

The NAXOS logo is located in the top left corner. It consists of the word "NAXOS" in a bold, white, sans-serif font, centered within a blue rectangular box. Above the text, there are several horizontal lines of varying lengths, resembling a stylized architectural element or a barcode.A classical painting depicting a dramatic scene, possibly a religious or historical event. In the foreground, a man with a red turban and a beard is seated, looking towards the right. Behind him, several other figures are engaged in a scene of distress or conflict. One figure is being held or restrained by others. The background is dark and indistinct, focusing attention on the figures in the foreground.

BONIFAZIO GRAZIANI

(1604-1664)

Cantatas, Op. 25

Consortium Carissimi
Garrick Comeaux

Bonifazio
GRAZIANI
(1604-1664)

Cantatas, Op. 25

From *Musiche sagre e morali composte ad una, due, tre e quattro voci, opera XXV, 1678*
Biblioteca Vallicelliana, Roma, (RM0281) VI.15.B.34

1	Siamo qui Suore fatali • LK, ML, RH, MB, DL <i>(Dialogo, le parche, che filano la vita umana)</i>	3:34
2	Ecco aperto l'abisso • LK, ML, RH, MP, PR, MB, DL, BJ <i>(Dialogo, tra Vivi e Dannati)</i>	14:08
3	Mobile nave è nostra vita • LK, RK, MB, DL <i>(Brevità della vita)</i>	6:13
4	Germogliano a mille • HC, CO, RH, PR <i>(Il vero amante di Giesù)</i>	3:34
5	Non ho voglia di penar più • LK, BB, CO, MP, PR, MB, DL <i>(Peccator penitito)</i>	6:13
6	Generoso pensiero • LK, MP, PR, MB, BJ <i>(Desiderio di morir per Dio)</i>	5:08
7	Crudelissime spine • CO, RH, DS, MP, PR, MB, BJ <i>(Sopra le Spine di Christo)</i>	6:58
8	Peccator dimmi perché • BB, CO, RH, MP, PR, MB, GL, BJ <i>(Sopra i chiodi del medesimo)</i>	5:10
9	Gran tesoro dei mortali • LK, BB, HP, PR, MB, DL <i>(al Santo Bambino)</i>	4:30
10	Su lieto mio cuore • BB, MB, BJ <i>(Confidenza in Maria)</i>	3:20
11	Amici pastori • ML, CO, MP, PR, MB, BJ <i>(Per il Santo Natale)</i>	5:06
12	Mal'accorto pensiero • LK, ML, BB, RH, MP, PR, MB, DL, BJ <i>(Sopra la vanità del mondo)</i>	7:12

[O che sempre mi scordi and Presso quell sasso are omitted from this recording]

CONSORTIUM CARISSIMI

Bergen Baker, *Soprano* (BB)
Heather Cogswell, *Soprano* (HC)
Michelle Liebl, *Soprano* (ML)
Linh Kauffman, *Soprano* (LK)
Clara Osowski, *Mezzo-soprano* (CO)
Roy Heilman, *Tenor* (RH)
Douglas Shambo II, *Bass* (DS)
Mike Pettman, *Archlute* (MP)
Phil Rukavina, *Theorbo* (PR)
Mary Burke, *Viola da gamba* (MB)
Garrett Lahr, *Sackbut* (GL)
Bruce Jacobs, *Harpichord* (BJ)
Donald Livingston, *Organ* (DL)

Garrick Comeaux, *Direction*

Dedicated to the City of Marino (Rome)
on the occasion of the 350th Anniversary of the death of Bonifazio Graziani (1604-1664)

In Memoriam
Hilliard Comeaux (1930-2012)

Oratorios

6 Adae Oratorium – Part One

7 Adae Oratorium – Part Two

Narrator: Douglas Shambo II

Serpent: Linh Kauffman

Eve: Marita Link

Adam: Steve Staruch

God: Michael Schmidt

MP, PR, MB, GL, BJ, DL

Text: Anonymous • Source: Civico Museo Bibliografico Musicale di Bologna Bc. Ms. Q. 43 (f.134r-147v)

8 Filii Prodigii Oratorium – Part One

9 Filii Prodigii Oratorium – Part Two

Narrator: Roy Heilman

Prodigal Son: Heather Cogswell

Father: Michael Schmidt

Older Brother: Marita Link

ML, MP, PR, MB, GL, BJ, DL

Text: Anonymous • Source: Civico Museo Bibliografico Musicale di Bologna Bc. Ms. O. 43 (f.149-159r)

CONSORTIUM CARISSIMI

Marita Link, *Soprano (ML)* • Heather Cogswell, *Soprano (HC)* • Michelle Liebl, *Soprano (MiL)*
Linh Kauffman, *Soprano (LK)* • Clara Osowski, *Mezzo-soprano (CO)* • Roy Heilman, *Tenor (RH)*
Steve Staruch, *Tenor (SS)* • Michael Schmidt, *Baritone (MS)* • Douglas Shambo II, *Bass (DS)*
Mike Pettman, *Archlute (MP)* • Phil Rukavina, *Theorbo (PR)* • Mary Burke, *Viola da gamba (MB)*
Garrett Lahr, *Sackbut (GL)* • Bruce Jacobs, *Harpsichord (BJ)* • Don Livingston, *Organ (DL)*
Garrick Comeaux, *Direction*

Dedicated to the City of Marino (Rome)
on the occasion of the 350th Anniversary of the death of Bonifazio Graziani (1604-1664)

In Memoriam
Robert Cherry Foy II (1935-2013)

9:48

11:06

8:25

7:50

Bonifazio Graziani (1604-1664) Cantatas, Op. 25

Liturgical church music of the mid-seventeenth century was *concertato*, music set for several voices and accompanied by different instruments. The composition genre was a small scale motet which was at the heart of daily and weekly musical practice in the Roman Catholic Church and in Royal Court Chapels. Indeed the most admired and imitated music of the time was composed by Italian musicians, especially around 1650 in Rome. One of these important composers was Bonifazio Graziani, the *maestro di cappella* of the Jesuit Church (Chiesa del Gesù) in Rome. Discerning authorship of his music is not as problematic as it is with Carissimi's, since most of his works were conveniently published by his brother, Graziano.

In the complex musical panorama of seventeenth-century Rome, there were a number of small provincial cities that contributed to its history by educating many important composers. This phenomenon might find an explanation in the local institutions of the time which promoted and produced a musical culture of which we still know very little, but was able to provide the fertile terrain for the growth of such important musicians. In the southern hills of Rome there are several small towns connected by small winding roads, known as the *Castelli Romani*. In Marino, in particular, two such geniuses grew up together, Giacomo Carissimi (1605-1674) and Bonifazio Graziani (1605-1664). I am indebted to numerous scholarly sources, but what follows is primarily based on research done by my friend, the historian Ugo Onorati, and musicologist Susanne Shigihara. Although Carissimi was born in Marino, there are many parallel aspects in their histories since both families arrived in Marino in search of a better life. Graziani was born in the small town of Rocca di Botte, near L'Aquila in Abruzzo. When he was about five years of age, he moved with his family to Marino where he and Carissimi grew up in this small town of roughly two thousand inhabitants. One of the most important families of the Roman aristocracy living in Marino was the Colonnas. Music for the Palace in Marino certainly accounted for the high quality of musical production, as did the surrounding villas of princes and their families on the via Tuscolana of Frascati, or in Ariccia, Castel Gandolfo and Albano. Famous names such as Aldobrandini, Chigi, Barberini and Torlonia are found among guests and patrons.

Graziani made an early start on his ecclesiastical career and, after his seminary studies in theology in Rome, was

ordained a priest. He was soon given the prestigious position of *maestro di cappella* of the seminary itself and the adjacent church, the Chiesa del Gesù. Unlike other composers also ordained priest, Graziani balanced both activities as is documented in the many baptismal registries of the churches of Marino. Much of Graziani's music was printed during his lifetime, including liturgical music of different kinds, solo motets and motets for two to six voices. Graziani died in 1664 and it was his brother, Graziano, who obtained the rights from Pope Alexander VIII in order to publish more of his brother's music. Between 1665 and 1678 he published fourteen posthumous collections of music by Bonifazio.

Graziani was a major contributor to the School of Roman Polyphony of the seventeenth century and, along with Giacomo Carissimi, Luigi Rossi and Benedetto Ferrari, favoured the genre of the solo cantata. Posthumously published in 1678 by Bonifazio's brother, these *Sacred and Moral Cantatas* set for one, two, three and four voices, are kept in the beautiful Biblioteca Vallicelliana in Rome and the work was dedicated to Princess Laora, (Laura Martinozzi) Duchess of Modena.

Graziani preferred to use the term *motet* instead of *cantata* for his Italian vernacular compositions. It is uncertain who composed these texts or as to how these fourteen pieces may have been performed. It is doubtful that they were intended to be performed all together since the subject matter varies from Lenten penitential and Christmas themes to philosophical inquiries on the meaning of life. As Shigihara suggests, it is likely that some of these may have been included in programmes or spiritual exercises of the Roman Oratories. The printed music comes in four fascicles; Soprano I, Soprano II, Tenor and Bass, and Basso continuo. Each title carries a subtitle which better indicates the subject matter.

Opus 25 contains three solo motets for soprano. *O che sempre mi scordi*, (O how I always forget that I am nothing) [not included on this recording] is a dramatic and challenging vocal setting to a philosophical text on the fragility of human life. *Su lieto mio cuore*, (10), Be happy my heart, you are protected by Mary) and *Generoso pensiero* (16), A noble thought nestles within me... to offer up my life to my God) are both religious in nature, as the first expresses confidence in Mary and the second, the desire to die for God.

Three motets in *Opus 25* are set for two voices, *Mobil nave è nostra vita* (3), Our lives are like a moving ship cutting

across the sea) for soprano and tenor is another philosophical excursion. *Gran tesoro dei mortali* (9), also set for soprano and tenor, and *Amici pastori* (11), for soprano and alto, are Christmas texts that exclaim "O great treasure of all mortals, who gave you such a poor abode", and "Dear Sun of paradise, your face steals all our hearts."

Seven motets are set for three voices, *Peccator dimmi perché?* (8) for soprano, alto, and tenor is a unique text as it is the voice of Jesus who asks "O sinner, tell me why, why does your heart disdain me so?" *Germogliano / Combattono* (4), A true lover knows the toil and struggle, set for soprano, alto, and tenor, is strophic in two equal parts. *Non ho voglia di penar più* (5), I do not want to suffer any more) is set for two sopranos and alto. *Crudelissime spine / Acutissimi chiodi* (7) is set for alto, tenor and bass. Strophic in two parts, this Lenten/Good Friday text speaks of the "Cruel thorns, that wound my Lord" and the "Sharp nails that wound my Jesus".

Three of these settings for three voices are called *dialogues*. *Siamo qui Suore fatali* (1), set for two sopranos and tenor, has as protagonists *The Three Parcae* (The Three Fates). The first fate inserts the needle with the thread of

life, the second determines its length and the third cuts it at the established moment in time. The work is not really a dialogue as its through-composed homophonic structure would perhaps suggest they are speaking as one to the listener. True dialogues are to be found in *Ecco aperto l'abisso* (2) for two sopranos and tenor, and *Presso quell sasso* for three sopranos [not included on this recording]. The first is a dialogue between the living and those condemned to hell, the second, a dialogue between Mary Magdalene and two angels. *Mal'accorto pensier* (12), the largest setting of the "motets" is for three sopranos and tenor and is subtitled *On the vanity of the world*: "Worldly pleasures are wilting blossoms; heavenly pleasures are stable and true. Noble hearts should observe the beauty of the stars, not of flowers".

In this recording we have ordered these motets differently from the way they appear in the index published in *Opus 25*. Owing to timing restrictions, as mentioned above, we have omitted *O che sempre mi scordi* and *Presso quell sasso*. The recording opens and closes with the philosophical texts which frame the Lenten and Christmaside motets.

Garrick Comeaux



Consortium Carissimi

Consortium Carissimi was founded in Rome in 1996 with the mission of bringing to modern audiences neglected Italian music of the sixteenth and seventeenth centuries through concerts, master-classes, recordings and publications. Consortium Carissimi consists of ten to thirty musicians, including singers and period instruments. It contributes to the cultural vitality of the community in four key ways: **1) Manuscript transcription and publication:** Consortium Carissimi is the only organization in the United States that has in its library transcriptions of over 200 manuscripts of this period, including the complete works of Giacomo Carissimi. **2) Educational programmes:** Consortium Carissimi conducts master-classes with educational institutions, both at home and abroad; master-classes include intense study of vocal and instrumental practices of seventeenth-century Rome. **3) Performances:** the ensemble of mixed voices and instruments performs three concerts annually of repertoire from the Italian-Roman sacred and secular music of the early baroque. **4) Recordings:** Consortium Carissimi extends public access to and knowledge of this musical tradition through digital recordings. The ensemble's unique commitment to Italian works of the sixteenth and seventeenth centuries is quickly establishing its rôle as an international pioneer.

www.consortiumcarissimi.org

Bonifazio Graziani, *maestro di cappella* at the Jesuit Church in Rome, is now emerging as one of the most eminent figures of the mid-seventeenth century Roman baroque period, the so-called *Scuola romana*. Like his great contemporary, Giacomo Carissimi, he favoured the genre of the solo cantata for one, two, three and four voices. The liturgical cantatas, or motets, from *Musiche sagre e morali*, are notable for their tremendously varied subject matter, ranging from Lenten penitential and Christmas themes to philosophical discourse on the meaning of life, as in *Mal'accorto pensier* (On the vanity of the world). Volume 1 of polyphonic works by Graziani can be heard on Naxos 8.573256.

Bonifazio GRAZIANI

(1604-1664)

Cantatas, Op. 25

Playing
Time
71:05

1	Siamo qui Suore fatali	3:34
2	Ecco aperto l'abisso	14:08
3	Mobile nave è nostra vita	6:13
4	Germogliano a mille	3:34
5	Non ho voglia di penar più	6:13
6	Generoso pensiero	5:08
7	Crudelissime spine	6:58
8	Peccator dimmi perché	5:10
9	Gran tesoro dei mortali	4:30
10	Su lieto mio cuore	3:20
11	Amici pastori	5:06
12	Mal'accorto pensiero	7:12

WORLD PREMIERE RECORDINGS

Consortium Carissimi

Bergen Baker, Soprano • Heather Cogswell, Soprano • Michelle Liebl, Soprano • Linh Kauffman, Soprano
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Garrett Lahr, Sackbut • Bruce Jacobs, Harpsichord • Donald Livingston, Organ

Garrick Comeaux

Recorded in the Church of Saint Mary of the Purification, Marystown, Shakopee, MN, USA, 21st-25th July 2014
Producers: Garrett Lahr and Garrick Comeaux • Engineer and Editor: Reid Kruger at Waterbury Music+Sound
Cover image: Detail of a fresco by an anonymous Lombard (post 1669) depicting Archbishop Charles Borromeo's prayer for an end to the plague in Milan (1629-31) (Chiesa dei Santi Rocco e Sebastiano, Vigevano, Italy)
Photo: Paolo Zeccara • Booklet notes: Garrick Comeaux • Please turn to pages 3 and 4 of the booklet for a detailed track and artist list • The sung texts and an English translation can be accessed at www.naxos.com/libretti/573257.htm