Handel Festival Halle, the Tage für Alte Musik Knechtsteden and the Niedersächsische Musiktage.

Concerts performed by the ensemble have been recorded by Deutschlandfunk and Norddeutscher Rundfunk. *la festa musicale* has also already released several CD recordings, including a much-praised album of concertos by Francesco Venturini, virtuoso concertos and graceful arias from the baroque metropolis of Naples (*Storie di Napoli*) and the first two parts of a Gregor Joseph Werner series, motets by JS Bach (together with the Kammerchor Hannover) and church music by Bonifazio Graziani (alongside Collegium Vocale Hannover), Diogenio Bigaglia and Antonio Lotti (together with Knabenchor Hannover).

The musicians enjoy sharing their enthusiasm for early music with diverse and inquisitive audiences. They are particularly interested in creating their own programmes and performance formats. Creatively curated programmes, music education projects as well as family and children's concerts bring musicians and listeners together in an intensive way.

*la festa musicale* has been selected as one of 16 orchestras and ensembles to participate in the federal funding program "Germany's Excellent Orchestral Landscape" for the years 2023/2024. The ensemble is cooperation partner of the Forum Agostino Steffani and an official partner of the UNESCO City of Music Hannover.



countertenor  
**ALEX POTTER**

**LA FESTA MUSICALE**

*violin I*

Anne Marie Harer (*solo violin*)

Alexandra Wiedner

Katharina Lobé

Jörn-Sebastian Kuhlmann

*violin II*

Henriette Otto-Dierßen

Daniela Gubatz

Wiebke Corßen

Eva Salonen

*viola*

Maria Pache

Bettina Ihrig

Amy Shen

*viola d'amore*

Maria Pache

*cello*

Christoph Harer

Irene Liebau

*double bass*

Niklas Sprenger

*harpsichord*

Daniel Trumbull

*chamber organ*

Christof Pannes

*lute*

Magnus Andersson

recording:

July 4 - 7, 2022

recording venue:

Immanuelkirche Wuppertal

recording / executive producer:

Dipl.-Tonmeister Ludger Böckenhoff

recording engineer / sound:

M. Mus. Tonmeister Martin Pilger

recording format:

pcm, 96kHz, 24 bit

cover image:

Ceiling mosaics of the  
St Mark's Basilica in Venice

photos:

Alex Potter; J. Quast

la festa musicale; Alessio Nocita

art direction and design:

AB-Design, Detmold

trailer on 

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