



cpo

Marco Marazzoli
Cantatas of Peace and Pleasure

Colombo · Reutter-Harrah · Magee · Reese
Sheehan · Blumberg · Borgioni
BOSTON EARLY MUSIC FESTIVAL
Vocal & Chamber Ensembles
Paul O'Dette · Stephen Stubbs

Boston Early Music Festival

CPO



Paul O'Dette and Stephen Stubbs

Digital Booklet

Marco Marazzoli

ca. 1602–1662

Cantatas of Peace and Pleasure

La Vendemmia

Text: Unknown author

Mauro Borgioni *Bacco*

Carlotta Colombo, Danielle Reutter-Harrah,
Alissa Magee, James Reese & Aaron Sheehan

La Zenobia

Text: Carlo Festini

Danielle Reutter-Harrah *Testo*

James Reese *Radamisto*

Carlotta Colombo *Zenobia*

Aaron Sheehan *Armeno 1* · Jesse Blumberg *Armeno 2*

Mauro Borgioni *Armeno 3*

Il Riposo

Text: Sebastiano Baldini

Jesse Blumberg *Il Riposo*

James Reese & Aaron Sheehan *I seguaci*

Mauro Borgioni *Il Lago*

Carlotta Colombo & Danielle Reutter-Harrah *Le Ninfe*

Mortali, o voi ch'in atra notte

"per la pace tra Spagna e Francia dell'anno 1660"

Text: Giovanni Lotti

Danielle Reutter-Harrah, Carlotta Colombo, Alissa Magee,

Aaron Sheehan, Jesse Blumberg & Mauro Borgioni

La Guerra e la Pace
Text: **Luc' Antonio Casini**
Danielle Reutter-Harrah *La Guerra*
Carlotta Colombo *La Pace*
Alissa Magee, James Reese, Aaron Sheehan & Mauro Borgioni

**BOSTON EARLY MUSIC FESTIVAL
VOCAL & CHAMBER ENSEMBLES**

Paul O'Dette & Stephen Stubbs *Musical Directors*
Kathleen Fay *Executive Producer*

CD 1 40'41

CD 2 48'04

BOSTON EARLY MUSIC FESTIVAL VOCAL ENSEMBLE
Carlotta Colombo, Danielle Reutter-Harrah & Alissa Magee *soprano*
James Reese & Aaron Sheehan *tenor*
Jesse Blumberg & Mauro Borgioni *baritone*

BOSTON EARLY MUSIC FESTIVAL CHAMBER ENSEMBLE
Sarah Darling *violin I*
Jesse Irons *violin II*
Christel Thielmann *viola da gamba*
David Morris *viola da gamba & lirone*
Maxine Eilander *Baroque harp*
Paul O'Dette *chitarra*
Stephen Stubbs *Baroque guitar*
Michael Sponseller *harpsichord & organ*

CD 1 La Vendemmia**25'27**

- | | | |
|---|--|------|
| 1 | Sinfonia – Al Tirso della mano (<i>Borgioni</i>) | 4'05 |
| 2 | Su prendete o miei ministri (<i>Borgioni, Chorus</i>) | 2'06 |
| 3 | Signor, già corre alla vendemmia usata
(<i>Colombo, Borgioni, Reutter-Harrah, Reese, Sheehan, Magee</i>) | 1'54 |
| 4 | Su, su, si corra all'opra (<i>Chorus, Reutter-Harrah, Reese, Colombo, Borgioni</i>) | 3'51 |
| 5 | O d'ambra o vermiglie (<i>Colombo, Reutter-Harrah, Reese, Borgioni</i>) | 2'35 |
| 6 | Un più lontano Autunno
(<i>Reese, Sheehan, Reutter-Harrah, Borgioni, Magee, Colombo</i>) | 3'09 |
| 7 | Su, su via da noi concordi
(<i>Chorus, Borgioni, Colombo, Reese, Sheehan, Reutter-Harrah</i>) | 4'49 |
| 8 | Questo, questo vogl'io che spuma e brilla
(<i>Borgioni, Colombo, Reese, Sheehan, Reutter-Harrah, Magee</i>) | 2'58 |

La Zenobia**15'03**

- | | | |
|----|---|------|
| 9 | All'armi, all'armi (<i>Sheehan, Blumberg, Borgioni, Reutter-Harrah</i>) | 2'51 |
| 10 | Oimè, Zenobia (<i>Reese, Colombo, Reutter-Harrah</i>) | 3'10 |
| 11 | O mie pene troppo rigide catene (<i>Colombo, Reese</i>) | 4'23 |
| 12 | Si segua, si corra veloce
(<i>Blumberg, Sheehan, Borgioni, Reese, Colombo, Reutter-Harrah</i>) | 2'45 |
| 13 | Così in petto di Re
(<i>Reutter-Harrah, Reese, Blumberg, Colombo, Sheehan, Borgioni</i>) | 1'54 |

CD 2 Il Riposo**27'22**

- | | | |
|---|--|------|
| 1 | Ritornello – O suolo beato (<i>Blumberg, Reese, Sheehan</i>) | 3'36 |
| 2 | Così dicea sovra una prora aurata (<i>Reese, Borgioni, Colombo, Reutter-Harrah</i>) | 2'55 |
| 3 | Ritornello – Chi sei tu che gonfio d'ardire (<i>Borgioni, Colombo, Reutter-Harrah</i>) | 3'52 |
| 4 | Qual naufrago indegno (<i>Colombo, Reutter-Harrah, Borgioni, Blumberg</i>) | 4'26 |
| 5 | Cede un'ira insuperabile
(<i>Colombo, Reutter-Harrah, Borgioni, Blumberg, Sheehan, Reese</i>) | 3'37 |
| 6 | Questo Pin ch'è d'or pomposo (<i>Blumberg, Reese, Sheehan</i>) | 3'50 |
| 7 | Deh non t'affligger più (<i>Colombo, Reutter-Harrah, Borgioni</i>) | 3'12 |
| 8 | Ch'esser non può (<i>Reese, Reutter-Harrah, Colombo, Sheehan, Blumberg, Borgioni</i>) | 1'54 |

Mortali, o voi ch'in atra notte**7'03**

- | | | |
|----|---|------|
| 9 | Mortali, o voi ch'in atra notte
(<i>Sheehan, Reutter-Harrah, Colombo, Magee, Blumberg, Borgioni</i>) | 3'24 |
| 10 | Voi tra nemi, e tra gl'horrori
(<i>Sheehan, Reutter-Harrah, Colombo, Blumberg, Borgioni, Magee</i>) | 3'39 |

La Guerra e la Pace**13'28**

- | | | |
|----|---|------|
| 11 | Tornate o guerrieri (<i>Reutter-Harrah, Magee, Sheehan, Borgioni, Reese</i>) | 3'06 |
| 12 | Oimè, qual voce tanto feroce
(<i>Colombo, Reutter-Harrah, Magee, Sheehan, Borgioni, Reese</i>) | 5'35 |
| 13 | Eccomi pronta ancella d'Alessandro (<i>Reutter-Harrah, Colombo</i>) | 2'24 |
| 14 | Fuggite o perigli (<i>Magee, Reese, Sheehan, Borgioni, Reutter-Harrah, Colombo</i>) | 2'23 |

Acknowledgements

The Boston Early Music Festival and Executive Director Kathleen Fay wish to acknowledge the many generous Friends and supporters of BEMF's Baroque Opera Recording Project, an initiative started in 2004 to create a series of recordings to preserve our groundbreaking Baroque opera productions and attempt to fill the gaps in the current discography of Western opera. Please visit our website (BEMF.org) for a complete discography of BEMF recordings.

Special thanks to the Constellation Charitable Foundation for continued support of the Boston Early Music Festival, including the Baroque Opera Recording Project, this disc in particular, and the March 2024 modern premiere performances of this repertoire in Boston and New York City. Additionally, we would like to express our gratitude to Susan L. Robinson and to Michael and Marie-Pierre Ellmann for their support of this project.

Thanks also to the following individuals and organizations for their assistance with this recording: Paul O'Dette and Alissa Magee for deciphering the original manuscripts and creating the performing editions; Paul O'Dette, Stephen Stubbs, and Alessandro Quarta for their English translations of the Italian texts; Roger Freitas, Ellen Hargis, Federico Ercoli, and Ian D'Agata, for their assistance on the English translations of the Italian texts; Paul O'Dette for his essay titled *Marco Marazzoli: Cantatas of Peace and Pleasure*; Karola Parry, Siegbert Ernst, and Jan Stahlmann, for recording engineering, supervision, and digital editing; Elisabeth Champolion and the staff at The Sendesaal, Bremen, Germany, for being gracious hosts to our project, and for the use of their Flemish double-manual harpsi-

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Kathleen Fay

**Marco Marazzoli:
Cantatas of Peace and Pleasure**

Our received notion of music history presents Venice and Florence as the two major musical centers in seventeenth-century Italy, with Mantua receiving mention as well, due to the residency of Monteverdi in that city from 1590 until 1613. Solo song was invented in Florence; Giulio Caccini's manifesto about "the new music," which ushered in the whole Baroque period, was published there, and it was there that the first operas were performed. Venice boasted the presence of such musical luminaries as Claudio Monteverdi (starting in 1613), Giovanni Gabrieli, Francesco Cavalli, Dario Castello, and Barbara Strozzi; it was the place where public opera was first established and where instrumental sonatas were first published.

On the other hand, the music of seventeenth-century Rome has mostly flown under the radar, due in part to the lack of a vibrant music-publishing enterprise, leaving most of the glorious music composed in Rome to languish in manuscripts, some of which are barely legible. But between 1620 and 1660, Rome was home to the largest number of supremely gifted composers of vocal music anywhere in Europe. The cantatas, oratorios, and motets of dozens of these composers, most notably Luigi Rossi, Domenico and Virgilio Mazzocchi, Giacomo Carissimi, Stefano Landi, Orazio Michi, Carlo Caprioli, Girolamo Frescobaldi, and Marco Marazzoli, the composer featured on this recording, represent the pinnacle of early *seicento* vocal music, music which had a profound influence not only on the cantatas of Venetian composers, but especially on French music of the period. The cantatas of Rossi, Carissimi, and Marazzoli were particularly

popular in France in the second half of the seventeenth century, circulating in numerous manuscripts commissioned by Cardinal Mazarin, chief minister of France. But due to the lack of modern editions of this repertoire, and the scholarly bias in favor of Florence and Venice, these works are still largely unknown except to a handful of specialists. The present recording focusses on a special subset of the repertoire, Marazzoli's cantatas for six voices, two violins, and basso continuo. A total of seven of these works survive, five of which we were able to fit on this CD.

Marco Marazzoli (ca. 1602–1662) was a harpist, tenor, and composer who wrote more than 380 cantatas for one to six voices in addition to operas, oratorios, motets, and liturgical works. Marazzoli began working for Cardinal Antonio Barberini at the Palazzo Barberini around 1626, and continued serving the papal family for the rest of his life. He frequently traveled with the Cardinal to Urbino, Bologna, and Ferrara along with others from the Cardinal's musical establishment, including Stefano Landi and Filippo Vitali. In 1642, Marazzoli went to Venice to present his opera, *Gli amori di Giasone e d'Isifile* in the Teatro SS Giovanni e Paolo, the same theater where Monteverdi's last two operas were performed, *Le nozze d'Enea con Lavinia* the year before, and *L'incoronazione di Poppea* the year after. In 1643, the Cardinal facilitated an invitation from Cardinal Mazarin for Marazzoli to go Paris, where his works were enthusiastically received. The Queen was reportedly moved to tears upon hearing them, and she commissioned additional chamber cantatas from Marazzoli for the next two years. He returned to Rome in 1645, only to discover the Barberini family had been forced into exile by the new Pope Innocent X upon the death of the Bar-

berini Pope Urban VIII. Deprived of his Barberini patronage during this period (1645–1653), Marazzoli began composing oratorios for the Oratorio del Santissimo Crocifisso, the venue for which Carissimi's *Jephthe* was written, along with many other important *seicento* oratorios. Upon the reconciliation of Pope Innocent's family (the Pamphili) with the Barberini in 1653, Cardinal Antonio Barberini commissioned Marazzoli to compose an opera, *Dal male il bene*, in celebration of the wedding between the Pope's niece and the son of Antonio's brother Taddeo. The success of this production inspired Antonio to commission a new opera each year from Marazzoli, including *Le armi e gli amori* in 1655, and *La Vita humana* in 1656 in celebration of the arrival and conversion to Catholicism of Queen Christina of Sweden. Unfortunately, the plague that hit Rome in that year curtailed these operatic endeavors, and Marazzoli began working for the new Pope, Alexander VII, composing numerous cantatas for multiple voices and strings, including those heard on this recording.

The six-voice cantatas of Marazzoli were composed late in his career, commissioned by Pope Alexander VII and designed for performance at the Vatican, the Palazzo Quirinale, and the papal retreat at Castel Gandolfo. While most of Marazzoli's cantatas were written for solo voice and continuo, sometimes with the addition of strings, he also experimented with more extended cantatas involving four, five, and six voices, featuring Sinfonias, Ritorcelli, recitatives, arias, duets, trios, choruses, etc., perhaps to compensate for the lack of opera productions. These large-scale cantatas nevertheless show Marazzoli's operatic ambitions, as they resemble miniature operas designed for performance by a chamber ensemble in music rooms of palaces. It

is assumed that Marazzoli performed in these cantatas himself as a tenor as well as a harpist. He commissioned a spectacular triple harp, which survives in the Musical Instrument Museum in Rome, as well as in a painting of that exact instrument by Giovanni Lanfranco, which hangs in the Palazzo Barberini today, and is reproduced on the cover of this CD.

Shortly after these cantatas were composed, Marazzoli was injured during Mass at the Sistine Chapel on January 25, 1662, and died the following day.

The cantatas survive in nearly illegible autograph composing scores in the Vatican archives which are full of crossed out passages, rewritten parts, wrong notes, impossible to read bars, undecipherable texts, missing bars in the continuo part, and other challenges which confront anyone wishing to create a modern performing edition. This is undoubtedly the main reason these works have not been performed in modern times, despite the extraordinary quality of the music itself. Marazzoli's musical style is quite personal with a strong focus on the shape of each polyphonic line, resulting in numerous clashes not found in the music of his contemporaries. This results in some searing dissonances, which one might be tempted to correct, but which we have opted to embrace.

The Cantatas

La Vendemmia

(text author unknown)

This cantata is a celebration of the harvest, inspiring each character in turn to praise their favorite Italian wines. The dizzying array of wines extolled seems to have been designed to flatter the vinous expertise of the papal audience. While some of the referenc-

es are straightforward, others are quite obscure and require knowledge of wines commonly consumed in different regions of Italy in the seventeenth century. I am grateful to Ian D'Agata, the world's leading authority on Italian native grapes, for his assistance in refining my initial identifications.

La Zenobia

(text by Carlo Festini)

The story of Radamisto and Zenobia, based on Tacitus's *Annals of Ancient Rome*, was featured in numerous Baroque operas, including Handel's well-known *Radamisto* of 1720, but Festini's poem set by Marazzoli presents a more historically straightforward version of events. Radamisto, the son of Pharasmanes I of Iberia, had killed his uncle, Mitriddates, the King of Armenia, a few years prior to the events in the cantata, taking the Armenian throne himself, but he is now being deposed by Tiridates (of Parthia) with Armenian assistance. Radamisto and his wife Zenobia are pursued by an onrushing Armenian mob, and Zenobia insists they flee, convincing Radamisto, who initially feels it would be unbecoming of a monarch to do so. Zenobia, her flight slowed by pregnancy and realizing they are about to be captured, asks her husband to kill her since that would be more honorable than to be killed by the barbaric enemy. Radamisto protests that he is incapable of killing the one he loves, but Zenobia is adamant and he finally stabs her just before the Armenians arrive, throwing her body into the river so they cannot find her. As fate would have it, she survived, and was rescued by shepherds. The moral of the story, "Love shall be sacrificed so that honor prevails," probably refers to a topical situation which has not yet been identified. The manuscript from which this cantata is taken is devoted

to subjects of war and peace, with *La Zenobia*, the first cantata in the manuscript, representing war, the second cantata, *Il Riposo*, promoting peace, and *Mortali, o voi ch'in atra notte*, the resolution of war and peace as consummated in the Treaty of the Pyrenees.

Il Riposo

(text by Sebastiano Baldini)

This story of peace and serenity takes place on the shores of Lake Albano, where the papal retreat, Castel Gandolfo, is located. *Il Riposo* (Repose), represents the Pope (Alexander VII), who escapes the noise and tumult of Rome and the conflicts throughout the world to enjoy the beauty and tranquility of Lago Albano. Relaxing in his boat, enjoying the restorative Lake and its magical surroundings, the Pope is confronted by the angry Lake, who objects to his calm waters being disturbed by the waves and turbulence caused by the boat. The Lake enlists the support of two nymphs who confront *Il Riposo* and his followers. Eventually *Riposo* is able to persuade the Lake that they are both working to promote peace. "Where a God rests" (the Pope was considered God on earth) is "Paradise." The snippy aside in the final chorus, commanding the Greek gods to be silent, promotes the promise of Heaven, attained by following a true God (the Pope), to counter the Baroque infatuation with the secular Greek gods and goddesses.

Mortali, o voi ch'in atra notte

(text by Giovanni Lotti)

Lotti's text is in celebration of the Treaty of the Pyrenees, signed in November 1659, which ended the war between France and Spain, thanks to the mediation of Pope Alexander VII. This treaty, in addition

to establishing the border between the two countries at the Pyrenees, also stipulated the marriage of Louis XIV and Maria Teresa of Spain, an event celebrated in Paris in 1662 with Cavalli's opera *Ercole amante*. The references in the text to the Seine (in Paris) and the Ebro (in Spain) are obvious, while the "Austrian semigods" refers to the Habsburgs (Holy Roman Emperors) who ruled Spain during this period.

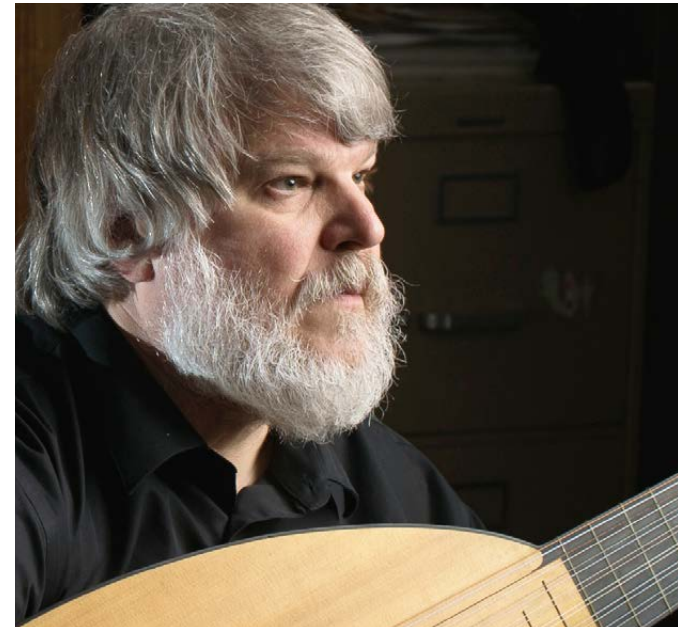
La Guerra e la Pace

(text by Luc' Antonio Casini)

This piece is from a different manuscript than the previous three cantatas, but in many ways it provides the final chapter in the celebration of Pope Alexander's role in facilitating the Treaty of the Pyrenees. The Pope is represented by *Pace* (Peace) who works to convince *Guerra* (War) to lay down her arms and join the side of Peace. While Asia may still be at war, Europe is now at peace thanks to him. Asia may soon be at peace as well due to his influence. A new hero, Pope Alexander VII, is the new Alexander the Great in Asia, and the new Augustus in Europe.

Our deepest gratitude to Alissa Magee and Alessandro Quarta for their assistance in helping to puzzle out the many difficult passages of notes and rhythms in these works, Ian D'Agata for his assistance in identifying the wines referenced in *La Vendemmia*, and Stephen Stubbs, Roger Freitas, Ellen Hargis, and Federico Ercoli for their help with the translations.

– Paul O'Dette



Paul O'Dette



Stephen Stubbs

Paul O’Dette has been described as “the clearest case of genius ever to touch his instrument” (*Toronto Globe and Mail*). He appears regularly at major festivals the world over performing lute recitals and in chamber music programs with leading early music colleagues.

Mr. O’Dette has made more than 155 recordings, winning two Grammy Awards and receiving eight Grammy nominations and numerous international record awards. *The Complete Lute Music of John Dowland* (a 5-CD set for harmonia mundi usa) was awarded the prestigious Diapason d’Or de l’Année, and was named “Best Solo Lute Recording of Dowland” by BBC Radio 3. *The Bachelor’s Delight: Lute Music of Daniel Bachele* was nominated for a Grammy as Best Solo Instrumental Recording in 2006.

While best known for his recitals and recordings of virtuoso solo lute music, Paul O’Dette is also active as a conductor of Baroque opera. Together with Stephen Stubbs he won a Grammy as conductor in 2015 for Best Opera Recording, as well as an Echo Klassik Award, for their recording of Charpentier’s *La Descente d’Orphée aux Enfers* with the Boston Early Music Festival Chamber Ensemble. Their CDs of Conradi’s *Ariadne*, Lully’s *Thésée*, and Lully’s *Psyché*, with the Boston Early Music Festival Orchestra on the **cpo** label, were nominated for Grammys in 2005, 2007, and 2008; their 2015 BEMF CD of Steffani’s *Niobe, Regina di Tebe* on the Erato/Warner Classics label was also nominated for a Grammy, and received both an Echo Klassik and the coveted Jahrespreis der Deutschen Schallplattenkritik. Their recording of Charpentier’s *Les Arts Florissants* was nominated for a Grammy in 2019.

In addition to his activities as a performer, Paul O’Dette is an avid researcher, having worked ex-

tensively on the performance of seventeenth-century Italian and English solo song, continuo practices, and lute repertoire. He has published numerous articles on issues of historical performance practice, and co-authored the John Dowland entry in the *New Grove Dictionary of Music and Musicians*. Paul O’Dette is Professor of Lute and Director of Early Music at the Eastman School of Music, where he has been awarded the Eisenhart Award for Excellence in Teaching. He has been Artistic Co-Director of the Boston Early Music Festival since 1993.

Stephen Stubbs, who won the Grammy Award as conductor for Best Opera Recording in 2015, spent a thirty-year career in Europe. He returned to his native Seattle in 2006 as one of the world’s most respected lutenists, conductors, and Baroque opera specialists. He now lives with his family in Agua Dulce, California.

In 2007, Stephen established his new production company, Pacific MusicWorks (PMW), based in Seattle, reflecting his lifelong interest in both early music and contemporary performance. The company’s inaugural presentation was a production of South African artist William Kentridge’s acclaimed multimedia staging of Claudio Monteverdi’s opera *The Return of Ulysses* in a co-production with the San Francisco Museum of Modern Art. PMW’s performances of the Monteverdi *Vespers* were described in the press as “utterly thrilling” and “of a quality you are unlikely to encounter anywhere else in the world.” PMW is now a touring ensemble.

Stephen Stubbs is also the Boston Early Music Festival’s Artistic Co-Director along with his longtime colleague Paul O’Dette. Stephen and Paul are also the musical directors of all BEMF operas, re-

cordings of which were nominated for six Grammy awards, including one Grammy win in 2015. Also in 2015, BEMF recordings won two Echo Klassik awards and the Diapason d'Or de l'Année. In 2017, they received the Preis der Deutschen Schallplattenkritik.

In addition to his ongoing commitments to PMW and BEMF, other recent appearances have included Handel's *Giulio Cesare* and Gluck's *Orfeo* in Bilbao, Mozart's *Magic Flute* and *Così fan tutte* for the Hawaii Performing Arts Festival, Handel's *Agrippina* and *Semele* for Opera Omaha, Cavalli's *Calisto* and Rameau's *Hippolyte et Aricie* for Juilliard, Mozart's *Il re pastore* for the Merola program, and seven productions for Opera UCLA including Cavalli's *Giasone*, Monteverdi's *Poppea*, and Handel's *Amadigi*. In recent years he has conducted Handel's *Messiah* with the Seattle, San Francisco, Edmonton, Birmingham, Houston, and Nova Scotia Symphony orchestras.

His extensive discography as conductor and solo lutenist includes well over 100 CDs, many of which have received international acclaim and awards.

For more than three decades, **Kathleen Fay** has served as Executive Director of the Boston Early Music Festival. She is responsible for all administrative, development, financial, and artistic departments of the organization, as well as the management of biennial Festivals, the annual concert seasons in Boston and in New York City at the Morgan Library & Museum, the annual Chamber Opera Series, and the Festival's Baroque Opera Recording Project. The project features a total of nineteen CDs to date on the **cpo** and Erato labels, six of which have been nominated for Grammy Awards for Best Opera Recording, and one awarded the Grammy.

Ms. Fay is a founding Trustee of the Catalogue for Philanthropy and serves on the boards of the Cambridge Society for Early Music and Constellation Center. She is also a member of the Advisory Board of Harvard University's Early Music Society.

In November 2001, Ms. Fay was named *Chevalier de l'Ordre des Arts et des Lettres* by the French Minister of Culture as a result of her significant contribution to furthering the arts in France and throughout the world. In June 2003, she received the distinguished Arion Award from the Cambridge Society of Early Music for her "outstanding contributions to musical culture." And, in June 2011, the Board of Directors of Early Music America named the *Boston Early Music Festival, Kathleen Fay, Executive Director*, as the 2011 recipient of the Howard Mayer Brown Award, for lifetime achievement in the field of early music.

The BEMF Board of Directors established the permanent Kathleen Fay Leadership Fund in February 2017, in recognition of her thirty-year anniversary leading BEMF. Ms. Fay is a widely respected impresario and promoter of early music in North America and Europe. She holds graduate degrees in Piano Performance and Music Teaching from the Oberlin College Conservatory of Music.

After graduating in Opera from the Conservatory in Como, **Carlotta Colombo** earned a Level II Diploma in Opera and Renaissance and Baroque singing, studying with Alessandra Ruffini and Roberto Balconi. She also received a First-Class Honours Degree in Philosophy from the University of Milan.

A finalist in the 2022 International Cesti Singing Competition for Baroque Opera in Innsbruck, Carlotta made her début in Monteverdi's *L'Orfeo* (La Musica and Proserpina) at the age of 23; she sub-

sequently collaborated with numerous early music ensembles including Accademia Bizantina, Europa Galante, Les Musiciens du Prince – Monaco, Ensemble Zefiro, Anima&Corpo, and the Boston Early Music Festival Chamber Ensemble, performing in important venues in Europe and the United States.

In 2023, she made her Teatro alla Scala house debut with I Cameristi della Scala conducted by Giulio Prandi. She has recorded for Glossa, Arcana, **cpo**, Naïve, and Brilliant Classics.

Danielle Reutter-Harrah has performed professionally as a classical and Baroque singer with leading ensembles around the country. In addition to staged operatic works, she is enthusiastic about choral singing and performing with small chamber ensembles. She has been in several pop bands, and loves singing bluegrass and folk music. Above all, she is passionate about works for solo voice and guitar.

Danielle received her BM from the University of Denver’s Lamont School of Music and her MM from the San Francisco Conservatory of Music. She lives in Seattle with her family.

Soprano **Alissa Magee** is a rising artist-researcher of 17th- and 18th-century music. She was a participant in the Boston Early Music Festival Young Artists Training Program in 2023, performing in Desmarest’s *Circé* and as Procris in Jacquet de La Guerre’s *Cephale et Procris*. She has studied Marco Marazzoli’s six-voice cantatas extensively, and performed them in concert in 2024 with the Boston Early Music Festival Vocal and Chamber Ensembles, subsequently recording these works with BEMF for the **cpo** label.

In addition to BEMF, Alissa has collaborated with Apollo’s Fire and various cathedral choirs throughout the United States. Her current research investigates the relationship between Baroque music, declamation, and gesture.

“A shining tenor” (*New York Classical Review*), American tenor **James Reese** delivers dynamic, thoughtful performances that facilitate intimate connections between audiences and his art. Reese maintains close relationships with many of the finest period ensembles in North America, including the Boston Early Music Festival, Tafelmusik, Portland Baroque Orchestra, Philharmonia Baroque Orchestra, American Bach Soloists, Les Délices, and The Sebastians.

Collaborations with these ensembles have taken him to venues across North America and to international locales in Belgium, Sweden, Finland, Canada, and Germany. An active recitalist, Reese collaborates with pianist Daniel Overly in song programs, particularly lieder of Franz Schubert and Hugo Wolf. He also performs regularly with lutenist and theorist Brandon Acker, presenting programs of French *airs de cour* and other early song. He lives with his wife Natalie in Philadelphia.

Tenor **Aaron Sheehan** is a first-rate interpreter of the works of Bach, Handel, and Mozart. He sang the title role in Boston Early Music Festival’s Grammy Award-winning recording of Charpentier’s opera *La Descente d’Orphée aux Enfers*.

He has performed at Tanglewood, Lincoln Center, the Metropolitan Museum of Art, Washington National Cathedral, the Early Music Festivals of Boston (BEMF), San Francisco, Vancouver, Washington D.C., Carmel, Regensburg, and the Halle Handel Festival, and with American Bach Soloists, Bos-



Carlotta Colombo



Alissa Magee



Danielle Reutter-Harrah

ton Baroque, Handel and Haydn Society, Orpheus Chamber Orchestra, Pacific MusicWorks, Philharmonia Baroque Orchestra, and Tafelmusik.

His roles with BEMF include L'Amour and Apollon in Lully's *Psyché*, the title roles in Charpentier's *Actéon*, Monteverdi's *Orfeo*, Steffani's *Orlando generoso*, and Handel's *Acis and Galatea*, Ulisse in Desmarest's *Circé*, Demetrius in Graupner's *Antiochus und Stratonica*, Moore in Lampe's *The Dragon of Wantley*, Orfeo in Campra's *Le Carnaval de Venise*, and Eurimaco in *Il ritorno d'Ulisse in patria*.

Baritone **Jesse Blumberg** has performed featured roles at Minnesota Opera, Boston Lyric Opera, Atlanta Opera, Pittsburgh Opera, Boston Early Music Festival, Opera Atelier, and at Château de Versailles Spectacles and London's Royal Festival Hall.

He has sung major concert works with Amsterdam Baroque Orchestra, American Bach Soloists, Boston Baroque, Apollo's Fire, Oratorio Society of New York, The Saint Paul Chamber Orchestra, Early Music Vancouver, and on Lincoln Center's *American Songbook* series.

Jesse has been featured on over thirty commercial recordings, including the Grammy Award- and Echo Klassik-winning operas of Charpentier and Steffani with Boston Early Music Festival. His other recordings include Bach cantatas with Montréal Baroque, *Winterreise* with pianist Martin Katz, Rosenmüller cantatas with ACRONYM, and *St. John Passion* with Apollo's Fire. He is also the founding artistic director of Five Boroughs Music Festival in New York City, and has served as a guest instructor of voice at Cleveland Institute of Music.

Baritone **Mauro Borgioni** studied singing at the Civica Scuola in Milan, the Cesena Conservatory, and

the Fondation Royaumont in Paris. Specializing in Baroque repertoire, he has performed roles such as Orfeo and Ulisse in Monteverdi's operas, Aeneas in Purcell's *Dido and Aeneas*, Acrimante in Melani's *L'Empio punito*, and Haman and Garibaldo in Handel's operas.

He has collaborated with orchestras and ensembles such as La Capella Reial de Catalunya, Il Giardino Armonico, Accademia Bizantina, and with conductors such as Jordi Savall, Rinaldo Alessandrini, Ottavio Dantone, and Diego Fasolis. His repertoire ranges from Monteverdi, Bach, and Handel to Mozart, Haydn, Debussy, Britten, Fauré, and Philip Glass.

He has performed at festivals and concert seasons in Europe, Mexico, Canada, and the United States. He has recorded for Alpha, Brilliant, Glossa, **CPO**, and Arcana, and also collaborated with radio and television broadcasters.

The **Boston Early Music Festival Vocal Ensemble** debuted in November of 2008 in Boston with John Blow's *Venus and Adonis* and Marc-Antoine Charpentier's *Actéon*. The ensemble is a collection of fine young singers dedicated to presenting choice operatic and other treasures as both soloists and members of the chorus, under the leadership of BEMF Artistic Directors Paul O'Dette and Stephen Stubbs.

The BEMF Vocal and Chamber Ensemble's debut recording of Charpentier's *Actéon*, on the **CPO** label, was released in November 2010. Subsequent **CPO** releases include Blow's *Venus and Adonis* in June 2011, the Charpentier opera double bill of *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs* in February 2014, which won the Grammy Award in 2015 for Best Opera Recording

and the 2015 Echo Klassik Opera Recording of the Year (17th/18th Century Opera), Handel's *Acis and Galatea* in November 2015, Charpentier's *Les Plaisirs de Versailles* and *Les Arts Florissants*, which was nominated for a Grammy in 2019, and Lalande's *Les Fontaines de Versailles* and *Le Concert d'Esculape* in September 2020.

The BEMF Vocal Ensemble has mounted successful tours of its chamber opera productions, including a four-city North American Tour of *Acis and Galatea* in early 2011 that included the American Handel Festival in Seattle, a North American Tour of the Charpentier double bill in 2014, and a European tour of *The Dragon of Wantley* in 2025.

Described as "supremely communicative," "a tireless force of musical curiosity, skill, and enthusiasm", and "the one to up the ante" (*Boston Musical Intelligencer*), **Sarah Darling** enjoys a varied musical career as a performer, educator, and musical co-conspirator. Sarah is a member and co-artistic director of the self-conducted orchestra *A Far Cry*, as well as Boston Baroque, Musicians of the Old Post Road, Emmanuel Music, Boston Ballet Orchestra, Les Bostonades, Newton Baroque, The Boston Camerata, Boston Early Music Festival, and the Carmel Bach Festival.

Sarah studied at Harvard, Juilliard, Amsterdam, and Freiburg, and received her DMA from New England Conservatory (NEC), working with James Dunham, Karen Tuttle, Nobuko Imai, Wolfram Christ, and Kim Kashkashian. She has recorded for many labels, including three Grammy-nominated discs and a solo album on Naxos.

A passionate educator, Sarah serves on the performance faculty of the Longy School of Music,

teaches Baroque viola at NEC, and co-directs the Harvard Baroque Chamber Orchestra.

Jesse Irons is an imaginative historical violinist and orchestral leader, celebrated for his "strongly committed and highly polished" performances. As Assistant Concertmaster of Boston Baroque and co-leader of the acclaimed chamber orchestra *A Far Cry*, Jesse brings a deep commitment to musical storytelling, shaping programs that captivate audiences and challenge expectations.

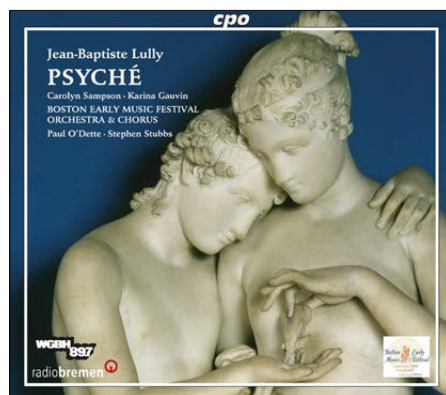
He is a core member of Musicians of the Old Post Road and collaborates regularly with the Boston Early Music Festival, the Handel and Haydn Society, Sarasa, and Newton Baroque.

Having a penchant for combining old and new, Jesse has recently reimaged Vivaldi's *Four Seasons* through the lens of climate change, using an algorithmically modified score based on the 2050 United Nations Climate Model to provoke thought and spark dialogue on our environmental future. Jesse happily lives in the Boston area with his musician wife Emily, face-painting daughter Isabelle, and high-fiving toddler Ennis.

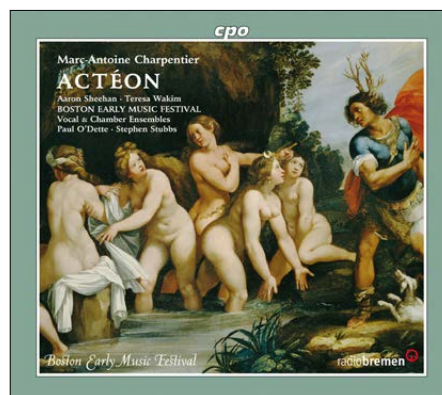
Christel Thielmann, recipient of the Thomas Binkley Collegium Director's Award and the prestigious Eisenhart Award for Excellence of Teaching at the Eastman School of Music where she teaches viola da gamba, directs the Collegium Baroque Orchestra, the Viol Consort, and runs the Baroque Chamber Music Program.

As viola da gamba and recorder player she toured extensively with the Musicians of Swanee Alley and has appeared with Fretwork, The Hilliard Ensemble, Tafelmusik, the Toronto Consort, The New-

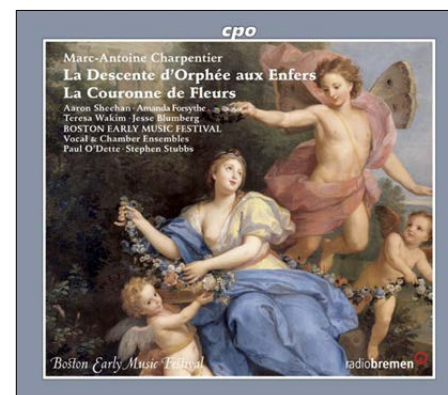
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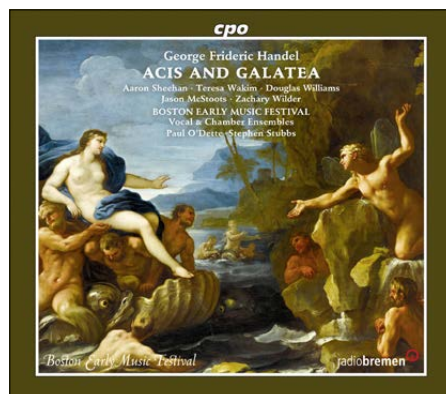
cpo 777 367-2 (3 CDs,DDD,07)
*Lully's Psyché has earned a
2008 Grammy Nomination for
Best Opera Recording*



cpo 777 613-2 (DDD,08)
*"The playing and choral singing
are both exquisite."
The Guardian, 1/2011*



cpo 777 876-2 (DDD,13)
*This Charpentier release won
the Grammy Award in 2015 for
Best Opera Recording*



cpo 777 877-2 (2 CDs,DDD,13)
*"Intimate and dramatic...
the recording is crystalline."
The Boston Globe, 12/2015*



cpo 555 283-2 (DDD,19)
*This Charpentier release has
earned a 2019 Grammy
Nomination for Best Opera
Recording*

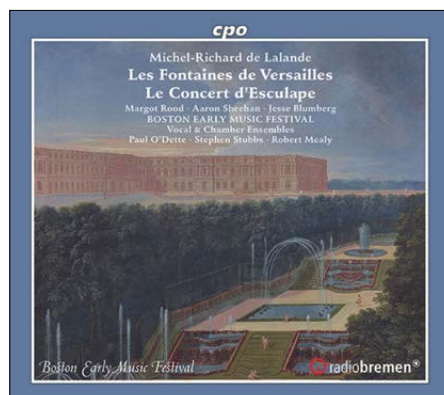


cpo 555 205-2 (4 CDs,DDD,18)
*Handel's Almira received a
Diapason d'Or, 2020*

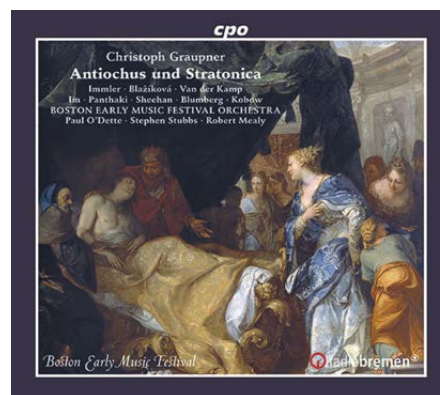
Also available:

Jean-Baptiste Lully: Thésée **cpo** 777 240-2 (3 CDs,DDD,06), Grammy Nomination, 2007
Agostino Steffani: Duets of Love and Passion **cpo** 555 135-2 (DDD,17), Diapason d'Or, 3/2018

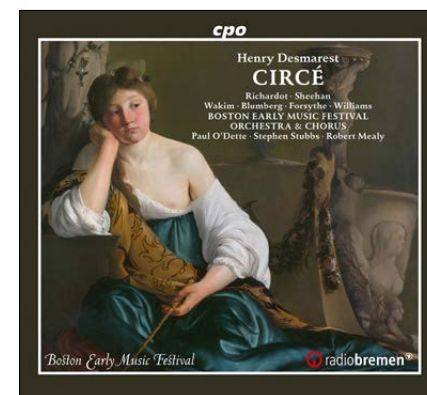
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cpo 555 097-2 (DDD,20)
"Absolutely superb."
 MusicWeb International,
 4/2021



cpo 555 369-2 (3 CDs,DDD,20)
"Nothing short of revelatory."
 Gramophone, 4/2021



cpo 555 594-2 (3 CDs,DDD,23)
"Insightful musicianship and adroit theatricality."
 Gramophone, 11/2023



cpo 555 622-2 (2 CDs,DDD,23)
"Slapstick with music. A master performance!"
 Fono Forum, 3/2024



cpo 555 658-2 (DDD,24)
"Exceptional stylish elegance and theatrical vitality."
 Gramophone, 1/2025



cpo 555 678-2 (DDD,25)
"A stylish, lively, and sonorous rendition."
 Klassik Heute, 7/2025

Also available:

John Blow: *Venus and Adonis* **cpo** 777 614-2 (DDD,09)

Johann Sebastiani: *Matthäus Passion* **cpo** 555 204-2 (DDD,17)

Boston Early Music Festival

BEMF.org

berry Consort, and the Boston Early Music Festival Chamber Ensemble.

She has performed at leading North American and European early music festivals, has recorded for radio, television, and several record labels. She has also produced several award-winning CDs for harmonia mundi USA. She is writing a book about teaching the art of music-making and techniques that apply across instruments and genres, with special emphasis on the universal relevance of historical performance practice.

David Morris has performed across the U.S., Canada, and Europe on Baroque violoncello, viola da gamba, lirone, and bass violin. He has been a continuo player for the Boston Early Music Festival's opera productions since 2013 and is a member of Quicksilver and the Bertamo Trio. He is a frequent guest performer on the New York State Early Music Association and Pegasus Early Music series and has performed with Tafelmusik, the Boston Symphony Orchestra, and the Mark Morris Dance Group.

He has produced operas for the Berkeley Early Music Festival and the SF Early Music Society series and has been a guest instructor in early music performance-practice at Cornell University, Amherst College, Oberlin College, the University of Colorado at Boulder, UC Berkeley, and the SF Conservatory of Music. He has recorded for Harmonia Mundi, New Albion, Dorian, Drag City Records, CBC/Radio-Canada, and New Line Cinema.

Maxine Eilander has been performing on historical harps throughout Europe and the United States for over three decades. She is the harpist for Pacific MusicWorks and the Boston Early Music Festival.

Recordings featuring Maxine as a soloist include *Handel's Harp*, released on ATMA, with all of Handel's obbligato music written for the harp, including his famous harp concerto, which she has also recorded with Tafelmusik (*A Baroque Feast*, Analekta). The release of William Lawes's *Harp Consorts* garnered much favorable press. Other recordings include *Sonata al Pizzico*, a recording of Italian music for harp and Baroque guitar with duo partner Stephen Stubbs, and *Teatro Lirico*.

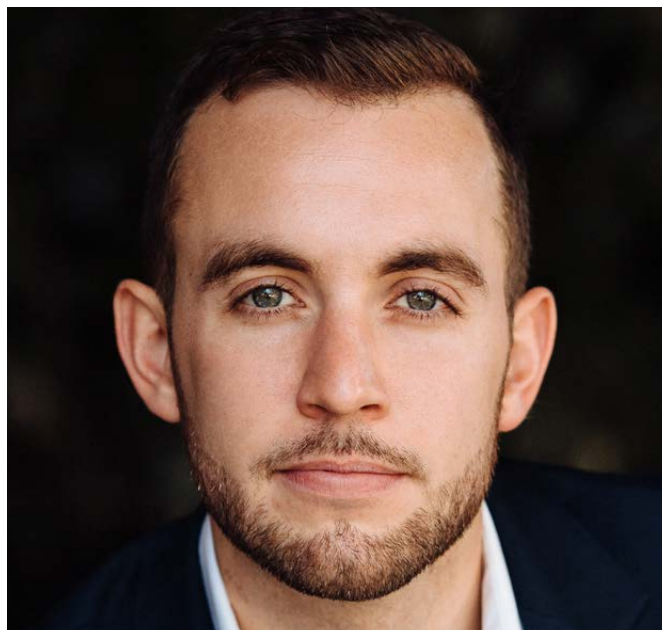
In 2012, Maxine performed Handel's harp concerto at the World Harp Congress in Vancouver. Maxine is adjunct professor of historical harps at the Thornton School of Music, USC, and is a regular guest teacher at the Historical Performance Department at The Juilliard School. Maxine also teaches students nationwide online. maxineeilander.com

Michael Sponseller is recognized as one of the outstanding American harpsichordists of his generation. A highly diversified career brings him to festivals and concert venues all around the world in recital, as concerto soloist, partner to several of today's finest musicians, and as a busy continuo performer on both harpsichord and organ.

He studied at the Oberlin Conservatory of Music with Lisa Goode Crawford, with additional studies at the Royal Conservatoire The Hague. He garnered prizes at the International Harpsichord Competitions at Bruges and Montréal (1998, 2001), and 1st Prize at both the American Bach Soloists and Jurow International Harpsichord Competitions.

Mr. Sponseller has appeared with America's finest ensembles and orchestras, including Boston Early Music Festival, Chamber Society of Lincoln Center, Los Angeles Philharmonic, Camerata Pacifica,

CPO



James Reese



Aaron Sheehan



Jesse Blumberg



Mauro Borgioni

Digital Booklet



and Pacific MusicWorks. Since 2016, he has been Associate Director of Bach Collegium San Diego. In 2023, he joined the Eastman School of Music as Guest Artist.

The **Boston Early Music Festival Chamber Ensemble** was established in October of 2008, and delighted the public a month later at the inauguration of the Boston Early Music Festival Chamber Opera Series, which debuted in Boston with a production of John Blow's *Venus and Adonis* and Marc-Antoine Charpentier's *Actéon*.

The BEMF Chamber Ensemble is an intimate subset of the BEMF Orchestra. Depending upon the size and scale of a project, the BEMF Chamber Ensemble is led by one or both of BEMF's Artistic Directors, Paul O'Dette and Stephen Stubbs, or by BEMF's Orchestra Director Robert Mealy, and features the best Baroque instrumentalists from around the world.

The BEMF Chamber Ensemble's third CD on the **cpo** label, the Charpentier opera double bill of *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs*, won the Grammy Award in 2015 for Best Opera Recording. Their fifth CD, Steffani's *Duets of Love and Passion*, featuring sopranos Amanda Forsythe and Emőke Baráth, tenor Colin Balzer, and bass-baritone Christian Immler, was released in September 2017 in conjunction with a six-city tour of North America, and received a Diapason d'Or. Their sixth CD—of Johann Sebastian's 1663 *Matthäus Passion*—was recorded immediately prior to their presenting a concert of the work at the prestigious Musikfest Bremen, and was released in February 2018. The seventh CD, a return to Charpentier featuring *Les Plaisirs de Versailles* and *Les Arts Florissants*, was nominated for a Grammy in

2019, and the eighth, Lalande's *Les Fontaines de Versailles* and *Le Concert d'Esculape*, was released in September 2020. Their ninth CD, featuring Pergolesi's *La serva padrona* and *Livietta e Tracollo*, was released in December 2023, and their tenth, Lully's *Idylle sur la Paix* and Charpentier's *La Fête de Reuil*, was released in May 2025.

The **Boston Early Music Festival** (BEMF) is universally recognized as a leader in the field of early music. Since its founding in 1980 by leading practitioners of historical performance in the United States and abroad, BEMF has promoted early music through a variety of diverse programs and activities, including an annual concert series that brings early music's brightest stars to the Boston and New York concert stages, and the biennial weeklong Festival and Exhibition, recognized as "the world's leading festival of early music" (*The Times*, London). Through its programs BEMF has earned its place as North America's premier presenting organization for music of the Medieval, Renaissance, and Baroque periods and has secured Boston's reputation as "America's early music capital" (*Boston Globe*).

International Baroque Opera. One of BEMF's main goals is to unearth and present lesser-known Baroque operas performed by the world's leading musicians armed with the latest information on period singing, orchestral performance, scenic design, costuming, dance, and staging. BEMF operas reproduce the Baroque's stunning palette of sound by bringing together today's leading operatic superstars and a wealth of instrumental talent from across the globe to one stage for historic presentations, all zestfully led from the pit by the BEMF Artistic Directors Paul O'Dette and Stephen Stubbs,

and creatively reimagined for the stage by BEMF Opera Director Gilbert Blin. Biennial centerpiece productions feature both the Boston Early Music Festival Orchestra, led by BEMF Orchestra Director Robert Mealy, and the Boston Early Music Festival Dance Company, led by BEMF's newly appointed Dance Director, Marie-Nathalie Lacoursière.

The twenty-third biennial Boston Early Music Festival, *Love & Power*, was held in June 2025 and featured Reinhard Keiser's 1705 opera *Octavia*. The twenty-fourth Festival, in June 2027, will have as its centerpiece Georg Philipp Telemann's 1728 opera *Emma und Eginhard*.

BEMF introduced its Chamber Opera Series during its annual concert season in November 2008, with a performance of John Blow's *Venus and Adonis* and Marc-Antoine Charpentier's *Actéon*. The series features the artists of the Boston Early Music Festival Vocal and Chamber Ensembles and focuses on the wealth of chamber operas composed during the Baroque period, while providing an increasing number of local opera aficionados the opportunity to attend one of BEMF's superb offerings. Subsequent annual productions include George Frideric Handel's *Acis and Galatea*, Henry Purcell's *Dido and Aeneas*, combined performances of Charpentier's *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs*, Monteverdi's *Orfeo*, a double bill of Pergolesi's *La serva padrona* and *Livietta e Tracollo*, a production titled "Versailles" featuring *Les Plaisirs de Versailles* by Charpentier, *Les Fontaines de Versailles* by Michel-Richard de Lalande, and divertissements from *Atys* by Jean-Baptiste Lully, Francesca Caccini's *Alcina*, the first opera written by a woman, a combination of Telemann's *Pimpinone* and *Ino*, joint performances of Lully's *Idylle sur la Paix* and Charpentier's *La*

Fête de Rueil, John Frederick Lampe's *The Dragon of Wantley*, and most recently Telemann's *Don Quichotte*. *Acis and Galatea* was revived and presented on a four-city North American Tour in early 2011, which included a performance at the American Handel Festival in Seattle, and in 2014, BEMF's second North American Tour featured the Charpentier double bill from 2011. In summer 2025, *The Dragon of Wantley* was performed at Confidencen in Stockholm, Sweden, and at Oldenburgisches Staatstheater in Oldenburg, Germany, as part of Musikfest Bremen.

BEMF has a well-established and highly successful project to record some of its groundbreaking work in the field of Baroque opera. The first three recordings in this series were all nominated for the Grammy Award for Best Opera Recording, in 2005, 2007, and 2008: the 2003 Festival centerpiece *Ariadne*, by Johann Georg Conradi; Lully's *Thésée*; and the 2007 Festival opera, Lully's *Psyché*, which was hailed by *BBC Music Magazine* as "superbly realized...magnificent." In addition, the BEMF recordings of Lully's *Thésée* and *Psyché* received Gramophone Award Nominations in the Baroque Vocal category in 2008 and 2009, respectively. BEMF's next three recordings on the German **CPO** label were drawn from its Chamber Opera Series: Charpentier's *Actéon*, Blow's *Venus and Adonis*, and a release of Charpentier's *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs*, which won the 2015 Grammy Award for Best Opera Recording and the 2015 Echo Klassik Opera Recording of the Year (17th/18th Century Opera). Agostino Steffani's *Niobe*, *Regina di Tebe*, featuring Philippe Jaroussky and Karina Gauvin, which was released in January 2015 on the Erato/Warner Classics label in conjunction with a seven-city, four-country

European concert tour of the opera, has been nominated for a Grammy Award, was named *Gramophone's* Recording of the Month for March 2015, is the 2015 Echo Klassik World Premiere Recording of the Year, and has received a 2015 Diapason d'Or de l'Année and a 2015 Preis der Deutschen Schallplattenkritik. Handel's *Acis and Galatea* was released in November 2015. In 2017, while maintaining the focus on Baroque opera, BEMF expanded the recording project to include other select Baroque vocal works: a new Steffani disc, *Duets of Love and Passion*, was released in September 2017 in conjunction with a six-city North American tour, and a recording of Johann Sebastiani's *St. Matthew Passion* was released in February 2018. Four Baroque opera releases followed in 2019 and 2020: a disc of Charpentier's chamber operas *Les Plaisirs de Versailles* and *Les Arts Florissants* was released at the June 2019 Festival, and has been nominated for a Grammy Award; the 2013 Festival opera, Handel's *Almira*, was released in late 2019, and received a Diapason d'Or. Lalande's chamber opera *Les Fontaines de Versailles* was featured on a September 2020 release of the composer's works; Christoph Graupner's opera *Antiochus und Stratonica* was released in December 2020. BEMF's recording of Desmarest's *Circé*, the 2023 Festival opera, was released concurrently with the opera's North American premiere, Pergolesi's *La serva padrona* and *Livietta e Tracollo* was released in December 2023, Telemann's *Ino* and opera arias for soprano featuring Amanda Forsythe, was released in October 2024, and the newest recording, Lully's *Idylle sur la Paix* and Charpentier's *La Fête de Reuil*, was released in May 2025.

Celebrated Concerts. Some of the most thrilling musical moments at the biennial Festival occur

during one of the dozen or more concerts presented around the clock, among them a program by the acclaimed Boston Early Music Festival Orchestra, and often feature unique, once-in-a-lifetime collaborations and programs by the spectacular array of talent assembled for the Festival week's events. In 1989, BEMF established an annual concert series bringing early music's leading soloists and ensembles to the Boston concert stage to meet the growing demand for regular world-class performances of early music's beloved classics and newly discovered works. BEMF then expanded its concert series in 2006, when it extended its performances to New York City's Gilder Lehrman Hall at the Morgan Library & Museum, providing "a shot in the arm for New York's relatively modest early-music scene" (*New York Times*).

World-famous Exhibition. The nerve center of the biennial Festival, the Exhibition is the largest event of its kind in the United States, showcasing nearly one hundred early instrument makers, music publishers, service organizations, schools and universities, and associated colleagues. In 2013, Mozart's own violin and viola were displayed at the Exhibition, in their first-ever visit to the United States. Every other June, hundreds of professional musicians, students, and enthusiasts come from around the world to purchase instruments, restock their libraries, learn about recent musicological developments, and renew old friendships. For four days, they visit the Exhibition booths to browse, discover, and purchase, and attend the dozens of symposia, masterclasses, and demonstration recitals, all of which encourage a deeper appreciation of early music, and strengthen relationships between musicians, participants, and audiences.



Cardinal Antonio Barberini by Carlo Maratta

**Marco Marazzoli:
Kantaten des Friedens und der Freude**

Unserem gewohnten musikhistorischen Verständnis zufolge waren Venedig und Florenz die zwei wichtigsten italienischen Musikzentren des 17. Jahrhunderts. Ferner wird auch Mantua genannt, weil Claudio Monteverdi dort von 1590 bis 1613 lebte. In Florenz wurde der Sologesang erfunden; hier veröffentlichte Giulio Caccini sein Manifest über die »neue Musik«, und hier wurden die ersten Opern aufgeführt. Venedig konnte sich musikalischer Größen wie Claudio Monteverdi (ab 1613), Giovanni Gabrieli, Francesco Cavalli, Dario Castello und Barbara Strozzi rühmen; hier wurde das erste öffentliche Opernhaus gegründet, und hier erschienen die ersten Instrumentalsonaten im Druck.

Die römische Musik des 17. Jahrhunderts hingegen ist weitgehend unbeachtet geblieben, was zum Teil darauf zurückzuführen ist, dass es der Stadt an einem lebendigen Musikverlagswesen mangelte, weshalb die meisten der großartigen Werke, die hier entstanden, in bisweilen kaum mehr lesbaren Handschriften schlummern. Zwischen 1620 und 1660 lebten jedoch in Rom mehr hochbegabte Vokalkomponisten als in ganz Europa. Dutzende von Komponisten wie Luigi Rossi, Domenico und Virgilio Mazzocchi, Giacomo Carissimi, Stefano Landi, Orazio Michi, Carlo Caprioli, Girolamo Frescobaldi und der in der vorliegenden Produktion vorgestellte Marco Marazzoli erreichten mit ihren Kantaten, Oratorien und Motetten den vokalen Gipfel des frühen *seicento* und übten nicht nur auf die Kantaten der venezianischen Kollegen, sondern vor allem auch auf die französische Musik ihrer Zeit einen tiefgreifenden Einfluss aus. In der zweiten Hälfte des 17. Jahrhunderts erfreuten sich die Kantaten von Rossi,

Carissimi und Marazzoli in Frankreich einer besonderen Beliebtheit. Sie kursierten in zahlreichen Manuskripten, die Kardinal Mazarin, der erste Minister des Landes, in Auftrag gegeben hatte. Weil es von diesem Repertoire kaum moderne Editionen gibt und überdies Florenz und Venedig von der Wissenschaft mit Vorzug behandelt werden, sind diese Werke jedoch nur einigen wenigen Spezialisten bekannt. Die vorliegende Aufnahme widmet sich einem besonderen Bereich des Repertoires – den Kantaten für sechs Stimmen, zwei Violinen und Bass continuo von Marco Marazzoli. Insgesamt sind sieben dieser Werke erhalten, von denen wir fünf in dieser Produktion unterbringen konnten.

Der Harfenist, Tenor und Komponist Marco Marazzoli (ca. 1602–1662) verfasste neben Opern, Oratorien, Motetten und liturgischen Werken mehr als 380 Kantaten für ein bis sechs Stimmen. Um 1626 trat er im Palazzo Barberini in die Dienste des Kardinals Antonio Barberini, und er arbeitete für die päpstliche Familie bis zum Ende seines Lebens. Gemeinsam mit Stefano Landi, Filippo Vitali und anderen Musikern begleitete Marazzoli seinen Dienstherrn häufig nach Urbino, Bologna und Ferrara. 1642 kam er nach Venedig, um seine Oper *Gli amori di Giasone e d'Isifile* aufzuführen, und zwar in demselben Teatro SS Giovanni e Paolo, in dem Monteverdi seine zwei letzten Bühnenwerke herausbrachte – *Le nozze d'Enea con Lavinia* im Vorjahr und *L'incoronazione di Poppea* im Jahr danach.

Durch Barberinis Vermittlung erhielt Marazzoli im Jahre 1643 eine Einladung des Kardinals Mazarin nach Paris, wo seine Werke begeistert aufgenommen wurden. Dem Vernehmen nach soll die Königin von der Musik zu Tränen gerührt gewesen sein und dem Komponisten für die nächsten zwei Jahre weitere Kammerkantaten in Auftrag gegeben haben.

Als Marazzoli 1645 nach Rom zurückkehrte, musste er feststellen, dass die Familie Barberini nach dem Tode des Papstes Urban VIII. (einem Barberini) von dem neuen Papst Innozenz X. in die Verbannung geschickt worden war. Also in diesen Jahren (1645–1653) seiner Förderung durch die Barberinis beraubt, begann Marazzoli mit der Komposition von Oratorien für dasselbe Oratorio del Santissimo Crocifisso, für das Carissimis *Jephte* und viele andere Oratorien des *seicento* entstanden waren.

Nachdem sich die Pamphili des Papstes Innozenz im Jahre 1653 mit den Barberini ausgesöhnt hatten, erhielt Marazzoli von Kardinal Antonio Barberini den Auftrag zu der Oper *Dal male il bene*. Anlass waren die Feierlichkeiten zur Vermählung der päpstlichen Nichte mit dem Neffen des Kardinals und Sohn seines Bruders Taddeo. Der Erfolg dieser Produktion veranlasste Antonio Barberini, bei Marazzoli alljährlich eine neue Oper zu bestellen – darunter *Le armi e gli amori* (1655) und *La Vita humana* (1656), mit denen die Ankunft der schwedischen Königin Christina und ihr Übertritt zum Katholizismus gefeiert werden sollten. Leider brachte die Pest, die Rom in diesem Jahr heimsuchte, die Pläne zum Erliegen. Infolgedessen komponierte Marazzoli im Auftrage des neuen Papstes Alexander VII. zahlreiche Kantaten für mehrere Stimmen und Streicher – darunter auch die fünf in dieser Aufnahme eingespielten Werke.

Diese späten sechsstimmigen Kantaten waren zur Aufführung im Vatikan, im Palazzo Quirinale und in der päpstlichen Sommerresidenz in Castel Gandolfo bestimmt. Während sich Marazzoli in den meisten seiner Kantaten auf Solostimme und Continuo mit gelegentlicher Streicherbegleitung beschränkte, experimentierte er auch mit umfangreicheren Kantaten zu vier, fünf und sechs Stimmen, in denen Sin-

fonien, Ritornelle, Rezitative, Arien, Duette, Trios, Chöre und so weiter vorkommen – möglicherweise, um damit den Mangel an Opernproduktionen auszugleichen. In jedem Fall zeugen diese groß angelegten Kantaten von Marazzolis Opernambitionen, da sie wie miniaturistische Kammeropern anmuten, die zur Aufführung in den Musikzimmern der Paläste gedacht waren. Man nimmt an, dass Marazzoli in diesen Kantaten selbst als Tenor und Harfenist auftrat. Er bestellte eine spektakuläre Dreifachharfe, die im römischen Musikinstrumentenmuseum aufbewahrt wird und auch auf dem Gemälde von Giovanni Lanfranco zu sehen ist, das heute im Palazzo Barberini hängt und uns das Cover der vorliegenden CD lieferte.

Kurz nach der Komposition dieser Kantaten wurde Marazzoli am 25. Januar 1662 während einer Messe in der Sixtinischen Kapelle verletzt. Er starb am folgenden Tag.

Die Kantaten sind in den vatikanischen Archiven erhalten. Ihre beinahe unleserlichen Autographen sind voll von durchgestrichenen Passagen, umgeschriebenen Stimmen, falschen Noten, unlesbaren Takten, nicht zu entziffernden Texten, fehlenden Takten in der Continuo-Stimme und anderen Herausforderungen – eine schwierige Aufgabe für jeden, der modernes Aufführungsmaterial herstellen will. Das ist zweifellos der wichtigste Grund dafür, dass diese Werke trotz der außergewöhnlichen Qualität der Musik selbst in der Neuzeit nicht aufgeführt wurden. Marazzolis Stil ist sehr persönlich; er legt großen Wert auf die Gestalt einer jeden polyphonen Linie, wodurch zahlreiche Klangkollisionen entstehen, die man in der Musik seiner Zeitgenossen nicht findet. Infolgedessen kommt es zu einigen schrillen Dissonanzen, die man vielleicht berichten möchte, die wir aber bewusst erhalten haben.

Die Kantaten

La Vendemmia

(Textverfasser unbekannt)

Diese Kantate ist eine Feier der Weinlese und fordert jeden der Charaktere zum Lob seiner italienischen Lieblingstraube auf. Die schwindelerregende Menge empfehlenswerter Weine soll anscheinend der Sachkenntnis des päpstlichen Publikums schmeicheln. Während man einige Anspielungen leicht versteht, sind andere recht obskur. Hier muss man sich in den Weinen auskennen, die im 17. Jahrhundert in verschiedenen Gegenden Italiens getrunken wurden. Ich bin Ian D'Agata, dem weltweit führenden Kenner italienischer Rebsorten, für seine Hilfe bei der Veredlung meiner ersten Identifizierungen sehr dankbar.

La Zenobia

(Text von Carlo Festini)

Die auf den *Annalen* des Tacitus fußende Geschichte von Radamisto und Zenobia wurde in zahlreichen Barockopern wie etwa Händels berühmtem *Radamisto* (1720) benutzt. Das von Marazzoli vertonte Gedichte Festinis bietet jedoch eine historisch korrektere Fassung der Geschehnisse. Radamisto, der Sohn Pharasmanes' I. von Iberien, hatte einige Jahre vor den Ereignissen, die die Kantate beschreibt, seinen Onkel, den armenischen König Mitridate, getötet und selbst dessen Thron bestiegen. Jetzt wird er mit Hilfe der Armenier durch den Parther Tiridates gestürzt. Radamisto und seine Gemahlin Zenobia werden von einer ihnen nachstürmenden armenischen Meute verfolgt; Zenobia will das Weite suchen und überzeugt auch ihren Gatten, den dieser Ausweg anfangs als eines Monarchen unwürdig dünkt. Durch ihre Schwan-

gerschaft behindert Zenobia die Flucht; als sie erkennt, dass ihre Gefangenschaft unmittelbar bevorsteht, bittet sie ihren Mann, sie zu töten, da das ehrenhafter sei als der Tod durch die Hand barbarischer Feinde. Radamisto weigert sich: Er sei nicht fähig, die Frau zu töten, die er liebt; Zenobia indes bleibt standhaft, so dass er sie schließlich ersticht, bevor die Armenier sie eingeholt haben. Ihre Leiche wirft er in den Fluss, damit sie nicht entdeckt wird. Wie es das Schicksal will, überlebt Zenobia und wird von Hirten gerettet.

Die Moral von der Geschichte – »Die Liebe muss geopfert werden, damit die Ehre siegt« – bezieht sich wahrscheinlich auf eine aktuelle, bislang noch nicht identifizierte Situation. Die Handschrift, aus der diese Kantate stammt, ist den Themen des Krieges und des Friedens gewidmet; dabei repräsentiert *La Zenobia* den Krieg; die zweite Kantate *Il Riposo* wirbt für den Frieden, und *Mortali, o voi ch'in atra notte*, spricht von der Beendigung des Krieges und dem Frieden, wie er am 7. November 1759 im »Pyrenäenfrieden« beschlossen wurde.

Il Riposo

(Text von Sebastiano Baldini)

Diese Geschichte von Frieden und heiterer Gelassenheit spielt am Ufer des Albaner Sees, an dem die päpstliche Sommerresidenz Castel Gandolfo liegt. *Il Riposo* steht für den Papst (Alexander VII.), der dem Lärm und Tumult von Rom und den weltweiten Konflikten entflieht, um sich an der Schönheit und der Ruhe des Albaner Sees zu erfreuen. Während er sich in seinem Boot entspannt und das erholsame Gewässer samt seiner zauberhaften Umgebung genießt, sieht sich seine Heiligkeit mit dem erzürnten See konfrontiert, der sich dagegen wehrt, dass man seine ruhige Fläche durch die Wellen und



View of Castel Gandolfo from the lake side by Giovanni Battista Falda (1665)

Turbulenzen des Bootes stört. Der See findet die Unterstützung zweier Nymphen, die sich *Il Riposo* und sein Gefolge entgegenstellen. Schließlich vermag *Il Riposo* den See davon zu überzeugen, dass sie beide für den Frieden arbeiten. »Wo ein Gott ruht« (der Papst galt als Gott auf Erden), dort ist das »Paradies«. Die kurze Bemerkung, die den griechischen Göttern Schweigen gebietet, wirbt für den Himmel, den man dadurch erlangt, dass man dem wahren Gott (dem Papst) nachfolgt – womit der barocken Schwärmerei für die weltlichen Götter Griechenlands entgegengewirkt werden soll.

Mortali, o voi ch'in atra notte

(Text von Giovanni Lotti)

Lottis Text feiert den Pyrenäenfrieden, der im November 1659 durch die Vermittlung des Papstes Alexander VII. besiegelt wurde und den Krieg zwischen Frankreich und Spanien beendete. Dieser Vertrag legte nicht nur die Grenze zwischen den beiden Ländern in den Pyrenäen fest, sondern sah auch die Hochzeit von Ludwig XIV. und Maria Theresia von Spanien vor, die 1662 in Paris mit Cavallis Oper *Ercole amante* gefeiert wurde. Die textlichen Hinweise im Text auf die Seine (in Paris) und den Ebro (in Spanien) sind offensichtlich, während die »österreichischen Halbgötter« auf die Habsburger Kaiser des Heiligen Römischen Reiches anspielen, die zu dieser Zeit über Spanien herrschten.

La Guerra e la Pace

(Text von Luc' Antonio Casini)

Dieses Stück stammt aus einem anderen Manuskript als die drei vorherigen Kantaten, bildet jedoch in vielerlei Hinsicht den Abschluss der Feierlichkeiten zu Ehren des Papstes Alexander, der den Pyrenäenvertrag ermöglicht hatte. Der Papst

wird durch *La Pace* (den Frieden) dargestellt, der *La Guerra* (den Krieg) davon überzeugen will, die Waffen niederzulegen und sich auf die Seite des Friedens zu stellen. Während in Asien noch Krieg herrscht, ist Europa dank seiner nunmehr befriedet, und Asien könnte auf Grund seines Einflusses bald den Frieden finden. Ein neuer Held, Papst Alexander VII., ist in Asien der neue Große Alexander und in Europa der neue Augustus.

Unser herzlichster Dank gilt Alissa Magee und Alessandro Quarta, die bei der Entschlüsselung der vielen schwierigen Noten und Rhythmen geholfen haben; Ian D'Agata für seine Hilfe bei der Identifizierung der in *La Vendemmia* erwähnten Weine sowie Stephen Stubbs, Roger Freitas, Ellen Hargis und Federico Ercoli für ihre Hilfe bei den Übersetzungen.

– Paul O'Dette

Nach den Worten des *Toronto Globe and Mail* ist **Paul O'Dette** »das größte Genie, das je sein Instrument berührt hat«. Der Künstler besucht regelmäßig die großen internationalen Festivals, um Lautenrecitals zu geben und mit führenden Kollegen historische Kammermusik zu spielen.

O'Dette hat über 155 Aufnahmen gemacht, die ihm zwei *Grammy Awards*, acht *Grammy*-Nominierungen und zahlreiche internationale Preise eingebracht haben. Die fünf CDs der *harmonia mundi usa* mit sämtlichen Lautenwerken John Dowlands erhielten den renommierten *Diapason d'Or de l'Année* und waren für BBC Radio 3 die »beste Solo-Lautenaufnahme Dowlands«. *The Bachelor's Delight: Lute Music of Daniel Bacheler* wurde 2006 in der Kategorie »Beste Solo-Instrumental-Aufnahme« für einen *Grammy* nominiert.

Paul O'Dette ist zwar vor allem durch seine Recitals und Aufnahmen virtuoser Lautenstücke bekannt geworden, beschäftigt sich daneben aber auch mit der musikalischen Leitung barocker Opern. 2015 gab es für Marc-Antoine Charpentiers *La Descente d'Orphée aux Enfers*, die O'Dette gemeinsam mit Stephen Stubbs und dem Boston Early Music Festival Chamber Ensemble aufgenommen hatte, sowohl einen *Grammy* für die »Beste Opernaufnahme« als auch einen ECHO Klassik. In den Jahren 2005, 2007 und 2008 waren bereits die gemeinschaftlichen, bei **CPO** erschienenen Aufnahmen der *Ariadne* von Johann Georg Conradi sowie des *Thésée* und der *Psyché* von Jean-Baptiste Lully mit dem Boston Early Music Festival Orchestra für einen *Grammy* nominiert worden. Weitere Nominierungen gab es 2015 für die bei Erato/Warner Classics veröffentlichte *Niobe, Regina di Tebe* von Agostino Steffani (die einen ECHO Klassik und den Jahrespreis der Deutschen Schallplattenkritik er-

hielt) sowie 2019 für *Les Arts Florissants* von Marc-Antoine Charpentier.

Neben seiner praktischen Tätigkeit hat sich Paul O'Dette als passionierter Wissenschaftler ausführlich mit der Quellenlage und der Aufführung englischer und italienischer Sololieder sowie mit der Continuo-Praxis und der Lautentechnik des 17. Jahrhunderts befasst. Er hat zahlreiche Artikel zur historischen Aufführungspraxis geschrieben und ist Co-Autor des Artikels »John Dowland« im *New Grove Dictionary of Music and Musicians*. O'Dette ist Professor für Laute und Direktor für Alte Musik an der *Eastman School of Music* und einer der künstlerischen Leiter des Boston Early Music Festival.

Drei Jahrzehnte seiner Karriere hat **Stephen Stubbs**, der 2015 als Dirigent der Besten Opernaufnahme mit einem *Grammy* ausgezeichnet wurde, in Europa zugebracht. Im Jahre 2006 kehrte er als einer der meistgeachteten Lautenisten, Dirigenten und Barockopern-Spezialisten in seine Heimatstadt Seattle zurück. Heute lebt er mit seiner Familie im kalifornischen Agua Dulce.

2007 gründete Stubbs in Seattle seine neue Produktionsgesellschaft Pacific MusicWorks (PMW), die sein lebenslanges Interesse an Alter Musik und modernen Aufführungen widerspiegelt. Den Auftakt bildete die Oper *Il Ritorno d'Ulisse* von Claudio Monteverdi in der erfolgreichen Multimedia-Inszenierung des südafrikanischen Künstlers William Kentridge, die PMW in Zusammenarbeit mit dem San Francisco Museum of Modern Art produzierte. Als »äußerst faszinierend« erlebte die Presse Claudio Monteverdis *Marienvesper* in der Realisation der PMW, die »von einer Qualität war, wie man sie anderswo auf der Welt kaum finden dürfte«. Inzwischen sind die PMW ein Tournee-Ensemble.

Zusammen mit seinem langjährigen Kollegen Paul O'Dette hat Stephen Stubbs die künstlerische Leitung des Boston Early Music Festival inne. Die beiden Künstler sind überdies für sämtliche Opernproduktionen des BEMF verantwortlich, deren Aufnahmen bereits sechsmal für einen *Grammy* nominiert wurden, bevor es 2015 tatsächlich einen *Grammy* für die »Beste Opernaufnahme« gab. Im selben Jahr wurden BEMF-Produktionen mit zwei ECHO Klassik-Preisen sowie dem *Diapason d'Or de l'Année* ausgezeichnet. 2017 gab es einen Preis der Deutschen Schallplattenkritik.

Von seiner Tätigkeit für PMW und BEMF abgesehen, war Stephen Stubbs in jüngerer Zeit an Auführungen in Bilbao (Händels *Giulio Cesare* und Glucks *Orfeo*), beim Hawaii Performing Arts Festival (Mozarts *Zauberflöte* und *Così fan tutte*), am Opernhaus von Omaha (Händels *Agrippina* und *Semele*), an der Juilliard Opera (*Cavallis Calisto* und *Rameaus Hippolyte et Aricie*), beim Merola-Programm der Oper von San Francisco (Mozarts *Il re pastore*) und sieben Produktionen der Opera UCLA (*Cavallis Giasone*, Monteverdis *Poppea*, Händels *Amagidi* u. a.) beteiligt. In den letzten Jahren hat er zudem Händels *Messias* mit den Synchronieorchestern von Seattle, San Francisco, Edmonton, Birmingham, Houston und Nova Scotia aufgeführt.

Seine umfangreiche Diskographie als Dirigent und Lautenist enthält mehr als einhundert CDs, von denen viele internationale Erfolge und Preise errungen haben.

Kathleen Fay ist seit über drei Jahrzehnten als General Manager des BEMF tätig. Sie ist für die administrativen, entwicklungstechnischen, finanziellen und künstlerischen Belange der Institution verant-

wortlich – und nicht nur das: Sie organisiert auch die Biennale sowie die Spielzeiten für Boston und New York City (*Morgan Library & Museum*), die alljährliche Kammeroper-Serie und die CD-Projekte des BEMF. Bei **CPO** und Erato sind inzwischen achtzehn dieser Produktionen erschienen, von denen sechs für den *Grammy* nominiert und eine mit demselben als »Beste Opernaufnahme« ausgezeichnet wurden.

Kathleen Fay gehört zu den Gründungskuratorinnen des *Catalogue for Philanthropy* und arbeitet in den Vorständen der Gesellschaft für Alte Musik Cambridge und des *Constellation Center*. Außerdem hat sie einen Sitz im Beirat der Gesellschaft für Alte Musik an der Harvard University.

Auf Grund ihrer Verdienste um die Förderung der Künste in Frankreich und der Welt wurde Kathleen Fay im November 2001 vom französischen Kulturminister zum *Chevalier de l'Ordre des Arts et des Lettres* ernannt. Im Juni 2003 erhielt sie »für ihre herausragenden Beiträge zur musikalischen Kultur« den renommierten Arion Award der Gesellschaft für Alte Musik Cambridge. Und im Juni 2011 belohnte das Direktorium von *Early Music America* Kathleen Fay, die Geschäftsführerin des BEMF, für ihr Lebenswerk auf dem Gebiet der Alten Musik mit dem Howard Mayer Brown Award.

In Anerkennung ihrer damals 30-jährigen Tätigkeit für das Boston Early Music Festival gründete der Vorstand des BEMF im Februar 2017 den ständigen *Kathleen Fay Leadership Fund*. In Amerika und Europa genießt Kathleen Fay als Impresario und Veranstalterin auf dem Gebiet der Alten Musik großes Ansehen. Sie ist diplomierte Pianistin und Musiklehrerin des Oberlin College Conservatory of Music.

Nach ihrem Opernabschluss am Konservatorium in Como erwarb **Carlotta Colombo** bei Alessandra Ruffini und Roberto Balconi ein Diplom der Stufe II für Oper und Renaissance- und Barockgesang. Außerdem beendete sie ihr Philosophiestudium an der Mailänder Universität mit hervorragenden Noten.

Carlotta Colombo gehörte 2022 zu den Finalisten des Internationalen Cesti-Wettbewerbs für Barockoper 2022 in Innsbruck; sie debütierte mit 23 Jahren als La Musica und Proserpina in Monteverdis *L'Orfeo*. Anschließend arbeitete sie mit zahlreichen Ensembles für Alte Musik zusammen. Dazu gehörten die Accademia Bizantina, Europa Galante, Les Musiciens du Prince – Monaco, das Ensemble Zefiro, Anima&Corpo und das Boston Early Music Festival Chamber Ensemble. Die Sängerin ist an bedeutenden europäischen und US-amerikanischen Veranstaltungsorten aufgetreten.

2023 unter der Leitung von Giulio Prandi gab sie ihr Debüt am Teatro alla Scala mit *I Cameristi della Scala*. Sie hat Aufnahmen für Glossa, Arcana, **cpo**, Dynamic und Brilliant Classics gemacht.

Danielle Reutter-Harrah hat mit führenden Ensembles im ganzen Land barocke und klassische Werke aufgeführt. Sie steht nicht nur gern auf der Opernbühne, sondern begeistert sich auch für den Chorgesang und Konzerte mit kleinen Kammerensembles. Sie hat in mehreren Pop-Bands mitgewirkt, liebt Bluegrass und Folk und singt besonders gern Vokalwerke mit Gitarrenbegleitung.

Danielle Reutter-Harrah erwarb ihren Bachelor an der Lamont-Musikschule der Universität Denver und ihren Magister am San Francisco Conservatory of Music. Sie lebt mit ihrer Familie in Seattle.

Die Sopranistin **Alissa Magee** ist eine aufstrebende Künstlerin und Forscherin im Bereich der Musik des 17. und 18. Jahrhunderts. Sie nahm 2023 am Young Artists Training Program des Boston Early Music Festival teil und trat in Desmarests *Circé* und als Procris in Jacquet de La Guerres *Cephale et Procris* auf. Sie hat sich intensiv mit den sechsstimmigen Kantaten von Marco Marazzoli beschäftigt und diese 2024 mit den Vokal- und Kammerensembles des Boston Early Music Festival aufgeführt, um sie anschließend mit dem BEMF für das Label **cpo** einzuspielen.

Neben dem BEMF hat Alissa mit Apollo's Fire und verschiedenen Cathedralchören in den Vereinigten Staaten zusammengearbeitet. Derzeit untersucht sie in ihrer Forschung die Beziehung zwischen Barockmusik, Deklamation und Gestik.

Der Amerikaner **James Reese**, nach den Worten des *New York Classical Review* ein »leuchtender Tenor«, präsentiert dynamische und durchdachte Interpretationen, die zwischen seiner Kunst und dem Publikum intensive Beziehungen entstehen lassen.

Reese pflegt enge Kontakte zu vielen der besten Ensembles für Alte Musik in Nordamerika; darunter sind das Boston Early Music Festival, Tafelmusik, das Barockorchester von Portland, das Philharmonia Baroque Orchestra, die American Bach Soloists, Les Délices und The Sebastians.

Die Zusammenarbeit mit diesen Ensembles führte durch ganz Nordamerika sowie an internationale Schauplätze in Belgien, Schweden, Finnland, Kanada und Deutschland. Als aktiver Liedsänger erarbeitet Reese seine Programme mit dem Pianisten Daniel Overly, wobei Franz Schubert und Hugo Wolf im Vordergrund stehen. Regelmäßig tritt der Sänger auch mit dem Lautenisten und Theorbisten

Brandon Acker auf, mit dem er französische *Airs de Cour* und andere Werke aus der frühen Geschichte des Liedes zu Gehör bringt. Er lebt mit seiner Frau Natalie in Philadelphia.

Der Tenor **Aaron Sheehan** genießt den Ruf eines erstklassigen Bach-, Händel- und Mozart-Interpreten. Zudem sang er die Titelrolle in der mit einem *Grammy* ausgezeichneten BEMF-Aufnahme von Charpentiers Oper *La Descente d'Orphée aux Enfers*.

Er gastierte in Tanglewood, im Lincoln Center, im Metropolitan Museum of Art, in der Washington National Cathedral, bei den Festivals für Alte Musik in Boston, San Francisco, Vancouver, Washington D.C., Carmel, Regensburg und bei den Händel-Festspielen in Halle. Überdies arbeitete er mit den American Bach Soloists, Boston Baroque, der Handel and Haydn Society, dem Orpheus Chamber Orchestra, Pacific MusicWorks, dem Philharmonia Baroque Orchestra und Tafelmusik zusammen.

Beim BEMF hat Aaron Sheehan unter anderem die Rollen des Amor und des Apollo in Lullys *Psyché* sowie die Titelpartien in Charpentiers *Actéon*, Monteverdis *Orfeo*, Händels *Acis and Galatea* und Steffanis *Orlando generoso* gesungen. Zu nennen sind ferner der Ulisse in Henri Desmarests *Circé*, der Demetrius in Christoph Graupners *Antiochus und Stratonica*, der Moore in John Frederick Lampes *The Dragon of Wantley*, der Orfeo in Campras *Le Carnaval de Venise* und der Eurimaco in Monteverdis *Ritorno d'Ulisse in patria*.

Der Bariton **Jesse Blumberg** sang Hauptrollen an den Opernhäusern von Minnesota, Boston, Atlanta und Pittsburgh sowie beim BEMF, dem Opera Ate-

lier, bei den Spectacles des Château de Versailles und in der Londoner Royal Festival Hall. Bedeutende Konzertwerke interpretierte er mit dem Amsterdam Baroque Orchestra, den American Bach Soloists, Boston Baroque, Apollo's Fire, der Oratorio Society of New York, dem Saint Paul Chamber Orchestra, Early Music Vancouver und in der American Songbook Series des Lincoln Center.

Blumberg ist in nahezu dreißig kommerziellen Aufnahmen zu hören, darunter mit dem BEMF in den Opern von Charpentier und Steffani, die mit einem *Grammy* beziehungsweise mit dem ECHO Klassik ausgezeichnet wurden. Zu seinen weiteren Produktionen gehören Kantaten von Bach mit Montréal Baroque, Schuberts *Winterreise* mit dem Pianisten Martin Katz, Kantaten von Rosenmüller mit ACRONYM und Bachs *Johannes-Passion* mit Apollo's Fire.

Blumberg ist künstlerischer Leiter des Five Boroughs Music Festival in New York City und gab als Gastdozent Gesangsunterricht am Cleveland Institute of Music.

Der Bariton **Mauro Borgioni** studierte Gesang an der Civica Scuola in Mailand, am Konservatorium in Cesena und an der Fondation Royaumont in Paris. Er hat sich auf das Repertoire des Barock spezialisiert und Rollen wie Monteverdis Orfeo und Ulisse, Purcells Aeneas, den Acrimante in Melanis *L'Empio punito* sowie Händels Haman (in *Esther*) und Garibaldo (in *Rodelinda*) gesungen.

Er arbeitete mit Orchestern und Ensembles wie der Capella Reial de Catalunya, Il Giardino Armonico und Accademia Bizantina sowie mit Dirigenten wie Jordi Savall, Rinaldo Alessandrini, Ottavio Dantone und Diego Fasolis zusammen. Sein Repertoire reicht von Monteverdi, Bach und Händel



Sarah Darling



Christel Thielmann



Jesse Irons



David Morris

bis zu Mozart, Haydn, Debussy, Britten, Fauré und Philip Glass.

Borgioni trat bei Festivals und Konzertreihen in Europa, Mexiko, Kanada und den Vereinigten Staaten auf. Er hat Aufnahmen für Alpha, Brilliant, Glossa, **cpo** und Arcana gemacht und auch mit Radio- und Fernsehsendern zusammengearbeitet.

Das **Boston Early Music Festival Vocal Ensemble** debütierte im November 2008 mit John Blows *Venus and Adonis* und Marc-Antoine Charpentiers *Actéon*. Das Ensemble besteht aus einer Formation hervorragender junger Sänger, die sich unter der Leitung der künstlerischen Direktoren Paul O'Dette und Stephen Stubbs solistisch oder chorisch für ausgewählte Schätze der Opernliteratur einsetzen.

Die Debüt-Aufnahme des BEMF Vocal and Chamber Ensemble, Marc-Antoine Charpentiers *Actéon*, erschien im November 2010 bei **cpo**. Auf demselben Label erschienen im Juni 2011 John Blows *Venus and Adonis* sowie im Februar 2014 die beiden Opern *La Descente d'Orphée aux Enfers* und *La Couronne de Fleurs* von Marc-Antoine Charpentier, die 2015 als »Beste Opernaufnahme« mit dem *Grammy Award* und dem ECHO Klassik als »Beste Aufnahme einer Oper des 17. und 18. Jahrhunderts« ausgezeichnet wurden. 2015 veröffentlichte **cpo** Georg Friedrich Händels *Acis and Galatea*. 2019 wurden *Les Plaisirs de Versailles* und *Les Arts Florissants* von Charpentier für einen *Grammy* nominiert. Im September 2020 folgten Lalandes *Les Fontaines de Versailles* und *Le Concert d'Esculape*.

Das BEMF Vocal Ensemble hat bereits erfolgreiche Tourneen mit seinen Kammeropern unternommen. Anfang 2011 etwa wurde *Acis and Galatea* in vier nordamerikanischen Städten aufgeführt (unter anderem beim American Handel Festival in

Seattle), bevor im Jahre 2014 die beiden Werke von Marc-Antoine Charpentier bei einer weiteren Nordamerika-Tournee auf dem Programm standen. 2025 folgte eine Europa-Tournee mit *The Dragon of Wantley*.

Die Barock-Geigerin und Bratschistin **Sarah Darling**, nach den Worten des *Boston Musical Intelligencer* »ein unermüdlicher Motor aus musikalischer Neugier, Kunstfertigkeit und Begeisterung«, erfreut sich einer vielgestaltigen Karriere als Interpretin, Pädagogin und musikalische »Mitverschworene«. Sie ist Mitglied des BEMF Orchestra, leitendes Mitglied des selbstverwalteten Orchesters *A Far Cry* und gehört zudem den Ensembles Boston Baroque, Musicians of the Old Post Road, Emmanuel Music, Boston Ballet Orchestra, Les Bostonades und Newton Baroque sowie der Boston Camerata und dem Carmel Bach Festival an.

Sarah Darling studierte in Harvard, an der Juilliard School, in Amsterdam und Freiburg und erhielt ihren Doctor of Musical Arts am New England Conservatory. Sie wurde bei James Dunham, Karen Tuttle, Wolfram Christ, Nobuko Imai und Kim Kashkashian unterrichtet. Sie hat Aufnahmen für viele Labels gemacht – unter anderem drei *Grammy*-nominierte CDs und ein Solo-Album für Naxos.

Sie arbeitet als Lehrerin und Coach, gehört dem Lehrkörper der Longy School of Music an, gibt Bratschenunterricht am New England Conservatory und ist einer der Leiter des Harvard Baroque Chamber Orchestra.

Jesse Irons ist ein einfallsreicher »historischer« Geiger und Orchestermusiker, dessen »engagierte und hochpolierten« Interpretationen viel Lob erfahren. Als stellvertretender Konzertmeister des

Boston Baroque und Co-Leiter des renommierten Kammerorchesters *A Far Cry* verrät er ein großes Engagement für musikalische Erzählungen; seine Programmgestaltungen fesseln das Publikum und wecken stets hohe Erwartungen.

Er ist festes Mitglied der Musicians of the Old Post Road und arbeitet regelmäßig mit dem Boston Early Music Festival, der Handel and Haydn Society, Sarasa und Newton Baroque zusammen.

Mit seiner Vorliebe für die Verbindung von Alt und Neu hat Jesse Irons kürzlich Vivaldis *Vier Jahreszeiten* aus der Perspektive des Klimawandels neu interpretiert. Dabei verwendete er eine algorithmisch modifizierte Partitur, die auf dem Klimamodell der Vereinten Nationen für 2050 basiert. So will er zum Nachdenken anregen und einen Dialog über unsere ökologische Zukunft entfachen. Irons lebt glücklich mit seiner Frau Emily, einer Musikerin, seiner Tochter Isabelle, die gerne Gesichter bemalt, und seinem kleinen Sohn Ennis, der gerne High Fives gibt, in der Gegend von Boston.

Christel Thielmann ist Trägerin des Thomas Binkley Collegium Director's Award und des renommierten Eisenhart Award for Excellence of Teaching der Eastman School of Music, wo sie Viola da Gamba unterrichtet, das Collegium Baroque Orchestra, das Viol Consort und das Baroque Chamber Music Program leitet.

Die Gambistin und Blockflötistin unternahm viele Reisen mit den *Musicians of Swanee Alley*; zudem trat sie mit Fretwork, dem Hilliard Ensemble, Tafelmusik, dem Toronto Consort, dem Newberry Consort und dem Boston Early Music Festival Chamber Ensemble auf.

Sie war in Nordamerika und Europa bei führenden Festivals für Alte Musik zu hören und hat für Rundfunk, Fernsehen und mehrere Labels Aufnahmen gemacht. Außerdem produzierte sie mehrere preisgekrönte CDs für harmonia mundi USA. Derzeit schreibt sie ein Buch darüber, wie die Kunst des Musizierens zu vermitteln sei und welche Techniken für verschiedene Instrumente und Genres anwendbar sind, wobei sie besonderen Wert auf die universelle Relevanz historischer Aufführungspraxis legt.

David Morris ist als Barockcellist und Gambist sowie mit dem Lirone und der Bassgeige in den USA, Kanada und Europa aufgetreten. Seit 2013 ist er Continuo-Spieler in den Opernproduktionen des BEMF. Überdies ist er Mitglied des Ensembles *Quicksilver* und des Bertamo Trios. Er gastiert regelmäßig im Musikverein des Staates New York und in der *Pegasus*-Konzertreihe für Alte Musik in Rochester und hat mit dem Ensemble *Tafelmusik*, im Boston Symphony Orchestra, bei den Pacific MusicWorks und für die *Mark Morris Dance Group* gespielt.

Des Weiteren hat er sich als Opernproduzent beim Festival für Alte Musik in Berkeley und der Gesellschaft für Alte Musik von San Francisco betätigt. Als Gastlektor für historische Aufführungspraxis lehrte er an der Cornell University, am Amherst und am Oberlin College, an den Universitäten von Colorado in Boulder und von Kalifornien in Berkeley sowie am Konservatorium von San Francisco. Er hat Aufnahmen für Harmonia Mundi, New Albion, Dorian, Drag City Records, New Line Cinema und CBC/Radio Canada gemacht.

Maxine Eilander präsentiert seit mehr als drei Jahrzehnten ihre historischen Harfen in ganz Europa und den USA. Sie ist Harfenistin bei Pacific MusicWorks und beim Boston Early Music Festival.

Zu ihren solistischen Aufnahmen gehört *Händels Harp*, die bei ATMA veröffentlicht wurde und sämtliche Werke enthält, in denen der Komponist eine obligate Harfe vorgesehen hat. Darunter ist auch das berühmte Harfenkonzert, das die Künstlerin auch mit Tafelmusik für die CD *A Baroque Feast* des Labels Analekta aufgenommen hat. Die Veröffentlichung der *Harp Consorts* von William Lawes wurde von der Presse sehr positiv kommentiert. Weitere Aufnahmen sind *Sonata al Pizzico*, eine Kollektion italienischer Musik für Harfe und Barockgitarre mit ihrem Duopartner Stephen Stubbs, sowie *Teatro Lirico*.

2012 spielte Maxine Eilander Händels Harfenkonzert beim Welt-Harfenkongress in Vancouver. Sie ist außerordentliche Professorin für historische Harfen an der Thornton School of Music der USC und regelmäßige Gastdozentin am Historical Performance Department der Juilliard School. Zudem gibt sie ihren Schülern landesweit online-Unterricht.

Michael Sponseller gilt als einer der herausragenden amerikanischen Cembalisten seiner Generation. Seine sehr abwechslungsreiche Tätigkeit führt ihn zu Festivals und Aufführungsstätten in aller Welt, wobei er sowohl solistisch wie auch als Konzertsolist und Kammermusiker mit einigen der besten Musiker von heute zusammenarbeitet. Außerdem ist er auf dem Cembalo, der Orgel und dem Hammerflügel ein vielbeschäftigter Continuo-Spieler.

Sponseller studierte bei Lisa Goode Crawford am Oberlin Conservatory of Music und am Königlichen Konservatorium Den Haag. Schon bald wurde er bei den internationalen Cembalowettbewerben von Brügge und Montreal (1998 und 2001) ausgezeichnet. Dazu kamen Erste Preise beim Wettbewerb der American Bach Soloists und bei dem Internationalen Jurow-Wettbewerb für Cembalisten.

Sponseller musiziert mit einigen der besten amerikanischen Barockensembles und -orchester. Darunter sind das Boston Early Music Festival, die Chamber Society des Lincoln Center, das Los Angeles Philharmonic, die Camerata Pacifica und die Pacific MusicWorks. Seit 2016 ist er stellvertretender Direktor des Bach Collegium von San Diego. 2023 kam er als Gastkünstler an die Eastman School of Music.

Das **Boston Early Music Festival Chamber Ensemble** wurde im Oktober 2008 gegründet und unterhielt das Publikum bereits einen Monat später mit der Debüt-Produktion, John Blows *Venus and Adonis* und Marc-Antoine Charpentiers *Actéon*, mit der die Kammeropern-Serie des BEMF ihren Anfang nahm.

Das BEMF Chamber Ensemble ist die intime »Splittergruppe« des Boston Early Music Festival Orchestra. Ob das Ensemble, das sich aus den weltbesten Spezialisten für Alte Musik zusammensetzt, von einem oder beiden künstlerischen Direktoren des BEMF, mithin von Paul O'Dette und/oder Stephen Stubbs, oder von Robert Mealy, dem Direktor des BEMF Orchestra, geleitet wird, richtet sich nach der Größe und dem Umfang des jeweiligen Projektes.

Für seine dritte CD bei dem Label **cpo** mit Marc-Antoine Charpentiers *La Descente d'Orphée aux*



Maxine Eilander



Michael Sponseller

Enfers und *La Couronne de Fleurs* wurde das BEMF Chamber Ensemble 2015 mit dem *Grammy Award* für die »Beste Opernaufnahme« ausgezeichnet. Die fünfte CD mit Agostino Steffanis *Duets of Love and Passion*, die mit den Sopranistinnen Amanda Forsythe und Emőke Baráth, dem Tenor Colin Balzer und dem Bariton Christian Immler aufgenommen wurde, erschien im September 2017 rechtzeitig zu einer nordamerikanischen Sechs-Städte-Tournee und wurde mit einem *Diapason d'Or* ausgezeichnet. Im Februar 2018 wurde die sechste CD mit Johann Sebastianis *Matthäus-Passion* (1663) veröffentlicht, die unmittelbar vor der konzertanten Aufführung des Werkes bei dem renommierten Bremer Musikfest eingespielt worden war. Die siebte CD war wiederum Marc-Antoine Charpentier gewidmet, dessen *Plaisirs de Versailles* und *Arts Florissants* 2019 für einen *Grammy* nominiert wurden. Im September 2020 erschien als achte Produktion *Les Fontaines de Versailles* und *Le Concert d'Esculape* von Michel-Richard de Lalande. Im Dezember 2023 erschien die neunte CD mit Pergolesis Intermedien *La serva padrona* und *Livietta & Tracollo*. Als zehnte Produktion folgten im Mai 2025 Lullys *Idylle sur la paix* und Charpentiers *Fête de Reuil*.

Das **Boston Early Music Festival** (BEMF) gilt allgemein als führende Kraft auf dem Gebiet der Alten Musik. Es wurde 1980 durch herausragende amerikanische und ausländische Experten für historische Aufführungspraxis gegründet. Mit vielen und vielfältigen Veranstaltungen und Programmen widmet sich BEMF seither der Verbreitung Alter Musik: Dazu gehören eine Konzertserie, die alljährlich die größten Stars der Szene auf die Podien von Boston und New York bringt, sowie die einwöchige

Biennale mit Ausstellung, die mit den Worten der *London Times* als »weltweit führendes Festival für Alte Musik« gilt. Mit seinen Programmen hat sich das BEMF den Platz als wichtigstes nordamerikanisches Forum für die Musik des Mittelalters, der Renaissance und des Barock errungen und Boston zur »amerikanischen Hauptstadt der Alten Musik« gemacht, wie der *Boston Globe* schrieb.

International Baroque Opera. Eines der wichtigsten Ziele von BEMF ist die Ausgrabung und Vorstellung unbekannter Barockoper. Die Aufführung dieser Werke liegt in den Händen der weltbesten Musiker, die mit den neuesten Informationen über die damalige Art der Gesangkunst, des Orchester-spiels, der Kostüme, des Tanzes und der Inszenierung vertraut sind. Die beim BEMF aufgeführten Opern lassen die verblüffende Klangpalette des Barock dadurch auferstehen, dass sich die heutigen Superstars der Opernbühne und eine Vielzahl talentierter Instrumentalisten aus aller Welt zum Zwecke historischer Vorstellungen auf einer Bühne zusammenfinden.

Die künstlerische Leitung liegt in den Händen der Co-Direktoren Paul O'Dette und Stephen Stubbs, denen sich die Musiker im Orchestergraben voller Begeisterung anvertrauten, indessen Gilbert Blin die alten Werke mit seiner Regie auf kreative Weise neu belebt. Bei den zentralen Inszenierungen, die während der Biennale aufgeführt werden, beteiligen sich sowohl das Boston Early Music Festival Orchestra unter Leitung seines Orchesterdirektors Robert Mealy als auch die Boston Early Music Festival Dance Company unter Marie-Nathalie Lacoursière, die jüngst zum neuen Dance Director des BEMF ernannt wurde.

Das 22. Festival stand unter dem Motto *A Celebration of Women* und sah als sein Hauptstück die Oper *Circé* von Henry Desmarest und der Librettistin Louise-Geneviève Gillot de Saintonge. Im Mittelpunkt des 23. Festivals stand im Juni 2025 die Oper *Octavia* von Reinhard Kaiser aus dem Jahre 1705. Das Hauptwerk der 24. Biennale wird im Juni 2027 Georg Philipp Telemanns *Emma und Eginhard* aus dem Jahre 1728 sein.

Im November 2008 begann das Boston Early Music Festival im Rahmen seiner jährlichen Konzertsaison mit einer eigenen Reihe von Kammeroper. Den Auftakt bildeten John Blows *Venus and Adonis* und Marc-Antoine Charpentiers *Actéon*. Die Serie konzentriert sich auf die Fülle barocker Kammeroper, indessen eine stetig wachsende Zahl ortsansässiger Opernfreunde die Möglichkeit erhält, die vorzüglichen Inszenierungen des BEMF zu sehen. Den Aufführungen des ersten Jahres folgten Georg Friedrich Händels *Acis and Galatea*, Henry Purcells *Dido and Aeneas*, die gemeinsame Darbietung der *Descente d'Orphée aux Enfers* und der *Couronne de Fleurs* von Marc-Antoine Charpentier, Claudio Monteverdis *Orfeo*, die Doppelvorstellung von Pergolesis *La serva padrona* und *Livietta e Tracollo* sowie eine Inszenierung namens »Versailles« mit Charpentiers *Plaisirs de Versailles*, Michel-Richard de Lalandes *Fontaines de Versailles* und den Divertissements aus Jean-Baptiste Lullys *Atys*; dazu kamen *Alcina* von Francesca Caccini, die erste Oper einer Komponistin, eine Kombination von Telemanns *Pimpinone* und *Ino*, die gemeinsamen Aufführungen der *Idylle sur la Paix* (Lully) und der *Fête de Rueil* (Charpentier), John Frederick Lampes *The Dragon of Wantley* und zuletzt *Don Quichotte* von Telemann.

Zu Beginn des Jahres 2011 wurde *Acis and Galatea* wieder aufgenommen und bei einer nordamerikanischen Vier-Städte-Tournee vorgestellt, die unter anderem zum American Handel Festival nach Seattle führte. Bei der zweiten Nordamerika-Tournee des BEMF konnte man 2014 die beiden Kammeroper von Charpentier hören, die drei Jahre zuvor zusammen aufgeführt worden waren. Im Sommer 2025 kam *The Dragon of Wantley* in Confidencen (Stockholm) sowie – im Rahmen des Musikfestes Bremen – am Oldenburgischen Staatstheater zur Aufführung.

Einen besonderen Erfolg erzielt das Boston Early Music Festival durch die Aufnahmen, die seine bahnbrechenden Aktivitäten auf dem Gebiete der Barockoper festhalten. Die ersten drei Produktionen dieser Serie wurden 2005, 2007 und 2008 für den *Grammy Award* als »Beste Opernaufnahme« nominiert: das Hauptwerk des Festivals 2003, die *Ariadne* von Johann Georg Conradi; Jean-Baptiste Lullys *Thésée* sowie seine *Psyché*, die Festival-Oper des Jahres 2007, die das BBC Music Magazine als »vorzügliche, prachtvolle Realisation« lobte. Die beiden letztgenannten Aufnahmen wurden zudem 2008 bzw. 2009 in der Kategorie »Barocke Vokalmusik« für einen *Gramophone Award* nominiert.

Die drei nächsten Veröffentlichungen des deutschen Labels **cpo** resultierten aus der Kammeroper-Reihe des Boston Early Music Festival. Es waren dies Charpentiers *Actéon* und *Blows Venus and Adonis* sowie die Kopplung der *Descente d'Orphée aux Enfers* mit der *Couronne de Fleurs* von Charpentier, die 2015 als »Beste Opernaufnahme« mit einem *Grammy Award* und als »Opernaufnahme des Jahres (17./18. -Jahrhundert)« mit einem ECHO Klassik ausgezeichnet wurde. Im Januar 2015 erschien bei Erato/Warner Classics Agostino Steffa-

nis *Niobe, Regina di Tebe* mit Philippe Jaroussky und Karina Gauvin. Die Produktion des Werkes, das gleichzeitig bei einer Konzerttournee durch sieben europäische Städte in vier Ländern zur Aufführung kam, wurde für einen *Grammy Award* nominiert, war bei *Gramophone* die Aufnahme des Monats März 2015, erhielt den ECHO Klassik als »Ersteinspielung des Jahres« und wurde 2015 überdies mit einem *Diapason d'Or de l'Année* und mit einem Preis der Deutschen Schallplattenkritik ausgezeichnet. Im November desselben Jahres veröffentlichte **cpo** Georg Friedrich Händels *Acis and Galatea*.

Während der Schwerpunkt auch weiterhin auf dem Gebiet der barocken Oper liegt, dehnte das Boston Early Music Festival das Spektrum seiner Aufnahmeprojekte 2017 auf andere Vokalwerke des Barock aus: Im September des Jahres wurde – zeitgleich mit einer nordamerikanischen Sechs-Städte-Tournee – eine neue CD mit *Duets of Love and Passion* von Agostino Steffani veröffentlicht, der im Februar 2018 eine Aufnahme der *Matthäus-Passion* von Johann Sebastiani folgte. Vier Barockoper erschienen in den Jahren 2019/20: Die CD mit Charpentiers Kammeroper *Les Plaisirs de Versailles* und *Les Arts Florissants*, die im Juni 2019 zum damaligen Festival herauskam, wurde für einen *Grammy* nominiert. Händels *Almira*, die Festival-Oper des Jahres 2013, erschien Ende 2019 und erhielt einen *Diapason d'Or*. Michel de Lalandes Kammeroper *Les Fontaines de Versailles* ist seit September 2020 im Rahmen einer Veröffentlichung seiner Werke zu haben; im Dezember desselben Jahres folgte Christoph Graupners Oper *Antiochus und Stratonica*.

Die Aufnahme von Desmarests *Circé*, der Festivaloper des Jahres 2023, wurde zeitgleich mit der Nordamerika-Premiere des Werkes veröffentlicht. Im Herbst des Jahres erschienen Pergolesis *La ser-*

va padrona und *Livietta e Tracollo*. Im Oktober 2024 folgte *Ino* mit ausgewählten Sopranarien von Telemann mit Amanda Forsythe, und die bis dato neueste Produktion brachte im Mai 2025 Lullys *Idylle sur la paix* und Charpentiers *Fête de Reuil*.

Berühmte Konzerte. Einige der zauberhaftesten musikalischen Momente erlebt die Biennale rund um die Uhr bei den mindestens zwölf Konzerten, an denen sich das gefeierte BEMF Orchestra jeweils mit einer Veranstaltung beteiligt. Hier ergeben sich aus dem Zusammenspiel der phänomenalen Talente, die für das einwöchige Festival verpflichtet werden, oftmals einzigartige, einmalige Programme. 1989 rief das BEMF eine jährliche Konzertserie ins Leben, die seither die führenden Solisten und Ensembles der Alten Musik auf dem Bostoner Konzertpodium zusammenbringt, da sich das Publikum in zunehmendem Maße die ständige Aufführung beliebter Klassiker und vorklassischer Wiederentdeckungen auf internationalem Spitzenniveau wünschte. Die Konzertreihe wurde im Jahre 2006 erweitert, als man erstmals auch in der Gilder Lehrman Hall der Morgan Library & Museum in New York City auftrat und der »verhältnismäßig bescheidenen New Yorker Szene für Alte Musik einen gehörigen Schub verpasste« (*The New York Times*).

Weltbekannte Ausstellung. Das Nervenzentrum der Biennale ist die Ausstellung – die größte Veranstaltung dieser Art, an der über einhundert Hersteller alter Instrumente sowie Verleger, Dienstleister, Schulen, Universitäten und angeschlossene Kollegen teilnehmen. 2013 konnte man in der Ausstellung Mozarts eigene Geige und Bratsche besichtigen, die damit erstmals in den USA zu Gast waren.

Jeden zweiten Sommer kommen Hunderte von professionellen Musikern, Studenten und Musikbegeisterten aus aller Welt, um Instrumente zu kaufen, ihre Bibliotheken aufzustocken, neue musikwissenschaftliche Entwicklungen kennenzulernen und alte Freundschaften zu erneuern. Vier Tage können sie die Ausstellungsstände besuchen, um zu schauen, zu entdecken und einzukaufen oder Dutzende von Symposien, Meisterklassen und Demonstrationskonzerten zu besuchen. All das ermutigt zu einer umfassenderen Auseinandersetzung mit der Alten Musik und verstärkt die Beziehung zwischen Musikern, Mitwirkenden und Publikum.



Papal Nuntius Fabio Chigi (later Pope Alexander VII) by Anselm van Hulle

CD 1 La Vendemmia

1 Sinfonia

Bacco

Al Tirso della mano, al verde pampano
Che mi circonda il crin misto co'l Edere,
A queste gote, che vermiglie avvampano
Voi che Bacco son' io potete credere.

Son quel io che adora il Gange
Che per voi, vo' tutto in sangue
lo vigor d'alma che langue
lo consolo un cor che piange
Tra l'esequie hebbi i natali
E tra i fulmini e i baleni,
pur recando i dì sereni,
Sono al mondo oblio de' mali
Son' quel che mentre nasco acerbo prole
Giove ancor genitrice essermi vuole.

A voi piagge e d'alba antica
Vengo a te, colle sublime,
a goder su le tue cime
nuovi rai di stella amica.
So che l'Eroe che in Vatican s'adora
Le mie vendemmie in questi poggi honora.

2 Su prendete o miei ministri
Agatirsi e Coribanti
E voi Menadi e Baccanti
A sonar crotali e sistri
Rimbombando evoè ogni eco
Il vostro piè vada girando intorno
dei colli di Gandolfo al bel soggiorno.

CD 1 La Vendemmia (The Harvest)

1 Sinfonia

Bacchus

With my staff in my hand, with the green vine
That – mixed with ivy – encircles my hair,
and with these cheeks that blaze with vermilion,
you can believe that I am Bacchus.

I am he, whom the Ganges worships,
Who, for you, enters into your blood;
I invigorate the soul that languishes,
I console a heart that weeps.
My double birth came amongst the funeral rites
and amidst the thunder and lightning.
Yet, with the return of serene days,
I allow the world to forget its troubles;
I am he whom, though born premature,
Jupiter still wanted to father.

To you slopes of ancient Alba,
To you lofty hills I come
to enjoy on your summits
the new rays of the friendly star.
I know that the hero revered in the Vatican [the
Pope] honors my harvest in these [Roman] hills.

2 Come, O my followers,
the Agathyrsi and Corybantes,
and you Maenads and Bacchantes:
play the crotales and sistra;
let every echo resound with "Evoè"!
Walk around the hills of [Castel]
Gandolfo for a pleasant sojourn.

A 6

Rimbombando evoè ogni eco
Il vostro piè vada girando intorno
dei colli di Gandolfo al bel soggiorno.

Sinfonia

3 Soprano 1

Signor, già corre alla vendemmia usata
Del paese la rustica brigata

Bacco

In sì belle pendici
Chiedono aita a voi gli hospiti amici

Soprano 2

O primo domator de flutti eoi.

Alto

O delizia del mondo

A 4

Dolce nume giocondo
Ecco tutti siam pronti a cenni tuoi

Bacco

Io da viticchi opachi
A sveller prendo i grappoli fecondi

Soprano 1

Et io distinguerò de raspi i vachi
Da i più negri i più biondi.

Alto

Io su la testa mia voglio ben presto
Colma d'uva portar fescina, o cesto.

A 6

Let every echo resound with "Evoè"!
Walk around the hills of
Gandolfo for a pleasant sojourn.

Sinfonia

3 Soprano 1

Lord, the rustic company is already running
from the village to the customary harvest.

Bacchus

On such lovely hills, the friendly guests
are asking you for help.

Soprano 2

O first conqueror of the eastern waves,

Alto

O delight of the world,

A 4

Sweet happy god:
here we all are, ready for your orders!

Bacchus

From dark vines
I pull the fertile clusters.

Soprano 1

And I will sort the grapes from the stems,
the lighter ones from the darker.

Alto

I soon want to carry on my head
a tub, or basket full of grapes.

Tenor

Io, la madre del vino
Con nudo piè sviscerarò nel fino.

Bacco

Et io, che buono ad altro esser non voglio
Farò ch'il ventre mio serva per doglio.

4 A 5

Su, su, si corra all'opra
Ciascun nel suo mestier pronto si scopra.

Soprano 2

Ma in sì lungo viaggio
Io che le fauci ho sordide di polve...

Alto

Io cui del sole il raggio
Tutto in sudor risolve.

Soprano 1 & Soprano 2

Noi giovanetti insoliti al digiuno
Senza riposo alcuno
Senza pieno ristoro
Troppo saremo inabili al lavoro

Bacco

Ecco in più vetri immersi entro del ghiaccio
Vario liquor imprigionato gela
Onde da man reale a noi si svela
Un Autunno spumante al verno in braccio.
E dover si godete
I doni di colui,
Che sempre a pro d'altrui
Benefico vedete.

Tenor

I will crush the mother of the wine
with bare feet until smooth.

Bacchus

And I, who does not want to do anything better,
will make my belly serve as the barrel.

4 A 5

Hurry up, quickly get to work;
let's all show ourselves ready in our craft.

Soprano 2

But on such a long journey
I whose mouth is grimy with dust...

Alto

I whom the sun's rays
totally melt into sweat...

Soprano 1 & Soprano 2

We youths, unused to going without eating,
without any rest at all,
without a real refreshment,
will be entirely unable to work.

Bacchus

Behold, in many bottles immersed in ice
various imprisoned liquids freeze,
by which a royal hand reveals to us
a sparkling Autunno [Rosé] in the arms of winter.
And you must enjoy
the gifts of him
who, always for the good of others,
you see as beneficial.

Soprano 1 & A 5

Non sia cor sì villano,
Che col calice in mano
Nieghi render le gratie a lui dovute
S'annuntii al gran Pastor vita e salute.

Sinfonia**5 A 3**

O d'ambra o vermiglie
Rugiade novelle
Più dolci di quelle
Che all'Alba son figlie
Sia d'ambrosia sì soave
Ogni nappo adorno è grave.

Bacco

Quel che a voi più fa pro
O fumoso, o gentile, o d'oro, o d'ostro
È pronto al piacer vostro
Quello che aggrada più sceglier si può.

Soprano 1

Voglio quel di musco ripieno
Che Falisco monte ne manda
O de' colli di Trasimeno
Odorifera la bevanda.

6 Alto

Un più lontano Autunno
Io sol cerco, e desio
Che da gli scogli fertili
Di Scio suol peregrino
A noi portar Hetunno.

Tenor

Falerno a diluvio,

Soprano 1 & A 5

Let there be no heart so uncouth,
that with chalice in hand
fails to give the thanks owed to him. Let life
and health be predicted for the great shepherd.

Sinfonia**5 A 3**

Either amber or vermilion,
the new Rugiade [blush wine],
is sweeter than those
that are the daughters of Alba [Frascati],
Whether it be of such sweet ambrosia,
every ornate goblet is heavy.

Bacchus

Whichever avails you most –
the smoky, the delicate, the golden, the purple –
is ready for your pleasure.
You can choose the one that most pleases you.

Soprano 1

I want the very musky one
that comes from Montefiascone [Malvasia]
or the perfumed drink from the hills around
Lake Trasimeno [Vernaccia di Cannara].

6 Alto

I seek and desire only
a distant autumnal [wine],
which from the fertile cliffs
of Chios [a Greek Island], the pilgrim
Hetunno usually brings us.

Tenor

I want a flood of Falerno [from Monte Massimo]

chè pieno d'orgoglio
O pur del Vesuvio
Le lacrime io voglio.

Soprano 2

Del mio grado sì la gratia
Che ha l'odor della viola
Più mordace, più consola
Più si bee manco ne satia.

Bacco

O del sol chiaro assai più
Quasi manna a noi stillato
Madre in terra, Alba ti fu
Ma nel ciel, par che sei nato.

Soprano 1 & Soprano 3

Voi pendici
genitrici
Di sì nobile tributo
Voi mariti
delle viti
D'oro gravide saluto.

7 A 5

Su, su via da noi concordi
Mentre il vento arride in poppa
T'avvicini ai labri ingordi
Pria che naufraghi la coppa.

Viva Alessandro e regni
E perché sian di Belo
Sommersi nell'Eufrate idoli indegni
Arrida ai voti suoi propitio il cielo.

Bacco & A 6

Hor senza intervallo

which is full of arrogance,
or the "Lacryma Christi di Vesuvio"
[Tears of Christ from Vesuvius].

Soprano 2

Much to my taste is Gratia [Sangiovese or
Nebbiolo], which smells like violets;
the more pungent it is, the more it cheers you up;
the more you drink, the less you are quenched.

Bacchus

O much brighter than the shining sun,
[you are] dripped to us as if manna;
Albano was your mother on earth,
but it seems you were born in heaven [Frascati].

Soprano 1 & Soprano 3

I hail you hills,
mothers
of such a noble tribute
[and] your husbands
of the vines
full of gold.

7 A 5

Come quickly with us who agree:
while the wind is favorable to the ship
may you get near the greedy lips
before the goblet is shipwrecked.

Long live [Pope] Alexander and long may he reign,
and because the shameful idols of Baul
are submerged in the Euphrates,
may propitious heaven grant his prayers.

Bacchus & A 6

Now without rest,

Con labra mordaci
Di nuovo si baci
L'amato cristallo.

Sinfonia

Soprano 1

Beve nettare la mia bocca
Che a noi verde vien dall'Etruria
O l'amabile di Liguria
Dal mio calice sol trabocca

Alto

Nel mio vaso cristallino
al rubino
Mosto eguale ondeggia e bolle
Le vendemmie più sanguigne
Delle vigne
manda a noi d'Etruria un colle.

Tenor

Manda il Rodano un suo figlio
Spiritoso ma gentile
Perché chiaro è il suo vermiglio
Serba ancor nome simile.

Soprano 2

Questo io bevo e giorno, e notte
Porporino e generoso
E pur nato e nelle grotte
Habita ascoso.

8 Bacco

Questo, questo vogl'io che spuma e brilla
Del color delle fiamme
Che del bel Citinal in regia villa
Della lupa toscana offron le mamme.

with hungry lips,
let's kiss again
the beloved goblet.

Sinfonia

Soprano 1

My mouth drinks nectar
that comes green from Tuscany,
or the sweet one of Liguria [Sciacchetrà]
which overflows from my glass.

Alto

In my crystal vessel,
like a ruby,
the must both ripples and churns;
the most blood-red harvest
of grape vines
sends us a hill from Tuscany [Chianti].

Tenor

The Rhone sends one of its children,
spirited but delicate;
because its vermilion is bright,
it retains a similar name [Beaujolais].

Soprano 2

This one I drink night and day,
purple and generous;
and yet born in the caves,
it lives hidden.

8 Bacchus

This one, I want this one that fizzes and sparkles
with the color of flames,
which the teats of the Etruscan she-wolf
offer in the royal villa of lovely Cetinale.

A 6

Il cielo accresca a voi
O gloria degli eroi
Perché regni la pace e la virtute
Allegrezze trionfi anni e salute.

Anonimo

La Zenobia

9 Coro d'Armeni

All'armi, all'armi,
S'impigli, s'uccida.
Radamisto homicida,
Spregiuro, tiranno,
Con motti ed inganno
A morte tradi
Mitridate, il buon Re.
Si, si, s'impigli, s'ancida.
Dal furor niun si risparmi.
All'armi, all'armi!

Testo

Gli inferociti Armeni,
Di sanguinosi insulti,
Del tiranico impero,
Con stragi e con tumulti,
Ad esclamar si diero.
La Regia intorno cinge
Numerosa falange;
Chi l'alte porte spinge
Chi l'incende, chi frange,
Con strepiti di tromba
Per tutto rimbomba,
Di voci, di ululati un suono misto.

A 6

May heaven give you long life, [Pope Alexander,]
O glory of heroes,
so that peace and virtue reign
[and] gladness and health triumph for years.

Unknown author

La Zenobia

9 Chorus of Armenians

To arms, to arms!
Wound him, kill him,
The murderous Radamisto!
Liar! Tyrant!
With taunts and tricks
He betrayed good King Mitridate
To his death!
Yes, yes, wound him, kill him,
No one shall be spared from our fury!
To arms, to arms!

Narrator

The enraged Armenians
Began to shout bloody insults
Against the tyrannical empire,
Together with mass slaughter
And insurrection.
Numerous phalanxes
Surrounded the palace;
Some pushed the doors,
Some set them on fire, some broke them,
And everywhere resounded
The blasts of the trumpet
Mixed with the sounds of howling.

Coro d'Armeni

Muora, pera, Radamisto!
L'impietà di Re sì crudo,
E qual scudo salvarà?
Mora, pera, estinto cada.
Se un empio uccide,
E' sempre giusta spada.

10 Radamisto

Oimè, Zenobia, oimè,
Noi siam perduti.
Il popolo adirato, Oh Dio,
Morti ci vuò.
Ma a chi mi volgerò
Per impetrarne aiuti?
Zenobia, siam perduti.

Zenobia

O mio Signor, mio Re,
Per mio consiglio,
Si fugga il periglio!
Ah, tempo non è,
Se non haver scampo
Da rapido piè,
Fuggiam, fuggiam mio Re!

Radamisto

Offende, o Dio, la Maestà reale
Se il Prence è fuggitivo.

Zenobia

Ma più se lascia a plebe che l'assale
D'esser di vita privo.

Radamisto

Si resta?

Chorus of Armenians

Die, perish, Radamisto!
What shield would defend
The faithlessness of such a cruel King?
Die, perish, and fall extinguished.
A sword is always justified
In killing evil!

10 Radamisto

Alas, Zenobia, alas
We are lost!
The enraged people, O God,
Want to kill us.
And who can I turn to
To beg for help?
Zenobia, we are lost!

Zenobia

O my lord, my King
If you ask my advice,
We must flee this danger!
There is no time
To escape
The rapidly advancing feet,
Let us flee, my King!

Radamisto

Oh god! It would offend the royal honor
If a Prince were seen to flee.

Zenobia

But even worse if you were to allow
The people who assail you to deprive you of life!

Radamisto

Should we stay?

Zenobia

No, no, si fugga, sì, sì.

Radamisto

Se iniqua la sorte
Il regno mi toglie,
Mi lasci la moglie,
E il resto si porte.

Radamisto & Zenobia

Il destino vuol così,
Si fugga, si fugga, sì!

Testo

Con volanti corsieri
Per le sponde d'Arasse
Seco fuggendo il Re, Zenobia trasse.
Ella il gravido seno
Agitando dal corso
Del destrier che la porta
Languida ne vien meno,
E vinta dal dolor, grida:

Zenobia

Son morta.
[11] O mie pene
Troppo rigide catene
Dal fuggir mi trattenete,
Se hor stringete,
Con dolor le membra mie,
Non so se più importune,
O se più rie.

Radamisto

Zenobia, oh Dio, che sento?
Soffri, segui il camino,
Vedi l'hoste vicino,

Zenobia

No, no, we must flee!

Radamisto

If fate is so unjust
As to take my kingdom,
At least leave me my wife
And take the rest.

Radamisto & Zenobia

Fate wants it thus,
Let us flee!

Narrator

With flying charioteers
Through the shores of Araxes
Zenobia is drawn, fleeing with the King.
Her pregnant belly
Shaken by the journey
Of the swift steed that has carried her,
Exhausted, she can come no further,
And vanquished with grief, cries out:

Zenobia

I am dead.
[11] Oh, my afflictions,
Like too rigid chains
Preventing me from escaping,
If you now squeeze
My limbs with pain,
I don't know whether you are more ill-timed,
Or more wicked.

Radamisto

Zenobia, oh God, what do I hear?
Please endure, follow the path,
We see the crowd nearing us,

Come irato ci incalza.
Su, su, dal suol t'inalza,
E del ratto corsiero al corso ai salti,
Fuggiam veloci gl'inimici assalti.

Zenobia

Son sì acute le doglie,
Che mi si toglie
Di levarmi di qui!
Non di mia servitù,
Ma del tuo honor
Più temo che l'offenda
Fiamma impura di malnato ribelle.
Con giusta pietà,
In questo punto estremo,
Levami, o Re, la vita.
Così farem sicura
Dal tuo giusto rigore
A me la libertade, a te l'honore.

Radamisto

Che dal mio brando mai
Esca colpo sì crudele,
Che per le tue querele
Possa scordarsi il cor quanto t'amò.
O questo, questo, no!

Zenobia

Non più mi regge il piede,
Incerta miro,
E la mia man vacilla.
Né a' suoi uffici alcun
De' sensi riede.
Se in te pietà sfavilla,
Uccidimi cortese,
E un colpo solo
Levi me da miserie, e te di duolo.

How angrily they pursue us.
Up, up, raise yourself from the ground,
And with the charioteers, leap to the road,
And quickly flee the enemies' attack!

Zenobia

The pangs are so acute
That they impede
My escape from here!
It is not for my servitude
But for your honor
That I fear more the offense
Of the impure ardor of the damned rebels.
In righteous mercy,
In this moment of extreme need,
O King, take my life!
Thus you will assure,
By this justified severity,
My freedom, and your honor!

Radamisto

May my sword never
Give such a such a cruel blow
As you ask, nor is it possible
For my heart to forget how much I loved you.
Oh this, no!

Zenobia

I can no longer move my feet,
My gaze is uncertain,
And my hand shakes.
Nor will my senses revive
And resume their function.
If there is a spark of pity in you,
Please kill me!
And with a single blow
Take away my misery, and your pain.

Radamisto

Non ho mano sì ardità
Che ferisca in Zenobia, la mia vita.
Si fugga, si voli,
Lontano di qua,
Al fato c'invola
Amica pietà.

12 Coro d'Armeni

Si segua, si corra veloce,
Si giungano da noi,
Si prendano o morti o vivi,
Con pena atroce.

Radamisto

Ecco arrivan' gli armeni,
E dove fia ti meni
Per conservarti illesa?
E qual difesa
Posso in tanta strettezza
Tentar per tua salvezza?

Zenobia

Uccidimi, che fia
Men crudo il mio dolor, la pena mia,
Se per man del consorte,
Non da ribelli ho morte.
Eccoci sopraggiunti.
Neghittoso, che pensi?
E chi ti lega i sensi?

Testo

Pugnaro in Radamisto
L'Amore, l'honore
In cimento sì tristo.
Alfin stringe la spada,
E su le prime nel di lei seno

Radamisto

I don't have a hand so violent
That could wound Zenobia, my life.
Let us flee, let us fly
Far from here,
To steal from fate
This friendly duty.

12 Chorus of Armenians

We'll follow, and swiftly run,
You will come with us,
Whether we take you dead or alive,
In horrible pain.

Radamisto

The Armenians are arriving!
Where can I send you
To keep you unharmed?
And what defense
Can I attempt to save you
In such dire straits?

Zenobia

Kill me! It will make
My pain and sorrow less cruel
If I am killed by the hand of my husband
And not by rebels.
They arrive!
Negligent one, what are you thinking?
And who prevents you from acting?

Narrator

Within Radamisto
Love and honor fought with each other
In such a lamentable battle.
Finally he grasped the sword
And into her breast

Un' alta piaga imprime.
Ne perché resti de' ribelli a gioco
L'adorata cagion del suo bel foco
Del vicin fiume all'onde
Ratto la getta,
Et in vendetta
Del suo crudel amor piangendo,
Fugge, ma non dal duol'
Che interno il cor gli strugge.
Così in petto di Re
Ben con ragion si de',
Che concorsi in battaglia,
Amor sia vinto e che l'honor prevaglia.

13 Tutti

Così in petto di Re
Ben con ragion si de',
Che concorsi in battaglia,
Amor sia vinto e che l'honor prevaglia.

Carlo Festini

CD 2

Il Riposo

"Una barca con dentro il Riposo e coro di Seguaci. Il Lago di Castel Gandolfo e coro di Ninfe"

1 Ritornello

Riposo e suoi seguaci

O suolo beato
O stanca fortuna
Il cielo placato
Pur giovi e s'aduna.
E' cessato il timor noi siam risorti
Ecco sponde, ecco i lidi, ed ecco i porti.

Imprinted a mortal wound,
And so that the adored object of his love
Would not remain as the rebels' plaything,
Into the waves of the nearby river
He threw her body,
And, weeping for the punishment
His cruel love had inflicted,
He fled the place, but not the pain
That gripped his heart.
Thus, in the King's heart,
This truth was made clear:
When they compete in battle,
Love shall be sacrificed so that honor prevails.

13 Tutti

Thus, in the King's heart,
This truth was made clear:
When they compete in battle,
Love shall be sacrificed so that honor prevails.

CD 2

Il Riposo

"A boat with Repose and his followers in it. The Lake of Gandolfo Castle and a chorus of nymphs."

1 Ritornello

Repose and his followers

O blessed land,
O weary fortune,
Heaven, placated,
Is now benevolent and welcoming.
Fear has ceased, we live again!
Here are the banks, the shores, and the ports.

Ritornello

In rive sì belle
Non s'odono i carmi
Di trombe rubelle
Che gridano all'armi
Son cessati gl'insulti havrem la palma
Pago è il cor lieto è il sen contenta è l'alma.

2 Un Seguace del riposo

Così dicea sovra una prora aurata
Che solcava di un lago i molli argenti
Co' suoi seguaci il pelegrin Riposo:
Quando il Lago sdegnoso
In questi fieri e minacciosi accenti
Sciolse contro di lor la lingua irata:

Lago

Chi de laghi i riposi
Non sazio ancor di tormentar più mari
Con nuove antenne a conturbar sen viene
Dentro i miei flutti algosi
Chi temerario fia chi si prepari
A sforzar l'aure a flagellar le arene?

El mio furor sostiene
Che un novello nohier cotanto audace
Per entro il regno mio turbi la pace?
Ninfe ninfe correte
Meco a spiar qual Argo i lini scioglie
O qual sia quell'abete
Ch'osa di profanar le nostre soglie
E in pena dell'ardir rotto e disperso
Ad esempio d'altrui resti sommerso.

Ritornello

On shores so beautiful,
We do not hear
The sounds of warlike trumpets
Shouting "to arms!" Affronts have ceased;
we will have the rewards. The heart is sated,
the spirit happy, and the soul content.

2 A follower of Repose

Thus, upon the golden prow
Which cleaves the silver waves,
The pilgrim Repose with his followers, says:
"When the scornful Lake,
In these fierce and menacing verses,
Unleashes his angry tongue against them:"

Lake of Gandolfo (Lago Albano)

Who, still not satisfied with tormenting more seas,
Comes to disturb the lakes' repose
With new masts?
Within my waves of seaweed,
Who is so reckless, who prepares himself
To force the winds to whip these sands?

And my rage is sustained
That a new helmsman so bold
Should enter my kingdom to disturb my peace.
Nymphs, nymphs run with me
To spy on that Argo which unfurls its sails.
Oh, what wooden boat is that? Who dares to
profane our threshold, to be broken and
shipwrecked, the punishment for such audacity,
Making an example of others already submerged.

Ninfe

Con piè volante
Ardito e pronto
In un'istante
Noi vendicherem l'ingiurie e l'onte.

Lago e Ninfe

Deh non si tardi più, che più s'aspetta
Cor che oltraggiato sia cerca vendetta.

3 Ritornello

Lago

Chi sei tu che gonfio d'ardire
Entri audace nel nostro soggiorno
E scorrendo le piagge d'intorno
Vai cercando le vie del morire
E pensi i corsi tuoi fermar qua giù?
Chi sei tu? chi sei tu?

Ninfa 1

Mal accordo nocchiero ove l'antenne?
Le vele ove dispieghi
In quali arene alfin l'ancore affondi?

Ninfa 2

Folle chi teco di venir sostenne
Salvar non ti potran promesse o prieghi
Se ben di gemme e di tesori abondi.

Ninfe à 2

Da fulmin crudele
Le antenne si frangono
Da gl'Austri rimangono
Squarciate le vele
No, no compatir non si può

Nymphs

With flying feet,
Daring and ready,
In one instant
We will avenge the wrongs and disgraces.

Lake and Nymphs

Oh, don't delay any longer, no longer hold off
An injured heart that seeks vengeance.

3 Ritornello

Lake

Who are you, who, puffed up with boldness
Audaciously enters our realm,
And passing through the surrounding beaches
Goes looking for the paths of death?
And do you think your paths can stop down here?
Who are you? who are you?

Nymph 1

Poorly oriented boatsman, where are your masts?
Where are the unfurled sails,
In what shoals do your anchors finally sink?

Nymph 2

It was a fool who encouraged you to come,
No promises or prayers will be able to save you
Even if you be laden with gems and treasures.

Nymphs 1 & 2

From cruel lightning
The masts will break,
From the austral winds
The remaining sails will tear.
No, no one can pity you

Dov'è che sento
Sorger dal fondo a dissiparti il vento.

Ninfa 1

Era ancora innocente
Questo confin ne mai veduto havea
Scuotervi i remi e dispiegarsi i lini.
Né l'anchora pungente
In sì tranquillo golfo il sen fendea
Per aprire ad ogn'hor nuovi camini.
Malcauti pellegrini
E voi cotanto osar! Come vi piacque
Prender quest'aure et agitar quest'acque?

4 Ninfe e Lago

Qual naufrago indegno
Si aggiri per l'ond'è corra alle sponde
Infranto ogni legno
Sì sì pria che tramonti il dì
Pin sì malvaggio
Trove in grembo alle calme il suo naufragio.

Ritornello

Riposo

Vaghe Ninfe homai frenate

Ninfe

Che ninfe, che frenar!

Riposo

Ninfe frenate contro noi l'ingiurie e l'ire

Ninfe

Contro voi frenar l'ire?
Al vostro orgoglio
Questa tranquillità serve di scoglio

Where the wind is heard,
Rising from the bottom of the sea, to scatter you.

Nymph 1

This place was still unspoiled,
Never having seen
The shaking of oars and unfurling of sails,
Nor the sharp anchor
In such a peaceful gulf, cleaving the soul
To always open new passages.
Careless pilgrims,
You would dare so much! How did it please you,
To take these breezes and agitate these waters?

4 Nymphs and Lake

What an unworthy castaway
Is whirled by the waves and runs into the shores,
Breaking every timber.
Yes, yes before sunset,
This impious boat
Will find its shipwreck at the bottom of the sea.

Ritornello

Repose

Beautiful nymphs, restrain yourselves!

Nymphs

What nymphs, what restraint?

Repose

Nymphs, restrain your assaults and wrath against us.

Nymphs

Restrain our wrath against you?
To your arrogance
This tranquility will serve as a cliff.

Non si sperì soccorso
Non si sperì no no.

Riposo

Ah se bramate udir miseri sì?
Ma strani eventi
Una almen si contenti
Ch'io narri la cagion del nostro corso
E se non v'è ragion nieghi soccorso.

Lago

Curioso desio mi spinge ad ascoltarlo
Ho dì, qual fato
Qual astro sventurato
T'ha condotto a usurpar l'albergo mio?

Riposo

Vago di ritrovar per l'universo
Un ricetta fedel mossi le piante:
Ma nel mondo vagante
Privo del patrio nido
Mi vidi sempre mai solo e disperso
Poi co i seguaci miei sperai sul lido
Divenuto nocchier di riposarmi
Ma gridò chi mi vide all'armi all'armi
Dell'affricana sabbia, dell'Asia io scorsi
I bellici confini
Per l'India e per l'Europa aprendo i lini
Provai torride zone, horridi verni
Ma non seppi incontrar che sdegno e rabbia,
Mart'è Bellona miei nemici eterni
Unir Popoli intieri a discacciarmi
E gridò chi mi vide all'armi all'armi
Onde muovere un piè quasi non oso
Ecco l'esul del mondo, ecco il Riposo.

Don't hope for rescue,
No hope, no, no!

Repose

Ah, you yearn to hear of misery, yes?
But strange events
May at least assuage you.
Let me explain the cause for our journey,
And if there is no reason, then deny [us] help.

Lake

Curious desire persuades me to listen to him.
Tell me, what fate,
What unfortunate star
Leads you to encroach upon my dwelling?

Repose

Longing to find in the universe
A faithful companion, I went about:
But wandering throughout the world,
Deprived of my native home,
I saw myself always lost and alone;
Then with my followers on the shore I hoped
To become a sailor, to give myself respite,
But whoever saw me cried, "to arms, to arms."
From the African sands, and from Asia
I glimpsed the warlike borders,
For India and for Europe I unfurled the sails,
I experienced torrid zones and horrid winters,
But I encountered nothing but scorn and rage.
Mars and Bellona, my eternal enemies,
United whole peoples to drive me away,
And whoever saw me screamed "to arms, to arms!"
Whence I almost dared not move a foot.
But here is the refuge from the world, here is Rest.

5 **Ninfe e Lago**

Cede un'ira insuperabile
Alle voci di pietà
E può solo un miserabile
Disarmar la crudeltà.

Riposo

Dunque vi chieggio

Ninfa 1

Taci e narra in prima
Chi ti guidò sotto sì nobil clima

Riposo

Una stella che splende
Sovra la cima del vicino monte
Di reggi lampi inghirlandata il crine
Dopo varii incendi
Di timori, d'affanni e di rovine
Ne scorse a sì pacifico orizzonte.
E perché di cercar pace a noi piacque
Argonauti di pace erriam per l'acque.

Un Seguace del riposo

Se a questa Cinosura
Rivolgesse le prore
Nel pelago del mondo ogni naviglio
Con antenna sicura
Solcherebbe il nocchier l'ondoso horror
Sprezzator del marittimo periglio.

I due [Seguaci]

Con più sano consiglio
Noi ribellati ad Elice
Per guida prendiam, sin che vivrem,
Stella sì fida.

5 **Nymphs and Lake**

May an uncontrollable anger cede
To the voices of pity,
And only a suffering soul
May disarm cruelty.

Repose

And thus I ask you...

Nymph 1

Be quiet! and tell us first
Who guided you to such a noble clime?

Repose

A star that shines
Over the summit of the nearby mountain.
The tresses were garlanded with lightning,
After various fires
Of fear, worry and ruin
That passed over such a peaceful horizon.
And because it pleases us to seek peace we
wander through the waters, Argonauts of peace.

A Follower of Repose

If to this Ursa Minor [the Little Bear constellation]
One were to turn the prows
Of every ship in the sea of the world,
With sturdy masts
Every sailor would navigate marine horrors,
A scorner of maritime danger.

The two Followers of Repose

With wise counsel we rebelled against Elice [the Great Bear]. Let us take as a guide, as long as we live, the faithful [brightest] star [atop the three rocks on the coat of arms of the Chigi, the Pope's family].

Ninfa 1

Un non so che d'impetosito affetto
Tenta occuparmi il core.

Lago

E' strano quell'effetto
Che addormenta nel seno ogni furore
Hor tu dimmi
E perché qui ti consumi
Se puoi ricco varcare e mari e fiumi?

6 Riposo con istrumenti

Questo Pin ch'è d'or pomposo
Sdegna i fiumi e fugge i mari
Flutti rapidi et amari
Dar non possono un riposo.

Ritornello

Un Seguace del riposo

Questo suol che voi godete
Va cercando nostra nave
Sotto ciel così soave
Spero anch'io trovar quiete.

L'altro Seguace

Quivi i Zeffiri e le aurette
Mormorando increspan l'onda
E coronano la sponda
Pampinose collinette.

Un Seguace del riposo

Quivi ricca la vite
In cui le pompe tue Bacco dispiega
Di perle e di rubini i campi adorna
Tra ricchezze fiorite

Nymph 1

Some unfamiliar pitying affection
Tries to take over my heart

Lake

It is strange, that effect
Which puts all fury in the bosom to sleep.
Now tell me,
Why do you concern yourself here
If you can ferry profitably across seas and rivers?

6 Repose with instruments

This boat, made sumptuous by gold
Eschews rivers and flees the seas,
Rough and spiteful waves
Cannot give rest.

Ritornello

A Follower of Repose

This place that you enjoy
Is searching for our ship;
Under a sky so serene
I also hope to find peace.

The other Follower

Here the Zephyrs and the little breezes
Murmuring, ruffle the waves
And crown the banks of the
Flowering hills.

A Follower of Repose

Here the vine is laden
On which Bacchus displays your treasures,
The fields are adorned with pearls and rubies.
Among flowery riches,

Che alle fertili piante il suol non niega
Con Pomona vertunno ecco soggiorna
E quivi al susurar di placid'hora
Splendon gl'Astri arde il sole esce l'Aurora.

Riposo

Signor qui se a te piace
Desio ne spinge a trar l'hore felici
E con serena pace
All'ombre ricovrar di tue pendici
Ch'esser non può tacciasi Creta o Delo
Ove un Nume riposa altro che un Cielo.

7 Ninfe

Deh non t'affligger più
Son placate le furie
Non paventare ingiurie
Che il riposo tal hor anco è virtù
E mentre sei di questo ciel sì vago
Porto de' corsi tuoi diventi il Lago.

Lago

Cessino l'ire e a voi di pace amanti
Che godete nodrir sì bei pensieri
Vostri ricetti sien nostri sentieri
Queste del regno mio calme costanti
Ch'esser non può taccasi Creta o Delo
Ove un Nume riposa altro che un Cielo.
Se sovra i colli miei sempre frondosi
Se per l'herbose vie di valli apriche
Trova il Grande Alessandro alle fatiche
Dell'incavo del mondo i suoi riposi
Ben a ragion voi ne veniste a volo
A riverirne ad adorarne il suolo.

The thriving plants are not denied sojourn here
With Pomona [Goddess of Orchards] and
Vertumnus [God of the Seasons]. And there
at the murmuring of the placid hour,
The stars shine, the sun burns, and Dawn appears.

Repose

My Lord, here, if you like,
Desire compels them to while away happy hours.
And with serene peace
In the shade that covers your slopes,
Where a God rests (be quiet Crete and Delos!)
Cannot be anything other than Paradise.

7 Nymphs

Ah, don't worry anymore –
The furies are placated.
Do not fear wrongs,
For rest is now also a virtue.
And while you are beneath this beautiful sky,
The Lake will become a haven for your repose.

Lake

May anger cease, and to you lovers of peace,
May you enjoy fostering such beautiful thoughts!
Your companions will be our guides
Of my calm and constant kingdom.
Where a God rests (be quiet Crete and Delos!)
Cannot be anything other than Paradise.
If, over my perpetually leafy hills,
If, through the grassy paths of the sunniest valleys,
The Great [Pope] Alexander seeks out his repose
From the toils of the hollow world,
With good reason you came in haste
To revere and adore its ground.

8 [Tutti]

Ch'esser non può tacciasi Creta o Delo
Ove un Nume riposa altro che un Cielo.

Sebastiano Baldini

Mortali, o voi ch'in atra notte

9 Tenor

Mortali, o voi ch'in atra notte avvolti
Di turbini guerrieri
Condannaste ad ogn'or gl'egri pensieri
A i più torbidi affanni, e gli occhi a i pianti,
Su su lieti e festanti
Bandite le pene,
Chiamate la spene
A libertà ridente
Spunta l'alba di pace in Occidente.

Coro

Su su lieti e festanti
Bandite le pene,
Chiamate la spene
A libertà ridente
Spunta l'alba di pace in Occidente.

Soprano 2

Alba, che cinta il crin di quei bei fiori,
Che son di Senna i più superbi honori,

Soprano 3 & Bass 1

Già dileguato il bellicoso Verno
Ne riporta serena un Maggio eterno.

Coro

Ne riporta serena un Maggio eterno.

8 Tutti

Where a God rests (be quiet Crete and Delos!)
Cannot be anything other than Paradise.

Mortali, o voi ch'in atra notte

9 Tenor

Mortals, O ye, who in a dark night enveloped
By warlike whirlwinds
Condemn at all times ill thoughts
To the darkest afflictions, and eyes of tears.
Arise, happy and rejoicing.
Banish sorrow,
Awaken the hope;
To laughing freedom
The dawn of peace arises in the West.

Chorus

Arise, happy and rejoicing.
Banish sorrow,
Awaken the hope;
To laughing freedom
The dawn of peace arises in the West.

Soprano 2

Dawn, that binds the tresses of those fair flowers,
Which are the proudest honors of the Seine,

Soprano 3 & Bass 1

Already the bellicose Winter is thawed,
Bringing back the serenity of an eternal May.

Chorus

Bringing back the serenity of an eternal May.

10 A 3

Voi tra nembi, e tra gl'horrori
Delle belliche tempeste,
Un balen mai non vedeste,
Ch'additasse il porto a i cori.

Bass 1

Mirate hor là quell'adorata Rocca,
Ch'in riva all'Hebro impera,
Rocca nido, e retaggio
D'Austriaci Semidei,
Da cui pendono ognor mille trofei,
Quella per dare altrui fido riparo
In sì fosche procelle,
Fatta Torre del Faro
Erge in tranquilla face
Su le cime real lampi di pace.

Coro

Quel Leon, che nacque ai regni,
Che spaventa in un rugito
De la Terra il doppio lito,
Cangia in vezzi i regii sdegni.
E l'Aquila immortal, con dolce artiglio
De li fulmini invece, impugna un Giglio.

Giovanni Lotti

La Guerra e la Pace

11 Guerra & Coro

Tornate o guerrieri
Più fieri in battaglia
Nell'arte Travaglia
Di Marte la terra
All'armi alla Guerra.
La tromba rimbomba per l'onde e sui lidi.

10 A 3

You, among the clouds, and among the horrors
Of violent storms,
A flash you never saw,
That guided the choirs to the port.

Bass 1

Now look there at that beloved fortress,
Which on the banks of the Ebro reigns,
A nest and inheritance
Of Austrian demigods,
From which hang a thousand trophies,
That one, to give others shelter
In such dark storms,
Made a tower of the lighthouse;
It sparks flashes of peace
In a quiet torch on the royal peaks.

Chorus

That lion, who was born to the kingdoms,
Who terrifies with a roar
Both worlds of the earth,
Changes the royal disdain into dalliance.
And the immortal Eagle, with a gentle claw,
Instead of thunderbolts, clutches a Lily.

La Guerra e la Pace

11 War & Chorus

Return, O warriors,
Even more fierce in battle;
The earth is toiling
in the arts of Mars.
To arms, to war!
The trumpet resounds from the waves unto the

Si desta tempesta di bronzi homicidi.
Sono inviti i nitriti
De' più nobili destrieri

Tornate o guerrieri
Più fieri in battaglia
Nell'arte Travaglia
Di Marte la terra
All'armi alla Guerra.

Ritornello

Guerra

Ai trionfi alle vittorie
O del Lazio illustri Heroi
Sol potrà negare à voi,
Ozio vil' l'antiche glorie
Ravvivate le memorie
Di quelle anime più grandi,
Da voi prendino i comandi
Tutti sudditi gl'imperi.

Guerra & Coro

Tornate o guerrieri
Più fieri in battaglia
Nell'arte Travaglia
Di Marte la terra
All'armi alla Guerra.

12 Pace

Oimè, qual voce tanto feroce l'orecchie assorda.
Oh Dio, chi viene su queste arene di sangue lorda?
Chi serba superba nel sen tanto orgoglio?
Altera guerriera aspira al mio soglio?

shores, and awakens a storm of murderous swords.
The neighing of the noble horses
sound an invitation to war.

Return, O warriors,
Even more fierce in battle;
The earth is toiling
in the arts of Mars.
To arms, to war!

Ritornello

War

To triumphs, to victories,
O illustrious Heroes of Lazio.
Only cowardly laziness can prevent you
from achieving the ancient glories.
Revive the memories
Of those greater souls,
Let all the subdued empires
obey your commands.

War & Chorus

Return, O warriors,
Even more fierce in battle;
The earth is toiling
in the arts of Mars.
To arms, to war!

12 Peace

Alas, what fierce voice deafens our ears?
Alas, who comes to these shores stained with blood?
Who harbors such pride in their breast?
A haughty warrior desires my throne?

Guerra

Riconosci colei che dove posa il piede
Fa col sangue e' l sudor nascer trofei.

Pace

Sol horrore, e spavento in te si vede.

Guerra

Del mio nome per tutto echo risuona,
Son la nemica tua, sono Bellona.

Guerra & Coro

Tornate o guerrieri
Più fieri in battaglia
Nell'arte Travaglia
Di Marte la terra
All'armi alla Guerra.

Pace

Se non voli altrove audace
A portar risse e tumulti,
Vendicar saprò gl'insulti
Prenderà l'armi la pace.

Guerra

Sono mie queste sponde!
Io di palme e d'allori già le resi feconde.

Pace

Et io rendo i tuoi vantì hoggi maggiori
Ho Saputo inestar su queste rive
À quercie gloriose, eterne olive.

Guerra

Tu che pretendi il titolo di giusta
Non vedi, che è rapina
Se la città Latina

War

Recognize the one who produces trophies
made of blood and toil wherever she sets foot.

Peace

Only horror and fear are seen in you.

War

My name echoes everywhere,
I am your enemy, I am Bellona!

War & Chorus

Return, O warriors,
Even more fierce in battle;
The earth is toiling
in the arts of Mars.
To arms, to war!

Peace

If you do not fly elsewhere, O audacious one,
Taking quarrels and strife,
I will avenge the insults –
Peace herself will take the weapons.

War

These shores are mine!
I made them fertile with palms and laurels.

Peace

And today I can out-do your boasting:
On these shores I knew how to graft
eternal olives onto the glorious oaks.

War

You who claim the title of righteousness
Don't you see, it is robbery
if you steal from me

Usurpi a me che per me splende augusta;
Nacque e crebbe nel sangue
Pria d'Amulio trafitto e poi di Remo.
Il suo valor, che tua mercè si langue
lo portai fra le straggi al mondo estremo.

Pace

E le stragi e le morti
De campioni più forti
Innocenti holocausti offerti à Dio
Hanno qui stabilito il regno mio.
Torna dunque agli abissi,
Vomito dell'inferno.

Guerra

Nacqui ancor'io nel cielo, e al sole eterno
Credei portare ahi temeraria Eclissi
Quando sovra le stelle
Tentò di farsi al Creatore eguale
Lucifero infedele.

Pace

Torna ai seguaci tuoi peste mortale.
Non usciva il verbo infante
Da sen' vergine e fecondo,
Se non era in pace il mondo
Tanto in odio ha il tuo sembiante.

Guerra

E pur diedi al mondo esempi,
Che da Dio ministra eletta
Sono à prendere vendetta
Dei sacrileghi e de gl'empi.

that Latin city [Rome] that shines in glory because
of me? It was born and raised in the blood of
murdered Amulius and Remus. Through battles,
I brought its glory (when it would otherwise have
languished thanks to you) to the far corners of
the world.

Peace

And the massacres, and the deaths
Of the greatest Heroes,
burnt offerings of innocent souls offered to God,
made me establish my reign here.
Therefore, go back to the underworld,
you vomit of hell!

War

I too was born in heaven, and I believed,
oh reckless me, I could eclipse the Eternal Sun,
when beyond the stars,
I tried to make unfaithful Lucifer
equal to the Creator himself.

Peace

Go back to your followers, you deadly plague.
The Infant God [Verbo] would not have been born
from a virgin and fertile womb
if the world had not been at peace,
he hated your image so much.

War

And yet I gave the world examples too,
as a minister chosen by God
I have taken vengeance
upon sacrilegious and wicked people.

Pace

Vanne dunque ove dal Trace,
Si minaccia à noi la morte;
Qui del Tempio oggi la pace
E non Giano apre le porte
Per torre al predatore il nuovo acquisto
De la cuna di Giove, arma la mano;
Ma non lasciare al barbaro ottomano,
Che vergogna saria, l'urna di Christo:
Lo comanda colui, che il ciel disserra:
Habbia Europa la pace, Asia la guerra.

13 Guerra

Eccomi pronta ancella d'Alessandro
Al valor, alla fortuna.
Io della gloria sua sempre più bella farò
Che adori i rai la tracia Luna.

Guerra & Pace

Sia divisa tra noi dunque la terra.
Habbia Europa la pace, Asia la guerra.

Pace

Habbia l'Adria, habbia il Tirreno
Aure amiche, onde tranquille

Guerra

Dell'Eusin lo scita in seno
Non incontri altro che scille.

Guerra & Pace

Rotte di nuovo ad Acheloo le corna,
Rendin d'Asia i trofei l'Europa adorna.

Peace

Then go where Thracians
are threatening our lives;
Here today, the doors of the Temple will be
opened by Peace, and not by Janus [war divinity].
Arm your hand to take back from the predator
the newly conquered Crete [Jove's crib], but don't
leave Christ's tomb in the hands of the barbarous
Ottomans: this would be shameful.
So he that opens the skies commands:
let Europe have peace, Asia war.

13 War

Here I am, ready to serve Alexander's
valor and fortune.
I will make the Turkish moon
adore the rays of his glory, always more splendid.

War & Peace

Let the earth therefore be divided among us.
Let Europe have peace, Asia war.

Peace

Let the Adriatic and the Tyrrhenian Seas
enjoy friendly breezes and calm waves.

War

Let the Scythian people [Turks] in the Black Sea
encounter only tempests.

War & Peace

Achelous's horns are broken again,
let Asia's trophies adorn Europe.

Ritornello

14 Coro

Fuggite o perigli
Dai lidi del Tebro,
E restino i figli
Svenati del'Ebro,

Nel nuovo eroe, di mille pregi onusto,
Riveggia Asia Alessandro, Europa Augusto.

Luc' Antonio Casini

Ritornello

14 Chorus

Flee, you dangers,
from Tiber's shores,
and let the sons of Maritsa
remain vanquished.

In the new hero [the Pope], laden with a thousand
merits, let Asia see a new Alexander [the Great],
and Europe a new Emperor Augustus.



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