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*

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 affanni [6:37]
5. Recit: Clori, di te mi lagno [0:48]

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, recorder and continuo
11. Recit: Filli, tu sai s’io t’amo [0:21]
13. Recit: Or se d’un cor [0:20]
15. Recit: Se questo apprendi [0:28]

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. Allegro [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]
30. Aria: Vieni pur ferisci, impiaga [3:34]

Total playing time [67:16]

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]
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 bankrupted (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 Filli 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 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 or 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.

Filii 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 machined 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 Idsope Fedele was the first opera to be sung in London wholly in Italian (1710) – serenades and cantatas as well as a number 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.


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.
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 no’ so.
So ben che do ricetto
a un aspro e crude affanno
e che morendo io vo’.

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 prostrato
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.

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. 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

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 turbare mentre ella dorme.

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


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

Alessandro Scarlatti (1660–1725)

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.


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’accersen in sen tuoi vaghi rai. Te noto che ogni loco ove, o cara, non sei orrido è a gl’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.

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’avelena in sen ogni piacere. Tremo, che nel vedere un lucido cristallo il tuo bel viso lo stesso cor ch’ai in sen, resti conquisto dal gran poter delli tuoi lumi vaghi e sento pena al cor, fiera et amara; tremo, che 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 fear pain in my heart, fierce and bitter; 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 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 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 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 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 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 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 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 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 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 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 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 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 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 tremble, that in seeing through the clear pane of your lovely face the
Antonio Lotti (1666–1740)
Ti sento, O Dio bendato
for soprano, oboe & continuo

27. Aria: Ti sento, O Dio bendato
ti vuoi ferirmi il cor,
dai un si vago viso
on’d’io resto conquiso
a tanto suo fulgor.

28. Recit: Non rifiuto i tuoi dardi,
tuoi dardi non biasmo
e non detesto i tuoi crudi tormenti
che fai provare a tante miser genti;
anzi col bel desio
sospiri le catene
e volontieri io porgo
questo cor alle pene.

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

30. Aria: Vieni pur, ferisci, impiaga,
vola tosto, O Dio d’Amor.
Avrò cara la mia piaga
se darai speme al dolor.

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
Sweetinck 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 Taverner’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 Ponselle,
topping her year at Philippe Herreweghe’s
Abbaye aux Dames course in France. She
has appeared with I Tagolini and in the
West End transfer of the Globe’s production of
Richard III on curtail, shawm and
recorder.

Recorder player and clarinettist 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 bassett horn trio Clarino
Ensemble. Notable chamber music
performances include touring with the
French wind ensemble Ensemble Philidor on
clarinet and bassett 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 Waterton 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 Corde con violoncellist 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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