



Antonio
CALDARA
(1670–1736)

Missa Dolorosa
Stabat Mater

Coro della Radio
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René Clemencic

Antonio Caldara (1670–1736) Stabat Mater • Missa Dolorosa

In May 1716 Antonio Caldara left Rome and his post as *Maestro di cappella* to the Prince Francesco Maria Ruspoli to become *Vizekapellmeister* at the imperial court of Charles VI in Vienna. It was the climax of a career that had seen Caldara move from his native Venice initially to the Gonzaga court at Mantua and then on to Ruspoli's palazzo in Rome.

Caldara's first appointment, as *Maestro* to Ferdinando Carlo, Duke of Mantua, in the summer of 1699, had followed a decade of freelance activity as a composer and cellist – itself a period that emerged from his years of training, some, allegedly, with Giovanni Legrenzi. Unfortunately, his employment at Mantua was blighted by the wars of the Spanish Succession which saw the court more often absent than resident in its home state, and it ended unceremoniously during the Duke's final exile in Venice in 1707.

There followed an eventful 18 months. Rome, Barcelona and Venice all welcomed Caldara and his music before he took up his position with Ruspoli in mid-1709. This offered a secure haven, politically, financially and artistically; Caldara was absent only once. In 1711 a quest for an imperial appointment ended in disappointment in Vienna and he returned to his tolerant patron midway through 1712. Paradoxically, four years later, correspondence

secured the long sought position when the death of the *Kapellmeister* Marc'Antonio Ziani in January 1715 brought a reshuffling of personnel at the Viennese court.

Caldara honed his musical skills with each position. Opera and oratorio were his main concerns in Venice, although his efforts in smaller forms gave rise to two sets of trio sonatas, published in 1693 (*Op. 1*) and 1699 (*Op. 3*), and a volume of cantatas (*Op. 2*), also printed in 1699. Operas dominated Caldara's Mantuan years, reflecting the pleasure loving Duke's great passion. A few surviving pieces of church music in ceremonial vein hint at widening horizons. Ruspoli's demands, however, centred on the *conversazioni* held in his palace each Sunday morning throughout much of the year. These gatherings of the Roman literati and secular and clerical dignitaries showcased the talents of his musical ensemble and his *maestro*. The cantata was the favoured medium and within seven years Caldara had produced some 200 works.

Yet these experiences, individually or together, could scarcely have prepared Caldara for Vienna. An array of instrumental and vocal resources, lavish and talented as befitted the pre-eminent musical establishment of late-Baroque Europe, awaited him, as did the challenge of an extremely onerous and complex annual round of duties.

The court operated a remarkably full calendar and observed a strict protocol. The liturgical seasons and feasts as well as the saints' days were commemorated with music befitting their status. There were lengthy and brilliant *Missae solennes* for the high feasts, more slender *Missae mediocre* for the lesser feast days and *chaste da cappella* settings for Advent and Lent. New music usually marked the secular *Galatâge*, the birth – and namedays – of members of the imperial house. An annual carnival opera was required; four new oratorios graced each Lenten season. Caldara's record tells its own story – 23 oratorios, 32 operas, numerous *feste da camera* and *serenatas*, more than 100 Masses, scores of psalms, antiphons and offertories, all written within 20 years.

The compositions on this recording belong to the Viennese court's observance of Lent and Holy Week, although they do not all come from the same year. The oratorio *Gioseffo che interpreta i sogni* ('Joseph Interprets the Dreams') was performed in the Hofkapelle in 1726; *Sant'Elena al Calvario* ('St Helen at Calvary') in 1731. An opera or oratorio overture (*Introduzione*) might well be recycled as a stand alone 'Sinfonia' or 'Sonata'; modification of the original was another matter, however. Both our 'Sinfonias' have sprouted additions – and their authorship is in question. In *Gioseffo* the new *Minuet* conclusion avoids the original slow tempo close which had led into the first vocal number of the oratorio; the concluding slow–

fast pair of movements attached to *Sant'Elena* converts the two-movement original into a balanced, and more practical, four-movement cycle.

The *Stabat Mater* had its place as the Sequence at Compline on the four Saturdays in Lent. On these occasions court protocol required extended settings of the medieval text – an opportunity Caldara appears to have welcomed. Just under half of the 20 verses are set individually; verses 2–4 are combined, as are verses 5–10 and 16–17, into larger units. In the resulting twelve-movement structure the choral movements (I, IV, VI, VIII and XI/XII) act as pillars linked by arching episodes for the soloists. These episodes are gorgeously coloured whether by differing combinations of the voices, by varied accompanying instruments or by diverse textures. The choral movements are more severe. Instruments strictly double the vocal lines; textures, both homophonic and imitative, are suffused with chromaticisms; note especially the tormented *Fac me tecum* (VI), arguably the emotional climax of the work. Only in the concluding movement (XII) does Caldara allow himself space for contrapuntal writing. The double fugue is really a coda – the confident rising figure at *Paradisi gloria* quells the despairing *morietur* which closed the previous movement; its technical mastery and great length is a vision of the safe and everlasting haven of the soul.

In 1727 Pope Benedict XIII instituted the feast of the Seven Sorrows of the Virgin Mary

(*Festum Septem Dolorum Beatae Mariae Virginis*) to be celebrated on the Friday between Passion Sunday and Palm Sunday. On 5 February 1735 Caldara completed a *Missa a 4 Voci concertata con V.V. [violini]* adding 'Dolorosa' alongside the title. To all intents this was a Mass written especially for the new feast day, and with Easter falling late in 1735 there was good time for the vocal and instrumental parts to be copied and rehearsals begun.

This extended setting has all the hallmarks of Caldara's late style. The concluding fugues of the *Gloria* and *Credo* as well as the *Kyrie II* (returning as the *Dona nobis pacem*) display his rich and seemingly effortless counterpoint. His expressive melodic style permeates the vocal writing and instrumental obbligatos in the duets

(*Christe eleison*; *Gloria: Domine Fili* – note the solo bassoon – and *Quoniam*; and *Benedictus*) and the one solo movement (*Gloria: 'Domine Deus'*). His sense of structure, more obvious in the ritornello-based closed forms of the solo and duet numbers, is just as secure in those ongoing sections where phrase after phrase of text is held together by recurrent motives in the accompaniment or by a *moto perpetuo* instrumental line (*Credo: Et resurrexit*). From the opening *Kyrie* his intermingling of solo ensemble with chorus has emotional impact. But most masterly of all, perhaps, are his inspired harmonic touches that illumine the *Qui tollis* ('*Gloria*') and the *Et incarnatus* and *Crucifixus* ('*Credo*').

Brian W. Pritchard

Antonio Caldara (1670–1736)

Stabat Mater • Missa Dolorosa

Seit 1770 saß Klemens XI, auf dem Stuhle Petri, ein gelehrter, aber politisch schwacher Papst. Im Spanischen Erbfolgekrieg seit 1701 verhielt er sich zunächst neutral, neigte dann aber zu Frankreich auf die Seite der Bourbonen und geriet in Konflikt mit dem römisch-deutschen Kaiser Karl VI. (1685–1740) aus dem Hause Habsburg, der ebenfalls Ansprüche anmeldete. Hauptkriegsschauplatz war Oberitalien. Als im Mai 1708 die Habsburger Armeen triumphierend den Norden Italiens durchquerten und zur Ewigen Stadt vordrangen, rückte einer ihrer reichsten Männer mit eigener Miliz zu ihrer Verteidigung an. Francesco Maria Ruspoli (1672–1731) hieß er, und aus Dank dafür, daß er auf eigene Kosten ein Regiment ausgerüstet hatte, erhob ihn der Papst zum Prinzen von Cerveteri. Ruspoli war zudem ein bedeutender Mäzen, sein Palazzo Bonelli an der Piazza Ss. Apostoli war zu Beginn des 18. Jahrhunderts ein kultureller Treffpunkt, wo Künstler ein- und ausgingen. 1708 war Händel mit seinem Oratorium *Per la Resurrezione di N.S. Giesù* bei ihm zu Gast gewesen, und auch Scarlatti widmete ihm eine Reihe von Werken. Seit 1709 befand sich auch der Venezianer und Geigersohn Antonio Caldara (1670–1736) als „maestro di cappella“ in seinen Diensten, jener Caldara, der anlässlich mehrerer Aufenthalte in Wien um 1711 und 1712 am musikbegeisterten

Habsburger Hof Karls VI, glänzende Aufnahme gefunden hatte.

Im Sommer 1716 verließ Caldara seinen italienischen Dienstherrn, um die Stelle als Vizekapellmeister in Wien anzutreten. In kurzer Zeit avancierte er zum Lieblingskomponisten des musikkundigen Kaisers. Zu seinen Amtspflichten gehörten die Komposition und Aufführung von drei bis vier Opern sowie zwei Oratorien pro Jahr (!) sowie ein großer Teil der Musik für den Hofgottesdienst. Am Hofe herrschte ein striktes Protokoll; die Festtage wurden streng eingehalten. Man brauchte also viel Musik. In etwa zwanzig Dienstjahren bis zu seinem Tod 1736 brachte es Caldara auf 23 Oratorien, 32 Opern, etlichen Serenatas, mehr als hundert Messen, Psalm- und anderen Vertonungen.

Das Oratorium *Gioseffo che interpreta i sogni* wurde 1726 in der Hofkapelle uraufgeführt; *Sant Elena al Calvario* im Jahre 1731. In unserer Aufnahme werden die jeweiligen Ouvertüren bzw. Sinfonias zu Gehör gebracht. Zweiteilig angelegt und in technisch hochstehender Kontrapunktik gesetzt, hören wir sie umgeben von zwei anderen Sätzen, deren Autor unbekannt ist. Beide Sinfonias sind uns durch ein Manuskript aus dem Minoriten-Kloster in Wien überliefert, das weitere zehn ähnlich „verlängerte“ Ouvertüren enthält.

Der Text zu der alten Choralmelodie

Stabat Mater lacrymosa ... (Es stand die Mutter weinend ...) stammt von Jacoponus (gest. 1306). Eine der eindrucksvollsten barocken Kompositionen über diesen Text ist das knapp gefaßte *Stabat Mater* von Caldara. Er setzte es für vier Solostimmen, Chor und Orchester. Etwa die Hälfte der insgesamt zwanzig Verse wurden von Caldara individuell vertont; die restlichen Zeilen (2–4, 5–10 und 16–17) wurden in längere Abschnitte zusammengefaßt. Das Ergebnis ist ein in zwölf Teile gegliedertes Werk. Choräle (I, IV, VI, VIII und XI/XII) bilden die Säulen der Komposition, dazwischen reihen sich Episoden für die Solisten. Sie sind unterschiedlichster Textur sowohl in stimmlicher als auch instrumentaler Hinsicht. Hier gestattet sich Caldara mehr Freiheit als in den strengen Chorälen. Emotionaler Höhepunkt des Werkes ist *Fac me tecum* (VI). Erst im abschließenden Satz (XII) kommt Caldaras kunstvolle Kontrapunktik zum Einsatz. Die Doppelfuge fungiert als Coda, als Schluß, und ist von großer technischer Meisterschaft.

Antonio Caldara (1670–1736) **Stabat Mater • Missa Dolorosa**

En mai 1716, Antonio Caldara quitta Rome et son poste de *Maestro di cappella* auprès du prince Francesco Maria Ruspoli pour devenir *Vize-kapellmeister* à la cour impériale de Charles VI à Vienne. Ce fut le couronnement

Im Jahre 1727 institutionalisierte Papst Benedikt XIII, das Fest der Sieben Schmerzen der Jungfrau Maria (Festum Septem Dolorum), das zwischen dem Freitag nach dem Passionstag und Palmsonntag begangen wird. Caldara steuerte zu diesem Fest seine vierstimmige *Missa Dolorosa* bei. Vollendet wurde sie am 5. Februar 1735. Das umfangreiche Werk ist ein typisches Beispiel für Caldaras späten, reich ausgestatteten Stil. Es bietet große abschließende Fugen im *Gloria*, *Credo* und *Kyrie II*, ausdrucksvollste Melodik in den Duetten „Christe eleison“ (*Kyrie*), „Domine Fili“ und „Quoniam“ (*Gloria*) und im Benedictus sowie dem Solosatz „Domine Deus“ aus dem *Gloria*, expressivste Harmonik im „Qui tollis“ (*Gloria*), „Et incarnatus“ und „Crucifixus“ (*Credo*) und strengste kompositorische Systematik, die sich nicht zuletzt in der intensiven kontrapunktischen Verknüpfung der Stimmen zeigt. Zugleich gelingen Caldara auch sehr bewegende Abschnitte, etwa zu Beginn im *Kyrie*.

Teresa Pieschacón Raphael

d'une carrière qui avait mené Caldara de sa Venise natale à la cour des Gonzaga à Mantoue, puis au *palazzo* des Ruspoli à Rome.

Le premier emploi de Caldars comme *Maestro* de Ferdinando Carlo, due de Mantoue,

pendant l'été 1699 avait succédé à dix ans d'activités indépendantes de compositeur et de violoncelliste – période qui suivit logiquement ses années de formation, certaines, dit-on, comme élève de Giovanni Legrenzi. Malheureusement, son travail à Mantoue fut entravé par les guerres de succession espagnoles, la cour était très souvent absente, et tout s'acheva sans cérémonie par l'exil du duc à Venise en 1707.

Suivirent dix-huit mois bien remplis, Rome, Barcelone et Venise accueillirent toutes trois Caldara et sa musique avant qu'il ne prenne son poste auprès de Ruspoli courant 1709. Celui-ci lui offrit la sécurité politique, financière et artistique ; Caldara ne s'absenta qu'une seule fois. En 1711, il gagna Vienne en quête d'un emploi auprès de la cour impériale, mais ses espoirs furent déçus et il rentra retrouver son patron indulgent courant 1712. Paradoxalement, quatre ans plus tard, ce fut par correspondance qu'il s'assura la position longtemps espérée lorsque la mort du *Kapellmeister* Marc' Antonio Ziani en janvier 1715 mena à une restructuration du personnel de la cour viennoise.

Chaque nouvelle position voyait évoluer les talents de musicien de Caldara. A Venise, il s'intéressa principalement à l'opéra et à l'oratorio, mais il composa également deux séries de sonates en trio, publiées en 1693 (*op. 1*) et 1699 (*op. 3*) ainsi qu'un recueil de cantates (*op. 2*), également publié en 1699. Les opéras dominèrent les années de Caldara à Mantoue, reflet de la grande passion de

son duc épurien. On conserve aussi de lui quelques morceaux de musique d'église, apparemment destinés à des cérémonies et prouvant qu'il cherchait toujours à se diversifier. Toutefois, Ruspoli se montrait surtout exigeant par rapport aux *conversazioni* qui avaient lieu dans son palais tous les dimanches matins pendant une bonne partie de l'année. Ces réunions des *literati* et des dignitaires séculaires et cléricaux de Rome servaient de vitrine aux talents de son ensemble musical et de son *Maestro*. La cantate était le genre prisé et en l'espace de sept ans, Caldara en avait produit quelque deux cents exemples.

Pourtant ces expériences, individuellement ou en groupe, étaient loin de l'avoir préparé à ce qui l'attendait à Vienne : une pléthore de ressources instrumentales et vocales, somptueuses et talentueuses ainsi qu'il convenait aux plus prestigieux effectifs de l'Europe de la fin de l'ère baroque, mais aussi un défi à relever, celui d'obéir tout le long de l'année à des règles fort rigoureuses, complexes et onéreuses.

La cour fonctionnait selon un calendrier remarquablement rempli et observait un protocole des plus stricts. Les saisons et solennités liturgiques ainsi que les fêtes des saints étaient commémorées par une musique convenant à leur statut. De longues et brillantes *missae solemnes* étaient données pour les grandes occasions, des *missae mediocre* plus réduites pour les fêtes de moindre importance et de discrètes exécutions *da cappella* pour

l'avent et le carême. De nouvelles œuvres marquaient habituellement les *Galatège* séculaires ; les anniversaires et les fêtes des membres de la maison impériale. Un opéra de carnaval était requis chaque année ; quatre nouveaux oratorios ponctuaient la saison de carême. Le palmarès de Caldara est éloquent : vingt-trois oratorios, trente-deux opéras, de nombreuses *feste da camera* et sérénades, plus de cent messes, des vingtaines de psaumes, d'antennes et d'offertoires, tous écrits en l'espace de vingt ans.

Les compositions figurant sur cet enregistrement découlent de l'observance par la cour viennoise du carême et de la Semaine sainte, bien qu'elles ne soient pas toutes de la même année. L'oratorio *Gioseffo che interpreta i sogni* fut exécuté à la Hofkapelle en 1726 ; *Sant'Elena al Calvario* en 1731. L'ouverture (*Introduzione*) d'un opéra ou d'un oratorio pouvait parfaitement être recyclée pour constituer une 'Sinfonia' ou 'Sonata' indépendante : la modification de l'original était toutefois une autre affaire. Nos 'Sinfonias' sont toutes deux responsables de divers ajouts. Dans *Gioseffo*, la nouvelle conclusion en Menuet esquivé la lente conclusion originale qui avait amené le premier passage vocal de l'oratorio ; le couple final de mouvements lents-rapides liés à *Sant'Elena* transforme l'original, qui d'une structure en deux mouvements passe à un cycle de quatre mouvements, équilibré et plus pratique.

Le *Stabat Mater* figurait dans la Séquence à complies lors des quatre samedis de carême. Lors de ces occasions, le protocole de la cour requerrait que le texte médiéval fût abondamment mis en musique – une opportunité que Caldara semble avoir accueillie à bras ouverts. Un peu moins de la moitié des vingt vers que comporte le *Stabat Mater* ont été traités individuellement.

En 1727, le pape Bénédict XIII institua la fête des Sept Douleurs de la Vierge Marie (*Festum Septem Dolorum Beatae Mariae Virginis*), devant être célébrée lors du vendredi situé entre le dimanche de la Passion et le dimanche des Rameaux. Le 5 février 1735, Caldara acheva une *Missa a 4 Voci concertata con V.V. [violin]* ajoutant 'Dolorosa' à son titre. Il s'agissait d'une messe écrite tout spécialement pour cette nouvelle fête, et la date de Pâques étant tardive en 1735, les parties vocales et instrumentales purent être copiées et les répétitions commencées à temps. Cette ample pièce porte toutes les marques distinctives du style tardif de Caldara : un contrepoint d'une belle richesse, une profonde expressivité mélodique et un grand sens de la structure.

Brian W. Pritchard

Version française : David Ylla-Somers

Soloists on this recording

Stabat Mater

Silvia Picollo, Soprano
Lia Serafini, Soprano
Rosa Dominguez, Contralto
Marco Beasley, Tenor
Furio Zanasi, Baritone

Missa Dolorosa

Nadia Ragni, Soprano
Fabian Schofrin, Countertenor
Marco Beasley, Tenor
Alfredo Graudini, Baritone

Stabat Mater

② I *Stabat Mater dolorosa,
Juxta crucem lacrimosa
Dum pendebat Filius.*

At the cross her station keeping
Stood the mournful mother weeping,
Close to Jesus at the last.

③ II *Cujus animam gementem,
Constristatam et dolentem,
Pertransiuit gladius.*

Through her heart, his sorrow sharing,
All his bitter anguish bearing,
Now at length the sword had passed.

*O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!*

Oh, how sad and sore distressed
Was that mother highly blessed
Of the sole begotten one!

*Quae moerebat et dolebat,
Pia mater, dum videbat
Nati poenas inclyti.*

Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.

④ III *Quis est homo, qui non fleret,
Matrem Christi si videret
In tanto supplicio?*

Is there one who would not weep,
Whelmed in miseries so deep
Christ's dear mother to behold?

*Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?*

Can the human heart refrain
From partaking in her pain,
In that mother's pain untold?

*Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum.*

*Vidit suum dulcem Natum
Moriendo desolatum,
Dum emisit spiritum.*

*Eiat Mater, fons amoris,
Me sentire vim doloris,
Fac, ut tecum lugeam.*

*Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.*

Bruised, derided, cursed, defiled,
She beheld her tender Child
All with bloody scourges rent.

For the sins of his own nation,
Saw him hang in desolation,
'Til his spirit forth he sent.

O thou mother! fount of love!
Touch my spirit from above,
Make my heart with thine accord.

Make me feel as thou has felt;
Make my soul to glow and melt
With the love of Christ my Lord.

5 IV *Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.*

Holy mother! pierce me through:
In my heart each wound renew
Of my Saviour crucified.

6 V *Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.*

Let me share with thee his pain,
Who for all my sins was slain,
Who for me in torments died.

7 VI *Fac me tecum pie flere,
Crucifixi condolere.
Donec ego vixero.*

Let me mingle tears with thee,
Mourning him who mourned for me,
All the days that I may live.

8 VII *Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.*

By the Cross with thee to stay;
There with thee to weep and pray:
Is all I ask of thee to give.

9 VIII *Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.*

Virgin of all virgins best!
Listen to my fond request:
Let me share thy grief divine.

10 IX *Fac, ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolare.*

*Fac me plagis vulnerari
Fac me cruce inebriari
Et cruore Filii.*

11 X *Flammis ne urar succensus,
Per te, Virgo, sim defensus,
In die iudicii.*

12 XI *Christe, cum sit hinc exire,
Da per matrem me venire
Ad palmam victoriae.*

Quando corpus morietur

13 XII *Fac ut animae donetur
Paradisi gloria.*

Amen.

Let me, to my latest breath,
In my body bear the death
Of that dying Son of thine.

Wounded with his every wound,
Steep my soul 'til it hath swooned
In his very blood away.

Be to me, O virgin, nigh,
Lest in flames I burn and die,
In his awful Judgement day.

Christ, when thou shalt call me hence,
Be thy mother my defence,
Be thy Cross my victory.

While my body here decays,

May my soul thy goodness praise,
Safe in Paradise with thee.

Amen.

Missa Dolorosa

15 *Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord have mercy.
Christ have mercy.
Lord have mercy.

16 *Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te;
gratias agimus tibi*

Glory to God in the highest,
and on earth peace
to those of goodwill
We praise you; we bless you;
we worship you; we glorify you;
we give thanks to you

*propter magnam gloriam tuam.
Domine Deus, rex caelestis,
Deus pater omnipotens,
Domine fili unigenite, Jesu Christe;
Domine Deus, agnus Dei, filius patris.
Qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe,
cum sancto spiritu
in gloria Dei patris. Amen.*

for your great glory.
Lord God, heavenly king,
God the Father almighty,
O Lord the only son, Jesus Christ;
O Lord God, lamb of God, son of the Father,
You take away the sins of the world,
have mercy on us;
You take away the sins of the world,
receive our prayer;
you sit at the right hand of the Father,
have mercy on us.
For you alone are holy,
you alone are the Lord,
you alone are the highest, Jesus Christ,
with the holy spirit
in the glory of God the Father. Amen.

17

*Credo in unum Deum,
patrem onnipotentem,
factorem caeli et terrae,
visibilem omnium et invisibilem;
et in unum Dominum
Jesum Christum,
filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero;
genitum non factum,
consubstantialem patri,
per quem omnia facta sunt;
qui propter nos homines
et propter nostram salutem
descendit de caelis.
Et incarnatus est de spiritu sancto*

I believe in one God,
the Father almighty,
maker of heaven and earth,
in all things visible and invisible;
and in one Lord
Jesus Christ,
only son of God,
and born of the Father eternally.
God of God, light of light,
true God of true God;
begotten not made,
of one substance with the Father,
by whom all things were made;
he who for mankind
and for our salvation
descended from heaven.
And was incarnate by the Holy Spirit

*ex Maria virgine,
et homo factus est.
Crucificus etiam pro nobis
sub Pontio Pilato:
passus et sepultus est.
Et resurrexit tertia die
secundum scripturas;
et ascendit in caelum,
sedet ad dexteram patris;
et iterum venturus est cum gloria
iudicare vivos et mortuos,
cuius regni non erit finis,
et in spiritum sanctum,
Dominum et vivificantem,
qui ex patre filioque procedit;
qui cum patre et filio
somul adoratur et conglorifatur,
qui locutus est per propheta.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum
et exspecto
resurrectionem mortuorum
et vitam venturi saeculi. Amen*

18 *Sanctus, sanctus, sanctus
Dominus Dells Sabaoth;
pleni sunt caeli et terra gloria tua.
Osanna in excelsis.*

19 *Benedictus qui venit
in nomine Domini.
Osanna in excelsis*

rounded of the virgin Mary
and was made man.
He was crucified even for us
under Pontius Pilate;
he died and was buried.
And he rose again on the third day
according to the scriptures;
and ascended into heaven,
seated at the right hand of the Father;
and again he will come with glory
to judge the living and the dead,
whose kingdom will have no end.
And I believe in the Holy Spirit,
the Lord and giver of life,
who proceeds from the Father and the Son;
who with the Father and the Son
is likewise worshipped and glorified,
who has spoken through the prophets.
And I believe in one holy catholic
and apostolic church.
I acknowledge one baptism
for the remission of sins,
and I look for
the resurrection of the dead
and the life of the world to come. Amen

Holy, holy, holy
Lord God of Sabaoth;
heaven and earth are full of your glory.
Hosanna in the highest.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest

*Agnus Dei,
qui tollis peccata mundi;
miserere nobis.*

*Agnus Dei,
qui tollis peccata mundi;
miserere nobis.*

*Agnus Dei,
qui tollis peccata mundi;
dona nobis pacem.*

Lamb of God,
you take away the sins of the world;
have mercy on us.

Lamb of God,
you take away the sins of the world;
have mercy on us.

Lamb of God,
you take away the sins of the world;
grant us peace.

Coro della Radio Svizzera Italiana

The Coro della Radio Svizzera Italiana was established by Edwin Loehrer in 1936 and has won international acclaim for its recordings of Italian repertoire from the 16th, 17th and 18th centuries. The choir is flexible, with smaller groups of singers employed according to the needs of the repertoire, from madrigal groups to a complement of some 60 singers. The present concentration is on Renaissance and Baroque music, now under the direction of Diego Fasolis, after 40 years under its founder, Edwin Loehrer, and work with Francis Travis and André Ducret. The choir has won considerable success with a recording devoted to the work of Andrea Gabrieli and has followed this with recordings of Buxtehude, Palestrina, Banchieri, Monteverdi and other composers largely from this earlier period.

Diego Fasolis

Diego Fasolis studied the organ with Erich Vollenwyder, piano with Jürg von Vintschger, voice with Carol Smith and conducting with Klaus Knall in Zürich. In addition to masterclasses with internationally renowned artists, he studied organ improvisation with Gaston Litaize in Paris and performance practice with Michael Radulescu in Cremona. Diego Fasolis has been a prizewinner at various international competitions, including awards of First Prize in Stresa in 1983, First Prize and scholarship from the Migros-Göhner Foundation in 1983 and 1985 and the Hegar Prize in 1984. He was also a finalist at the Geneva Competition in 1985. He has performed a cycle featuring the complete organ works by Mendelssohn and Liszt. In addition to his activities as a concert organist, he performs as a choral and instrumental conductor and as a chamber musician. He is also a recognised composer. His versatility and virtuosity are complemented by a keen sense of style which has earned applause and praise from audience and critics alike, whether in concert performances, radio and television broadcasts or recordings. In 1993 he was appointed director of the Coro della Radio Svizzera in Lugano.

Aura Musicale

The Aura Musicale ensemble was established in 1995 and won considerable success in Innsbruck and Salzburg with performances of Heinrich Biber's opera *Chi la Dura la Vince*. The repertoire of the ensemble centres on German and Austrian music written between 1500 and 1800. Strings form the nucleus of the group, to which wind instruments are added, as needed. The leader of Aura Musicale is the cellist Balázs Máté.

René Clemencic

Composer, orchestral conductor, flute virtuoso, writer, academic, philosopher, collector of books and sculptures, as well as founder and director of the renowned Clemencic Consort, René Clemencic was born in Vienna in 1928. At home he spoke Italian with his mother and German with his father, who was a lawyer. He studied philosophy and music at the Sorbonne in Paris, the Collège de France and the University of Vienna, where he graduated in 1956. At this time he also studied the Baroque flute, the harpsichord and musical theory in Vienna, Berlin and Holland. In 1957 Clemencic began his career as a virtuoso of the Baroque flute and director of his ensemble. Since 1966 he has organised the series of early music concerts for the Gesellschaft der Musikfreunde in Vienna. Both as soloist with and director of the Clemencic Consort he has made more than 100 recordings, several of which have received prestigious international awards including the Edison Award, Grand Prix du Disque and the Diapason d'Or.



Antonio
CALDARA
(1670–1736)



Missa Dolorosa • Stabat Mater

1	Sinfonia in G minor	4:45	11	X. Flammis ne urar succensus	2:32
	(from Sant'Elena al Calvario Oratorio, 1731)		12	XI. Christe, cum sit hinc exire	2:32
			13	XII. Fac ut animae donetur	2:32
	Stabat Mater	24:49	14	Sinfonia in E minor	3:41
2	I. Stabat Mater dolorosa	1:38		(from Gioseffo che interpreta i sogni. Oratorio, 1726)	
3	II. Cujus animam gementem	1:53		Missa Dolorosa	32:36
4	III. Quis est homo	4:37	15	I. Kyrie	6:53
5	IV. Sancta Mater	1:03	16	II. Gloria	12:50
6	V. Tui nati vulnerati	1:49	17	III. Credo	6:08
7	VI. Fac me tecum	1:02	18	IV. Sanctus	1:05
8	VII. Juxta crucem	1:04	19	V. Benedictus	1:54
9	VIII. Virgo virginum	1:28	20	VI. Agnus Dei	3:42
10	IX. Fac, ut portem	2:32			

Coro della Radio Svizzera • Diego Fasolis, Chorusmaster
Aura Musicale, Budapest • René Clemencic, Director

This recording was made in conjunction with RSI Radio Svizzera Italiana, RETE 2.

Recorded: 7 October 1997 at Chiesa del Collegio Papio, Ascona, Switzerland

Producer: Giuseppe Clericcetti • Engineer: Jochen Gottschall

Booklet notes: Brian W. Pritchard (English, French), Teresa Pieschacón Raphael (German)

Cover painting: *Deposition from the Cross* by Rogier van der Weyden (1399/1400–1464) (AKG Berlin)



DDD

8.554715

Playing Time
63:09



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