

# VIVALDI

## SACRED MUSIC • 4

### **In turbato mare irato** **Vestro principi divino • In exitu Israel**

**Claire de Sévigné, Soprano • Maria Soulis, Mezzo-soprano**  
**Aradia Ensemble • Kevin Mallon**



## Antonio Vivaldi (1678–1741): Sacred Music • 4

In turbato mare irato, RV 627 • In exitu Israel, RV 604 • Vestro Principi divino, RV 633

Laudate Dominum, RV 606 • Invicti bellate, RV 628 • Laetatus sum, RV 607

O qui coeli terraeque serenitas, RV 631

<b>In turbato mare irato, RV 627</b>	<b>16:23</b>	<b>Invicti bellate, RV 628</b>	<b>9:50</b>
1. Aria: In turbato mare irato	6:46	1. Aria: Invicti bellate	2:18
2. Recitativo: Splende serena, o lux amata	0:43	2. Recitativo: Fortes estote in bello	0:42
3. Aria: Resplende, bella	6:30	3. Aria: Dux aeternae Jesu care	4:34
4. Alleluia	2:24	4. Alleluia	2:15
<b>In exitu Israel, RV 604</b>	<b>3:29</b>	<b>Laetatus sum, RV 607</b>	<b>3:27</b>
<b>Vestro Principi divino, RV 633</b>	<b>14:14</b>	<b>O qui coeli terraeque serenitas, RV 631</b>	<b>10:44</b>
1. Aria: Vestro Principi divino	4:20	1. Aria: O qui coeli terraeque	4:14
2. Recitativo: O felix culpa	0:34	2. Recitativo: Fac ut sordescat	0:30
3. Aria: Quid loqueris ad cor	2:28	3. Aria: Rosa quae moritur	4:09
3a. Aria alternativa: Prata virete	5:19	4. Alleluia	1:51
4. Alleluia	1:32		
<b>Laudate Dominum, RV 606</b>	<b>1:40</b>	<b>Total:</b>	<b>59:48</b>

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 oeuvre 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 spats with the administration (Vivaldi was notoriously proud and sensitive, as well as being occasionally prone to boasting), he would work for the majority 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 of 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.

Much of Vivaldi's vocal music was written for the soloists and choir at the Pietà. The choir was all-female, and for this reason various scholars have suggested that the bass parts were sung an octave higher. The works on this disc are all sacred, and they fall into one of two categories: motets and psalm settings. The motets, much like his secular cantatas, consist of alternating arias and recitatives, though unlike the cantatas they finish with an *Alleluia*. Despite being religious works – they were intended for performance during Mass – they are often strikingly operatic in character, both musically and textually. The 'angry', 'devouring' sea and imperiled ship in *In turbato mare irato*, RV627, for instance, are a stock operatic trope, but Vivaldi has entwined this with a religious metaphor: the 'divine star', presumably representing the Virgin Mary, who was often depicted in Christian imagery in the guise of the Star of the Sea, providing protection and guidance. Musically, too, the piece recalls the stage, from the virtuosic use of melismas in the turbulent first aria to the strings' mournful 'sighing' motifs in the second, and in the wide vocal range demanded of the soprano.

Similarly, *Invicti bellate*, RV628, whose text describes a soldier battling a 'tyrant', is another bravura piece that blends operatic and religious imagery. The valiant warrior is called to arms not by a mortal king, but by 'a heavenly trumpet'. The first aria, with its defiant, vigorous rhythms, is especially operatic in character. After a more reflective second aria, the *Alleluia* returns to the resolute mood of the opening.

It has been suggested that the motet *O qui coeli terraeque serenitas*, RV631, for soprano soloist, was written in Rome between 1723 and 1724, during Carnival. Its serene first aria praises the 'calm of heaven and earth', and is a plea for consideration. The slow second aria, *Rosa*

*quae moritur*, mourning the ephemerality of the world, employs a chromatically descending bass line, another familiar operatic trope expressing sorrow or lament.

*Vestro Principi divino*, RV633, written for solo contralto, is also a motet, and its text incorporates several different liturgical sources. It has been suggested that it was written about 1715. Unlike *In turbato mare irato*, it has a rather narrow vocal range. The elegant, almost dance-like second aria *Quid loqueris ad cor* is especially lovely.

All three of the psalm settings on this disc consist of a single movement, and are written for four-part choir, strings and continuo. The first is *In exitu Israel*, RV604, which draws its text from Psalm 113. It is one of a group of psalms dating from around 1739, and was probably written for Easter Sunday. Vivaldi introduces some variety into the repetition of the verses by including an element of call and response between the sopranos and the rest of the choir.

*Laudate Dominum*, RV606, sets Psalm 116, and was composed sometime between 1713 and 1717. The text is a straightforward glorification of the Lord, and the spirited musical setting reflects this simplicity and focus, with the violins repeating slight variations on a single motif in almost every bar. The final psalm setting on the disc, *Laetatus sum*, RV607, a setting of Psalm 121, was most likely intended as a companion piece to *Laudate Dominum*, and therefore dates from around the same time. It is a short but joyful paean to the Lord.

The works on this recording range from the virtuosic to the simple, but Vivaldi's vivid musical imagination is in full force throughout. The motets, in particular, are characterised by sensitive text-setting and the incorporation of operatic elements that lend them a touch of drama. Though they have traditionally received less attention than his instrumental works, they are no less original, inventive and powerful.

**Caroline Waight**



### **Kevin Mallon**

The Irish conductor Kevin Mallon studied composition, conducting (with J. E. Gardiner) and singing, and specialized in baroque violin. He became concert-master of Le Concert Spirituel and Les Arts Florissants in Paris and led and directed The Irish Baroque Orchestra before moving to Canada to take up posts with Tafelmusik Baroque Orchestra and the University of Toronto. In 1999 he founded the Aradia Ensemble, with whom he has toured widely and has made over 50 recordings for Naxos. With Toronto's Opera in Concert he has conducted ten baroque operas. From 2004-2009, he was Artistic Director of Opera 2005. In 2009 Kevin Mallon undertook an engagement with the Odessa Opera, conducting in Odessa, then on tour in Europe. In 2010 Mallon was appointed Music Director of Thirteen Strings Chamber Orchestra in Ottawa. He was appointed Music Director of Orchestra Toronto in 2013 and Interim Artistic Director of Opera Lyra, Ottawa in 2014. Kevin Mallon fulfils a wide range of guest conducting engagements, is an Irish fiddler as well as a composer, most recently writing music for the TV series *Camelot*.

*Photo: Emily Lockhart*

*Photo: Emily Lockhart*



### **Aradia Ensemble**

Under the Artistic Direction of Kevin Mallon, the Aradia Ensemble is one of the most exciting period instrument ensembles to emerge in recent years. According to Robert Graves, Aradia was the daughter of Apollo's twin sister, who was sent by the gods to teach humankind to order the music of the natural world into song. The ensemble presents an innovative concert series in Toronto, which incorporates old-world artistry with modern-day relevance. Projects often include dancers, actors, singers or "esoteric" other-world collaborations with, for example, Balinese Gamelan or Irish musicians. Aradia has made music videos and film sound tracks (most recently appearing on the soundtrack for Jim Carrey's *Yes Man*) and has produced 50 recordings for Naxos, many of which have won awards. Tours have taken the ensemble across Canada and internationally to New Zealand, the USA and Italy. Aradia was Orchestra in Residence for COSI (The Centre for Opera Studies in Italy) in Sulmona, Italy for four years. [www.aradia.ca](http://www.aradia.ca)

*Violins I:* Amelia Roosevelt (concert-mistress), Valerie Gordon, Suhashini Arulanandam

*Violins II:* Elyssa Lefurgey-Smith, Rezan Onen-Lapointe, Allene Chomyn

*Viola:* Pemi Paull • *Cello:* Allen Whear • *Bass:* J. Tracy Mortimore • *Organ:* Paul Jenkins

*Soprano:* Adanya Dunn, Jennifer Krabbe, Ardra Shephard

*Alto:* Stephanie Conn, Claudia Lemcke, Sarah Whalen

*Tenor:* Joseph Lévesque, Bud Roach, James Tuttle

*Bass:* Scott Bell, James Lévesque, Giovanni M. Spanu

Photo: Emily Ding



### **Claire de Sévigné**

Born in Hudson QC, Canadian soprano Claire de Sévigné has been hailed for the “laser-like precision of her coloratura and tonal beauty” (*Dallas News*). Recently named one of CBC’s Top 30 Canadian Classical Musicians under 30, she has sung internationally with the Opera Theatre of St. Louis, Salzburg Festival, Canadian Opera Company and Opernhaus Zürich, where she performed the roles of Königin der Nacht (*Die Zauberflöte*); Servilia (*La clemenza di Tito*); Despina (*Così fan tutte*); First Niece (*Peter Grimes*) and Angelica (*Orlando Paladino*). Other credits include Constance (*Les Dialogues des Carmélites*); Cleopatra (*Giulio Cesare*); Cunégonde (*Candide*); Tytania (*A Midsummer Night’s Dream*), and the title role in *Lucia di Lammermoor*. She has been associated with conductor Kevin Mallon in many performances of classical and baroque repertoire with the Thirteen Strings Orchestra as well as the Aradia Ensemble and has also appeared with the Orchestre symphonique de Montréal, Buffalo Philharmonic, Salzburg Camerata Orchestra, Ottawa’s Music and Beyond Festival, Aldeburgh Connection, Tapestry New Opera and Array New Music. An alumna of the Canadian Opera Company’s Ensemble Studio, she holds a Master’s degree from the University of Toronto and a Bachelor’s degree from McGill University.

Photo: Helen Tansey Sundari Photography



### **Maria Soulis**

Toronto-born mezzo-soprano Maria Soulis enjoys an exciting career in both Canada and Europe. She began her European career as a principal artist with the Regensburg Opera in Germany, later performing the roles of Carmen (*Carmen*); Rosina (*Il Barbiere di Siviglia*); Orfeo (*Orfeo*); Dido (*Dido and Aeneas*); Mrs. Grose (*The Turn of the Screw*); Olga (*Eugene Onegin*); Nérís (*Médée*); Madame de la Haltière (*Cendrillon*); Third Lady (*Die Zauberflöte*) and Dryade (*Ariadne auf Naxos*), in theatres throughout Germany, France, and the United Kingdom. Her voice has been praised internationally by reviewers who have described it as “warm and powerful” and “gorgeous, dusky toned” as well as “full of warmth and drama” with “a ruby red timbre”. As a concert singer in Europe, Maria Soulis has performed Mozart’s *Requiem*, Gustav Mahler’s *Rückert Lieder*, *Das Lied von der Erde*, *Symphony No. 8* and *Kindertotenlieder*. In Canada, she has sung repertoire ranging from Bach’s *Weihnachts-Oratorium* and Handel’s *Messiah*, to Dvorak’s *Requiem*, Mendelssohn’s *Elijah* and Beethoven’s *Symphony No. 9*. An avid recitalist, Maria Soulis has an extensive song repertoire that spans the English, French, Spanish and German languages.

### In turbato mare irato, RV 627

- ① In turbato mare irato  
naufigatur alma pax.  
Cito splende, ah splende, o cara,  
in procella tam amara,  
suspirata coeli fax.
- ② Splende serena, o lux amata,  
nam mersa in mille poenis  
languet anima mea.  
Stricta mille catenis  
in pelago voraci  
iam submersa spirat,  
sed contemplando te laeta respirat.
- ③ Resplende, bella,  
divina stella,  
et non timebo  
mortis horrores  
tam cara face  
gaudendo in pace,  
si contemplabor vos,  
cari fulgores.
- ④ Alleluia.

In the turbulence of the angry sea  
sweet peace is shipwrecked.  
Shine quickly, ah shine, dear one,  
beacon of heaven,  
I look for you with  
sighs in so bitter a storm!

Shine serene, beloved light,  
for drowned in a thousand pains  
my soul languishes.  
Bound in a thousand chains  
in the devouring sea,  
now sinking, and drowning but looking  
at you I joyfully take another breath.

Shine on, beautiful  
divine star,  
and I shall not fear  
the horrors of death,  
At that beloved sight  
I rejoice in peace  
when I gaze at you,  
dear rays of light.

Alleluia.

**In exitu Israel, RV 604** Psalm 113 (114–115)

5 In exitu Israel de Aegypto,  
domus Jacob de populo barbaro.

Facta est Judaea sanctificatio eius,  
Israel potestas eius.

Mare vidit, et fugit:  
Jordanis conversus est retrorsum.

Montes exultaverunt ut arietes:  
et colles sicut agni ovium.

A facie Domini mota est terra,  
a facie Dei Jacob:

qui convertit petram in stagna aquarum,  
et rupem in fontes aquarum.

Non nobis Domine, non nobis:  
sed nomini tuo da gloriam.

Super misericordia tua et veritate tua:  
nequando dicant gentes:  
Ubi est Deus eorum?

Deus autem noster in caelo:  
omnia quaecumque voluit, fecit.

Simulacra gentium argentum et aurum,  
opera manuum hominum.

Os habent, et non loquentur:  
oculos habent, et non videbunt.

Aures habent, et non audient:  
nares habent, et non odorabunt.

Manus habent, et non palpabunt:  
pedes habent, et non ambulabunt:  
non clamabunt in gutture suo.

When Israel came out of Egypt,  
and the house of Jacob from among the strange people,

Judah was his sanctuary,  
and Israel his dominion.

The sea saw that, and fled:  
Jordan was driven back.

The mountains skipped like rams,  
and the hills like young sheep.

Tremble, thou earth, at the presence of the Lord,  
at the presence of the God of Jacob:

who turned the hard rock into a standing water,  
and the flintstone into a springing well.

Not to us, Lord, not to us,  
but unto thy name give the praise,

for thy loving mercy, and for thy truth's sake.  
Wherefore shall the heathen say:  
Where is now their God?

As for our God, he is in heaven:  
he hath done whatsoever pleased him.

Their idols are silver and gold,  
even the work of men's hands.

They have mouths and speak not:  
eyes have they, and see not.

They have ears and hear not:  
noses have they, and smell not.

They have hands and handle not:  
feet have they, and walk not:  
neither speak they through their throat.

### Vestro Principi divino, RV 633

⑥ Vestro Principi divino  
portas aureas coeli extollite.

Resurgenti et uno et trino  
voces laudis astra extollite.

⑦ O felix culpa, o culpa fortunata  
quae talem meruit ac tantum  
habere Redemptorem.  
Mundo est orta per te salus et quies,  
et refulsit per te sic fausta dies.

⑧ Quid loqueris ad cor,  
o novum cor in me,  
si gaudes intra te  
de bene gesta re  
otiosa non sit spes.

Sed currat cor et pes  
ubi serena fax,  
ubi tranquilla lux,  
ubi segura pax  
regnare facit nos.

Dolores, poenae  
suaves et amoenae,  
deliciae Filii Dei,  
laetitiae cordis mei,  
non amo, laudo vos.

⑨ Prata, virete, silvae, florete,  
Et aspersae germinate  
Lacte et melle, o molles herbae.  
Flores, ridete, colles, gaudete,  
Iam contentae, iam beatae  
Cordis mei sunt poenae acerbae.

⑩ Alleluia.

To your divine Prince  
raise the golden gates of heaven.

To the one and triune rising  
raise to the stars your voices of praise.

O happy fault, O fortunate fault  
that deserved to have  
such a great Redeemer.  
Salvation and peace has risen for the world,  
and through you so well-omened a day has shone forth.

What do you say to your heart,  
O new heart within me,  
if you rejoice in yourself  
for a matter well done;  
may hope not be fruitless.

But let heart and foot run  
where the ray serene,  
where light tranquil,  
where certain peace  
makes us reign.

Sorrows, pains  
gentle and pleasing,  
delights of the Son of God,  
joys of my heart,  
I do not love, I praise you.

Meadows, grow green, woods, flourish,  
And scattered grow fruitful  
With milk and honey, O gentle plants.  
Flowers, laugh, hills, rejoice,  
Now content, now happy  
Are my heart's bitter pains.

Alleluia

### **Laudate Dominum, RV 606**

11 Laudate Dominum omnes gentes,  
laudate eum omnes populi.  
Quoniam confirmata super nos  
misericordia ejus  
et veritas Domini manet in aeternum.  
Gloria Patri et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

O praise the Lord all ye heathen,  
praise him all ye nations.  
For his merciful kindness is ever more  
and more towards us,  
and the truth of the Lord endureth for ever.  
Glory be to the Father and to the Son and to the Holy Ghost.  
As it was in the beginning is now and ever shall be,  
world without end. Amen.

### **Invicti bellate, RV 628**

12 **Aria da capo: Presto**  
Invicti, bellate  
Intrat diem squalida nox.

**Aria da capo: Presto**  
Unconquered, fight;  
Dark night enters day.

13 **Recitativo**  
Fortes estote in bello  
Nec difficilis est tyranni fuga  
Vos caelestis invitat tubae clangor ad arma  
Ecce adorata crucis vexilla  
Summus omnipotens dat signa ductor.  
Sub tanto duce certa vestra victoria  
Certo triumpho vestro et vestra Gloria.

**Recitativo**  
Be brave in war  
nor is the rout of the tyrant difficult.  
The sound of the heavenly trumpet calls you to arms.  
Lo the supreme almighty leader gives  
the banners and standards of the cross.  
Under such a leader your victory is certain,  
your triumph is certain and your glory.

14 **Aria da capo: Larghetto**  
Dux aeternae Jesu care  
Si per te gaudet certare  
Da vigorem cordi meo.  
Et accensum (assensum) sacro ardore  
Et defensum almo amore  
Noceat hosti invicte reo.

**Aria da capo: Larghetto**  
Dear Jesus, our eternal leader  
if through you there is joy in contest,  
give strength to my heart.  
And lit by the sacred flame  
And defended by kindly love  
Undeclared, let harm be to the guilty foe.

15 **Alleluia: Allegro**

**Alleluia: Allegro**

## Laetatus sum, RV 607

16 Laetatus sum in his, quae dicta sunt mihi:  
In domum Domini ibimus.  
Stantes erant pedes nostri, in atriis tuis Jerusalem.  
Jerusalem, quae aedificatur ut civitas:  
cuius participatio eius in idipsum.  
Illuc enim ascenderunt tribus, tribus Domini:  
testimonium Israel ad confitendum nomini Domini.  
Quia illic sederunt sedes in iudicio,  
For there is the seat of judgement:  
Rogate quae ad pacem sunt Jerusalem:  
et abundantia diligentibus te.  
Fiat pax in virtute tua:  
et abundantia in turribus tuis.  
Propter fratres meos et proximos meos,  
loquebur pacem de te:  
Propter domum Domini Dei nostri,  
quaesivi bona tibi.  
Gloria Patri et Filio et Spiritui Sancto:  
sicut erat in principio et nunc et semper,  
et in saecula saeculorum. Amen.

I was glad when they said unto me:  
'We will go into the house of the Lord.'  
Our feet shall stand in thy gates, O Jerusalem,  
Jerusalem is built as a city:  
that is at unity in itself.  
For thither the tribes go up, the tribes of the Lord:  
to testify to Israel, to give thanks to the Lord's name.  
For there is the seat of judgement:  
even the seat of the house of David.  
O pray for the peace of Jerusalem:  
they shall prosper that love thee.  
Peace be within thy walls:  
and plenteousness within thy palaces.  
For my brethren and companions' sakes,  
I will wish thee prosperity.  
Because of the house of the Lord our God  
I will seek to do thee good.  
Glory be to the Father, and to the Son, and to the Holy Ghost:  
As it was in the beginning, is now, and ever shall be,  
world without end. Amen.

**O qui coeli terraeque serenitas, RV 631**

**17 Aria da capo: Allegretto**

O qui coeli terraeque serenitas  
et fons lucis et arbiter es,  
Unde regis aeterna tua sidera  
mitis considera  
nostra vota, clamores et spes.

**18 Recitativo**

Fac ut sordescat tellus  
dum respicimus coelum;  
fac ut bona superna  
constanter diligamus  
et sperantes aeterna  
quidquid caducum  
est odio habeamus.

**19 Aria da capo: Largo**

Rosa quae moritur,  
unda quae labitur,  
mundi delicias  
docent fugaces.  
Vix fronte amabili  
mulcent cum labili  
pede praetervolant  
larvae fallaces.

**20 Alleluia: Allegro**

**Aria da capo: Allegretto**

O thou that art the calm of heaven and earth  
the source of light and judge,  
whence come the eternal stars  
kindly consider  
Our prayers, cries and hopes.

**Recitativo**

Make the earth grow unclean  
when we look to heaven;  
make us cherish  
constantly the heavenly riches  
and hoping for the eternal,  
that which is transitory,  
we may regard with hatred.

**Aria da capo: Largo**

The rose which dies,  
the water which recedes,  
the world's delights  
are all transient.  
Such deceitful ghosts  
scarcely charm with their  
pleasant appearance  
before flying past, fleet or foot.

**Alleluia: Allegro**

In Vivaldi's astonishing worklist there are numerous sacred choral pieces and around forty cantatas. Much of this music was written for the soloists and choir at the girls' orphanage in Venice where he worked and taught. The motets and psalm settings in this volume, despite being religious works intended for performance during Mass, are often strikingly operatic. *Invicti bellate* is a bravura setting and whilst *In turbato mare irato* demands a wide vocal range and the use of opera-derived melismas, all the works display Vivaldi's vivid musical imagination and his dramatic word setting.



**Antonio  
VIVALDI**  
(1678–1741)

**Sacred Music • 4**

- |              |  |              |
|--------------|--|--------------|
| <b>1–4</b>   | <b>In turbato mare irato, RV 627<sup>1</sup></b>           | <b>16:23</b> |
| <b>5</b>     | <b>In exitu Israel, RV 604</b>                             | <b>3:29</b>  |
| <b>6–10</b>  | <b>Vestro Principi divino, RV 633<sup>2</sup></b>          | <b>14:14</b> |
| <b>11</b>    | <b>Laudate Dominum, RV 606</b>                             | <b>1:40</b>  |
| <b>12–15</b> | <b>Invicti bellate, RV 628<sup>2</sup></b>                 | <b>9:50</b>  |
| <b>16</b>    | <b>Laetatus sum, RV 607</b>                                | <b>3:27</b>  |
| <b>17–20</b> | <b>O qui coeli terraeque serenitas, RV 631<sup>1</sup></b> | <b>10:44</b> |

Full track details will be found in the booklet

**Claire de Sévigné, Soprano<sup>1</sup> • Maria Soulis, Mezzo-soprano<sup>2</sup>**  
**Aradia Ensemble • Kevin Mallon**

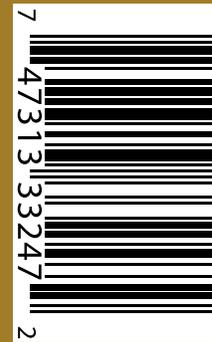
Recorded at St Anne's Anglican Church, Toronto, Canada, 28–30 April 2014  
Producers: Norbert Kraft & Bonnie Silver • Engineer: Norbert Kraft • Editor: Bonnie Silver  
Booklet notes: Caroline Waight  
Cover photo: Interior of Chiesa del Gesù, Rome (Juergen Schonnop / Dreamstime.com)



8.573324

DDD

Playing Time  
59:48



© & © 2015  
Naxos Rights US, Inc.  
Booklet notes in English  
Includes sung texts and English translations  
Made in Germany  
[www.naxos.com](http://www.naxos.com)