



BEAUTIFUL AS A DOVE

Saturday, March 14, at 8:00 pm
Lindsey Chapel/Emmanuel Church,
Boston

Sunday, March 15, at 4:00 pm
Eliot Church of Newton,
Newton Corner

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Amelia LeClair, Director **CLAUSURA**

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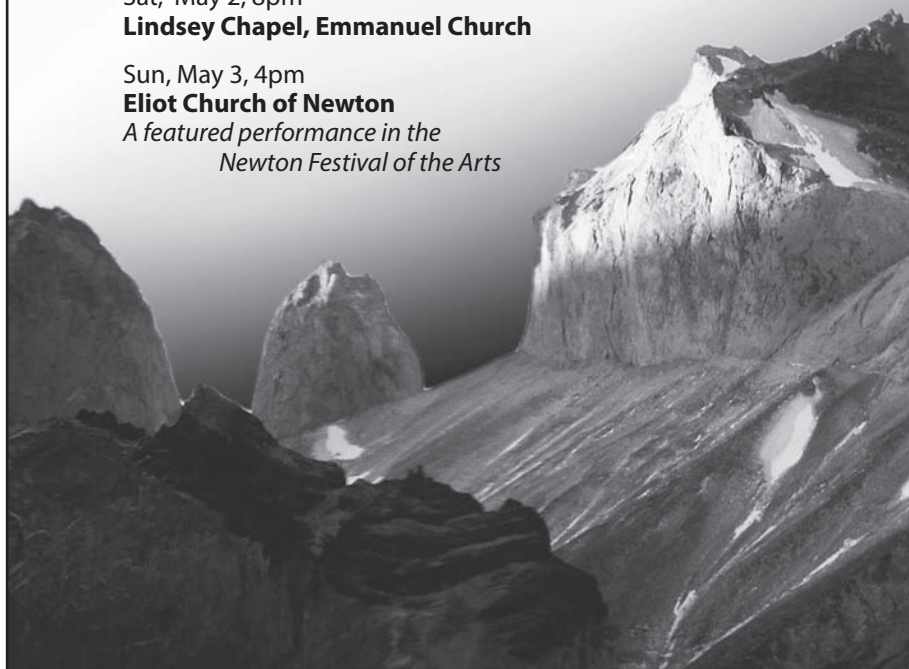
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Amelia LeClair is a resident scholar at the Women's Studies Research Center of Brandeis University

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CAPPELLA CLAUSURA
Amelia LeClair, Director
BEAUTIFUL AS A DOVE

Hildegard von Bingen (1098-1177)	Kyrie
Vittoria Aleotti (1575-1625)	Lasso O Dolc'anima Cor mio T'amo mia vita Se del tuo corpo
Raffaella Aleotti (1575-1625)	Vidi Speciosam (Assumption of Mary)
Tomàs Luis de Victoria (1548-1611)	Vidi speciosam
Raffaella Aleotti	Congratulamini (Responsory for Mary)
Clemens non Papa (1510-1558)	Ego flos campi (Song of Songs, 2:1-3)
Raffaella Aleotti	Ego flos campi (Song of Songs, 2:1-3)
Francisco Guerrero (1528-1599)	Ego flos campi (Song of Songs, 2:1-5)

INTERMISSION

Raffaella Aleotti	Exaudi meam (Psalm 54:1-2) Diligam te Domine Miserere mei, Deus (Psalm 57:1-3)
Alessandro Scarlatti (1660-1725)	Miserere mei, Deus (Psalm 51:1,3)
Gregorio Allegri (1582-1652)	Miserere mei, Deus (Psalm 51:1-3,12-20)
Raffaella Aleotti	Ascendens Christus (Ascension of Mary)
Giovanni da Palestrina (1525-1594)	Surge, propera (Song of Songs 2:10-13)
Raffaella Aleotti	Surge, propera (Song of Songs 2:13-14)
Hildegard von Bingen	O Vis Aeternitatis

The Vittoria Aleotti selections are from her "Garland of Madrigals"

The Raffaella Aleotti selections are from her "Sacrae Cantiones"

Cappella Clausura ensemble

sopranos	Aliana de la Guardia, Shannon Rose McAuliffe, Adriana Repetto
altos	Teri Kowiak, Elizabeth Mitchell, Jennifer Webb
tenors	Ethan DePuy, Kilian Mooney, Alexander Wolniak
basses	Elijah Blaisdell, Anthony Garza, Will Prapestis

Garrow Throop, graphic design

TEXTS / TRANSLATIONS

Kyrie

Kyrie eleison, Christe eleison. Kyrie eleison. (*solo: Kowiak*)

Lord have mercy on us. Christ have mercy on us. Lord have mercy on us.

Lasso (*soloists: de la Guardia, Kowiak, DePuy, Blaisdell*)

Lasso, quand'io credei d'esser felice in una selva tenebrosa e oscura mi ritrovai per me troppo infelice, che così piacque a mia stella noiosa. E meno ancor mia vita aspra e penosa, e quasi ho svelt' il cuor da la radice, e quella a cui serv'io m'è ogn'or ritrosa, nè il gridar vale, e favellar non lice.

Alas, when I thought myself happy, I found myself in a dark, shadowy wood, much too unhappy for me, for so it pleased my burdensome star; and I still lead my painful hard life, and my heart is nearly torn from its roots, and she whom I serve is always against me; and crying out is useless, and speech forbidden.

O dolce anima mia (*soloists: McAuliffe, Webb, Mooney, Garza*)

O dolce anima mia, dunqu'è pur vero, che cambiando pensiero, per altrui m'abbandoni? Se cerchi, un cuor, che più t'adori, ed ami, ingiustamente brami. Se cerchi lealtà, mira che fede, amar quando altrui doni la mia cara mercede e la sperata tua dolce pietà. Ma se cerchi beltà, non mirar me, cor mio, mira te stessa in questo volto, in questo cuore impressa.

--G.B. Guarini

O my sweet soul, is it then true that, changing your mind, you leave me for someone else? If you seek a heart that would worship and love you more, you seek unjustly; if you seek loyalty, look upon my faith:

I love while you give to another my dear prize and your hoped-for mercy. But if you seek beauty, do not look upon me, my heart, look at yourself, etched upon this face and heart.

Cor mio, perchè (*soloists: Repetto, Mitchell, Wolniak, Prapestis*)

Cor mio, perchè pur piangi, a che ti struggi, se alla tua pena inusitata e nuova rimedio non si trova?

Io piango che il mio pianto non è sì duro, sì pungente e forte che mentre io piango tanto non faccia ai miei martir pietosa morte. Poco sarà la doglia se ad ogni suo desire l'uom potesse morire ma ve'l sostiene in vita e in questa spoglia acciò più lungo sia nostro languire.

My heart, why do you weep, why do you suffer, when there is no remedy for your unaccustomed and novel pain?

I weep because my anguish is not so hard, piercing, and violent that while I weep so, death may not be moved to pity by my torments. There would be little pain if at his merest wish a man could die. But one is kept alive and breathing so that our suffering may last longer.

T'amo mia vita

“T'amo mia vita,” la mia cara vita dolcemente mi dice, e'n questa sola sì soave parola par mi trasformi lietamente il core. O voce di dolcezza, e di diletto, prendila tosto Amore; stampala nel mio petto; spiri dunque per lei l'anima mia: T'amo mia vita la mia vita sia.

--G.B. Guarini

“I love you, my life,” my dear life tenderly tells me, and in this one sweet word, she seems happily to transform my heart. O voice of tenderness and pleasure, grasp it quickly, Love, imprint it upon my heart; let my soul therefore breathe for her [only]: Let “I love you, my life” be my life.

Se del tuo corpo (*madrigale spirituale*)

Se del tuo corpo oggi la stampa orrenda miro, e penso al tormento empio ed atroce che sofferto hai per me pendendo in croce, perchè io dal tuo martir salute prenda, com'è che il freddo cuor non si raccenda,

Che d'amor vano or viva fiamma coce? Ma, lassa, quel che giova e quel che noce esser non può che ciec'alma comprenda.

Però Signor, che vedi quanto errore la mente ingombri e'l suo vedere appanni, alluma ormai le mie tenebre oscure, che se scorta sarò dal tuo splendore, spero, pen-tita de' miei mal spesi anni, a te ridurmi e in te poner mie cure.

If today I look upon your body's terrible image and think about the wicked and cruel torment that you have borne for me hanging on the cross, so that I may draw salvation from your sufferings, why is it that my cold heart is not rekindled, while now it burns with vain love's flame? But, alas, a blind soul cannot understand what helps and harms it.

But you, Lord, who see how encumbered with error my mind is, and how dim its vision, shed light onto my dark shadows, and if your brightness will guide me, I hope, repentant of my ill-spent years, to return unto you, and unto you deliver my cares.

Vidi speciosam (*soloists: de la Guardia, Kowiak, DePuy, Wolniak, Garza*)

Vidi speciosam sicut columbam, ascendentem desuper rivos aquarium, cujus inaes-timabilis odor erat nimis: Et sicut dies verni circumdabant eam flores rosarum et lilium convalium (Responsory, Assumption of the Blessed Virgin Mary)

I beheld a lady, beautiful as a dove, rising above the waters, whose garment was filled with priceless fragrance: and like a spring day, she was surrounded by roses and lilies of the valley.

Vidi speciosam -Victoria (*soloists: de la Guardia, Repetto, Webb, DePuy, Mooney, Blaisdell*)

Vidi speciosam, sicut columbam, ascendentem desuper rivos aquarum, cuius inestimabilis odor erat nimis in vestimentis eius: Et sicut dies verni circumdabant eam flores rosarum et lilia convallium.

Quae est ista quae ascendit per desertum, sicut virgula fumi, ex aromatibus myrrhae et thuris? Et sicut dies verni circumdabant eam flores rosarum et lilia convallium.

I beheld a lady, beautiful as a dove, rising above the waters, whose garment was filled with priceless fragrance: and like a spring day, she was surrounded by roses and lilies of the valley.

Who is she who rises over the barren land, like a plume of scented myrrh and frankincense? And like a spring day, she was surrounded by roses and lilies of the valley.

Congratulamini mihi omnes

Congratulamini mihi omnes, qui diligitis Dominum: quia, cum essem parvula, placui Altissimo: Et de meis visceribus genui Deum et hominem. Beatam me dicent omnes generationes, quia ancillam humilem respexit Deus. (from Responsory for Feasts of the Blessed Virgin Mary)

Rejoice with me, all you who love the Lord; for, when I was still little, I pleased the Most High; and from my womb I bore God and man. All generations will call me blessed, because God has regarded his lowly handmaid.

Ego flos campi -Clemens (*soloists: Repetto, Webb, Mitchell*)

Ego flos campi, et lilium convallium. Sicut lilium inter spinas, sic amica mea inter filias. Sicut malus inter ligna silvarum, sic dilectus meus inter filios.

(Song of Solomon 2:1-3)

I am the flower of the field and the lily of the valley. Like a lily among thorns, so is my love among daughters. Like an apple tree among the trees of the forests, so is my beloved among sons.

Ego flos campi -Aleotti

Ego flos campi, et lilium convallium. Sicut lilium inter spinas, sic amica mea inter filias. Sicut malus inter ligna silvarum, sic dilectus meus inter filios.

(Song of Solomon 2:1-3)

I am the flower of the field and the lily of the valley. Like a lily among thorns, so is my love among daughters. Like an apple tree among the trees of the forests, so is my beloved among sons.

Ego flos campi -Guerrero

Ego flos campi et lilium convallium. Sicut lilium inter spinas sic amica mea inter

filias. Sicut malus inter ligna silvarum dilectus meus inter filios.
Sub umbra illius quam desideraveram sedi et fructus eius dulcis gutturi meo.
Introduxit me in cellam vinariam ordinavit in me caritatem.
Fulcite me floribus stipate me malis quia amore langueo. (Song of Solomon 2:1-5)

*I am the flower of the field, and the lily of the valleys.
As the lily among thorns, so is my love among the daughters.
As the apple tree among the trees of the wood, so is my beloved among the sons.
I sat down under his shadow with great delight, and his fruit was sweet to my taste.
He brought me to the banqueting house, and his banner over me was love.
Stay me with flagons, comfort me with apples: for I am sick of love.*

Exaudi, Deus (soloists: Repetto, DePuy, Mooney, Wolniak, Prapestis)
Exaudi, Deus, orationem meam, et ne despexeris deprecationem meam: intende mihi, et exaudi me. Contristatus sum in exercitatione mea: et conturbatus sum a voce inimici, et a tribulatione peccatoris. (Psalm 54: 1-2)

Hear, O God, my prayer, and do not despise my supplication: attend to me and hear me. I am troubled in my distress, and I am disturbed by the voice of the enemy and by the tribulation of the sinner.

Diligam te, Domine (soloists: McAuliffe, Repetto, Mitchell, DePuy, Garza)
Diligam te, Domine, fortitudo mea. Dominus firmamentum meum, et refugium meum, et liberator meus. Deus meus adjutor meus, et sperabo in eum: protector meus, et cornu salutis meae et susceptor meus. Laudans invocabo Dominum: et ab inimicis meis salvus ero.

I will love you, O Lord my strength. The Lord is my firmament, and my refuge, and my deliverer. My God is my helper, and I will hope in him; my protector, and the horn of my salvation, and my support. With praise I will call upon the Lord; and I shall be saved from my enemies.

Miserere mei, Deus -Aleotti (soloists: Kowiak, Mitchell, de la Guardia, Mooney, Blaisdell)
Miserere mei, Deus, miserere mei: quoniam in te confidit anima mea. Et in umbra alarum tuarum [sperabo]: donec transeat iniquitatis. (Psalm 57:1-2)

Have mercy on me, O God; for my soul trusts in you. And in the shadow of your wings [I will hope], until iniquity has passed by.

Miserere mei, Deus -Scarlatti
Miserere mei, Deus, miserere mei: quoniam in te confidit anima mea. Misit de caelo et liberavit me. Dedit in opprobrium conculcantes me. (Psalm 57:1,3)

Have mercy on me, O God; for my soul trusts in you. He shall send from heaven and save me the reproof that would consume me.

Miserere mei, Deus -Allegri (*soloists: Repetto, Webb, Mitchell, Praepetis*)

Miserere mei, Deus, secundum magnam misericordiam tuam; et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Amplius lava me ab iniquitate mea: et a peccato meo munda me.

Redde mihi laetitiam salutaris tui, et spiritu principali confirma me.

Docebo iniquos vias tuas, et impii ad te convertentur.

Libera me de sanguinibus, Deus, Deus salutis meae, et exsultabit lingua mea justitiam tuam.

Domine, labia mea aperies, et os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium, dedissem utique; holocaustis non delectaberis.

Sacrificium Deo spiritus contribulatus; cor contritum et humiliatum, Deus, non despicias.

Benigne fac, Domine, in bona voluntate tua Sion, ut aedificentur muri Jerusalem.

Tunc acceptabis sacrificium justitiae,

oblaciones et holocausta; tunc imponent super altare tuum vitulos.

(Psalm 51:1-3,11-20)

Have mercy upon me, O God, after thy great goodness: according to the multitude of thy mercies do away mine offences.

Wash me thoroughly from my wickedness: and cleanse me from my sin.

Cast me not away from thy presence: and take not thy holy Spirit from me.

O give me the comfort of thy help again: and stablish me with thy free Spirit.

Then shall I teach thy ways unto the wicked: and sinners shall be converted unto thee.

Deliver me from blood-guiltiness, O God, thou that art the God of my health: and my tongue shall sing of thy righteousness.

Thou shalt open my lips, O Lord: and my mouth shall shew thy praise.

For thou desirest no sacrifice, else would I give it thee: but thou delightest not in burnt-offerings.

The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt thou not despise.

O be favourable and gracious unto Sion: build thou the walls of Jerusalem.

Then shalt thou be pleased with the sacrifice of righteousness,

with the burnt-offerings and oblations: then shall they offer young bullocks upon thine altar.

(BCP 1662)

Ascendens Christus in altum (*soloists: Repetto, Kowiak, DePuy, Mooney, Garza*)

Ascendens Christus in altum, alleluia, captivam duxit captivatatem, alleluia.

Dedit dona hominibus, alleluia. Ascendit Deus in jubilatione, alleluia. (from Responsory for Feast of the Ascension)

Christ, ascending on high, alleluia, led captivity captive, alleluia. He gave gifts to men, alleluia. God ascends amid shouts of joy, alleluia.

Surge, propera, amica mea -Palestrina

Surge, propera, amica mea, columba mea, formosa mea, et veni. Iam enim hiemps transit, imber abiit et recessit, flores apparuerunt in terra nostra, tempus putationis advenit, vox turturis audita est in terra nostra, ficus protulit grossos suos, vineae florent dederunt odorem suum. (Song of Solomon 2:10-13)

Arise, make haste, my love, my dove, my beautiful one, and come. For winter is now past, the rain is over and gone. The flowers have appeared in our land, the time of pruning is come: the voice of the turtle is heard in our land: The fig tree hath put forth her green figs: the vines in flower yield their sweet smell.

Surge, propera, amica mea -Aleotti

Surge, propera, amica mea, speciosa mea, et veni. Columba mea, in foraminibus petrae, in caverna maceriae, ostende mihi faciem tuam, sonet vox tua in auribus meis: vox enim tua dulcis, et facies tua decora. (Song of Solomon 2:13-14)

Arise, hasten, my love, my beauty, and come. My dove, in the clefts of the rock, in the caverns of the cliff, show me your face, let your voice sound in my ears; for your voice is sweet and your face is beautiful.

O vis aeternitatis (soloist: Mitchell)

O vis aeternitatis que omnia ordinasti in corde tuo, per verbum tuum omnia creata sunt sicut voluisti, et ipsum verbum tuum induit carnem in formatione illa que educta est de Adam.

Responsoria: Et sic indumenta ipsius a maximo dolore abstersa sunt.

O quam magna est benignitas salvatoris qui omnia liberavit per incarnatione suam quam divinitas exspiravit sine vinculo peccati.

R: Et sic...

Gloria patri et filio et spiritui sancto.

R: Et sic...

O strength of eternity, you ordained all things in your heart, by your word all things were created as you willed, and your own Word put on flesh in that form that was taken from Adam.

Response: And thus his garments were cleansed from the greatest suffering.

O how great is the Saviour's kindness! He delivered all things by his incarnation, which the Godhead breathed forth with no chain of sin.

R: And thus...

Glory to the father, the son, and the holy spirit.

R: And thus...

PROGRAM NOTES

-Amelia LeClair

From the dawn of Western music, composers have written some of their most beautiful, important and lasting works in their settings of biblical and liturgical texts. This is particularly true in the periods in which our program's music was written: the middle ages, Renaissance and early Baroque. Many of our texts tonight come either from the Old Testament Psalms or from the Song of Songs. Beloved particularly of Renaissance composers, the Psalms and the Songs continue to inspire composers with their instant and ancient beauty, up to the present day. The Song of Songs, attributed to King Solomon (mistakenly, it is now believed), is a set of exquisite, often passionate love poems. That these love songs appear in the Old Testament and are recited at Passover has been for centuries a cause for much controversy among Biblical scholars. Were they intended as an allegory on the love of God for Israel?

"The Song of Solomon . . . is a long poem of sustained lyric force, unified and powered by this very quality of yearning. . . the ever-defeated longing and search are the deep core of Israel's history, its phenomenological essence. The greatness of the Song of Solomon is that it expresses this phenomenological essence in its intensest form . . . it is pure signification. . . pure poetry. Perhaps that is why it is called the "song of songs." -- Harold Fisch, "Song of Solomon: The Allegorical Imperative" (1990)

Or are they, rather, beautiful erotica, to be taken at face value, as is now the prevailing thought?

"While this [allegorical] interpretation was dominant for a thousand years and more, it is not easy to sustain, because the love described in the Song is so obviously and in such rich detail the love between man and woman. Contemporary Scripture scholarship has routed the allegorical interpretation: The Song is secular love poetry, a collection of love songs gathered around a single theme. . . It was placed in the canon of the Scriptures because it was so well loved by the Israelite people that the Scriptures seemed a good place to preserve it." -- Fr. Andrew Greeley and Jacob Neusner, "The Bible and Us" (1990)

Or, indeed, from a humanistic viewpoint, are they metaphor: "God is Love / Love is God."

The Psalms, also misattributed, to King David, but in fact written hundreds of years before his reign, present no controversy to scholars, but only to our modern sensibilities, given their sometimes brutal nature. They are, as noted poet Kathleen Norris says, a "3-5,000 years old basic prayer book that comes out of polytheism, warrior culture, echoes of human sacrifice. They are irony free, innocent and un-

appraised” to proclaim a new monotheism. They praise, trust, curse, lament, give thanks, and beg for help or mercy.

We present to you this evening several settings of both Songs and Psalms, both polychoral (having more than one choir) and polyphonic (having independent voices), by composers of the 16th and 17th centuries from Italy, Spain, and France.

But first, a bit of madrigalia: In 1593 the *Ghirlanda de Madrigali*, a collection of eighteen madrigals by Vittoria Aleotti, was published by Amadino of Venice. This was only the second time in history, as far as we know, that a volume of music devoted entirely to the work of one woman composer, was put into print. In the same year that the *Ghirlanda de Madrigali* was published, Amadino published the first book of sacred music by a woman composer to appear in print, *Sacrae cantiones quinque, septem, octo, & decem vocibus decantande*, by Raffaella Aleotti, of the San Vito convent in Ferrara. Raffaella Aleotti set eighteen motets on texts from the biblical psalms and the Song of Songs, as well as sundry liturgical texts. She went on to become a renowned musician in her day, for her skills in playing the organ, harpsichord, trombone and other wind instruments, and for leading an ensemble of twenty-three nuns. She was the Maestra at the convent until her death. But what was the relationship between the “two” Aleotti’s? Vittoria was born in Ferrara, the second daughter of Giovanni Battista Aleotti, a prominent architect at the Court of Duke Alfonso d’Este II. Recognizing her prodigious musical talent, Giovanni engaged a fine teacher for her, who soon recommended that Vittoria live and study at the Convent of San Vito in Ferrara, famous for its musical training and performance. Only in the last generation has scholarly research determined that Vittoria, probably at the age of fourteen, took her vows at San Vito, taking a new name for her religious life, and thus: “Raffaella” was born.

The remainder of our program pairs selections from Raffaella Aleotti’s *Sacrae cantiones* with works on similar texts by her more famous male contemporaries. Because these polychoral settings would have been performed antiphonally, we have separated our choirs to resemble the earliest stereo that existed: the opposite balconies of a cathedral.

Gregorio Allegri is known primarily for his soaring “*Miserere Mei*,” a lovely combination of chant and homophony (singing together) for two choirs, one for 5 parts, and the other a sort of *concertino* (small group) in which the soprano frequents a high C. The use of imitation and suspension is also frequent in this polychoral texture that alternates spare with lush but remains within the confines of a g minor tonality. Alessandro Scarlatti, father of the more famous Domenico, spent much of his life in Naples where he wrote operas – thus he is considered by

some to be the founder of the Neapolitan school of opera. Scarlatti's much shorter "*Miserere Mei*," from 100 years later, is for just 4 voices, and plays constantly with the chromaticism of his day, as well as suspension. His sense of the dramatic is clear in this little composition. Aleotti's "*Miserere mei*" for 5 voices is true renaissance polyphony, independent voices in complex counterpoint, anchored by the alto *cantus firmus*, a repeating line on the mode and the fifth above. As all of her works – and that of all of the baroque nuns - are written for women's voices, and we can be sure she would only have heard them that way, her complex and highly syncopated vocal lines are intended to constantly intersect one another as they weave their warp and woof. However, here we perform her works as they were published, for both women's and men's voices. The resulting sparseness of texture alters that dynamic significantly: by extending the range we've loosened the weave and separated the voices from each other.

Palestrina's word painting is unrivaled and his 5-voice "*Surge, amica mea*," beginning with the sudden rise up of an octave, and continuing that motif on the words "*surge*," "*amica*," "*veni*" and finally "*terra*," until a final descent is clearly sexual. Aleotti's double choir "*Surge*" begins similarly but continues as a caressing agreement between two people as two choirs echo each other in a sort of heightened and again highly syncopated stretto fashion, coming to rest on the words "and your face is beautiful."

Victoria's "*Vidi speciosam*" for 6 voices is a hymn to a beauty, using antiphonal echoes that resemble a narrator stuttering, so taken is he with the beauty he sees. Aleotti's "*Vidi speciosam*" for 5 voices is focused not so much on word painting as it is on her stylistic weaving of lines hither and yon, with no apparent rhyme or reason although the whole would belie that: Aleotti is the mistress of line, and her swooping lines here are unanchored yet completely right, flying to the inexorable end, lying in the roses and lilies of the valley. Her "*Ego flos campi*" for trio and quartet is a real dialogue between the man's voice and the woman's: the voices enter imitatively, overlapping in syncopated echoes as though they are both talking at once. Francisco Guerrero's "*Ego flos campi*" is classic renaissance call and response: a choir begins a phrase, the other echoes it, and sometimes fragments of phrases are repeated to extend the thought. Jacques Clement, dubbed Clemens non Papa (not the pope) by his publisher, has set his "*Ego flos campi*" for three treble voices: the lower voice provides support for the upper two which are in fairly close imitation.

Hildegard von Bingen needs no introduction; amazingly, she has become famous in our own time as something of a rock-star medieval composer! We book end our concert with her works: the only liturgical text in the *Symphonia*, the "*Kyrie*" with all intended tritones (diabolus in musica!), per the original. And we close the program with "*O Vis Aeternitatis*," the very first responsory in the *Symphonia*, shared among us as is this eternal life.

CAPPELLA CLAUSURA BEHIND THE MUSIC

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BIOS

Cappella Clausura was founded by Amelia LeClair in 2004 to research, study and perform the music of women composers. Our twin goals are to bring engaging performances of this music to today's audiences, and to help bring women composers into the classical canon. Our repertoire extends from the earliest known music by women, written in the middle ages, to the music of our own time.

The core of the vocal ensemble is a group of eight-to-twelve singers who perform a cappella, with continuo, and with chamber orchestra, as the repertoire requires. Our singers are accomplished professionals, who perform widely as soloists and ensemble musicians in Greater Boston and beyond; likewise, our instrumentalists are drawn from Boston's superb pool of freelancers. We utilize classical and baroque period instruments when appropriate to the repertoire.



Amelia LeClair, Resident Scholar at the Women's Studies Research Center of Brandeis University, received her Bachelor's degree in Music Theory and Composition

from UMass/Boston and her Master of Music in choral conducting from New England Conservatory, studying with Simon Carrington. She made her conducting debut in Boston's Jordan Hall in March of 2002.

Her early interest in composition and conducting having been frustrated by the limited opportunities for women in these fields, Ms. LeClair was later inspired and motivated by the work of musicologists in the 1970s who dedicated themselves to researching the history of women in

classical music, scholars such as Robert Kendrick, Craig Monson, Claire Fontijn, Candace Smith, Judith Tick, Jane Bowers, Liane Curtis, Ann Caruthers, and Laurie Monahan, to name just a few whose work had personal impact on LeClair. The work of these music historians and others led to the publication of the Grove Dictionary of Women Composers and dozens of other scholarly volumes and articles, and to the greater availability of source material and manuscripts.

With this impetus, in 2004, Amelia LeClair founded Cappella Clausura, an ensemble of voices and instruments specializing in music written by women from the 8th century to the present day. In addition to presenting many works by women of the medieval, renaissance, baroque and romantic eras, Cappella Clausura, under Ms. LeClair's leadership, has presented and in many cases premiered music of our own time, from 20th century greats such as Rebecca Clarke to 21st century composers Hilary Tann, Patricia Van Ness, Abbie Betinis, Emma Lou Diemer, and many others. In addition to her work with Clausura, Ms. LeClair serves as director of choirs at the Church of St Andrew in Marblehead, and director of Vermilion, a quartet singing a unique Unitarian Vespers service she created for the First Unitarian Society in Newton.

Amelia LeClair lives in Newton, Massachusetts with her husband Garrow Throop, an artist and graphic designer. Her daughter Julia, who lived in China for five years, now resides in Washington, D.C. Her son Nick, a classical guitarist, lives in Brooklyn, New York.

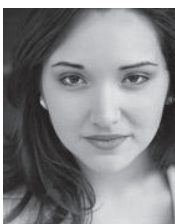
For complete bios visit www.clausura.org



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