

CAPPELLA Twelve Centuries of New Music
Holly Druckman, Director CLAUSURA

Music to lighten the Darkness



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Music to Lighten the Darkness

Jessica French (b. 1984)

"Awake, O Sun" (2023)

Hildegard von Bingen (1098-1179)

"O Lucidissima Apostolorum Turba" (year of composition unknown) ("O Glorious Apostles' Band")

Natalie Draper (b. 1985)

"O Send Out Your Light" from *Three Lenten Motets* (2019-2020)

Ashi Day (b. 1982)

"The Evening Darkens Over" (2013)

Alma Mahler (1879-1964), arr. Clytus Gottwald (1925-2023)

"Drei Frühe Lieder" ("Three Early Songs") (1910, Gottwald's arrangement published 2009)

- "Die Stille Stadt" ("The Silent Town")
- "Laue Sommernacht" ("Mild Summer Night")
- "Bei Dir ist es Traut" ("With You, it is Tender")

Draper

"Whither Shall I Go From Thy Spirit" from *Three Lenten Motets*

Draper

"A Still, Small Voice" from *Three Lenten Motets*

Dorothy Hindman (b. 1966)

"You Shall Not Go Down" (2010)

Francis Poulenc (1899-1963)

"Un Soir de Neige" ("Snowy Night") (1944)

- "Le Feu" ("Fire")
- "Un Loup" ("A Wolf")
- "Derniers Instants" ("Dying Breaths")
- "Du dehors" ("From Without")

Hildegard

"O Speculum Columbe" ("O Mirror of the Dove") (year unknown)

Anna Clyne (b. 1980)

"The Heart of Night" (2020)

Text and Translations

French: Awake, O Sun

Come, O Sun!
Awake and take the sky!
I call you to come out, come out!
Break to me your dawning,
Burn me with your music!
Enflame me with your song!

Remember, O Eden
The brightness of the first day!
Invoke with me again
Fair Adam and golden Queen:

Awake, O Sun!
And take the sky!
(Robert Bode, 2023)

Hildegard: O Lucidissima Apostolorum Turba

O lucidissima
apostolorum turba,
surgens in vera agnitione
et aperiens
clausuram magisterii diaboli,
abluendo
captivos in fonte
viventis aque,
tu es clarissima lux
in nigerrimis tenebris,
fortissimumque genus columnarum,
sponsam Agni sustentans
in omnibus ornamentis

ipsius, per cuius gaudium
ipsa mater et virgo est
vexillata.

Agnus enim immaculatus
est sponsus ipsius
sponse immaculate.
(Responsory for the Apostles)

O Luminous Apostles' Band

O luminous
apostles' band—
to recognize the truth you rise
and open wide
the schoolhouse prison of the
devil's mastery,
to wash
its captives clean within the font
of living water—
you are a brilliant light
within the darkest shadows,
the strongest kind of pillars
the Lamb's Bride to uphold
in all the ornament

of him through whose rejoicing
that Mother Virgin bears
her banner.

For the spotless Lamb's
the Bridegroom of
that spotless Bride.

Draper: "O Send Out Your Light" from *Three Lenten Motets*

O Send Out Your Light

O send out Your light,
O send out Your truth,
Let them lead me,
Let them bring me to Thy holy hill,
Out of the depths I have cried to Thee, O Lord,
I wait for the Lord, my soul doth wait,
And in His word do I hope.
(Psalms 43 and 130)

Day: The Evening Darkens Over

The evening darkens over
After a day so bright
The windcapt waves discover
That wild will be the night.
There's sound of distant thunder.

The latest sea-birds hover
Along the cliff's sheer height;
As in the memory wander
Last flutterings of delight,
White wings lost on the white.

There's not a ship in sight;
And as the sun goes under
Thick clouds conspire to cover
The moon that should rise yonder.
Thou art alone, fond lover.
(Robert Bridges, c.1890)

Alma Mahler, arr. Gottwald: Drei Frühe Lieder

I. Die stille Stadt

Liegt eine Stadt im Tale,
ein blasser Tag vergeht.
es wird nicht lange dauern mehr,
bis weder Mond noch Sterne
nur Nacht am Himmel steht.

Von allen Bergen drücken
nebel auf die Stadt,
es dringt kein Dach, nicht Hof noch Haus,
kein Laut aus ihrem Rauch heraus,
kaum Türme noch und Brücken.

Three Early Songs

I. The Silent Town

A town lies in the valley,
a pale day is fading;
it will not be long
before neither moon nor stars
but night alone will deck the skies.

From every mountain
mists weigh on the town;
no roof, no courtyard, no house
no sound can penetrate the smoke,
scarcely towers and bridges even.

Doch als dem Wanderer graute,
da ging ein Lichtlein auf im Grund
und durch den Rauch und Nebel
begann ein leiser Lobgesang
aus Kindermund.
(Richard Dehmel, 1909)

II. Laue Sommernacht

Laue Sommernacht: am Himmel
Stand kein Stern, im weiten Walde
Suchten wir uns tief im Dunkel,
Und wir fanden uns.

Fanden uns im weiten Walde
In der Nacht, der sternenlosen,
Hielten staunend uns im Arme
In der dunklen Nacht.

War nicht unser ganzes Leben
So ein Tappen, so ein Suchen?
Da: In seine Finsternisse
Liebe, fiel Dein Licht.
(Otto Julius Bierbaum, c. 1901)

III. Bei dir ist es traut

Bei dir ist es traut:
Zage Uhren schlagen
wie aus weiten Tagen.
Komm mir ein Liebes sagen -
aber nur nicht laut.

Ein Tor geht irgendwo
draussen im Blütentreiben.
Der Abend horcht an den Scheiben.
Lass uns leise bleiben:
Keiner weiss uns so.
(Rainer Maria Rilke, c. 1903)

Draper: "Whither Shall I Go From Thy Spirit?" from *Three Lenten Motets*

Whither Shall I Go From Thy Spirit?

Whither shall I go from Thy spirit,
Or whither shall I flee from Thy presence?
If I take the winds of the morning
And dwell in the uttermost parts of the sea,
Even there shall Thy hands lead me

But as fear seized the traveler,
a gleam appeared in the valley;
and through the smoke and mist
came a faint song of praise
from a child's lips.

II. Mild Summer Night

Mild summer night, in the sky
There are no stars; 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.

Was our entire life until now
No more than a blind search?
There, in the darkness of night.
My love - you shone.

III. With you, it is tender

I feel warm and close with you:
clocks strike hesitantly,
like they did in distant days.
Come, say something loving to me
-
but not out loud.

A gate opens somewhere
out in the burgeoning field.
Evening listens at the window-
panes.
Let us stay quiet,
no one knows us thus.

And Thy right hand shall hold me.
Even the night shall be light around me.
(Psalm 139)

**Draper: "A Still, Small Voice" from *Three
Lenten Motets***

A Still, Small Voice

A great and strong wind rent the mountain,
And brake in pieces the rocks,
And after the wind an earthquake,
And after the earthquake a fire.
But the Lord was not in the fire,
But the Lord was not in the earthquake,
And after the fire, a still small voice.
(1 Kings 19:12)

Hindman: You Shall Not Go Down

O despairer, here is my neck,
By God, you shall not go down! hang your whole
weight upon me.
I dilate you with tremendous breath, I buoy you
up...
Sleep—I and they keep guard all night,
Not doubt, not decease shall dare to lay finger
upon you...
And when you rise in the morning you will find
what I tell you is so.
(Walt Whitman, 1855)

Poulenc: Un Soir de Neige
(Paul Eluard, 1944)

I. Le Feu

De grandes cuillers de neige
Ramassent nos pieds glacés
Et d'une dure parole
Nous heurtons l'hiver tête
Chaque arbre a sa place en l'air
Chaque roc son poids sur terre
Chaque ruisseau son eau vive
Nous nous n'avons pas de feu

II. Un Loup

La bonne neige le ciel noir
Les branches mortes la détresse
De la forêt pleine de pièges
Honte à la bête pourchassée
La fuite en flèche dans le coeur

A Snowy Night

I. Fire

Great snowy spoons
Pick up our icy feet
And with a harsh word
We confront stubborn winter
Each tree has its place in the air
Each rock its weight on the earth
Each stream its living water
But we have no fire

II. A Wolf

The good snow, the black sky
The dead branches, the pain
Of the forest full of traps
Shame to the hunted creature
Flight like an arrow in its heart

Les traces d'une proie atroce
Hardi au loup et c'est toujours
Le plus beau loup et c'est toujours
Le dernier vivant que menace
La masse absolue de la mort

III. Derniers Instants

Bois meurtri
bois perdu d'un voyage en hiver
Navire où la neige prend pied
Bois d'asile bois mort
où sans espoir je rêve
De la mer aux miroirs crevés
Un grand moment d'eau froide a saisi les noyés
La foule de mon corps en souffre
Je m'affaiblis je me disperse
J'avoue ma vie j'avoue ma mort j'avoue autrui.

IV. Du dehors

La nuit le froid la solitude
On m'enferma soigneusement
Mais les branches cherchaient leur voie dans la prison
Autour de moi l'herbe trouva le ciel
On verrouilla le ciel
Ma prison s'écroula
Le froid vivant le froid brûlant m'eut bien en main

Hildegard: O Speculum Columbe

O speculum columbe
castissime forme,
qui inspexisti misticam largitatem
in purissimo fonte:

O mira floriditas
que numquam arescens cecidisti,
quia altissimus
plantator misit te:

O suavissima quies
amplexuum solis:
tu es specialis filius Agni
in electa amicitia
nove sobolis.

(Psalm Antiphon for St. John the Evangelist)

The tracks of a ferocious prey
Onward, wolf, and it's always
The finest wolf and it's always
The last one alive threatened by
The absolute weight of death

III. Dying Breaths

Bruised woods,
lost woods of a winter's journey
Ship where the snow takes hold
Sheltering woods, dead woods,
where without hope I dream
Of the sea with its gutted mirrors
A surge of cold water gripped the
drowned
Making the crowd of my body
suffer
I grow weak, I am scattered
I confess my life, I confess my
death, I confess the other

IV. From Without

Night cold loneliness
They locked me in carefully
But the branches were seeking their
way into the prison
Around me grass found the sky
They locked and bolted the sky
My prison crumbled
The living cold the burning
cold had me right in its
hand

O Mirror of the Dove

O mirror of the dove—
the chastest form—
you gazed upon the mystic bounty
within the clearest font:

O wondrous, flourished bloom
that never withered, never fell—
the Most High
Gardener has sent you forth:

O sweet repose
of sunshine's warm embrace:
the Lamb's especial son you are
within that privileged friendship of
a new posterity.

Clyne: The Heart of Night

When all the stars are sown
Across the night-blue space,
With the immense unknown,
In silence face to face.
We stand in speechless awe
While Beauty marches by,
And wonder at the Law
Which wears such majesty.
How small a thing is man
In all that world-sown vast,
That he should hope or plan
Or dream his dream could last!

O doubter of the light,
Confused by fear and wrong,
Lean on the heart of night
And let love make thee strong!

The Good that is the True
Is clothed with Beauty still.
Lo, in their tent of blue,
The stars above the hill!
(Bliss Carman, 1918)

Program Notes by, Holly Druckman

As I sit down to write program notes for this concert, I find that I don't really know what to say. This is a dark time for all of us, in a multitude of ways. It feels insincere to offer the usual hopeful platitudes right now, at a time when so many of us are grieving.

This program of darkness and light is about more than just the turning of the seasons (though that is certainly a large part of it). These darkest days of the year bring with them an emotional darkness that so many of us feel deeply, and is often exacerbated by a holiday season that expects happiness of us when we may feel stressed instead. Combined with that, we find ourselves living through a dark time in history. Cappella Clausura's mission, for over twenty years, has been rooted in the knowledge that women's creative voices are every bit as unique, compelling and deserving as men's voices, and that we have been unfairly silenced for much of history. And yet, we still live in an era where our autonomy over our own bodies is challenged, where we must police our behavior into perfection in a way that isn't demanded of men, and where we are expected to act submissively in nearly every situation - and are chastised when we don't. Even after hundreds of years of fighting: society tells us that we are "less-than", to this day. And this injustice is even worse for our queer sisters, our sisters of color, and our trans siblings of every gender.

Maybe this is a gloomy take - I've been known to program pretty heavy concerts, even though I try not to do it too often - but I think it's important to put a name to the pain we may be feeling. If this message resonates with even only one person, it will have been worth it.

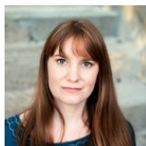
We are privileged to present music by some stellar women composers in the hopes that it will reach you emotionally in this challenging time. Jessica French's *Awake O Sun* is a rousing hymn of praise to the light, while Ashi Day's *The Evening Darkens Over* is a cathartic expression of loneliness. Natalie Draper's *Three Lenten Motets* deal with themes of hope in the midst of despair and catastrophe, while Dorothy Hindman's *You Shall Not Go Down* presents a comforting lullaby with words of fiercely protective love. Music by Hildegard celebrates light and how it imbues ordinary things and people with the sacred. Pieces by Alma Mahler and Francis Poulenc portray nighttime in a variety of ways, from a vision of the loving cover of darkness, to a stark forest landscape where frozen tree branches form an otherworldly cathedral. And Anna Clyne's *The Heart of Night* captures the lonely experience of gazing at a night full of stars, experiencing the vastness of the universe but also the joy of being alive to witness it.

I continue to hope that things will improve in our world. I continue to believe in my power of making a difference in my community through art, advocacy, and communal music-making. I take this responsibility seriously and literally: I believe that this program can bring you hope, can bring our musicians hope. We are performing this program for you so that you can take that hope home, and use it to lighten the darkness around you.

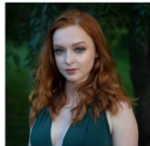
Perhaps it's naïve of me to believe this. But for me, belief has never been a choice. And I believe that this darkness, however total it seems now, will pass; and that, for now, we can find some comfort in knowing that we can get through this darkest time of the year together.

We respectfully ask that you hold your applause until the end of the performance. Thank you for being here, with us, tonight.

Cappella Clausura's Members



Janet Stone



Erin Matthews



Shannon Larkin



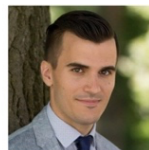
Lisa Hadley



Lisa Bloom



Teri Kowiak



Frankie Campofelice



Fausto Miro



Eric Perry



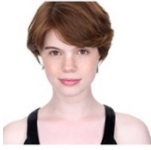
Tony Garza



Will Praepstis



Peter Schilling



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.

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.

Erin Matthews (Soprano)

Praised by the Boston Globe for her "pristine timbre and expressive face," **Ms. Matthews** is a highly sought-after soprano and teacher in the Boston area. She has been seen recently with Enigma Chamber Opera, Guerilla Opera, and Promenade Opera Project, in roles including Flora (*Turn of the Screw*), Marzelline (*Fidelio*), Noémie (*Cendrillon*), Johanna (*Sweeney Todd*), and Despina (*Così fan tutte*). She performs locally with Labyrinth Choir and Schola Cantorum, and has been a soloist with Nightingale Vocal Ensemble, Trinity Church Copley Square, and Church of the Advent. A specialist of *chanson*, she has been a featured recitalist at the Boston MFA, Brookline Music School, and Boston College. Ms. Matthews received her B.Mus & B.A. in French from the University of North Texas, and her M.Mus in Opera & Alexander Technique Certification from Boston Conservatory at Berklee. Her upcoming solo engagements include Handel's *Messiah* with Quincy Choral Society and the Mozart Vespers with the Church of the Advent.

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 Emanu-el, 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 Noyse, 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 20th 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 Noyse, and Cappella Clausura.

Teri Kowiak (Alto):

Teri Kowiak finds her home at the polar ends of vocal repertoire, with a love for both medieval song and works by living composers. Valued as a soloist, collaborator, and director, Teri has performed early music and new music with groups including Cappella Clausura, Nightingale Ensemble, Wholetone Opera, Red Shift, Vox Futura, and Lux Arcana. Teri’s love of medieval music led her to found Meravelha Medieval Ensemble, which has been featured on the SoHIP Summer Concert Series multiple times. Teri’s work in new music includes numerous premieres and first recordings, including her Carnegie Hall debut singing the world premiere of Heidi Breyer’s *Amor Aeternus* in 2022. No stranger to musical creation herself, Teri has committed music to paper as a composer and arranger and is a fearless improviser. Teri holds a Master’s in Early Music from Longy School of Music and a Bachelor’s in Performance from Ithaca College. www.terikowiak.com

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.

Eric Perry (Tenor):

Lauded by The Boston Globe for his “sharp physicality and ringing tenor voice,” and highly regarded for his “indefatigable energy” and “expert interpretation” at the podium as

well as the concert stage, **Eric Christopher Perry** is rising as one of the nation's most dynamic vocal artists, conductors, and educators. Recent solo appearances: The Phoenix Symphony, South Arkansas Symphony Orchestra, Oregon Bach Festival, Handel and Haydn Society, MIT Symphony Orchestra, Huntington Symphony (WV), Emmanuel Music, The Boston Camerata, Cantata Singers, Henry Purcell Society of Boston, Labyrinth Choir, among others. International engagements include concert tours in Japan, Portugal, Spain, Italy, Switzerland, Iceland, Germany, and Australia. ecp is the artistic director and conductor of Renaissance Men, New England's professional male vocal chamber ensemble which celebrates its tenth anniversary season in 2024-25. Their decade's worth of work includes live performances, commissions, collaborations, and multiple recordings on Navona and RenMen Records labels. A dedicated music educator, ecp is a frequent guest choral/vocal clinician across the United States and has currently serves on faculty at Salem State University. [www.ecpmusic.com]

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.

Will Praepstis (Bass):

Lauded for his "clarity and vibrant expressiveness" and his "subtle and refined" singing, baritone **Will Praepstis** appears frequently as a soloist and ensemble member in the U.S. and Europe. He has had the pleasure of singing as a soloist and chorister with Emmanuel Music, Renaissance Men — of which he is a founding member — Boston Baroque, Carmel Bach Festival, West Virginia Symphony, Exsultemus, BEMF, Labyrinth Choir, Sound Icon, Upper Valley Baroque, Cantata Singers, Sound Icon, Monadnock Music Festival, Augmented, Orpheus Singers, Copley Singers, Cappella Clausura, and the Fredonia College Choir. Recently, Will was a featured soloist with Emmanuel Music at Bachfest Leipzig 2024. He was a Virginia Best Adams Fellow at the 2019 Carmel Bach Festival and was also the 2019-2020 Lorraine Hunt Lieberson Fellow. Will is also a very busy bass player, thoroughly active in the Boston and New York City Pop Music scenes, performing with as many as five bands as a bass guitarist, vocalist, writer, and arranger. He is also a highly-sought session artist. Will is a native of Elmira, NY, and he earned his Bachelor of Music in Performance at SUNY Fredonia. www.renmenmusic.com

Peter Schilling (Bass):

Baritone **Peter C. Schilling** is delighted to be returning to Cappella Clausura. He has been singing professionally in the Boston area for almost forty years and is equally at home with Gregorian chant as he is with newly commissioned modern compositions. Peter holds a Bachelor of Arts in Computer Science and Cognitive Science & Linguistics from Brandeis University, where he sang under the direction of James Olesen and studied as a lyric baritone with Pamela Wolfe. He has done both solo and ensemble work on stages and in recording studios in the US and Europe with Renaissance Men (founding member), Labyrinth Choir, Cappella Clausura (prior board member), the Oriana Consort, Vermilion

(founding member), A Joyful Noyse, Night Song, and Schola Nocturna. He is currently a staff singer at St. Stephen's Episcopal in Providence and lives in the rectory at Trinity Wrentham with his partner, Lauren, and their ragdoll cat, Sterling.

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ARTISTIC DIRECTOR**

Holly Druckman

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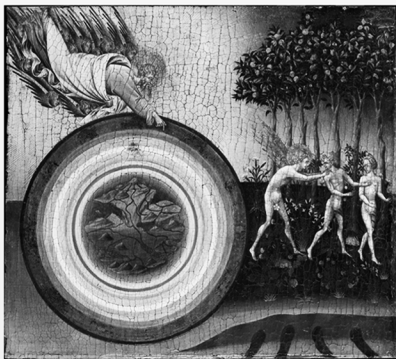
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