



ET IN ARCADIA EGO
ITALIAN CANTATAS & SONATAS

HANDEL • A. SCARLATTI • LOTTI • MANCINI



CONCENTUS VII

Et in Arcadia ego

Italian Cantatas & Sonatas

Concentus VII

Emily Atkinson *soprano*

Louise Strickland *recorder*

Belinda Paul *oboe & recorder*

Amélie Addison *cello*

Martin Knizia *harpsichord*



Concentus
VII

George Frideric Handel (1685–1759)

Mi palpita il cor, HWV 132a

for soprano, oboe and basso continuo

- | | |
|---------------------------------|--------|
| 1. Recit: Mi palpita il cor | [0:37] |
| 2. Arioso: Agitata e l'alma mia | [0:41] |
| 3. Recit: Tormento e gelosia | [0:38] |
| 4. Aria: Ho tanti affani | [6:37] |
| 5. Recit: Clori, di te mi lagno | [0:48] |
| 6. Aria: S'un di ma'adora | [3:39] |

George Frideric Handel

Pensieri notturni di Filli (Nel dolce dell'oblio),

HWV 134

for soprano, recorder and basso continuo

- | | |
|---------------------------------------|--------|
| 7. Recit: Nel dolce dell'oblio | [0:35] |
| 8. Aria: Giacchè il sonno | [3:41] |
| 9. Recit: Così fida ella vive | [0:20] |
| 10. Aria: Ha l'inganno il suo diletto | [2:58] |

Alessandro Scarlatti (1660–1725)

Filli tu sai s'io t'amo

for soprano, recorders and basso continuo

- | | |
|-------------------------------------|--------|
| 11. Recit: Filli, tu sai s'io t'amo | [0:21] |
| 12. Aria: Tu ben sai | [3:15] |
| 13. Recit: Or se d'un cor | [0:20] |
| 14. Aria: Impara quei sospiri | [1:36] |
| 15. Recit: Se questo apprendi | [0:28] |

George Frideric Handel

Sonata pour l'Hautbois Solo, HWV 357

for oboe and basso continuo

- | | |
|---------------|--------|
| 16. [Andante] | [4:00] |
| 17. Grave | [1:38] |
| 18. Allegro | [2:33] |

Alessandro Scarlatti (1660–1725)

Bella s'io t'amo

for soprano, recorder and continuo

- | | |
|--------------------------------------|--------|
| 19. Recit: Bella s'io t'amo il sai | [0:50] |
| 20. Aria: Ardo, è ver per te d'Amore | [6:43] |
| 21. Recit: T'amo sì, t'amo o cara | [1:23] |
| 22. Aria: Quel vento che d'intorno | [3:40] |

Francesco Mancini (1672–after 1737)

Sonata No. 1 in D Minor

for recorder and continuo

- | | |
|-------------|--------|
| 23. Amoroso | [2:28] |
| 24. Allegro | [2:00] |
| 25. Largo | [2:34] |
| 26. Allegro | [1:36] |

Antonio Lotti (1666–1740)

Ti sento, O Dio bendato

for soprano, oboe & continuo

- | | |
|--------------------------------------|--------|
| 27. Aria: Ti sento, O Dio bendato | [5:10] |
| 28. Recit: Non rifiuto i tuoi dardi | [0:43] |
| 29. Arioso: Fai soave il languir | [1:32] |
| 30. Aria: Vieni pur ferisci, impiaga | [3:34] |

Total playing time [67:16]



Et in Arcadia ego: Italian Cantatas and Sonatas

The *Pontificia Accademia degli Arcadi* (The Academy of Arcadia) was an Italian literary society established in Rome in 1690, although its origins can be traced back to February 1656, when a literary circle formed around the patronage of Queen Christina of Sweden. A Catholic convert who abdicated her throne in 1654, she took her entourage to Rome where she established herself as a great patron of the arts. Alessandro Scarlatti, Alessandro Stradella and Arcangelo Corelli all benefited from her largesse.

Christina died in 1689 and the academy was established in her memory. The Academy's purpose was to reform Italian poetry which they thought had become too extravagant and flowery. The Academy advocated a simpler, direct style and to this end took inspiration from the simple lives of peasants – an idealised world of rural innocence peopled with shepherds and nymphs and burbling streams; in short a recreation of an imagined Arcadian golden age replete with classical forms and mythological themes.

In 1696 the Academy admitted seven musicians including Giovanni Bononcini

– later disgraced and discredited as a plagiarist when it transpired he'd allowed his friend Maurice Greene to pass off Lotti's work as Bononcini's own.

It was considered a great honour to be invited to join this club, and it survived well into the twentieth century. In 1925 the Academy was renamed the *Accademia Letteraria Italiana* and became an historical institute.

George Frideric Handel (1685–1759) attended meetings of the Academy while he was in Italy; Alessandro Scarlatti was also a member. The other works in our programme are all based on the pastoral themes typical of the Academy's house style.

Handel is best known today for the great oratorios of the 1740s which became defining landmarks in an increasingly self-confident and distinctively English Georgian culture. But, like his patron the King, he was born in Germany. His near dominance of London's musical life in the 1710s and 1720s rested on a string of Italian operas from which he made a fortune as composer-impresario. Although he was subsequently bankrupt (twice) as tastes shifted, these works were at the time genuinely and deservedly popular – catchy tunes first heard in the opera house on the

lips of a diva would often find their way to less exclusive theatres and become common currency.

In 1706 Handel had yet to become a household name. He counted up the money he had earned teaching and set off for Italy; he spent the next three and a half years there. He befriended Alessandro Scarlatti and his son Domenico, worked with Corelli, and met both Albinoni and Vivaldi.

It was in Italy that Handel began writing oratorios after the Italian fashion. He produced a truly staggering number of cantatas, two of which we have included on this recording. At the same time he attracted many influential sponsors from both within the church and from the nobility and made the connections which finally brought him to London.

Mi Palpita il Cor is an extravagant and virtuosic work—its languid, indulgent opening aria and tempestuous finale are punctuated with impassioned recitative. One of several re-workings of an earlier cantata written in Rome, Handel was evidently very pleased with it; he re-arranged the work four times for a variety of different instruments and reused the music once again in his

Oratorio *Samson*.

The cantata best known as *Nel dolce dell'oblio* is in fact properly entitled **Pensieri notturni di Fili** and is thought to have been written in 1707, again while Handel was in Rome. At this point Handel became friendly with Alessandro Scarlatti and fell under the influence of the Arcadian Academy. Following the fashion of the time the recorder compliments the pastoral theme of the work.

The **Sonata pour l'Hautbois Solo** was also composed while Handel was in Rome sometime between 1707 and 1709 and was probably written for his principal oboist Ignazio Rion. It is the shortest and earliest of Handel's oboe sonatas. The first movement (without title) is of an elegant simplicity, the 'Grave' more in the style of an Italian aria and the work ends with a sprightly 'Allegro'.

The cantata **Bella s'io t'amo** (formerly known as known as *Ardo è ver, per te d'amore*) is one of seven hundred and twenty eight cantatas by Alessandro Scarlatti (1660–1725). In recent years the opening recitative has come to light, completing the work. It is unusual in having a wind obbligato (most of his cantatas are without obbligato with violin) and indeed in the use of a recorder

obbligato in Italy at this time. It survives in a handwritten cantata collection in the Conservatorio di Musica in Naples, Italy.

At the turn of the eighteenth century Naples rivalled Venice as one of Europe's greatest operatic centres and Scarlatti was Maestro di Capella there with the Capella Reale of the Spanish Viceroy (1683–1687) and Director of the Neapolitan theatre, San Bartolomeo (1689–1703). Apart from brief intervals working in Rome (1703–1708 and 1718–21) Scarlatti remained in Naples for the rest of his life.

Filli tu sai s'io t'amo (1701) comes from the collection of the Roman priest and composer Fortunato Santini (1778–1861) housed in the Diözesanbibliothek, Münster, Germany. The state of the manuscript suggests the cantata may have been written in a hurry as it is splashed with ink blots and contains many imprecise slurs, lurching bar lines and pages containing only a few scrawled bars of music.

Francesco Mancini (1672–1737) was remarkably un-travelled for an eighteenth-century composer; he lived, worked and died in Naples. He entered the service of the Viceroy early in the eighteenth century and in 1704 became the principal organist of the royal chapel. In 1708 he was

temporarily appointed Maestro di Cappella but by the end of the year the job was returned to Alessandro Scarlatti.

There is some suggestion that Mancini machinated against Scarlatti and plotted to usurp the position from him – although it has to be said that the post could have been seen as fair game, given that Scarlatti hadn't been in residence for over two years.

Upon Scarlatti's eventual return Mancini worked as his deputy and, after ten years, was promised that he would succeed Scarlatti (and indeed did so in 1725, remaining in the post until his death). Mancini became Director of the Conservatorio di S Maria di Loreto in 1720, and thus held much influence over succeeding generations of Neapolitan composers.

Although an organist, most of Mancini's surviving compositions are vocal. He wrote many operas (largely based around pastoral subjects) – of which *Idaspe Fedele* was the first opera to be sung in London wholly in Italian (1710) – serenades and cantatas as well as a number of oratorios. His sacred music was particularly popular, finding its way into libraries and collections far across Europe.

Stylistically Mancini's music bridges the gap between Scarlatti and the later Neapolitan

opera which became all the rage in the second half of the eighteenth century. He retained a fondness for contrapuntal writing and dramatic harmonic changes, but also favoured more modern features such as harmonic pedal points. Mostly though, we can appreciate his gift of melody – the easy lyrical virtuosity that characterises both the solo and bass lines in this sonata.

Antonio Lotti (1666–1740) was born in Venice, although his Italian father Matteo was officially Kapellmeister in Hanover at the time. For many years Lotti was employed at the Basilica of San Marco in Venice, first as an alto, then as an organist, then in 1736 (after a protracted series of competitions) attaining the position of Primo Maestro di Cappella. Lotti wrote a considerable body of sacred music both for San Marco and for the famous female choir of the Ospedale degli Incurabili. He spent most of his working life in Venice, with the notable exception of a two year period from 1717–1719.

By 1717 the court in Dresden was falling increasingly under the influence of Italian musicians. Crown Prince Frederick Augustus was an ardent fan of Italian opera, and wore his less enthusiastic father down to the point where he agreed to hire an Italian

opera company for his son's amusement. Lotti obtained leave from San Marco in order to direct this venture, which involved an array of musical luminaries, including Johann David Heinichen (later appointed Kapellmeister) and the flamboyant violin virtuoso and composer Francesco Maria Veracini.

The new opera house was both enormous (seating 2000) and lavishly appointed. It was completed in time for the month-long spectacular staged to celebrate the wedding of the Crown Prince to the Habsburg Archduchess Maria Josepha, the daughter of the late Emperor Joseph I. Alongside the ranks of massed European royalty and nobility, both Telemann and Handel were present when Lotti's opera *Teofane* was staged at the beginning of this extravaganza.

Following the celebrations, Lotti returned to Venice, leaving a number of the Italian singers and players behind in Dresden. Several, among them Senesino, were being courted by Handel, who was recruiting for his new opera company in London.

Lotti was an influential teacher; his students included Jan Dismas Zelenka, Domenico Alberti, Benedetto Marcello and Baldassare Galuppi. Both Johann Sebastian Bach and George Frideric Handel owned copies of his works.

His music is often experimental and forward looking and in retrospect forms a natural link between the Baroque and Classical. His enthusiasm for suspensions, chromaticism, unprepared discords and creative modulation stemmed from his attention to wordpainting and in many ways it seems his music bypasses the Classical and leaps straight into the Romantic, yet he was still old-fashioned enough to relish complicated contrapuntal techniques.

Although Lotti composed a great number of secular cantatas, very few include obbligato instruments. Like Handel's oboe sonata, this work forms part of the collection of Richard Fitzwilliam (7th Viscount), now housed in the Fitzwilliam Museum, Cambridge.

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Concentus VII

Based in London, Concentus VII performs smallscale Baroque works for wind instruments, voices, strings and basso continuo.

The group's repertoire ranges from Monteverdi to C.P.E. Bach, and is drawn from the intimate, often virtuosic and experimental music composers wrote for the enjoyment of their friends, families and colleagues.

Members perform with leading early music ensembles including The Academy of Ancient Music, New London Consort, Il Giardino Armonico, Gabrieli Consort and Players, Ensemble Philidor, The Sixteen, The Tallis Scholars and Akademie für Alte Musik Berlin.

The group's debut recording of works by Handel, C. P. E. Bach and Telemann is available from iTunes and Amazon.

www.concentus7.com

The cantatas by Lotti, Alessandro Scarlatti and Handel on this recording are offered in practical performing editions by Green Man Press, which include the texts and translations printed in this booklet. Details of the complete collection of vocal music published by Green Man Press are to be found at www.greenmanpress-music.co.uk.

Texts and Translations

George Frideric Handel (1685–1759)

Mi palpita il cor

for soprano, oboe and basso continuo

1. Recit: Mi palpita il cor
né intendo perché

2. Arioso: agitata è l'alma mia
né so cos'è.

3. Recit: Tormento e gelosia,
sdegno, affanno e dolore,
da me che pretendete?
Se mi volete Amante,
amante sono,
ma, o Dio! non m'uccidete
ch'il cor fra tante pene
più soffrire non può
le sue catene.

4. Aria: Ho tanti affanni in petto
che qual' sia il più tiranno
io dir nol' so.
So ben che do ricetta
a un aspro e crude affanno
e che morendo io vo'.

1. *My heart beats fast,
I neither understand why...*

2. *my soul is troubled...
nor do I know what is the matter.*

3. *Torment and jealousy,
anger, suffering and grief,
what do you want from me?
If you wish me to be a lover,
then lover I am,
but, oh God, do not kill me
for my heart among so many pains
can no longer
bear its chains.*

4. *I have so many sufferings in my breast
that which is the most oppressive
I know not how to tell.
I know well I give lodging
to a harsh and cruel suffering
and that I want to die.*

5. Recit: Clori, di te mi lagno,
e di te, o Nume,
figlio di Citerea,
ch'il cor ferisci
per una che non sa
che cosa è amore.
Ma, se d'egual'saetta
a lei ferisci il core,
più lagnarmi non voglio;
e riverente inanti,
al simulacro tuo protrato
a terra, umil, devoto, adorerò
quel Dio che fè contento
e pago il mio desio.

6. Aria: S'un dì m'adora la mia crudele,
contento allora il cor sarà.
Che sia dolore, che sia tormento,
questo mio seno più non saprà.

5. *Clori, of you I complain,
and of you, oh God,
son of Cytherea,
who wound my heart
on account of one who
does not know what love is.
But, if you with the same dart
wound her heart also,
I no longer wish to complain;
but reverently before
your image prostrate on the ground,
humble, devoted, I will adore
this god that satisfied
and fulfilled my desire.*

6. *If one day my cruel love loves me,
then my heart will be truly content.
Be there sadness, be there torments,
this my heart will no longer know.*

George Frideric Handel

Pensieri notturni di Filli (Nel dolce dell'oblio)

for soprano, recorder and basso continuo

7. Recit: Nel dolce dell'oblio benchè riposi,
la mia Filli adorata
veglia coi pensier suoi,
e in quella quiete Amor non cessa mai
con varie forme
la sua pace turbar mentre ella dorme.

8. Aria: Giacchè il sonno a lei depinge
la sembianza del suo bene,
nella quiete ne pur finge
d'abbracciar le sue catene.

9. Recit: Così fida ella vive al cor che adora,
e nell'ombra respira
la luce di quel sol per cui sospira.

10. Aria: Ha l'inganno il suo diletto
se i pensier mossi d'affetto
stimano ver ciò che non sanno.
Ma se poi si risveglia un tale errore
il pensier ridice a noi:
ha l'inganno il suo dolore.

*7. Although she might be resting in the
sweetness of oblivion, my adored Phillis
is wakeful with her thoughts,
and in the stillness Love never ceases
with different images to disturb
her peace while she sleeps.*

*8. Now as sleep depicts for her
the face of her beloved,
in the stillness pretends as well
to wrap him in chains.*

*9. Thus faithful she lives for the heart she
adores, and in the shadow she breathes
in the light of this sun for which she sighs.*

*10. This illusion has its pleasure
if thoughts moved by affection
count as true what they do not know.
But if one becomes aware of the mistake
the thought rebounds on us:
this illusion leads to grief.*

Alessandro Scarlatti (1660–1725)

Filli tu sai s'io t'amo

for soprano, recorders and basso continuo

11. Recit: Filli, tu sai s'io t'amo,
ma se dell'amor mio
prove maggior pretendi,
o non conosci Amor,
o non l'intendi.

12. Aria: Tu ben sai ch'hai nel tuo petto
il mio core tutto Amore e tutta fe'.
E sai ben che sospirando sempre dice:
infelice, ardo per te.

13. Recit: Or se d'un cor che tu racchiudi in seno
non senti ancor l'ardore,
o non intendi, o non conosci Amore.

14. Aria: Impara quei sospiri
che manda un cor dal petto
son prove dell'affetto,
e quello è Amore.
Or se di sospirare
t'accende il bel desir,
di' pur che quei sospir
son del mio core.

15. Recit: Se questo apprendi, o Filli,
altro non bramo.
Apprendilo e vedrai,
Filli, s'io t'amo.

*11. Phyllis, you know I love you,
but if you expect
greater proofs of my love,
either you don't know love,
or you don't understand it.*

*12. You know well that you have in your breast
my heart all of love and all of faith.
And well you know that sighing it always says:
unhappy, I burn for you.*

*13. Now if you do not still feel the ardour
of a heart that you enclose in your bosom,
either you don't understand or you don't know Love.*

*14. Learn those sighs
that a heart sends out from your breast:
they are proofs of affection
and that is Love.
If now it lights in you
a fine desire to sigh,
say indeed that those sighs
are of my heart.*

*15. If you learn this, O Phyllis
I seek nothing else.
Learn it and you will see,
Phyllis, if I love you.*

Alessandro Scarlatti (1660–1725)

Bella s'io t'amo

for soprano, recorder and continuo

19. Recit: Bella, s'io t'amo il sai,
e sai l'imenzo foco
che m'accesero in sen tuoi vaghi rai.
Te noto che ogni loco
ove, o cara, non sei
orrido è a g'occhi miei,
e da te lungi non ritrovo pace.
Ma la pena più ria,
il duolo più mordace,
che mi tormenta il cor,
non sai qual sia.

20. Aria: Ardo, è ver, per te d'Amore,
ma la pena del mio core
non è Amor, è Gelosia.
Questa sol col suo timore,
del suo gel col fier rigore,
da tormenti all'alma mia.

*19. My love, you know that I love you,
and you know of the immense fire
your lovely gaze has lit in my heart.
I look for you everywhere
but when, my love, you are not there
it is painful to my eyes,
and apart from you I find no peace.
But the frightful pain,
the searing grief,
that torments my heart,
you do not know how great it is.*

*20. It is true I burn with love through you,
but the pain in my heart
is not Love, it is Jealousy.
This alone with its fear,
with its icy harshness,
gives torments to my soul.*

21. Recit: T'amo si, t'amo o cara,
ma dell'amarti, oh Dio,
sento un tremore
che non da pace al core,
e m'avvelena in sen ogni piacere.
Tremo, che nel vedere
un lucido cristallo il tuo bel viso
lo stesso cor ch'ai in sen,
resti conquiso dal gran poter
delli tuoi lumi vaghi
e sento pena al cor, fiera et amara;
temo che ogn'un sgopaghi
della bellezza tua si vaga e rara,
et in fine pavento del sole ancor,
dell'Aura ancor, del vento.

22. Aria: Quel vento che d'intorno
scherzando ogn'or ti va,
preso da tua beltà,
vien per baciarti;
e il vago Dio del giorno
quando a te fissa un raggio
l'invia per darti omaggio
ed adorarti.

*21. I love you, o my dear I love you,
but in loving you, oh god,
I feel a trembling
that does not give peace to my heart,
and poisons in my breast all pleasure.
I tremble, that in seeing through
the clear pane of your lovely face
the very heart you have in your breast,
you remain conqueror with the great
power of your beautiful eyes
and I feel pain in my heart, fierce and bitter;
I fear that you reward everyone with
your fine and rare beauty,
and in the end, I am jealous even of the sun,
of the dawn even, of the wind.*

*22. That wind that always playfully
goes around you,
caught by your beauty,
comes to kiss you;
and the great god of day
when he casts on you a ray
sends it to pay you homage
and to adore you.*

Antonio Lotti (1666–1740)

Ti sento, O Dio bendato

for soprano, oboe & continuo

27. Aria: Ti sento, O Dio bendato
che vuoi ferirmi il cor,
ma d'un sì vago viso
ond'io resto conquiso
a tanto suo fulgor.

28. Recit: Non rifiuto i tuoi dardi,
i tuoi dardi non biasmo
e non detesto i tuoi crudi tormenti
che fai provare a tante miser genti;
anzi col bel desio
sospiro le catene
e volentieri io porgo
questo cor alle pene.
So ben, Amor, che sei dolce tiranno:

29. Arioso: fai soave il languir,
caro l'affanno.

30. Aria: Vieni pur, ferisci, impiega,
vola tosto, o Dio d'Amor.
Avrò cara la mia piaga
se darai speme al dolor.

*27. I feel, O blindfold God,
that you wish to wound my heart,
but with so lovely a face,
that I am overcome
by so much splendour.*

*28. I do not refuse your darts,
I do not blame you for them
and I do not detest the cruel torments
you use to test wretched mortals;
rather with strong desire
I sigh for the chains
and willingly present
this my heart to these pains.
I know well, Love, that you are a gentle tyrant:*

*29. you make yearning sweet,
anguish to be cherished.*

*30. So come now, hurt, wound me,
fly to me at once, O God of love.
I will cherish my wound
If you will give me hope in my pain.*

Translations © Cedric Lee

American soprano **Emily Atkinson** studied at the Crane School of Music in New York and the Royal College of Music in London. She has appeared as a soloist in more than forty Bach cantatas with the Sweelinck Ensemble for Lutheran vespers services in the City of London. As a consort singer, she has toured extensively with the Tallis Scholars and participated in their premiere of John Tavener's *Requiem Fragments* at the BBC Proms. Emily is also a busy chamber music recitalist, performing with viol consorts, baroque chamber groups and other early music ensembles in the UK and abroad. She enjoys presenting creative song recitals with other musicians, and she is an experienced and dedicated teacher of primary class music.

Belinda Paul studied modern oboe at the VCA (University of Melbourne.). She won a scholarship to study baroque and classical oboe in the Netherlands with Frank de Bruine and Ku Ebbinge. Now based in London, she plays with orchestras such as the Academy of Ancient Music (as principal and sub-principal), Gabrieli Consort & Players and La Stagione Frankfurt. She has recorded with the Academy of Ancient Music, Ex Cathedra and The Hanover Band; her operatic engagements include a stint at St Petersburg's Hermitage Theatre and the

Utrecht Festival. Belinda has performed many of the major romantic orchestral works both in the UK and abroad. She studied romantic oboe with Marcel Ponseele, topping her year at Philippe Herreweghe's Abbaye aux Dames course in France. She has appeared with I Fagiolini and in the West End transfer of the Globe's production of *Richard III* on curtal, shawm and recorder.

Recorder player and clarinetist **Louise Strickland** began her studies at the Guildhall School of Music and Drama and furthered her interest in early music by taking a Masters in Historical Musicology at Goldsmiths, University of London. She also studied Classical and Romantic orchestral performance at the Abbaye aux Dames, Saintes, France as part of the Jeune Orchestre Atlantique. As a freelancer Louise has worked with high profile ensembles such as New London Consort, Il Giardino Armonico, The Gabrieli Players, Retrospect Ensemble, London Handel Orchestra and Les Arts Florissant. She is also a founder member of the clarinet and basset horn trio Clarino Ensemble. Notable chamber music performances include touring with the French wind ensemble Ensemble Philidor on clarinet and basset horn and concerts in venues such as London's Purcell Room and De Doelelan, Rotterdam with New London

Consort and Musicians of the Globe. Louise has recorded for BBC Radio 3, France Musique, ORF and Deutsche Grammophon.

Amélie Addison grew up in Gateshead and received her first cello lessons from Julia Watson through the local music service. She went on to study at the Royal Scottish Academy of Music and Drama, Glasgow, where she also participated in performances of Bach choral works with the Dunedin Consort under John Butt, and was then awarded scholarships to study Baroque cello and continuo with Susan Sheppard and Joseph Crouch at Trinity College of Music. Amélie founded Due Corde with violinist Anne Marie Christensen in 2008 to explore improvisatory bass line realisation in 18th century string repertoire; they subsequently won both Trinity College of Music Early Music Competition and the Royal College of Music Richard III Prize for Historical Performance. Amélie is also continuo cellist of Dei Gratia, an emerging period instrument chamber ensemble specialising in sacred music, and performs baroque trio sonatas and classical string trios with Akenside Players. Amélie recently relocated to Leeds in order to begin a PhD at the University, investigating the life and works of Tyneside-born composer William Shield (1748-1829), with a focus on his use of traditional folk melodies.

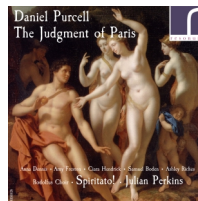
Martin Knizia was educated in Germany at the Musikhochschule Lübeck and in London at the Royal Academy of Music. After having held a Junior Fellowship and position as Associate Professor for Baroque Organ Improvisation and Figured Bass at the RAM, he now pursues a busy career as soloist, continuo player and conductor, as well as being Cantor and Director of Music at St Anne's Lutheran Church. He has appeared at venues and festivals throughout England. Martin has conducted Handel's *Acis and Galatea* for the English Bach Festival at the Linbury Studio of the Royal Opera House and e has appeared live on BBC Radio 3 with arias from Purcell's *The Fairy Queen*. His interest in editing has resulted in a critically acclaimed edition of Orlando Gibbons's Complete Organ Works, published by Universal Edition Vienna. Martin is the founder and director of the Sweelinck Ensemble, a period instrument group, which has given many acclaimed concerts of 17th and 18th century music. In 2009 he was made an Associate of the Royal Academy of Music.

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