

CAPPELLA Twelve Centuries of New Music  
Holly Druckman, Director CLAUSURA

# Songs that Enchant



9/21/24 @ 4PM Grace Church  
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## Songs That Enchant

### Prologue: Incantation

Robert Schumann, 1810-1856 “Vogel als Prophet” (“*The Prophet Bird*”)

### You are getting sleepy...

Fanny Mendelssohn Hensel, 1805-1847 “Lockung” (“*Allure*”)

Fanny Mendelssohn Hensel, “Das Jahr: Januar” (“*The Year: January*”)

Fanny Mendelssohn Hensel, “Im Herbst” (“*In Autumn*”)

### What Do You Hear?

Clara Faisst, 1872-1948 “Abendlied” (“*Evening Song*”)

Fanny Mendelssohn Hensel, “Abendlich schon rauscht der Wald” (“*In the evening, the woods murmur*”)

Fanny Mendelssohn Hensel, “Das Jahr: März” (“*The Year: March*”)

### Night and its Secrets

Clara Faisst, “Mondnacht” (“*Moonlit Night*”)

Fanny Mendelssohn Hensel, “Schöne Fremde” (“*Beautiful Strangeness*”)

Alma Mahler, 1879-1964 arr. Clytus Gottwald, “Laue Sommernacht” (“*Mild Summer Night*”)

Fanny Mendelssohn Hensel, “Wandl' ich in dem Wald des Abends” (“*I walk through the woods in the evening*”)

Clara Schumann, 1819-1896 “Ich stand in dunklen Träumen” (“*I stood in dark dreams*”)

### Abandon All Hope

Fanny Mendelssohn Hensel, “Das Jahr: Juli” (“*The Year: July*”)

Clara Schumann, “Abendfeier in Venedig” (“*Evensong in Venice*”)

Clara Faisst, “Meine Seele ist leiderprobt” (“*My soul is strongly tested*”)

### As a lover seeks his beloved...

Fanny Mendelssohn Hensel, “Das Jahr: September” (“*The Year: September*”)

Clara Faisst, “Sehnsucht” (“*Longing*”)

Julia Schwartz, b.1963: “*The Wind and the Weather*”

## **Incantation**

### **Robert Schumann, "The Prophet Bird"**

#### **"Allure", Hensel**

Can't you hear the trees rustle  
Through the quiet empty field?  
Doesn't it tempt you to listen  
closely,  
From the highest cliffs to the  
lowest depths?

... Where many streams flow  
Wonderfully in the moonlight,  
Where one can see the imposing  
castles  
On the river from the mountains?

Do you remember those magical  
songs  
From fairytales?  
They all come alive again at  
nighttime,  
In the forest's solitude.  
Where the trees listen, dreaming,  
And the lilacs smell heady,  
And mermaids murmur in the river  
-  
"Come on in, the water's fine".

#### **"January" from Das Jahr, Hensel**

Can you again foresee, oh soul,  
The soft, sweet songs of spring?  
Behold, all around, the fallow  
trees!  
... Ah, it was only a lovely dream!

#### **"In Autumn", Hensel**

Greetings to you with springtime  
joy,  
Blue heavens, golden sunlight!  
Yonder, too, from the garden  
bowers  
I hear happy strings resounding.

Can you again foresee, oh soul,  
The soft, sweet songs of spring?

Behold, all around, the fallow  
trees!

... Ah, it was only a lovely dream!

#### **"Evening Song", Faisst**

My eyes are tired  
From the watch of the long day;  
Come, dear mother night,  
Close them gently.

To all the suffering that keeps  
watch,  
All the longing that it kindles,  
Grant it peace!

The moon swims across the sky  
And blesses his silver flock.  
The anxious world also longs  
To sleep more easily and sweetly.

Heart and eyes, house and field,  
Oh how perfect they are,  
When the good mother night  
Faithfully watches over her cradle.  
Sleep well, goodnight.

#### **"In the Evening", Hensel**

Evening breezes rustle yet in the  
wood  
From the deepest grounds;  
And above, the Lord will soon  
Light the stars.

How silent in the chasms!  
... Just evening breezes in the wood  
From the deepest grounds.

Everything goes to its rest.  
The woods vanish, the world  
vanishes.  
Shuddering, the wanderer listens  
closely  
And yearns for home.

Here in the green hermitage of the  
forest,  
Heart, at last, you too find your  
rest.

**“March” from Das Jahr, Hensel**

Do you muffled bells already  
Proclaim the first solemn hour of  
Easter?

**“Moonlit Night”, Faisst**

In the moonlit night, in the moonlit  
night in springtime,  
Angels walk about on quiet feet;  
Blond angels, devout and quiet.  
They kiss the most beautiful human  
flowers.

The meadow daisy, dearest flower,  
Knows well whence the shimmer  
comes  
Which shines upon your face today.  
You are still lost in the dream of  
night.

You are thinking of the angels,  
Who through the little window  
Descend to you quietly, upon  
moonbeams  
To kiss your lips and cheeks.

**“A Strange Beauty”, Hensel**

The treetops rustle and shudder,  
As though in this hour  
Around the half-fallen walls  
The ancient gods were pacing  
about.

Here beneath the myrtle trees  
In twilight’s secret splendor,  
What are you trying to tell me,  
As though in dreams,  
Oh night full of spirits?

...All the stars glitter for me  
With a glowing gaze of love!  
Their great distance speaks to me  
drunkenly  
Of a blessing, of all-encompassing  
joy!

**“Mild Summer Night”, Mahler**

Mild summer night,  
Not a star in the sky;

In the wide woods,  
We searched deep in the darkness  
And we found ourselves.

We found ourselves in the wide  
woods,  
In the night, the starless night;  
We held each other in wonder  
In the dark night.

Haven’t we been searching for  
Each other our entire lives?  
There, in the darkness of night -  
My love - you shone.

**“When I Wander”, Hensel**

When I wander through the forest  
at night,  
In the dream-like forest,  
Your sweet apparition walks by my  
side.

...Isn’t it only your ghostly image,  
And not your real, gentle face?  
...Or is it just the moonlight,  
Shining haphazardly through the  
rough branches?

Are these my own tears  
That I hear dropping, softly?  
Or is it really you, my love,  
Walking next to me?

**“I Stood in Dark Dreams”,  
Schumann**

I stood in dark dreams  
And beheld her face -  
And that beloved face  
Sprang mysteriously to life.

A wondrous smile played  
Around her lips.  
And her eyes gleamed.  
with sad tears,

And my tears flowed  
Down my cheeks...  
...Oh! I can’t believe  
That you’re gone!

**“July” from Das Jahr, Hensel**

The meadows thirst for livening  
dew;  
The people are languishing.

**“Vespers”, Schumann**

Hail Mary! The sea and the sky are  
peaceful.

The sound of bells echoes from  
every tower.

Hail Mary! Leave off your earthly  
endeavours.

Pray to the Virgin, to the Virgin's  
son.

The hosts of Heaven kneel  
With staves of lilies before the  
Father's throne,  
And through the rosy clouds, the  
songs  
Of blessed spirits gently float  
down.

Oh holy devotion, which pierces  
Every heart with a quiet shiver!  
Oh holy faith, that soars toward  
heaven  
On the white wings of prayer!

There, pain dissolves into gentle  
tears,  
While every joy gently resounds  
like a bell.  
Hail Mary! Heaven and Earth are  
shining,  
And come together in love at the  
sound of the bells.

**“My Soul is Besieged”, Faisst**

My soul is besieged with sorrow.  
It has walked through a deep sea of  
suffering.  
And a thousand sea-drops have  
remained  
Clinging to its wings.

And when my soul lifts its wings  
Around you, my brothers,

The drops fall in the sunshine,  
Shining down.

May my tears be a gentle, cooling  
dew

To all burning wounds -  
Then I will bless the dark path,  
Bless the deep sea.

**“September” from Das Jahr,  
Hensel**

Flow, flow, dear river;  
I shall never be happy.

**“Longing”, Faisst**

Those birds that long for the sea,  
Flown up from the narrow banks -  
They stretch their wings in the  
bright air,  
Peering at the beach and the distant  
waves.

They move farther and farther in  
circles,  
and you hear their shrill call...

Will they dare to make their  
difficult journey?  
Will home satisfy their longing?

**“The Wind as a Lover” and  
“Wind and Violin”, Schwartz**

The moonlit forest  
Lies dead silent.

There's a wind coming  
Gently from a distance,  
High above the forest's thousand  
heads.

The aspen tree next to me notices it  
first  
And surrenders, trembling.

And the wind rushes on, gently,  
As a lover looks for his beloved.

Now the edge of the forest rustles  
Beyond the meadow.

And the moonlight-pale trunks  
Once again stand  
Dead silent.

Inside the hall a violin sang,  
Of love so wildly, so gently.  
Outside the wind sang through the  
branches:  
“What do you want, child of man?”

Inside the hall the violin sang:  
“I want happiness, I want  
happiness!”  
Outside the wind sang through the  
branches:  
“Ah, just the same old song.”

Inside the hall the violin sang:  
“It may be old: but it's new to me.”  
Outside the wind sang through the  
branches:  
“Many people have died of  
remorse.”

The last note of the violin faded  
away;  
The lights were dimmed and the  
blinds were shut.  
But the wind sang on  
For ages in the dark forest.

**“Wild Asters”, Schwartz**  
In the spring I asked the daisies  
If his words were true,  
And the clever, little daisies  
Always knew.

Now the fields are brown and  
barren,  
Bitter autumn blows,  
And of all the stupid asters  
Not one knows.

**“Epilogue I”, Schwartz**  
The sun, not too strong, shines  
clearly in a sky, not too cloudy.

The roses in their sleepy loveliness  
bow together to the sweet autumn  
wind.  
The atmosphere enfolds us with a  
sister's tenderness.

For once, Nature has left the  
splendid throne of her indifference.  
Kindly, She descends through the  
haze of yellow air towards  
humankind:  
Her revolting, perverse subjects.

Wearing Her azure mantle, sown  
with stars, She graciously wipes  
our tears away.  
And Her soul, eternal, and Her  
strength, immortal, give calm and  
strength to our weak hearts.

The waving of the boughs, the  
lengthened line of the horizon, full  
of dreamy hues and scattered songs  
-  
Everything - even the flights of  
birds and clouds - consoles us and  
redeems us on this day.  
Let us reflect.

**“The Wind”, Schwartz**  
A wind is blowing over my soul,  
I hear it cry the whole night  
through -  
Is there no peace for me on earth  
Except with you?

Alas, the wind has made me wise,  
Over my naked soul it blew -  
There is no peace for me on earth  
Even with you.

**“Night Wind”, Schwartz**  
When the evening darkens  
gloomily  
And the night wind rises,  
And your lamp sparkles in the dark,  
The only light around you...

The stars are overcast,

And the town is already quiet -  
With worry, you feel  
Dark forces, dark threats.

And so you put your book aside  
deviating from your nightly  
routine.  
And you look, eyes shut, for that  
bridge  
which calls you towards Nature.

How from the dark depths it roars,  
Sighs, swells, and falls again.  
How, after it calms,

the flow seems to stand still.

Suddenly the storm slams its sharp  
wing  
Against your window.  
When you forcefully shut it  
There is a shocked silence outside.

And after, you shudder at that  
Which frees you from your  
shuddering.  
You return to yourself;  
The magic is over.

## **Program Notes by, Holly Druckman**

Imagine a forest at dusk.

Rays of the dying sunlight shimmer through tree branches. The ground and everything around you are cast in shadows and dappled with low light. Raindrops glisten on the leaves, and the soil smells thick and earthy. The air hums with a certain energy, possible only in the immense stillness of the forest. Fireflies articulate their light at various intervals like so many tiny fairies. And, far away, a bird sings a strange song. Is it a prophecy? A magic spell? A cautionary tale? A call to prayer? Perhaps it is all these things, and more.

Cappella Clausura welcomes you to our first concert of the season, “Songs that Enchant”. With this program, featuring unjustly overlooked music by Fanny Mendelssohn Hensel, Clara Schumann, Clara Faisst, and Alma Mahler, we invite you to come with us on a spiritual and mystical journey. We are also proud to present the premiere of Julia Schwartz’s “The Wind and the Weather” as a full cycle, and to collaborate once again with Lois Shapiro, world-class pianist and our dear friend.

Our new Artistic Director Holly Druckman enjoys the challenge of constructing programs that function as large-scale compositions, which guide the listener and the performer through an experience that leaves them changed. To that end, this program aims to put a spell on you, and bring you safely through a world of dreams and nightmares. Robert Schumann’s “The Prophet Bird”, with its otherworldly melody and lilt, sets the tone for the music to come.

Then the magic begins; our first set features music that “hypnotizes” the listener, featuring music by Fanny Mendelssohn Hensel which evokes the deadly Sirens of ancient myth (“Lockung”) and blurs the line between reality and dreams (“Im Herbst” and “Januar”). The poetry of “Lockung” seems at a glance to be gentle and sweet; but the title - “Allure” in English - tells a different story, and the mention of mermaids calling at the end of the poem leaves no doubt as to the sinister intent behind that glimmering facade. The poem set in “Im Herbst” and “Januar” paints a warm picture of springtime - before revealing that it’s all just a dream. (“Januar” and the other movements of *Das Jahr* each have poetic epigraphs in the original manuscript, which also features illustrations for each movement by Fanny Hensel’s husband, Wilhelm.)

At this point, we have our first Clara Faisst song. Despite her prolific nature and modest fame in her own time, Faisst’s music has remained obscure since her death in 1948. She remained unmarried all her life, and with no one to inherit her estate, much of her music - with most of her other possessions - was destroyed upon her death. Many of her lieder were published as magazine supplements, and they are some of her only music to have made it through to us. We present four of them for you today, starting with “Abendlied”. In the course of preparing this program, we have found Faisst’s songs to be beautiful and masterful: at times tender, subtle, simple, on the level of the best well-known German lied composers - but with a clear voice and striking ideas all her own. “Abendlied”, for instance, uses a “hunting horn” theme to accompany a lullaby, a peaceful portrait of the close of day. We then return to music by Hensel that also evokes sounds (or maybe auditory hallucinations?) in “Abendlich” and “März” (from *Das Jahr*).

Next, we present a little night-music (if you’ll pardon the pun); Faisst’s “Mondnacht” paints a dreamy picture where angels descend to earth to kiss the cheeks of everyone asleep. Alma Mahler’s “Laue Sommernacht” (here in an arrangement by Clytus Gottwald) speaks of requited love and its power to transform darkness into light. Hensel’s “Schöne Fremde” besieges the speaker (and the listener) with a nightmarish vision of a nighttime forest, before emerging to see the stars. And Hensel’s “Wandl’ Ich in dem Wald” and Schumann’s “Ich stand in dunkle Träumen” feature ghostly apparitions of lost lovers to haunt the speakers in their dreams.

From there, the music turns to themes of hope and despair. In Schumann’s “Abendfeier”, we hear the gentle tones of a magical Vespers



service, while Faisst's "Meine Seele" and Hensel's "Juli" (from *Das Jahr*) are angst-filled and dark.

We close this program with music about the natural world; how we can recognize our own whirlwind passions in the fast flowing of rivers, the cry of seagulls, and the rush of the wind. Hensel's "September" (from *Das Jahr*) uses a fast-moving piano texture to evoke a flowing river and draw a parallel to the speaker's flowing tears. Faisst's "Sehnsucht" uses a similar, swirling kind of piano music to evoke the seabirds' chaotic flight across thousands of miles towards their home.

Finally, we end with Julia Schwartz' "The Wind and the Weather". Cappella Clausura has the honor of giving the premiere of movements three and five, and of premiering the piece as a full cycle. The full arc of the piece is readily apparent when it is presented this way, and the piece as a whole says something greater this way than what each movement says on its own. The language of the texts, the various authors, the mood and general affect of the music, and the subject matter of each poem is very carefully placed within the structure of the piece. You'll hear deceptively straightforward poetry by Sara Teasdale, which Schwartz sets with flowing lines and a wistful simplicity. The middle movement is a languid setting of a poem by Verlaine, with all the luscious heady harmonies and melodic lines that seem to evaporate like mist that his poetry requires. The outer two movements - by far the longest of the piece - set fantastical German poetry. In these texts, the wind chases after itself like a lover chases after his beloved, a violin has an existential conversation with the harsh wind outside, and dark and stormy nights are harbingers of nightmares. Schwartz' settings set these texts in dramatic ways that reflect the action in the poetry; the last movement in particular, "Nachtwind", feels like a spooky and chaotic ride through a strange landscape. Its final line - and the final line of the concert in full - releases everyone from this nightmarish vision by stating "The magic is over. But for now: something is calling you. Listen.



## Cappella Clausura's Members

**Holly Druckman (Artistic Director):** Boston-based conductor **Holly**

**Druckman** is in demand as a smart, sensitive performer of early and contemporary music, and is quickly gaining recognition as a champion of unjustly overlooked repertoire. In

addition to Cappella Clausura, she is the director of the ensembles Carduus, Vox Lucens, Opera51 (Choirmaster) and Nightsong (Co-Director of Beneficia Lucis). Ms. Druckman has also appeared as a guest conductor for the Seraphim Singers, the New England Conservatory, the Commonwealth Chorale, and Odyssey Opera (Choirmaster and Assistant Conductor). In her capacity as an advocate of new music, she has premiered, performed, and recorded music by composers Stratis Minakakis, Ty Bouque, Derek David, Linda Chase, Max Grafe, Jacob Druckman, Tonia Ko, Donnacha Dennehy, and others. Ms. Druckman is a graduate of the New England Conservatory, where she was the 2018 recipient of the Gunther Schuller Prize. More information about Ms. Druckman may be found at [druckmanholly.com](http://druckmanholly.com).



Janet Stone



Shannon Larkin



Lisa Hadley



Lisa Bloom



Frankie Campofelice



Fausto Miro



Tony Garza



Daniel Fridley



Lois Shapiro

### **Janet Stone (Soprano):**

Soprano **Janet Stone's** first musical exploration was at age four, when she would sing "Row, row, row your boat" repetitively, at increasingly higher keys, to her parents' chagrin. She gained much of her musical education at Grace Episcopal Church in Madison, WI before earning her degree at Coe College. Janet performs with many ensembles, including Skylark, Ensemble Altera, Boston Camerata, Cappella Clausura, and Zenith Ensemble. Solo highlights include Bach's *St. John Passion* – where she was praised for her "sparkling voice" (Boston Musical Intelligencer) and David Ibbett's *Mars Symphony*. Recording credits include GRAMMY® nominated *Seven Words from the Cross* and *It's a Long Way*, both with Skylark.

### **Shannon Larkin (Soprano):**

Soprano **Shannon Larkin's** clarion sound is a familiar one in the Boston area. From the stage of Longy's Pickman Hall to the stage of Symphony Hall and many venues in between, she enjoys an active and varied singing career. She was a longtime member of the Handel and Haydn Society chorus, and stepped forward to appear as a soloist in their performances of Monteverdi, Vivaldi, and Handel and Purcell. More recently, she has appeared as a soloist with the Arcadia Players in Bach's B-Minor Mass, Handel's Messiah and Monteverdi's Vespers of 1610. She has recorded and toured with the Labyrinth Choir, and is excited to sing with Cappella Clausura.

**Lisa Hadley (Alto):**

**Lisa Sheppard Hadley** has performed extensively throughout New England. She has appeared as alto soloist for several area churches and choral groups, including King's Chapel, Boston, Hancock Church, Lexington, Temple Emanuel, Marblehead, and currently Church on the Hill in Boston. Ms. Hadley has also sung with the Boston Baroque, The Academy of Arts, Science and Letters, Cambridge, WGBH, Boston, First Night, Concord, NH, St. John Music Series, Beverly Farms, and Monadnock Music Festival, Peterborough and Wilton, NH. In addition to performing with the co-founded duo "The Sheppard Sisters", Lisa currently sings with two professional vocal ensembles, Labyrinth Choir and Capella Clausura, and performs as soloist with Joyful Noise, an early music ensemble.

**Lisa Bloom (Alto):**

Mezzo-soprano **Lisa Bloom**, a Midwest native, holds a Bachelor of Music in Vocal Performance from DePauw University and a Master of Music in Vocal Performance from The Cleveland Institute of Music. Her stage roles have ranged from Baroque to 20<sup>th</sup> century, including Baba in Menotti's *The Medium*, the Princess in Puccini's *Suor Angelica*, and Mother Goose in Stravinsky's *The Rake's Progress*. In recent years she has specialized in oratorio and recitals, performing solo roles in works by Haydn, Handel, Mozart, Bach, Vivaldi, Saint-Saens, Rachmaninoff, McCullough, and others. She was also the featured soloist in the world premiere of *Stabat Mater* by acclaimed Spanish composer Jorge Muñiz. Lisa has taught voice at the University of Notre Dame and Concordia College-Bronxville, along with her private studio. As a recent transplant to New England, Lisa has continued to indulge her passion for choral music, singing with several professional and diverse ensembles in the Boston area, including Labyrinth Choir, Lyricora, early music ensemble Joyful Noise, and Cappella Clausura.

**Frankie Campofelice (Tenor):**

Originally from Buffalo, New York, **Frankie Campofelice** came to Boston in 2009 to initially pursue a B.F.A in Musical Theatre from Emerson College. After two years, he transferred to the Boston Conservatory where he completed his B.M in vocal performance, as well as his M.M in Music Education. He has worked at various schools in the Newton and Milton area. He will be returning to the Conservatory for an additional year to pursue his second M.M in Vocal Pedagogy.

**Fausto Miro (Tenor):**

Praised by the Boston Musical Intelligencer for his "clear, powerful burnished tenor, resonant and easy even in the highest reaches of his voice," the lyric tenor **Fausto Miro** is known for his "thrilling dramatic impact" (South Florida Sun Sentinel) on the stages of some of the country's leading ensembles. This includes the New York Opera Studio, Boston Opera Collective, Opera Tampa, St. Petersburg Opera Company, The Florida Orchestra, Master Chorale of Tampa Bay, and the Opera Festival of San Luis Potosi, where he succeeded as a finalist in the Linus Lerner International Vocal Competition.

**Daniel Fridley (Bass):**

**Daniel Fridley**, bass, moved to Boston after completing his Doctorate of Musical Arts in Historical Performance at Case Western Reserve University. He teaches voice at Middlesex Community College, and performs throughout the area as a soloist and ensemble singer. Recent seasons include Azarias in Enigma Chamber Opera's Burning Fiery Furnace and an Eumenide in both a recording of Henri Desmarest's Circe with the Boston Early Music Festival and their 2023 festival. He was Basilio in Rossini's Il barbiere di Siviglia (Teatro Nuovo), Bass Soloist in Handel's Messiah (Bourbon Baroque), Contrabass Soloist in Emilio Rautavaara's Vigilia (Chicago Chorale), Bass Soloist in Monteverdi's Vespro della beata Virgine (Upper Valley Baroque), and sings regularly with Boston Baroque, Blue Heron, and the Newberry Consort.

**Anthony Garza (Bass):**

**Anthony Burkes Garza**, bass, is a native of the Houston, TX area, and has been a proud Boston resident for more than a decade. He graduated in 2010 from New England Conservatory with degrees in Vocal Performance and Music History, since that time building a career that encompasses choral, oratorio, and occasionally operatic work. Primarily a chamber musician, he lends his low notes to numerous ensembles in the Boston area, including Cappella Clausura (for whom he also serves as Chorus Manager), Labyrinth Choir, and Renaissance Men (for whom he serves as a founding member and General Manager). He can also be found singing for 30+ religious institutions, including Newton's Temple Shalom and Boston's Church of the Advent and Emmanuel Music. Favorite operatic roles performed include Pangloss in Bernstein's Candide (Lowell House Opera), Donna Agata in Donizetti's Viva la Mamma (New England Conservatory), and Agamemnon in Elena Ruehr's Cassandra in the Temple (Cappella Clausura). Outside of music, Anthony manages a high-end hair salon by day and enjoys exploring his East Boston neighborhood, going to CrossFit, and leaping into handstands at the slightest provocation.

**Lois Shapiro (Piano):**

Warmly acknowledged for her imaginative and insightful performances ("Shapiro produces and inspires musical magic"; "**Lois Shapiro** conjures enchantment", Boston Globe; "...Lois Shapiro's amazingly opinionated and fresh traversal of Mozart's Piano Concerto No. 24 has to be the highlight of the current concert season." The Jewish Advocate), Lois Shapiro has concertized as soloist and collaborative artist throughout the U.S., Canada, South America, and Europe. The broad spectrum of her interests and affinities is reflected in a repertoire of considerable scope, from 18th century period instrument performances to premieres of new pieces.

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Holly Druckman

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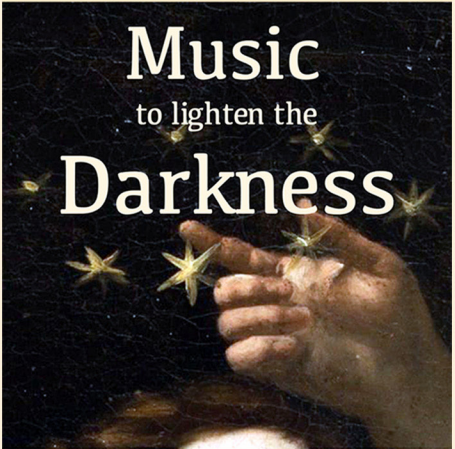


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**A New  
 Era  
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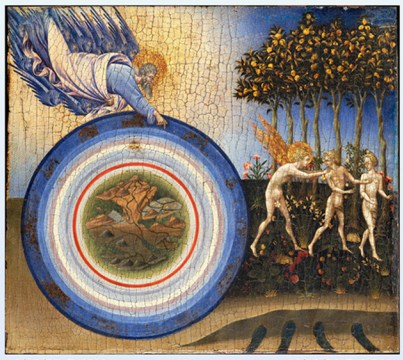
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Paul O'Dette & Stephen Stubbs, Artistic Directors

## 2024/25 SEASON

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FRIDAY, MARCH 28

Venice Baroque  
Orchestra  
SATURDAY, NOVEMBER 2

Francesco Corti  
SATURDAY, FEBRUARY 8

Les Arts Florissants  
FRIDAY, APRIL 4

BEMF Chamber  
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