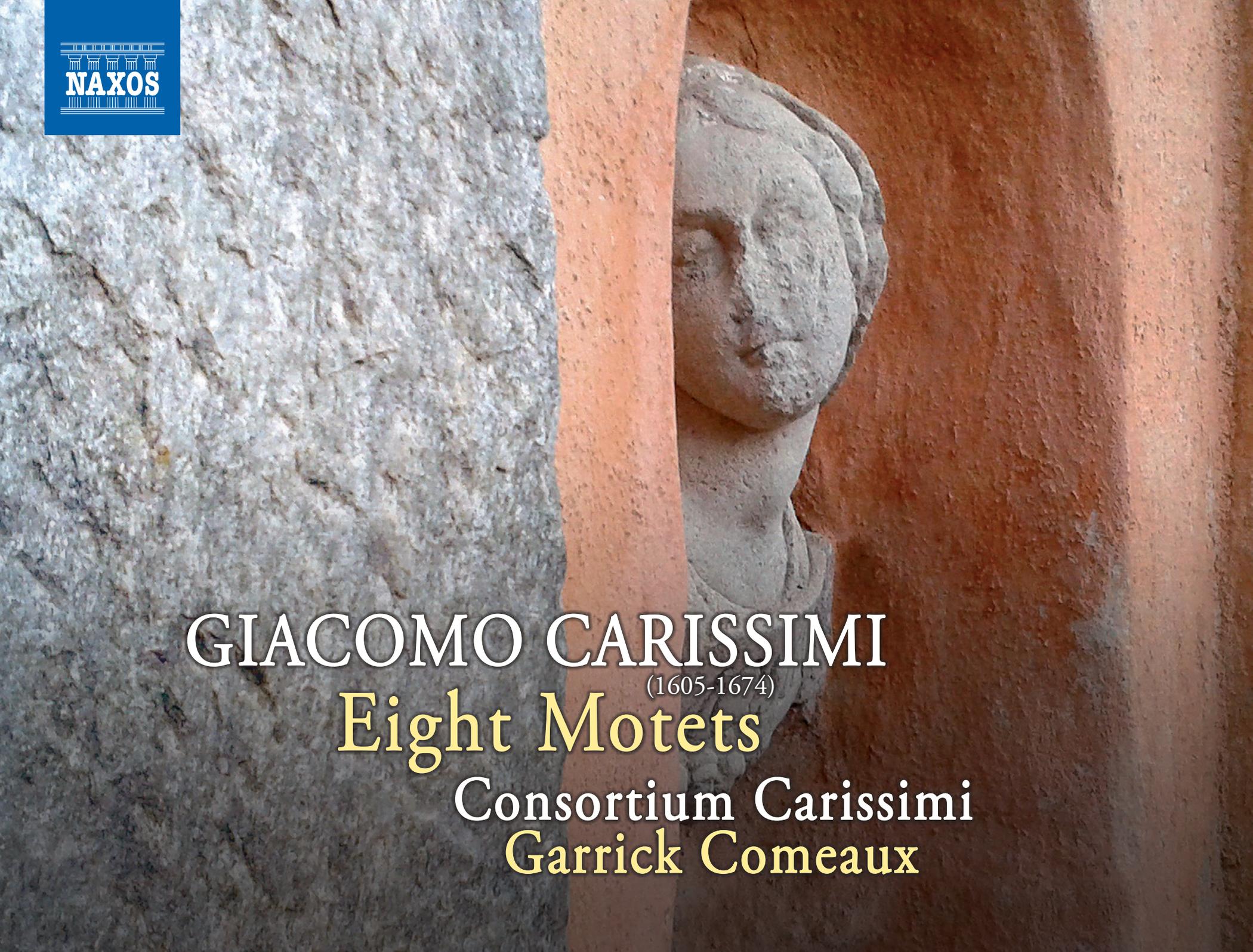




NAXOS



GIACOMO CARISSIMI

(1605-1674)

Eight Motets

Consortium Carissimi
Garrick Comeaux

Giacomo
CARISSIMI
(1605-1674)

Eight Motets

- | | | |
|---|--|-------|
| 1 | Audivi vocem • LK, ML, LKA, MP, TE, AP, MB, BJ
<i>Motet for three voices, two violins, lute, theorbo and basso continuo (SSS, VV, B.c.)</i> | 8:18 |
| 2 | Christus factus est • HC, ML, CO, LKA, LD, RH, MT, DS, MS, PB, MP, MB, ST, BJ
<i>Motet for two choirs and basso continuo (SSATB/SATB, B.c.)</i> | 4:32 |
| 3 | Usquequo peccatores • LK, HC, ML, CO, MT, MP, LKA, LD, RH, MS, MH, TE, EM, PB, GL, AP, MB, ST, BJ
<i>Motet for three choirs, two violins, lute and basso continuo (SSS/SAT/SATB, VV, lute, B.c.)</i> | 20:21 |
| 4 | Dixit Dominus • HC, LK, MP, ES, CO, LD, MT, DS, PB, MB, ST, BJ
<i>Motet for two choirs and basso continuo (SATB/SATB, B.c.)</i> | 5:52 |
| 5 | Silentium tenebant • HC, CO, MS, MH, TE, PB, AP, MB, DL
<i>Motet for three voices, two violins and basso continuo (SST, VV, B.c.)</i> | 6:05 |
| 6 | Sustinuimus in pacem • HC, CO, LD, MT, MP, ES, PB, GL, AP, MB, ST, BJ
<i>Motet for six voices and basso continuo (SSATTB, B.c.)</i> | 6:06 |
| 7 | Timete Dominum • HC, CO, LD, RH, DS, PB, GL, AP, MH, ST, BJ
<i>Motet for five voices and basso continuo (SSATB, B.c.)</i> | 6:07 |
| 8 | Hodie Salvator Mundi • LK, ML, LD, RH, MS, DS, MH, TE, EM, PB, GL, AP, MB, ST, BJ
<i>Motet for six voices, two violins and basso continuo (SSATBarB, VV, B.c.)</i> | 8:18 |

CONSORTIUM CARISSIMI

Sopranos
Heather Cogswell (HC) • Linh Kauffman (LK) • Marita Link (ML)

Mezzo-soprano
Clara Osowski (CO)

Altos
Lisa Drew (LD) • Linda Kachelmeier (LKA)

Tenors
Roy Heilman (RH) • Mike Pettman (MP)
Michael Tambornino (MT)

Basses
Douglas Shambo II (DS) • Mike Schmidt (MS)
Eric Sorum (ES)

Margaret Humphrey, *Violin* (MH) • Terry Elliot, *Violin* (TE)
Elizabeth Motter, *Baroque harp* (EM)
Mike Pettman, *Archlute* (MP) • Paul Berget, *Theorbo* (PB)
Garrett Lahr, *Sackbutt* (GL)

Annalisa Pappano, *Lirone/Viola da gamba* (AP) • Mary Virginina Burke, *Viola da gamba* (MB)
Sara Thompson, *Violone* (ST)
Bruce Jacobs, *Organ* (BJ) • Donald Livingston, *Organ* (DL)

Garrick Comeaux, *Direction*

Dedicated to the Twin Cities of St. Paul and Minneapolis, Minnesota

In Memoriam
Carol Ostrow (1920-2015)

Giacomo Carissimi (1605-1674) Eight Motets

This recording of eight motets by Giacomo Carissimi is in many ways the result of twenty years of activity of Consortium Carissimi, founded in Rome in 1996 by Vittorio Zanon, Marco Scavazza and myself and established in St Paul-Minneapolis (USA) in 2007. As a continuation of the the first three albums on the Naxos label (*Mass for Three Voices, Ten Motets and Jephthe and Jonas*), these motets further represent the wide range of Carissimi's musical style and structure, which provide occasion for these liturgical/biblical Latin texts to come to life and dramatically express the story within.

No single set of characteristics serves to define a motet, except in a specific historical and cultural context. It originated as a pre-eminent form of secular art music during the late Middle Ages. In the first half of the fifteenth century, the motet's liturgical ties were restored, in the sixteenth century, the motet achieved its classical synthesis. During the Early Baroque, composers largely adopted the new styles for their motets, writing pieces for one or more voices with *basso continuo*, a "bass line" that acts as the foundation for all of the harmonic and melodic structures that are built above it. *Basso continuo* instruments are those that play the bass line (viola da gamba, violone, baroque trombone) or fill in the bass line harmonies (organ, harpsichord, theorbo, lute, lirone). They provide stability as they accompany both melody and harmony, which often included independent instrumental parts, usually for strings or flutes.

Since there are no surviving autograph manuscripts, the editions prepared by Consortium Carissimi are based on copies of manuscripts made by the composer's contemporaries. These copies come from library manuscripts or early printed editions; consequently, much of this music has not been performed since. Any endeavour accurately to account for this music would be difficult without the enormous work done by Professor Andrew V. Jones in his Doctoral Dissertation *Motets of Carissimi* (Oxford University 1980, British studies in musicology No.5, a revision of the author's thesis, produced and distributed by UMI Research Press, Ann Arbor, Michigan (USA)). More than two hundred motets have been attributed to Carissimi over the years but Professor Jones's exhaustive work has helped in clearing much of the confusion concerning the correct authorship of numerous motets by Cazzati, Foggia, Sances and Graziani. When scrutiny is applied in the quest for authenticity, many motets remain of uncertain attribution. The

eight motets on this recording are almost certainly by Giacomo Carissimi.

Born in 1605, in the small Roman hillside town of Marino, Giacomo Carissimi began his church musician career as cantor and organist in Tivoli in the years between 1623-1627. In the two years that followed, he was organist and then choirmaster at the Cathedral of San Rufino, in Assisi, which he left at the invitation of the rector of the Collegio Germanico Hungarico (the Jesuit German Seminary) in Rome to become *maestro di cappella* of the prestigious Basilica of Sant'Apollinare which was annexed to the College. It is here that he would remain for the rest of his life, becoming one of the most significant figures in the music of the seventeenth century. The Basilica of Sant'Apollinare had already established itself as a centre for fine liturgical music in the heart of Rome, and Jacomo's presence (as he is remembered in archive documents) brought it even greater attention. Carissimi's duties at the Basilica were divided between composition, and the direction of all musical activities of the Seminary on the one hand, and teaching on the other. Many musicians of that period in fact came to study with him directly, including Marc-Antoine Charpentier (1643-1704), Christoph Bernhard (1628-1692) and Johann Kaspar Kerll (1627-1693), or indirectly, by means of the music itself, thereby learning and acquiring this new style of composition. It is due to Carissimi that much of this traditional Italian style of composition was maintained throughout continental Europe for the entire seventeenth century. Carissimi also collaborated with the Roman Oratories, particularly the Confraternity of the Santissimo Crocifisso at San Marcello, for which it is quite probable that many of his oratorios were composed. Among the numerous job proposals made to him over the years, he only accepted Christina of Sweden's offer in 1656 to become her *maestro di cappella da camera*, turning down an offer to serve the Court of the Archduke Leopold William in Brussels and ignoring attempts to have him replace Claudio Monteverdi at the Basilica of San Marco in Venice. He died on 12th January 1674 and was buried in his beloved Basilica of Sant'Apollinare.

Although Carissimi's talent was soon recognized by his Roman contemporaries and brought him long-lasting admiration throughout Europe, such success was not the case for his manuscript compositions, which he purposely left to the college at his death. Pope Clement in fact prohibited

the loan, transfer and publication of his music. Today almost all of Carissimi's autograph manuscripts are lost, perhaps owing in part to the destruction brought on by the two French occupations of Rome. Those manuscripts which survive are copies, produced solely for performance by Carissimi's students and providentially preserving a large quantity of his compositional output.

As such, little is known as to where and in what circumstances this music was performed. At the Oratory of the Santissimo Crocifisso, the Confraternity of the same name operated from 1568-1725, creating a tradition of sacred music performance of such quality that its influence was fundamental for the musical genre known today as the oratorio. This particular para-liturgy consisted of Old and New Testament readings, and a sermon, interspersed with vocal and instrumental music. From the simple *lauda*, which was already common to the Spiritual Exercises at the Oratory of Filippo Neri (Santa Maria in Vallicella) to the production of more elaborate and complex motets, the Oratory involved professional musicians and composers who fully immersed themselves in the spiritual fermentation of the Roman Catholic Counter-Reformation. These artists not only produced beautiful music, but they involved the listener in the content and meaning of the text.

We do not have much direct information concerning performances at the College or at Santissimo Crocifisso, but a few testimonies help to give us an idea, and it is possible generally to affirm that both institutions had more than exceptional means for musical performances. It is interesting to read (reproduced by H. E. Smither in his *History of Baroque Oratory*) a quotation from a note by Francis Mortoft, a traveller passing through Rome sometime in the 1650s, which describes the music performed at Santissimo Crocifisso. "... a music so sweet and harmonious which, once having left Rome, can never be hoped to be heard again on the face of the Earth. It was composed with at least twenty voices, organs, lute, viola and two violins, all of which were playing music so melodious and delicious that Cicerone with all his eloquence would never have been able to describe it." The level of performance was notably high and that of the composition itself was of a similar standard, as is evident from those scores of Carissimi which have survived for us today.

Concerning the output of Carissimi's *Motets*, Andrew Jones states that, "Only about a fifth of Carissimi's motet texts are derived verbatim from the liturgy or scriptures. Far commoner is the text that modifies and amplifies passages

from the scriptures (or very occasionally the liturgy): verses related to a central theme are drawn from various books of the Bible, usually in modified form, often combined with newly written text." ¹ Numerous features of the mid-seventeenth-century motet, tend to obscure the continuity of its development from the late sixteenth-century motet, such as the virtuoso nature of the vocal melodic lines, the foundation of *basso continuo*, a less important counterpoint, transparent sectional structure and contrasts of musical style between sections and, of course, dramatic textual elements underscored in the composition. Andrew Jones provides more specific details on each of the motets.

The Eight Motets

Audivi vocem, set for three soprano voices, two violins, lute, theorbo and basso continuo, was probably composed before 1634. The text is a non-liturgical reworking of various passages for the *Book of Revelation*. The survival of the manuscript is due to the Benedictine monk, Johannes Lechler, who visited Rome and met Carissimi early in 1633. This would place the Motet as one of Carissimi's earlier works. It comes to us from the archives of Benediktiner-Stift, Kremsmünster Austria.

Christus factus est, set for two choirs SSATB and SATB, and basso continuo, takes a liturgical/biblical text for Holy Thursday which comes from the *Epistle of St Paul to the Philippians*. The manuscript comes to us from the Archivio Musicale of the Basilica di San Giovanni in Laterano, Rome. Laurence Feininger transcribed it in *Documenta liturgiae polychoralis*, xviii (Trent, 1964).

Usquequo peccatores is for three choirs, SSS, ATB, SATB, two violins, lute and basso continuo, (dated 1672) and comes from the seminary library of Kromeriz, (then Bohemia/Moravia, now the Czech Republic) where a strong Jesuit presence as well as students and colleagues of Carissimi fortunately preserved much of his music. Entitled *Motetum de Martyribus* on the front cover, the size and length of this "motet" have made musicologists ponder the difference between a motet and an oratorio. ² Choir II are the martyrs under the altar, indicated *sotto l'altare* in the manuscript. Choir I are presumably the saints in heaven and Choir III comments on the dramatic dialogue that ensues.

Dixit Dominus, for two SATB choirs and basso continuo, is a liturgical setting of *Psalms 126* (127). Carissimi uses chant tone 5a as the basis of the work incorporating an old

style (or *stile antico*) very reminiscent of the *Nisi Dominus* in Monteverdi's *Vespro della Beata Vergine* (1610). This manuscript score is held by the Library of the Royal College of Music, London and the Archivio Capitolare of the Basilica di San Zeno, Pistoia, Italy. Our source for transcription, however, comes from the massive collection of manuscripts of Gustav Düben (1624-1690), who left them to the Universitetsbiblioteket, Uppsala Sweden.

Silentium tenebant is for two sopranos, tenor, two violins and basso continuo. A large number of manuscript copies survive in French libraries, indicating the popularity of his music in France. This motet comes from a collection once held in the Paris Conservatoire but now kept in the Bibliothèque Nationale de France. A fragment missing in the violin parts and basso continuo of the motet is also to be found in the same Parisian library. Worth mentioning is that another collection enthusiast may have in fact added these violin parts: André Philidor (1647-1730). The poetic text is a Christmas *Ninna-nanna* or lullaby to the baby Jesus, with the effects of the *zampogna* or Italian bagpipes that are still heard today during the holidays.

Sustinuimus in pacem for two sopranos, alto, two tenors, bass and basso continuo also comes from the seminary library of Kromeriz, Czech Republic, as does *Usquequo*. The initial part of the text comes from *Jeremiah 14, 19-20* which was a liturgical *responsorium* chant.

Time-te Dominum is scored for two sopranos, alto, tenor, bass and basso continuo. This text comes directly from the liturgy for All Saints: the Gradual *Psalms 34*, the Alleluia verse and tract from St Matthew. The source for this transcription is

a manuscript *unica*, which comes from the Archivio Musicale of Como Cathedral in northern Italy. There are seven of Carissimi's Motets, all in manuscript part copies.³ Kept in the private residence of the Cathedral's provost, there is no printed catalogue for these manuscripts. This motet has been transcribed and edited by Dr Andrew Jones, in *The Motets of Carissimi, Vol. 2, UMI Research, Ann Arbor MI, (1982), p. 495.*

Hodie Salvator Mundi is for two sopranos, alto, two tenors, bass, two violins, viola da gamba and basso continuo. Written before 1664, this freely adapted text may have originated with a popular medieval Christmas sermon, and now set for Easter. This motet comes from the Gustav Düben collection in the Universitetsbiblioteket, Uppsala Sweden, but survives in a tablature manuscript only (please go the last panel of the sung texts). The Latin text, however, has proved to be difficult to reproduce and in some instances, unfortunately, impossible. We have therefore recorded only the initial soprano solo with *ritornello*, tenor solo with *ritornello*, and the final section of the last soprano solo with full final *ritornello*.

Garrick Comeaux

¹ *Grove Music Online*: Giacomo Carissimi, 4. Motets

² G. Dixon: *Oratorio o mottetto? Alcune riflessioni sulla classificazione della musica sacra del Seicento*, NRMI, xvii (1983), 203-22

³ See Jones, *Motets of Carissimi*, vol. 2, p. 201



Garrick Comeaux

Garrick Comeaux, Artistic Director of Consortium Carissimi, returned to the United States in 2005 after 25 years of life in Italy and Germany, with extensive experience in early music, both as a singer and as a conductor. He began his musical formation at an early age in piano studies, bass viol and cello as well as private voice lessons. He attended Concordia College in Moorhead, Minnesota and sang under the direction of Paul J. Christensen, then dedicated his energies to vocal studies at Indiana University Music School in Bloomington. In 1981, he moved to Rome, where his studies in voice continued at the Music Conservatories of Santa Cecilia in Rome and Morlacchi in Perugia. He moved to Munich in 1986, continuing vocal studies and performing as a member of the Bavarian Radio Concert Choir, directed by Sir Colin Davis, and sang in concerts under such conductors as Wolfgang Sawallisch, Sir Georg Solti, Lorin Maazel, Giuseppe Sinopoli, Daniel Barenboim and Leonard Bernstein.

Garrick Comeaux has worked extensively over the years with various early music groups, predominately in Italy but throughout the European continent. In Rome in 1996 he founded Consortium Carissimi with the aim of presenting, above all, the sacred and secular music of early Roman Baroque. He holds a doctorate in Theology from the Pontifical Atheneum of Sant'Anselmo in Rome. Comeaux is presently coordinator of Pastoral Care and Social Justice at Lumen Christi Catholic Community in St. Paul, MN.



Consortium Carissimi

Consortium Carissimi was founded in Rome in 1996 and continues to uncover and bring to modern audiences the long forgotten music of the early Roman Baroque or *Scuola Romana* period. In order best to 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 whole 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. At each performance given by

Consortium Carissimi, especially of motets and oratorios, an atmosphere is created in which the listener is completely immersed 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 and students. We are gratefully indebted to D. Ugo Onorati for his continued help in keeping us up to date with his research into the lives of both Carissimi and his colleague Bonifazio Graziani.

www.consortiumcarissimi.org

1 Audivi vocem

Audivi vocem de caelo
tamquam vocem tonitrui magni,
et vocem quam audivi
sicut citharoedorum citharizantium
in citharis suis et cantabant
quasi canticum novum:
Dignus est agnus qui occisus est
accipere virtutem et divinitatem
et sapientiam et fortitudinem
et gloriam in saecula saeculorum.

2 Christus factus est

Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.
Propter quod et Deus exaltavit illum
et dedit illi nomen,
quod est super omne nomen.

3 Usquequo peccatores

Usquequo peccatores,
usquequo gloriabuntur;
Deus ultionum Dominus
redde retributionem superbis.
Vox sanguinis fratris tui
de terra clamat ad te,
animas interfectorum propter verbum Dei
clamat voce magna dicentes,
vindica domine, sanguinem sanctorum
quorum, qui effusus est.

Mihi vindictam
et ego retribuam, [dicit Dominus]
consolabor super inimicos vestros
et vindicabo.
Propter te mortificamur tota die
solitudinibus errantes et montibus
et speluncis in vigiliis in aerumnis
egentes angustiatii adflicti
tamquam oves ad occisionem ducti
vindica...
Inebriabo sagittas meas
sanguine peccatorum
et vindicabo.

And I heard a voice from heaven
as the voice of a great thunder,
and the voice which I heard
was as the voice of harpists playing
their harps and they sang
as if it were a new song.
Worthy is the Lamb that hath been slain
to receive the power, and riches,
and wisdom, and might
and glory, for ever and ever.

Christ became obedient for us
unto death, even by death from the cross.
Therefore God exalted Him
and gave Him a Name
which is above all names.

How long, how long
will sinners triumph?
May the Lord God, to whom vengeance belongs
wreak vengeance on the proud!
The voice of your brother's blood cries out
to you from the earth,
the souls slain for the word of God,
cry out with a loud voice, saying,
"Avenge, O Lord, the blood of the saints,
which is shed."

To me belongs vengeance,
and I will make them pay [says the Lord],
I will take my satisfaction over your enemies
and I will avenge [you].
For your sake we are being killed all the day long,
in the mountains, and in dens,
in the lookouts, and in the deserts,
afflicted, destitute, afflicted,
wandering like sheep to the slaughter
Avenge, etc.
I will drench my arrows
with the blood of sinners,
and I will avenge!

Pereant peccatores a facie Dei,
memoria eorum
super illos veniat mors
et descendant infernum,
pereant peccatores a facie Dei.

Heu, Stella, heu stella fatalis,
heu, procelle, heu, heu procelle fatales
nos abscondite colles,
nos abscondite valles,
heu perimus, perimus,
montes et valles nos perimus
sed non perimus.

Gaudete, gaudete Martyres,
gaudete, Martyres,
iustitia vestra convertetur,
convertetur in gaudium,
vertetur in gaudium
gaudete, Martyres, gaudete.
Jubilare, jubilate, Martyres
non cadet amplius
super vos aestus et sol, jubilate...

Facti estis coronati,
nunc felices et beati
in aeternum esultate.
In aeternum exultate,
in aeternum triumphate.
Facti sumus consolati
nunc felices et beati
in aeternum exultemus
in aeternum triumphemus.

Gaudete Martyres, jubilate Martyres.
Gaudete, gaudete, jubilate.
Sumite psalmum,
tangite citharas et cantate.

4 Dixit Dominus

Dixit Dominus Domino meo:
Sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion dominare

Let the wicked perish before the face of God,
even the memory of them;
let death come upon them,
and let them go down to hell,
let the wicked perish in the presence of God!

Woe, [it is] the Star, alas, [it is] the fatal Star,
woe, with high winds, woe, woe, the fatal storms!
We hide in the hills,
we hide in the valleys,
but, woe, O mountains and valleys,
fall on us! Yet we
perish not.

Rejoice, rejoice, you Martyrs!
rejoice, Martyrs!
Justice shall be turned into joy!
shall be turned into joy,
shall be turned into joy.
Rejoice, Martyrs, rejoice!
Shout, shout with joy, you Martyrs,
neither summer heat nor sun
shall be over you, shout for joy...

Your coronation is complete, now,
o happy and blessed,
rejoice for eternity.
Be exceedingly glad,
for ever be triumphant.
We are happy
as we have been comforted,
now let us be glad and happy for ever,
for ever be triumphant.

Rejoice, O Martyrs, shout for joy!
Rejoice, rejoice, rejoice.
Take the psalm,
and with stringed instruments and harps sing praise!

The Lord said unto my Lord:
Sit at my right hand
until I make your enemies
your footstool.
The sceptre of your power
the Lord shall send forth from Zion.

in medio inimicorum tuorum.
Tecum principium in die virtutis tuae
in splendoribus sanctorum
ex utero ante luciferum genui te.
Iuravit Dominus et non paenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis confregit
in die irae suae reges.
Iudicabit in nationibus
implebit ruinas,
conquassabit capita, inter multorum.
De torrente in via bibet
propterea exaltabit caput.
Gloria Patri, et Filio,
et Spiritui Sancto,
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

5 Silentium tenebant

Silentium tenebant omnia,
atra nocte circumfusa tellus gelidum,
sentiebat algorem, dum noctis silentium,
inter choros angelorum,
virginea vox temperebat dicens,
laborum dulce levamen,
grate puelle veni, veni,

lingue Palatium ad hanc aerumnam,
qui es confugium.
Divini infantuli oculos madidos
et membra lapsula absterge
refove, somne; veni, veni.
Hic est, hic est. Qui prodiens,
e patris aeterni sinu, plaude,
coeli somnos deposuit, ut suis vigiliis
dulce nobis ostium compararet.
Sed, blandae pupillae, matris deliciae,
mi carae, dormi, dormi,
dormi pupillae, dormi blandulae,
dormi tenellulae. Dormi, dormi, dormi,
tu caeli gaudium, tu matri corculum.

to rule in the midst of your enemies.
The power to rule is with you on the day of your strength,
in the splendour of the holy ones,
from the womb before the day-star I begot thee.
The Lord has sworn an oath and will not repent of it:
You are a priest for ever,
after the order of Melchizedech.
The Lord at your right hand destroys
kings on the day of his wrath;
He shall judge among the heathen;
he shall pile up ruins
and scatter skulls on many lands.
He shall drink of the torrent in his way;
therefore he shall lift up his head.
Glory be to the Father, and to the Son,
and to the Holy Spirit,
as it was in the beginning
is now and ever shall be,
world without end
Amen.

All things kept silence,
and by dark night surrounded, the Earth
knew frigid cold, while the silence of the night,
in the midst of choirs of angels,
the voice of the Virgin broke, saying:
“Some sweet relief from my labour,
gracious little boy, come, come,

leave your palace for this hardship,
you who are my refuge.”
Sleep, wipe the eyes of the divine infant
and refresh his exhausted limbs
come, come.
He is here, he is here! Celebrate the one
who proceeding from the lap of the Father Eternal,
left the slumbers of Heaven behind, that by his wakefulness,
he might prepare a sweet access for us.
But, darling pupils of the eye, dear to the mother,
dear to me, sleep now, sleep, sleep.
Little Lad’s pupils, sleep, little darlings,
sleep, tender ones. Sleep on, sleep on, sleep on,
joy of Heaven, your mother’s dear heart.

Adiuro vos, adiuro, o aeterni gens,
o caeliculae, ne suscipetis neque evigilare
faciatis dilectum, quoad usque ipse velit.
Silete Pecudes et oves humiles balatus comprimunt.
Quique terriginae quique caeliculae,
silete, silete, silete.

6 Sustinuimus pacem

Sustinuimus pacem et non venit;
quaesimus bona, et ecce turbatio
Cognovimus, Domine, peccata nostra; peccavimus.
Impii gessimus, peccavimus,
iniquitatem fecimus in omni iustitiam tuam.
Aspice, Domine, de sede sancta tua, et miserere nostri.
Inclina, aurem tuam ad preces nostras.
Aperi oculos et vide tribulationem nostram
et esto placabilis super nequitia populi tui.
Clamemus ad Dominum, et misericordiam tuam
fusus lachrimis postulemus.
Humiliemus illi animas nostras
et benedicat nos in aeternum.

7 Timete Dominum

Timete Dominum omnes sancti eius
quoniam nihil deest timentibus eum.
Inquirentes autem Dominum,
non deficient omni bono.
Alleluia.
Venite, venite ad me, omnes qui laboratis
et onerati estis, et ego reficiam vos.
Alleluia. Alleluia. Alleluia.

8 Hodie Salvator mundi

Hodie Salvator mundi, post crucis tormentum
imposuit finem doloribus nostris.
Tu ergo Jerusalem, carpe lauros, carpe flores,
texe Christo lauretum triumphanti da honores,
concine victoriam triumphanti, diem faustam,
tolle voce ad coelestem regiam.
O dies laeta, o lux amata, o dies fausta,
o lux optata, o felix dies, o lux beata.
Haec dies quam fecit Dominus,
exultemus et laetemur in ea!

I beg you, I beg, O people of eternity,
O Dwellers in Heaven, do not pick up the precious one
or offer to wake him until he wills it himself.
Be silent. Lowly herds and flocks hush their bleating.
Whether you dwell on earth or in Heaven,
be silent, silent, silent.

We wait for peace and it fails to come;
we seek what is good, and behold, confusion.
We acknowledge our sins, O Lord; we have sinned.
We have acted wickedly, we have sinned,
we have committed iniquity against your righteousness.
Lord, look down from your holy seat and have mercy on us.
Incline your ear, my God, to our prayers.
Open your eyes and see our tribulation
and be gentle toward the sins of your people.
We will call unto the Lord, and we will require your mercy
with the tears we have poured forth.
We will bow our spirits to him
that he may bless us forever.

O fear the Lord, ye his saints,
for there is no want to them that fear him.
They that seek the Lord
shall not want any good thing.
Alleluia.
Come unto me, all you that labour
and are heavy laden, and I will give you rest.
Alleluia. Alleluia. Alleluia.

Today the world’s Saviour, after the torment of the cross,
has put an end to our sorrows.
Therefore, Jerusalem, gather laurel boughs, gather flowers,
braid a laurel crown for Christ,
heap honour on the victor, proclaim the victor’s triumph,
the happy day, your voice lift up to the heavenly realm.
O wonderful day, a beloved light, a fortunate day,
o desired light, o happy day, o blessed light.
This is the day the Lord has made,
let us rejoice and be glad in it.

Triumphate nunc, fidelis gratiarum filii,
 triumphate, o fidelis sanctitatis socii.
 Animatum corpus illius, lachrymantes filiae,
 iam surrexit, vos post illum Galilaeam pergite.
 O dies laeta, o lux amata, o dies fausta,
 o lux optata, o felix dies, o lux beata.
 Haec dies quam fecit Dominus,
 exultemus et laetemur in ea!

Triumph now, faithful sons of grace,
 triumph, o faithful comrades of holiness.
 His body has been revived, weeping daughters,
 already he has risen, go you after him to Galilee.
 O wonderful day, a beloved light, a fortunate day,
 o desired light, o happy day, o blessed light.
 This is the day the Lord has made,
 let us rejoice and be glad in it.

Carissimi
 Symphonie, *Silentium.*
Pian. laborum dulces,
Symphonice. *Diuini.*
 Domine veni,
Symphonice,
 hic est,
 mi Chace,
 Dormi puellula,

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BONIFAZIO GRAZIANI
 (1604-1661)
 Cantatas, Op. 25
 Consortium Carissimi
 Garrick Comeaux

8.573257

Giacomo Carissimi was one of the most admired of seventeenth-century Italian composers. The *maestro* from Marino, near Rome, acquired a Europe-wide fame at an early age and excelled in church music. Commonly employing texts that modify or amplify passages from the scriptures, rather than taking those texts verbatim, Carissimi employed all his genius for vocal melodic lines and accompanying instrumentation to fashion a sequence of spellbinding masterpieces. Foremost among these is *Usquequo peccatores* which, through its size and length, blurs the very distinction between motet and oratorio. This is the fourth Naxos release of music by Carissimi from this ensemble.

Giacomo
CARISSIMI
(1605-1674)

Playing Time
65:38

Eight Motets

- | | | |
|---|---|--------------|
| ① | Audivi vocem for three voices, two violins, lute, theorbo and basso continuo | 8:18 |
| ② | Christus factus est for two choirs and basso continuo | 4:32 |
| ③ | Usquequo peccatores for three choirs, two violins, lute and basso continuo | 20:21 |
| ④ | Dixit Dominus for two choirs and basso continuo | 5:52 |
| ⑤ | Silentium tenebant for three voices, two violins and basso continuo | 6:05 |
| ⑥ | Sustinuimus in pacem for six voices and basso continuo | 6:06 |
| ⑦ | Timete Dominum for five voices and basso continuo | 6:07 |
| ⑧ | Hodie Salvator Mundi for six voices, two violins and basso continuo | 8:18 |

Consortium Carissimi

Heather Cogswell, Soprano • Linh Kauffman, Soprano • Marita Link, Soprano • Clara Osowski, Mezzo-soprano
Lisa Drew, Alto • Linda Kachelmeier, Alto • Roy Heilman, Tenor • Mike Pettman, Tenor • Michael Tambornino, Tenor
Douglas Shambo II, Bass • Mike Schmidt, Bass • Eric Sorum, Bass
Margaret Humphrey, Violin • Terry Elliot, Violin • Elizabeth Motter, Baroque harp • Mike Pettman, Archlute
Paul Berget, Theorbo • Garrett Lahr, Sackbutt • Annalisa Pappano, Lirone/Viola da gamba
Mary Virginina Burke, Viola da gamba • Sara Thompson, Violone • Bruce Jacobs, Organ • Don Livingston, Organ

Garrick Comeaux

Recorded in the Church of Saint Therese, Deephaven (Minnetonaka, MN), USA, 19th-24th July 2015
Producers: Garrett Lahr and Donald Livingston • Engineer and Editor: Reid Kruger at Waterbury Music + Sound
Booklet notes: Garrick Comeaux • Cover image: detail of the rear of the Church of Madonna d'Ongera,
Monte San Salvatore, Lugano, Switzerland • Photo: G. Paolo Zeccara, Italy
Please turn to pages 3 and 4 of the booklet for a detailed track and artist list • The Latin sung texts and an English translation
can be found inside the booklet, and may also be accessed at www.naxos.com/libretti/573258.htm