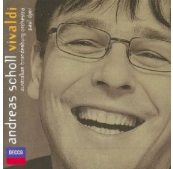


## Vivaldi – Nisi Dominus & Motets (Scholl) [2000]



1. Nisi Dominus (Psalm 126), R.608 - 1. "Nisi Dominus" (Allegro) Andreas Scholl 2:48 2. Nisi Dominus (Psalm 126), R.608 - 2. "Vanum est vobis" (Largo) Andreas Scholl 1:28 3. Nisi Dominus (Psalm 126), R.608 - 3. "Surgite" (Presto) Andreas Scholl 1:54 [play](#) 4. Nisi Dominus (Psalm 126), R.608 - 4. "Cum dederit" (Andante) Andreas Scholl 5:09 5. Nisi Dominus (Psalm 126), R.608 - 5. "Sicut sagittae" (Allegro) Andreas Scholl 1:46 6. Nisi Dominus (Psalm 126), R.608 - 6. "Beatus vir" (Andante) Andreas Scholl 1:32 7. Nisi Dominus (Psalm 126), R.608 - 7. "Gloria Patri" (Larghetto) Andreas Scholl 4:50 8. Nisi Dominus (Psalm 126), R.608 - 8. "Sicut erat in principio" (Allegro) Andreas Scholl 1:08 9. Nisi Dominus (Psalm 126), R.608 - 9. "Amen" (Allegro) Andreas Scholl 2:04 10. Concerto for Strings and Continuo in F, R.141 - 1. Allegro molto Australian Brandenburg Orchestra 1:46 11. Concerto for Strings and Continuo in F, R.141 - 2. Andante molto Australian Brandenburg Orchestra 1:20 12. Concerto for Strings and Continuo in F, R.141 - 2. Andante molto Australian Brandenburg Orchestra 1:28 13. Clarae stellae, scintillate, in F major, RV625 - 1. Clarae stellae, scintillate (Allegro) Andreas Scholl 6:05 14. Clarae stellae, scintillate, in F major, RV625 - 2. Coeli repleti iam novo splendore (Recitativo) Andreas Scholl 0:40 15. Clarae stellae, scintillate, in F major, RV625 - 3. Nunc iubilare (Allegro) Andreas Scholl 3:02 16. Clarae stellae, scintillate, in F major, RV625 - 4. Alleluia (Allegro) Andreas Scholl 2:42 17. Concerto in C major for Strings, RV109 - 1. Allegro Australian Brandenburg Orchestra 1:35 18. Concerto in C major for Strings, RV109 - 2. Adagio Australian Brandenburg Orchestra 2:35 19. Concerto in C major for Strings, RV109 - 3. Allegro molto Australian Brandenburg Orchestra 1:12 20. Vestro Principi divino, in F major, RV633 - 1. Vestro Principi divino (Allegro) Andreas Scholl 4:04 21. Vestro Principi divino, in F major, RV633 - 2. O felix culpa (Recitativo) Andreas Scholl 0:37 22. Vestro Principi divino, in F major, RV633 - 3. Quid loqueris ad cor (Presto) Andreas Scholl 2:12 23. Vestro Principi divino, in F major, RV633 - 4. Alleluia (Presto) Andreas Scholl 1:15 24. Salve Regina, R.616 (Antiphona) - 1. "Salve Regina" (Andante) Andreas Scholl 3:48 25. Salve Regina, R.616 (Antiphona) - 2. "Ad te clamamus" (Allegro) Andreas Scholl 1:31

[play](#)

26. Salve Regina, R.616 (Antiphona) - 3. "Ad te suspiramus" (Larghetto) Andreas Scholl 4:33 27. Salve Regina, R.616 (Antiphona) - 4. "Eja ergo" (Allegro) Andreas Scholl 1:31 28. Salve Regina, R.616 (Antiphona) - 5. "Et Jesum" (Andante molto) Andreas Scholl 2:09 29. Salve Regina, R.616 (Antiphona) - 6. "O clemens" (Andante) Andreas Scholl 2:36

Andreas Scholl – countertenor Paul Dyer – organ Linda Kent - organ Australian Brandenburg Orchestra Paul Dyer - conductor Eugene Goossens Hall, ABC Centre, Ultimo, Sydney, New South Wales, Australia.2000.

From the earliest planning stages for this recording, Andreas Scholl had only one orchestra in mind: the Australian Brandenburg Orchestra. It's no surprise that Decca was skittish about the idea--there are, after all, many good baroque-instrument bands much closer to London--yet the star countertenor insisted that his rapport with this group was special and that it would be well worth the trouble to make the record in Sydney. Well, from the very first notes, it's clear that Scholl was right: conductor Paul Dyer and the ABO launch into the opening of *Nisi Dominus* with an energetic gusto that you'd sooner expect from Rinaldo Alessandrini's *Concerto Italiano* than from an Anglo-Saxon band. Scholl responds in kind: his vocalism is as smooth, clear, and assured as ever, but he goes beyond that--his innumerable subtle inflections of tone and timing are more reminiscent of a good orator than an opera singer. The up-tempo arias are exciting, with high-precision coloratura; *Clarae stellae*, a cheerful solo motet that lacks flashy vocal fireworks, gets a wonderfully insouciant little bounce. Yet the real magic is in the soft, slow arias, where Scholl and his colleagues create an almost palpable sense of wonder (slightly tinged with tension) and hold a listener in thrall as surely as an expert storyteller. Let's hope these artists make more recordings together--and that (with luck) they'll all be as marvelous as this one. ---Matthew Westphal, Editorial Reviews

I have long loved Michael Chance's *Nisi Dominus* but Scholl's reading of it takes us very close to what I imagine was Vivaldi's musico-religious concept. This ancient Hebrew Psalm is used by the Church at Midday Prayer, and describes the fulfilled happiness of one who befriends and relies on God. With Scholl and Dyer, the *Cum Dederit* stanza reaches into one's very soul. Vivaldi's deployment of watery barcarolle supports most beautifully the metaphor of lovingly-indulged midday (!) rest for the Lord's beloved ones upon whom (in the Grail English translation, which tries to be faithful to the ancient Hebrew rhythm) He showers gifts and fruitfulness even while they are sleeping, in contrast to the listener/prayer who depends solely on vain toil. The sleepy, God-given peacefulness of this verse as portrayed by Scholl and Dyer is a tremendous musical achievement which I cannot imagine being surpassed. Doctors should prescribe it to ameliorate the stress of the rat-race. Speaking of which, the briskness and attack of the Psalm's first verse reflect, for me, the bustle of Vivaldi's Venice: noisy with builders and merchants rushing about looking for a profit.

I find these interpretations by Dyer and Scholl almost beyond words. Scholl achieves new heights of technical and musical finesse, clearly the fruit of an exceptional collaboration. His instinct that he "must" do this with the Brandenburg was obviously well-founded and my respect

## Vivaldi – Nisi Dominus & Motets (Scholl) [2000]

Written by bluesever

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for his musical judgement increases accordingly. I even take my hat off to Decca despite their delaying release (why?) in the UK until September 2000. Until now I have not liked the approach of their recording engineers to his voice but this time they are up to Harmonia Mundi standards. (A huge compliment. I was very sad when he left HM.)

I have been waiting in vain for Andreas Scholl to record Purcell, but if he produces this sort of thing while I am waiting, I'll happily keep on waiting. --- J. R. Gunsell "Maglinders" (Cambridge, UK)

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