

VIVALDI

Cantatas

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

Deirdre Moynihan, Soprano

Ensemble Nota Velata



Antonio
VIVALDI
(1678-1741)

Cantatas

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1 Recit: Lungi dal vago volto	1:38
2 Aria: Augelletti, voi col canto	6:53
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Allor che lo sguardo, RV 650	9:25
5 Aria: Allor che lo sguardo	5:03
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Che giova il sospirar, povero core, RV 679	10:43
8 Recit: Che giova il sospirar, povero core	0:55
9 Aria: Nell'aspro tuo periglio	5:32
10 Recit: Ma tu, nume d'amor	0:40
11 Aria: Cupido, tu vedi	3:36
All'ombra d'un bel faggio, RV 649	9:54
12 Recit: All'ombra d'un bel faggio	1:05
13 Aria: Senti che ti risponde	5:08
14 Recit: Né men di quel ruscello	0:41
15 Aria: Vorrei mio ben, da te	3:00
Perché son molli, RV 681	11:19
16 Aria: Perché son molli	6:28
17 Recit: Dunque, già ch'il mio duolo	1:43
18 Aria: Le fresche violette	3:10

Deirdre Moynihan, Soprano

Ensemble Nota Velata

Claire Duff **1-4** **8-11** **16-18**, Violin I • **Anita Vedres** **8-11** **16-18**, Violin II

Marja Gaynor, Viola **8-11** • **Aoife Nic Athlaoich, Cello**

David Adams, Harpsichord

Violin I: Baroque Violin by Stephan von Baehr, 2012 (copy of Guarneri)

Violin II: Joseph Stadlmann, 1774 • Viola: Anonymous, 18th century • Cello: Joseph Hill, London, 1771

Harpsichord: Mark Ransom, Italian instrument, tuned in 1/6 comma meantone, pitch A=415

Antonio Vivaldi (1678-1741)

Cantatas

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' character. From the age of fifteen, however, Vivaldi also trained to become a priest and in 1703 he was ordained, a fact that, in conjunction with his red hair, led to the nickname *il Prete Rosso* (The Red Priest). The same year saw his appointment as a violin teacher at the Ospedale della Pietà in Venice, a girls' orphanage where, despite several spat with the administration (Vivaldi was notoriously proud and sensitive, as well as being occasionally prone to boasting), he would work for the greater part of his career, eventually becoming the music director. The Ospedale was famed for its choir and orchestra, and much of Vivaldi's work was intended for performance by them. Nonetheless he continued to travel abroad during this period, being invited to Mantua, Milan and Rome, where he met some important patrons, even playing before the Pope.

Despite his international renown, Vivaldi's star gradually began to fade, and by the late 1730s he was in financial difficulties. He left his native city for Vienna, and it was there that he died in July 1741. Despite this rather quiet end to an illustrious career, Vivaldi left behind him an extraordinary legacy. His music — wonderful on its own merits — broke new ground, inspiring a generation of younger composers, including J.S. Bach.

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 rôles 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.

Allor che lo sguardo, RV 650 and *Che giova il sospirar, povero core*, RV 679 both date from later in Vivaldi's life, certainly some time after 1725. The latter is a sad lament

over the singer's unrequited love for the apparently beautiful but cold Irene. With its lush full-string accompaniment and flexible, expressive vocal line, it is similar in style to many of Vivaldi's operatic arias. In *Allor che lo sguardo*, the object of affection is called Lucinda, the love is also unrequited, and the setting is once again pastoral, though the accompaniment is simpler in style. The opening aria, introducing the singer's love for the shepherdess, is filled with longing, and the second aria, with its lively rhythms and dramatic melismas, conveys the anguish of the rejected lover.

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.

Caroline Waight

Deirdre Moynihan



Photo: Barry McCall

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 Rousset, Matthew Halls and Jeffery Skidmore and has been a soloist with, amongst others, the RTÉ Concert Orchestra, RTÉ 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 premières 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.deirdremoynihian.com

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



Photo: Timothy Kraemer

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 BAHons 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



Photo: Mick Quinn

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 RTÉ 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 Stadlmann.

Marja Gaynor



Photo: Virginia Thomas

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, and later at both the Royal Academy and Royal College of Music in London, 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 Eliot 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.



Photo: Harry Ratique

David Adams



Photo: Stella Konik

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.

Lungi dal vago volto, RV 680

1 Recitativo

Lungi dal vago volto
della mia bella Elvira
viver non posso.
Oh Dio, o Dio!
e pur crudo destin per mio tormento
or mi condanna a pascolar l'armento.
Ma qual da lungi ammira
non distinta beltade 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,
sciogli dal mio bel sol la nube, il velo.

2 Aria

Augelletti, voi col canto
queste selve impreziosite,
ed io posso sol col pianto
consolare il mio dolor.
Fate voi che dolce incanto
con amor, o con pietade
chiama al bosco il mio tesor.

3 Recitativo

Allegrezza, mio core,
ch'al fin giunse alla meta
l'avida mia pupilla:
Ti riconosco, o bella,
ti riveggio, mio bene,
t'abbraccio, Pastorella.
Perdona o cara
a' miei sospesi affetti,
perché errante Pastor
veder non suole
tra queste ombrose frondi
aperto il sole.

Far from the fair face, RV 680

1 Recitative

Far from the fair face
of my beautiful Elvira
I cannot live.
O God! And yet to torment me
cruel destiny now ordains
that I must take my flocks to pasture.
But what shadowy beauty
do my eyes spy in the distance –
is it my shepherdess who comes?
I fear I am mistaken, I am beside myself,
I run, stand still, laugh and sigh at once,
burn and freeze, in delight and torment.
By her dress I think it her,
by her face I think it not;
ah, have pity, Love, friendly heaven,
lift the cloud, the veil, from my beautiful sun.

2 Aria

Little birds, you grace
these woods with your singing,
and I can only ease
my pain with tears.
Out of love or pity,
have some sweet enchantment
summon my beloved to this grove.

3 Recitative

What delight, my heart,
that my avid gaze
has finally achieved its goal:
I recognise you, o beauty,
I see you again, my beloved,
I embrace you, shepherdess.
Forgive, my dear,
my doubting emotions,
for a wandering shepherd
is not accustomed to seeing
the sun's unveiled light
amid these shady boughs.

④ Aria

Mi stringerai sì, sì,
non partirai più, no.
Bella ti rapirò
se il cor non cede.
Avvinto al tuo bel sen,
ti giuro, amato ben,
che mai ti mancherò
d'amor e fede.

Allor che lo sguardo, RV 650

⑤ Aria

Allor che lo sguardo
fissai nella bella
gentil Pastorella,
crudele fu il dardo
ch'il cor mi piagò.
Maggior però sento
al core il tormento
pensando che privo
di lei resterò.

⑥ Recitativo

Pena così spietata
amor provar mi fai.
Oh Dio! Perché mirai Lucinda
e il suo bel volto?
Ah, tu dovevi pria
con minor crudeltà svelarmi gli occhi,
o far che men vezzoso
risplendesse quel bel. Ma così presto
voler ch'io perda chi m'accese il core,
ingiusto è un tal oprar, non è d'Amore.

⑦ Aria

Perché saettarmi
bellezza tiranna
se d'abbandonarmi
tu avevi in pensier?
Ricordati almeno
che ho un core nel seno,
che t'ama fedele
e non menzogner.

④ Aria

You will embrace me, yes, yes,
you will not go away again, no.
My beauty, I shall steal you away
if your heart does not surrender.
As I cling to your fair breast,
I swear, my dear love,
that I shall never fail you
in love and fidelity.

As I fixed my gaze, RV 650

⑤ Aria

As I fixed my gaze
upon the fair and
gentle shepherdess,
cruel was the arrow
that pierced my heart.
And yet I suffer
worse torment in my heart
at the thought that
I shall be deprived of her.

⑥ Recitative

Such merciless torment
does love inflict on me.
O God! Why did I look upon
Lucinda and her lovely face?
Ah, it would have been less cruel
had you rather gouged out my eyes,
or made that beauty gleam less attractively.
But so soon to wish
that I should lose one who has lit up my heart
is an act of injustice, not of love.

⑦ Aria

Why fire your arrow at me,
tyrannous beauty,
if it was your intention
to abandon me?
Remember, at least,
that I have a heart in my breast,
that it loves you faithfully
and not dishonestly.

Che giova il sospirar, povero core, RV 679

⑧ 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?

⑨ Aria

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

⑩ 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?
Tropo mi grava il giogo tuo pesante:
o volgi al mio desir la bella Irene.
o sciogli dal mio pie' le tue catene.

⑪ Aria

Cupido, tu vedi
la pena dell'alma,
Cupido, tu vedi
l'affanno del cor.
Fedele concedi
al core la calma,
all'alma l'amor.

What good is sighing, poor heart, RV 679

⑧ Recitative

What good is sighing, poor heart,
if cruel Irene,
accustomed to causing pain,
cares naught for you, derides and scorns you?
And if at times she discerns
the harrowing distress
that grows worse with each painful gesture you make,
she utters a treacherous sigh,
not out of pity,
but because she would feed on your pain.
What good is sighing, poor heart?

⑨ Aria

As you face such dreadful peril,
my poor heart, I feel
my soul dying within my breast.
And with this suffering
the power of her deception grows,
worsening the agonies I endure.

⑩ Recitative

But you, god of love, why
do you allow such a dreadful outrage?
Is this the mercy
you show to one who knowingly
ensnares himself to you?
Your heavy yoke is too great a burden:
either make the fair Irene love me,
or set me free from your fetters.

⑪ Aria

Cupid, you see
my soul's sorrow,
Cupid, you see
my heart's torment.
In faith, grant
calm to my heart,
love to my soul.

All'ombra d'un bel faggio, RV 649

12 Recitativo

All'ombra d'un bel faggio,
stesa su fresch'erbetta
al dolce mormorio d'un vago fonte,
Eurilla se ne stava in grembo ai fiori;
Quando ch'in passo lento,
gridando il suo tormento,
entrò Tirsi nel prato,
e veduta la bella, "Ahi troppo", disse,
"Tu mi tormenti, Eurilla,
e se tu non intendi
il confuso parlar del labro mio,
più chiaro ti favelli
di quel rauco ruscello il mormorio."

13 Aria

Senti che ti risponde:
"Vorrei fra queste sponde
correr amante al mar.
Ma questi folti sassi
mi vieta i dolci passi
gettar veloci all'onde
e l'acque consolar."

14 Recitativo

Né men di quel ruscello
allora assisa Eurilla dall'erbetta
disse più vezzosetta: "Il favellar,
Pastor, io non intendo.
Dimmi pur ciò che brami,
che già nel mio bel seno
troverà il tuo dolor qualche pietade.
Dimmi, non ti lagnar nè ti confondi.
Su via, parla o Pastor: che vuoi?
Rispondi."

15 Aria

"Vorrei, mio ben, da te
un certo non so che,
che sani il mio dolor.
Amor appunto, o bella,
vorrei, mia Pastorella,
donassi amorosetta
a quest'afflitto cor".

In the shade of a fine beech tree, RV 649

12 Recitative

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 Thyriss, 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."

13 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."

14 Recitative

Seated now, beside that very stream,
Eurilla from its grassy bank
said, more charmingly:
"I do not understand your words, shepherd.
Tell me, therefore, what it is you wish,
for your suffering will find
some pity in my fair breast.
Tell me, weep not, be not distressed.
Come, shepherd, say: what do you want?
Answer me."

15 Aria

I long, my beloved, for
a certain unknown cure from you
to heal my ailment.
I should like you, my shepherdess,
to show some affection
and give my tormented heart
love itself, o beauty.

Perché son molli, RV 681

16 Aria

Perché son molli
i prati e i colli
del pianto mio,
quell'agnellette
schivan l'erbetta
quasi ricolme di rio veleno.
E quelle fonti
ch'escon dai monti
con chiare vene,
perché son piene
delle mie lagrime,
Ninfe e Pastori
nei loro umori
più non bagnano il piede, il seno.

17 Recitativo

Dunque, già ch'il mio duolo
è giunto a tal ch'infesta ogni bel loco
ove infelice io poso,
fra scoscesi dirupi, antri profondi,
mestissimi recessi
e spaventose inospiti boscaglie
ove vestigi uman orme non stampa,
disperato ne andrò
e al luttuoso canto d'upupe e gufi,
all'orrendo rimbombo di ferini ululate,
unito al fischio di velenose serpi,
a cui sovente dall'oscure caverne
disperata risponde eco dolente,
trarrò mia vita in un continuo pianto.
Così gli aprici colli e i prati ameni,
Pastor, Ninfe et armenti,
più turbati non fian da' miei tormenti.

18 Aria

Le fresche violette
e le vezzose erbette
in voi fioriscano,
liete gioiscano al mio partir.
So che tra lor diranno:
"Lungi sarem d'affanno
se quel partì da noi
che coi lamenti suoi
sempre ne fe' languir."

Because the hills, RV 681

16 Aria

Because the hills
and meadows are soaked
with my tears,
those little lambs
stay away from the grass
as if it were flowing with deadly poison.
And nymphs and shepherds
no longer bathe
their feet, their breasts,
in the waters of those limpid streams
whose springs
rise in the mountains,
now that my weeping
fills them to the brim.

17 Recitativo

Therefore, since my sorrow
has grown such that it infests every lovely place
in which I, poor wretch, set foot,
be it rocky crag, deep cavern,
the most melancholy hollow
or bleak and hostile heath,
where man has left no trace,
I shall wander in despair,
and amid the mournful cries of hoopoe and owl,
the fearful howls of wild beasts
and the hissing of venomous snakes,
to whom plaintive Echo
oft responds in misery from her dark caverns,
I shall lead a life of unrelenting sorrow.
Thus let my suffering no longer trouble
the sunlit slopes and pleasant meadows,
shepherds, nymphs and flocks.

18 Aria

Let the fresh violets
and pretty grasses
bloom merrily in you
and rejoice at my leaving.
I know they will say to themselves,
"We shall leave our cares behind
if he whose lamenting
always caused us to languish
has gone away from us."

Translations by Susannah Howe



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.

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.

Antonio
VIVALDI
(1678-1741)

Cantatas

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8-11	Che giova il sospirar, povero core, RV 679	10:43
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16-18	Perché son molli, RV 681	11:19

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

Recorded at Beechpark Studios, Rathcoole, Co. Dublin, Ireland, from 13th to 15th December, 2012, and on 8th January and 5th, 7th, 11th, 13th and 15th February, 2013.

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

Cover: *An Ancient Beech Tree* by Paul Sandby (1725-1809)

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