

The NAXOS logo is located in the top left corner. It consists of the word "NAXOS" in a bold, white, sans-serif font, centered within a blue rectangular box. Above the text are several horizontal lines of varying lengths, resembling a stylized architectural element or a barcode.

NAXOS

The background of the cover is a detailed fresco depicting the Entombment of Christ. The scene is set within a stone tomb, with the body of Christ lying in a green shroud. Several figures are shown in various states of grief and activity: one man in a blue tunic holds the body, another in a purple robe looks on, and a woman in a blue and red dress is seen in the upper right. The fresco is framed by ornate, carved stone moldings.

BONIFAZIO GRAZIANI

(1604-1674)

Adae Oratorium
Filli Prodigii Oratorium
& Five Motets

Consortium Carissimi
Garrick Comeaux

FILII PRODIGI
Oratorium

B. Bonifazio Graziani

H

omo quidam habuit duos filios et

dixit ad eos: *Pa:* *rr* *Pa:* *rr*

ego et pater mihi conuenit *Pa:* *rr* *Pa:* *rr*

ecce pater *Pa:* *rr*

uade pro: conuenit pater uos: uocari.

Bonifazio
GRAZIANI
(1604-1674)

Two Oratorios and Five Motets

- Motets**
- 1 **O miracula** • LK, ML, RH, MS, MP, PR, MB, GL, BJ
Text: Anonymous • Source: Mottetti a due, tre, quattro e cinque voci... opera XXIV, Roma, Mascardi, 1676, Nos. 5 and 11
Civico Museo Bibliografico Musicale di Bologna Bc, [II, p. 438] 7:57
 - 2 **Beati mundo corde** • LK, ML, RH, MP, PR, MB, DL
Text: Anonymous • Mottetti a due, tre, quattro e cinque voci... lib. VI, opera XX, Roma, Mascardi, 1672, No. 6,
Christ Church Oxford, [Och Mus. 83 S. 125; anonymous] 6:20
 - 3 **Venite, audite** • CO, PR, MB
Text: Anonymous • Source: Sacrae cantiones una tantum voce cum organo decantandae... Mascardi, 1672 Op. 19 No. 2
- per l'Elevatione, Christ Church Oxford [Och, Mus. 7 f.185v] 5:39
 - 4 **Quis dabit capiti meo** • HC, ML, RH, PR, GL, BJ
Text: Anonymous • Source: Mottetti a due, tre, quattro e cinque voci... opera XXIV, Roma, Mascardi, 1676, Nos. 5 and 11
Civico Museo Bibliografico Musicale di Bologna Bc, [II, p. 438] 8:18
 - 5 **Quid est hoc** • ML, ML, CO, DS, PR, DL
Text: Anonymous • Source: Motetti a due, tre, quattro, cinque e sei voci... opera I, Roma Mascardi, 1650, No. 15,
Civico Museo Bibliografico Musicale di Bologna Bc, [AA 56] 5:58

Oratorios

6 Adae Oratorium – Part One

7 Adae Oratorium – Part Two

Narrator: Douglas Shambo II

Serpent: Linh Kauffman

Eve: Marita Link

Adam: Steve Staruch

God: Michael Schmidt

MP, PR, MB, GL, BJ, DL

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

8 Fili Prodigii Oratorium – Part One

9 Fili Prodigii Oratorium – Part Two

Narrator: Roy Heilman

Prodigal Son: Heather Cogswell

Father: Michael Schmidt

Older Brother: Marita Link

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

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

CONSORTIUM CARISSIMI

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

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

In Memoriam
Robert Cherry Foy II (1935-2013)

9:48

11:06

8:25

7:50

Bonifazio Graziani (1604-1674)

Adae Oratorium • Fili Prodigii Oratorium & Five Motets

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

In the complex musical panorama of seventeenth-century Rome, there were a number of small provincial cities that contributed to its history by educating so many important composers. This phenomenon might find an explanation in the local institutions of the time which promoted and produced a musical culture of which we still know very little, but was able to provide the fertile terrain for the growth of such important musicians. In the southern hills of Rome there are several small towns connected by small winding roads, known as the *Castelli Romani*. In Marino, in particular, two such geniuses grew up together, Giacomo Carissimi (1605-1674) and Bonifazio Graziani (1604-1674). I am indebted to numerous scholarly sources, but what follows is primarily based on research done by my friend, the historian Ugo Onorati, and musicologist Susanne Shighihara. Although Carissimi was born in Marino, there are many parallel aspects in their histories since both families arrived in Marino in search of a better life. Graziani was born in the small town of Rocca di Botte, near L'Aquila in Abruzzo. When he was about five years of age, he moved with his family to Marino where he and Carissimi grew up in this small town of roughly two thousand inhabitants. One of the most important families of the Roman aristocracy living in Marino was the Colonnas. Music for the Palace in Marino certainly accounted for the high quality of musical production, as well as did the surrounding villas of princes and their families on the via Tuscolana of Frascati, or in Ariccia, or in Castel Gandolfo and Albano. Famous names such as Aldobrandini, Chigi, Barberini and Torlonia are found among guests and patrons.

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

Mention of mid-seventeenth century Rome brings to mind the recurring event of every 25 years, and the Holy Year of 1650. Pope Innocent X declared 1650 "a most holy year," with massive ventures of building and decoration, as well as festive ceremonies displaying the grandeur of the Eternal City. Graziani (like Carissimi) was commissioned to compose volumes of great solemn music for this year, and many works were composed for L'Oratorio del Santissimo Crocifisso (The Oratory of the Most Holy Crucifix) near the Church of San Marcello al Corso. Here the Fridays of Lent were filled with music and sermons. Considered as spiritual exercises for the Easter celebrations, it is quite likely that the two oratorios heard in this recording were performed in 1650. Sources today are found in twenty-six libraries in eight countries.

The Latin words of the motets are elaborated liturgical and biblical texts mixed with some medieval prose, making modern translation sometimes a challenge. *O miracula*, set for two sopranos, tenor and bass, is more of a text for Advent rather than for Christmas, as "O Miracles, O wonders" concludes with "Come, O Lord, Do not delay, Behold, he is already near, Behold, he comes". *Beati mundo corde*, set for two sopranos and tenor, is a text for the Feast of All Souls which incorporates the text of the Beatitudes found in Chapter 5 of St Matthew's Gospel with other non liturgical-biblical poetry.

Graziani also composed settings of Psalms, Masses, Litanies and Responsories for Holy Week and his music was in great demand throughout Europe, especially motets for solo voice. *Venite, audite* is a fine example of the elegant mixture of text, melody and harmonic accompaniment as we hear in

"Come, hear, and I will tell all who love God what great things he has done for my soul".

Quis dabit capiti meo, also set for two sopranos and tenor, takes the beginning words of a well-known text from Chapter 9 of the *Book of the Prophet Jeremiah* and combines various texts from liturgical Responsories for the Dead. The motet ends with a poetical text, reminiscent of the New Testament epistle of St James 4, 9; "O happy sins, O strong, loving ones, your struggle will change your tears to laughter". *Quid est hoc*, set for two sopranos, alto and bass, is for the Feast of Pentecost as the text proclaims "O light, who always lightens, and never darkens, set me alight!"

The oratorios *Adae* and *Filli prodigi*, both scored for two sopranos, tenor and bass, were never printed and published, but exist today in manuscripts kept in the Civico Museo Bibliografico Musicale di Bologna of the Giovan Battista Martini Music Conservatory. The oratorio *Filli prodigii* is based on the parable of the Prodigal Son, found in St Luke's Gospel (15, 1-32) and *Adae* is based on a text from the Book of Genesis (3, 1-19). Both oratorios on this recording are similar in that the *Textus* or *Historicus* (Evangelist or Narrator) is given to different solo voices throughout and at times set for two, three, or four voices. These oratorios have no introductory *sinfonie*, consequently *sinfonie* were often taken from the works of other composers. Both of these works of Graziani offer fine examples of his style of composition and the harmonies that are truly particular to him. In general, there was very little mediocre music composed at this period in Roman history.

Identical in vocal forces, *Filli prodigi* has solo figured bass lines in three sections entitled *Ritornello* in Part I and six sections entitled *Symphonia* in Part II. One can only speculate that there were *obligato* instrumental parts above this bass line. In these sections of *Ritornelli* and *Symphonia*, we have reconstructed a solo line for tenor sackbut.

Consortium Carissimi and the Present Performance

Consortium Carissimi, was founded in 1996 by myself and Vittorio Zanon and continues to uncover and bring to modern day ears the long forgotten music of the early Roman Baroque or *Scuola Romana* period. In order to best underscore the vocal character of each singer and maintain a historically informed-musical picture, which is our rule for Consortium Carissimi performances, we chose a performance pitch of 415 hertz for this recording. In the light of the variable instrumental tuning in seventeenth-century Rome, which was classified into two diverse categories (the vocal category was usually one step lower than today) we believe we have adhered to the performance practice of that time and to have maintained unaltered the beauty and the stylistic subtleties of these compositions. With a profound interest in sacred music, in particular the motets and oratorios, Consortium Carissimi recreates at each event, an atmosphere in which the listener is involved completely in the content of the texts. Made up of gifted singers and instrumentalists, Consortium Concerts and Workshops have received much praise and acclaim from the critics, the public audience and students. We are gratefully indebted to Dr Ugo Onorati for his continued help in keeping us up to date with his revisions in the lives of both Carissimi and Graziani.

Bonifazio Graziani is in fact one of the best kept secrets of the early Roman Baroque period. It is our hope that this may no longer be the case. This Consortium Carissimi project is a continuation of the work begun in 1996 with the release of three recordings of motets, oratorios and Masses of Giacomo Carissimi. We make no pretence of a historical reconstruction of the Roman Oratorio (if that were ever a possibility) but rather suggest an interpretation by historically informed modern musicians that specialize in this delightful repertory.

Garrick Comeaux



Consortium Carissimi

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

www.consortiumcarissimi.org

Also available



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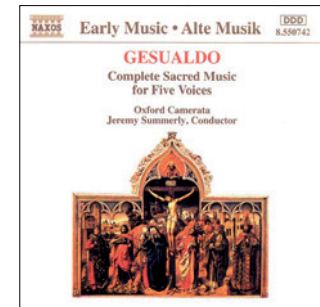


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Also available



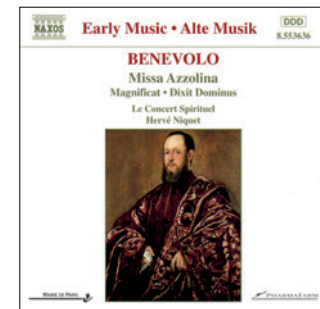
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The small-scale motet was at the heart of daily and weekly musical practice in the Roman Catholic Church of the mid-seventeenth century. One of the genre's most distinguished exponents was the *maestro di cappella* in the Jesuit Church in Rome, Bonifazio Graziani. An ordained priest, he was commissioned by Pope Innocent X to compose solemn music for the 'most holy year' of 1650, and his works were in demand across Europe. His elegant mixture of text, melody, and harmonic accompaniment is highly distinctive, with the two oratorios revealing the extent of his compositional breadth.

Bonifazio
GRAZIANI
(1604-1674)

Playing Time
71:20

**Adae Oratorium • Filli Prodigii Oratorium
& Five Motets**

1	O miracula	7:57
2	Beati mundo corde	6:20
3	Venite, audite	5:39
4	Quis dabit capiti meo	8:18
5	Quid est hoc	5:58
6-7	Adae Oratorium	20:54
8-9	Filli Prodigii Oratorium	16:15

WORLD PREMIERE RECORDINGS

Consortium Carissimi

Marita Link, Soprano • **Heather Cogswell**, Soprano • **Michelle Liebl**, Soprano
Linh Kauffman, Soprano • **Clara Osowski**, Mezzo-soprano • **Roy Heilman**, Tenor
Steve Staruch, Tenor • **Michael Schmidt**, Baritone • **Douglas Shambo II**, Bass
Mike Pettman, Archlute • **Phil Rukavina**, Theorbo • **Mary Burke**, Viola da gamba
Garrett Lahr, Sackbut • **Bruce Jacobs**, Harpsichord • **Don Livingston**, Organ

Garrick Comeaux

Recorded in the Church of Saint Mary of the Purification, Marystown, Shakopee, MN, USA, 21st-25th July 2014
Producers: Garrett Lahr and Garrick Comeaux • Engineer and Editor: Reid Kruger at Waterbury Music+Sound
Cover Image: *Il Figliol Prodigio*, fresco by Domenico Piola (1627-1703), Chiesa di San Luca, Genoa, Italy
Photo: Paolo Zeccara • Booklet notes: Garrick Comeaux • Please turn to pages 3 and 4 of the booklet for a detailed track and artist list • The sung texts and an English translation can be accessed at www.naxos.com/libretti/573256.htm