

**Baroque Consolation**  
Sacred Arias with violin, trombone & organ  
at the Imperial Viennese Court

- 1 **Francesco Bartholomeo Conti** (1682-1732) *Tu lumen mentis es* 7:31  
from Cantata *Languet anima mea*, 1723 (?)
- 2 **Johann Joseph Fux** (1660-1741) *Sonata à 3* 6:24
- 3 **Antonio Caldara** (1670-1736) *Gloria Patri* 2:37  
from Psalm *Laudate pueri dominum*, Vienna 1716
- 4 **Emperor Joseph I** (1678-1711) *Alme ingrata* 4:49  
from an anonymous untitled sepolcro, Vienna 1705
- 5 **Pietro Andrea Ziani** (1616-1684) *Domine Dominus noster* 4:46
- 6 **Georg Muffat** (1653-1704) *Toccata prima* [organ solo] 5:49
- 7 **Marco Antonio Ziani** (c.1653-1715) *Quel sembiante così bello* 4:57  
from Sepolcro *Il mistico Giobbe*, Vienna 1704
- 8 **Johann Jacob Froberger** (1616-1667) *Fantasia II* [organ solo] 3:35
- 9 **Marco Antonio Ziani** *Non è giunta* 4:23  
from Sepolcro *Il Sacrificio d'Isacco*, Vienna 1707
- 10 **Antonio Caldara** *Deh sciogliete, o mesti lumi* 3:26  
from Oratorio *Morte e Sepoltura di Cristo*, Vienna 1724
- 11 **Johann Pachelbel** (1653-1706) *Fantasia in g* [organ solo] 3:23
- 12 **Antonio Caldara** *Oro supplex* from *Dies Irae*, c.1720 1:45
- 13 **Johann Jakob Froberger** *Toccata X* [organ solo] 4:33

**Oltremontano**  
Sarah Van Mol *soprano*  
Veronika Skuplik, Maria Carrasco *baroque violin* · Bart Rodyns *organ*  
Wim Becu *baroque trombone & artistic director*

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**ACCENT** ACC 24349 Total Time: 58:04

note 1 music  
note 1 music gmbh  
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## Baroque Consolation

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Sacred Arias at the Imperial Viennese Court



Sarah Van Mol  
Oltremontano · Wim Becu

### BAROQUE CONSOLATION Sacred Arias at the Imperial Viennese Court

Sarah Van Mol  
Oltremontano  
Wim Becu

ACC24349

PC: 01Q

1 CD

2018

The Habsburg dynasty was one of the most powerful in Europe from the early 13th to the early 19th century. It was also a major power in cultural artistic matters and attracted the best musicians and composers to serve at its courts. The musical life at the imperial court in Vienna had a strong Italian flavour: Italians held the position of court Kapellmeister, with but one short break, from 1619 to 1715, and the position of court composer continued to be dominated by Italians.

The Catholic church music began to take on an Italian flair, with obbligato instrumental parts accompanying solo portions of the Mass and other liturgical items. In the second half of the 17th century oratorios became an important feature of musical and religious life at the Habsburg court. Oratorios were customarily presented only during Lent, when the court opera was closed. During Holy Week, however, a variant of this genre, the sepolcro, was often performed.

The trombone, though hardly known in some parts of Europe at this time, flourished in Vienna. More than 40 arias with trombone obligatos appeared in sacred dramatic works between the 1680s and the 1740s. This body of repertoire stands out in the history of the trombone for its florid writing, replete with trills, and with rapid passagework that often rivals that of the voices and the strings.

Antonio Caldara figures prominently in this program with three arias, but the disc includes also music by lesser-known or even unknown composers as the Ziani brothers, F. B. Conti and the emperor Joseph I himself.