

CAPPELLA CLAUSURA

*Performing Twelve Centuries of New Music*

Amelia LeClair, Director

WITH HELENA FROELICH'S

# CREATIONDANCE

# GLORIA

*A Renaissance  
Christmas  
Pageant with  
Dance and Puppets*



Sun. December 5 @ 4pm  
First Parish in Bedford

Sat. December 11 @ 7pm  
Church of St. Andrew

Sun. December 12 @ 5pm  
First Unitarian Society Newton

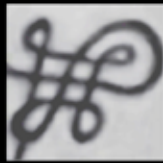
Your Village. Your Bank.

Best wishes from your friends at The Village Bank.



Auburndale • Newton Highlands • Newtonville  
Nonantum • Waban • Wayland • West Newton  
www.village-bank.com • 617-527-6090  
Customer Care Center 617-969-4300

Member FDIC  
Member SIF  
EQUAL OPPORTUNITY  
LENDER



The **ORIANA CONSORT**  
choral music from seven centuries

Walter Chapin, director

*From five B's in four centuries: Choral songs of peace & reflection*

**Byrd**

*Mass for Four Voices*

**Bach**

*Cantata BWV 36, with period instrumental ensemble  
Komm, Jesu, komm motet BWV 229*

**Bruckner**

*Os justi WAB 30*

**Barber**

*Agnus Dei*

**Bernstein**

*Hashkiveinu*

**Sunday December 12**  
5:00 pm

University Lutheran Church  
66 Winthrop Street, Cambridge  
two blocks from Harvard Square

**Saturday December 18**  
8:00 pm

First Lutheran Church of Boston  
299 Berkeley Street, Boston  
at the corner of Marlborough Street

*Admission at the door \$15—seniors and students \$12*

*Advance discount tickets \$12.50 and \$10: [www.theorianaconsort.org](http://www.theorianaconsort.org) or 617-547-1798*



## CAPPELLA CLAUSURA - THE ENSEMBLE:

Christina Calamaio, mezzo-soprano

Lori Brannen Chang, soprano

Leah Hungerford, soprano

Adriana Repetto, soprano

Kimberly Sizer, soprano

Jacque Wilson, mezzo-soprano

Ruth McKay, organ

Mai-Lan Broekman (12/5) Carol Lewis (12/11 & 12), vielle & gamba

Janna Frelich, harp

Jay Rosenberg, lute, 'ud, & percussion

**Amelia LeClair, mezzo-soprano, percussion, director**

## CREATIONDANCE - THE COMPANY:

**Artistic Director and Choreography:** Helena Froehlich

**Costumes:** Kathy Hazard and Helena Froehlich

**Puppets:** Martha Bancroft

**Dancers in order of appearance:**

Mary:	Helena Froehlich
The Archangels:	Lynn Menegon, <i>Raphael</i> Helena Froehlich, <i>Gabriel</i>
And the Angels:	Ashley Massey Janet Marie Wilson
The Shepherds:	Abigail Arndt Lillia Baird Nora Buonagurio Pascale Froehlich Deb Rosene

### **Please turn off cell phones and electronics**

*Cappella Clausura is a member of the Greater Boston Choral Consortium,  
a cooperative association of diverse choral groups in Boston and the surrounding areas.*

*This program is supported in part by a grant from the Newton Cultural Council, a local agency  
which is supported by the Massachusetts Cultural Council, a state agency.*



# GLORIA: A Renaissance Christmas Pageant

Cappella CLAUSURA, Amelia LeClair, Director, and  
Creationdance, Helena Froehlich, Director

## *Mary's Journey*

**1. O viridissima virga** - *Hildegard von Bingen (1098 – 1170)*

*transcribed by Amelia LeClair*

Ensemble with harp, vielle, oud, & Helena Froehlich: *“Riding her donkey on the way to Bethlehem, Mary asks for hospitality, as she is with child and about to deliver. There is no place in the Inn, so it is in a simple barn, surrounded by Heaven and Nature that she prepares to give birth ...”*

Hail Greenest branch! You came forth in a windy blast of the questioning of saints. When the time came for you to blossom in your branches, “hail” was the word to you, for the heat of the sun distilled in you a fragrance like balsam.

For in you bloomed the beautiful flower that gave fragrance to all spices that had grown dry.

And they appeared in full verdure, so the skies rained dew on the grass, and the whole earth exulted – for her womb brought forth wheat, and the birds of heaven made nests in it.

Then food was prepared and the banqueters felt great joy.

So in you, sweet virgin, no joy ever fails. Eve despised these things. Thus, now, praise most high to you.

**2. O virgo ac diadema** - *Hildegard*

*Leah Hungerford, Adriana Repetto,* soloists with Ensemble a cappella

O branch and diadem of royal purple, you stand fast in your cloister like a breast-plate. Unfolding your leaves, you blossomed in another way that Adam brought forth the whole human race.

Hail, hail! From your womb came another life, the life that Dam stripped from his children.

O flower, you did not spring from the dew, nor from the drops of rain, nor did

an airy wind fly over you, but the divine radiance brought you forth on the noblest bough. O branch, God foresaw your blossoming on the first day of his creation. And he made you as a golden matrix for his Word, o all-praised virgin. O how great in its strength is the side of man, from which God produced the form of woman. He made her the mirror of all his beauty and the embrace of his whole creation.

So the instruments of heaven chime and the whole earth marvels, O Mary, All praised, for God has greatly loved you. O how we must weep and mourn because, through the serpent’s counsel, sadness flowed with guilt into woman. For the woman God made to be mother of all plucked at her womb with the wounds of ignorance, and bore consummate pain for her kind.

But from your womb, O dawn has come forth a new sun that cleansed all the guilt of Eve, and through you, brought humans a blessing greater than the harm that Eve did.

O saving Lady, you who bore the new light for humankind: gather the members of your Son into celestial harmony.

**3. Magnificat** - *Patricia Van Ness*

*Ensemble & Creationdance: “In the timeless eternity Archangels Gabriel and Raphael guide this very special incarnation and God’s presence from generation to generation.”*

My soul magnifies the Lord, and my spirit rejoices in God my Savior, for he has regarded the low estate of his handmaiden; henceforth all generations will call me blessed, for he who is mighty has done great things for me, and holy is his name. And his mercy is on those who fear him from generation to generation.

He has shown strength with his arm, he

has scattered the proud in the imagination of their hearts, he has put down the mighty from their thrones, and exalted those of low degree; he has filled the hungry with good things, and the rich he has sent empty away.

He has helped his servant Israel, in remembrance of his mercy, as he spoke to our fathers, to Abraham and Sarah and their posterity forever and ever. Amen.

#### **4. O Gloriosa Domina** – *Chiara Margarita Cozzolani (1602 - 1677)*

Kimberly Sizer, Adriana Repetto, Christina Calamaio, with basso continuo & Creationdance: *“The Archangels celebrate the Glorious Woman who will give birth to the new Lord.”*

O glorious Lady, exalted over the stars!  
Hail Mary, full of grace, the Lord be with you; blessed are you among women.

O glorious Lady ...

Do not fear, Mary, for you have favor in the Lord. Behold, you shall conceive and bear a son.

O glorious Lady...

The Lord will give him the throne of David his ancestor, and he shall reign for all eternity.

O glorious Lady...

#### **5. Sancta et immaculata virginitas** – *Raffaella Aleotti (c.1574-1646)*

Ensemble with gamba and organ  
Holy and immaculate virginity, I do not know how to utter your praises; for him whom heaven could not contain, you carried in your womb.

#### **The Birth**

#### **6. Ecce Annuncio Vobis** - *Cozzolani*

Christina Calamaio with basso continuo

Behold, I announce to you a great joy!  
For unto us is born today the Saviour of the world who is Christ.

Behold born to us today is the angel of counsel, father of the world to come, prince of peace, who is Christ.

Listen, for there was a multitude of the heavenly host, praising and saying: glory to the infant who is Christ.

See how the shepherds run to adore the virgin's child, who is Christ.

So come, you peoples, to adore the infant wrapped in swaddling clothes and lying in a manger. Let us adore the infant, who is Christ.

So come, you peoples, with me; hurry with your warm breath to warm the delicate limbs of the baby boy, who is Christ. Alleluia.

#### **The Good News**

#### **7. Magi videntes stellam** - *Sulpitia Cesis (1577 - 1619)*

Ensemble a cappella & Creationdance:

*“Three Wise Men, coming from far away Lands, search the sky. Finding a new Star, they bring gifts of Gold, Incense, and Myrrh. Meeting each other on the way, they decide to travel together following the Star, the sign of a great new king.”*

The wise men, seeing the star, said among themselves: This is the sign of a great king. Let us seek him out and offer him gifts, gold, frankincense, and myrrh. Alleluia.

#### **8. Angelus ad pastores** – *Cesis*

Ensemble with gamba and organ & Creationdance

*“The shepherds prepare for the night.”*

The angel said to the shepherds: I bring you good news of great joy, for to you is born this day the Saviour of the world, and he will be called God, mighty and wonderful, prince of peace, everlasting father whose reign will have no end.

#### **9. Facta est cum angelo** - *Aleotti*

Ensemble with gamba & Creationdance:

*“In that region there were shepherds living in the fields, keeping watch over their flock by night. The Archangel Gabriel, surrounded by Angels, flies down to Earth.”*

There was with the Angel a multitude of the heavenly host, praising God, and saying: Glory to God in the highest, and on earth peace to men of good will, alleluia”  
Host of Angels, rejoice! For salvation has appeared.

### **10. Angelus ad pastores ait – Aleotti**

Ensemble with gamba, & Creationdance:  
*“The Angels, announcing the good news, invite the shepherds to follow the new Star leading to Bethlehem.”*

The Angel said to the shepherds: I tell you news of great joy for there is born to you today a Saviour, alleluia.

### **11. Quis audivit unquam tale? –**

*Cozzolani*

Leah Hungerford, Christina Calamaio, Jacque Wilson and basso continuo

Whoever heard such a thing as this?

Whoever saw anything like this?

Be amazed, O heaven; admire, O earth; contemplate, o world.

God has descended to flesh, flesh has ascended to God, the Word has been made flesh, the Virgin adores Him whom she bore.

O deepest descent, o most sublime elevation.

He lies on straw in a manger, who sits in heaven on the throne of glory.

He keeps company with lowly beasts, who receives the homage of angelic hosts.

He sits silently at his Mother’s breast, who usually speaks in his Father’s lap.

He hides in a humble stable, but a shining star reveals him.

He is wrapped in rough cloth but receives visits from kings.

He brings forth cries and tears who is the laughter and joy of paradise.

O what great majesty!

O what great humility!

Majesty within, humility without; power within, infancy without;

The treasures of divinity within, the poverty of humanity without.

O Child, truly worthy of divine light!

Whoever heard of such a thing as this?

Whoever saw anything like this?

Let us, the humble and devout, adore with the shepherds, let us praise with the angels, let us praise the Salomonic king in the diadem of flesh with which his Mother, the Virgin Mary, has crowned him.

***Rejoice!***

### **12. Gloria in altissimus Deo – Cozzolani**

Kimberly Sizer, Adriana Repetto, Leah Hungerford, Jacque Wilson, soloists, & ensemble with basso continuo & Creationdance:

*“In turn all arrive in front of the barn under the Star of Bethlehem: Gabriel... the Angels... and the shepherds asking for the meaning of the Star, dancing the “lamb adagio”... and they all join to discover the Nativity.”*

Angels: Glory to God in the highest, and peace on earth to all men of good will.

Come o shepherds, awaken, make haste, see and adore.

Shepherds: what new light is this? What joyful voice? Who is this spirited messenger?

Angel I: Behold a great joy for you:

Behold, from heaven a God descends, a God is born. Behold the splendor of the father, behold the brilliance of eternal light, which spreads over the earth and visits men.

Shepherd I: O blessed night, o luminous darkness. O sweet, o melodious silence of night.

Angel II: To you the Son of the Virgin shows himself, the newborn Word. For you await happy thoughts, a glad heart, golden peace, serenity, tranquility, glory.

Shepherd II: O how happy are we, o speak citizens of heaven, show the Word which has been made into flesh, disclose the mystery, reveal the miracle.

Angels: Come therefore, come o shepherds. Awaken, make haste, see and adore.

All: Alleluia!

### **13. Altissima stella – Lauda di Firenze (1400’s Florence)**

Adriana Repetto, Jacque Wilson, soloists, with ensemble & Creationdance:

*“Now they patiently take turns to admire Mary and Baby Jesus and give them their precious gifts.”*

Most high shining star, keep us always in your mind.

Luminous morning star, brighter than daylight,  
You are queen of all, o mother of the almighty God.  
Most high shining star...  
Star more beautiful than any other, virgin mother and maiden,  
You were almighty God's chamber and his splendid dwelling.  
Most high shining star...  
You are the star of stars; in you the sun shines that for us came down to earth  
When it appeared in the Orient.  
Most high shining star...  
Star, only you were worthy of bearing our ensign, at which the fraudulent enemy is most angry.  
Most high shining star...  
Star, worthy of being praised, feared and honored,  
Only you were unequalled, o virgin pleasing to God.  
Most high shining star...

**14. Gloria in cielo – *Lauda di Firenze***

Lori Brannen Chang, Kimberly Sizer, soloists, with ensemble & Creationdance:  
*"They all celebrate dancing and singing together."*

Glory in heaven and peace on earth,  
Our Saviour is born.

The glorious Christ is born, the marvelous high God, the benign Creator has become man, long desired.

Glory in heaven...

Let us sing peace on earth, let us desire glory in heaven; the sacred maiden gave birth to the Saviour.

Glory in heaven...

**15. Alleluia, alto re de gloria – *Lauda di Firenze***

Leah Hungerford, Christina Calamaio, soloists with ensemble & Creationdance:

*"...And the whole audience is invited to sing and celebrate with them all..."*

Alleluia, high king of glory, who came and descended to us because of your grace.

God, sweetest Lord, give us victory; let us win over the flesh and all pride, and let those who also praise you, and do so at length, live in righteousness and keep you in our thoughts.

Alleluia...

So that we can reign with you forever and ever; let the devil be defeated, let our sins be forgiven, receive us in glory. Let us praise Jesus Christ who for us was crucified, the sweet king of glory.

Alleluia...



## Winter Dreams

featuring works by  
Felix Mendelssohn  
and

Andrew Carter  
plus our

Traditional Carol Sing

Dec. 18, 2010, 2:00 pm

Trinity Episcopal Church  
81 Elm St. Concord MA

For more information, visit  
[www.concordwomenschorus.org](http://www.concordwomenschorus.org)

Please join us in singing the final lauda!

arr. Liuzzi

## Alleluya, refrain

Laudario de Firenze

Al - le - lu - ya, al - le - lu - ya, al - to re - di glo - ri - a

7  
che ve - ni - sti e de - scen - di - sti a noi per - tu - a gra - ti - a

### PROGRAM NOTES:

The convents of Italy in the sixteenth century were filled with educated daughters of patrician families. While many of these women chose to come into the convents to avoid the perhaps life-threatening course of marriage and childbirth, many others were frankly sold to the convents for smaller dowries than those required by the families of marriageable men. In this century over half of the daughters of the elite entered their local convents. However, at this time in particular, the convents of northern Italy were uniquely favored with the support of their prelates and communities for the making of music. With a wink at the Vatican's frequent edicts prohibiting the making, writing, teaching and performing of music in women's monasteries (these edicts seem proof that music was made anyway), the locals gave both financial, practical and emotional support by providing instruments, teachers, audiences, and halls for listening to the performances of the cloistered women: convents were built with a *chiesa esteriore* (outer church), where patrons could sit and listen through the opening in the cloister wall. In the convents educated women were able to practice the skills they brought with them, and so musical daughters grew more expert with the training they received there. Some convents were renowned for their skill at teaching music, and parents sought to send their talented daughters to them. Many of these nuns became famous singers, instrumentalists, and composers. The veritable explosion of music making by nuns in the Italian sixteenth century followed the

course of the newly fashionable inclusion of women (the *concerto della donna* of Ferrara) in the musical activities of the courts and no doubt would have continued but for the Church's continued and severe oppression. Finally, the Napoleonic suppression of religious institutions from 1796 onwards dispersed monastic communities, male and female, and often destroyed the buildings as well as the archives.

HILDEGARD VON BINGEN, visionary, poet, composer, natural physician, nutritionist, and spiritual advisor lived in a time when women in the church were often credited with saintliness and a direct line to the Almighty. Clearly a force to contend with, she wrote books and letters on all of the above topics, traveled widely, and penned what is arguably the first opera in western music, the "*Ordo Virtutum*". Her music is radically different from the chant that surrounded her: she takes great leaps of fifths followed by fourths frequently (thus spanning an octave), and the florid writing is not meant for the faint of heart. She obviously had very well trained singers at her disposal. Her poetry is raw and wonderful, and has no precedent. For her, Mary, the mother of Jesus, was the ultimate role model.

CHIARA MARGARITA COZZOLANI, a cloistered Benedictine nun, wrote exquisitely dramatic, almost melodramatic works, which betray excellent training as well as a clear talent for composition, and again it is clear she had trained singers in her convent. Like many patrician young women of her day, Suor Cozzolani entered her neighborhood convent in her

teens and remained there until her death. At a relatively ripe old age she published four editions of music. Why she waited until this late date in her life is unknown, but given the constrictions of her time, she may have been simply unable to publish. Of all the works that have been rediscovered, those of Cozzolani show the finest composer's craft, the most musical of choices, the most skill and nuance in her treatment of the texts.

### VITTORIA ALEOTTI / DONNA RAFFAELLA ALEOTTI

Vittoria Aleotti, was the second of five daughters of a prominent architect of Ferrara, Giovanni Battista Aleotti, who wrote this about his daughter in the dedication of her madrigals: "...as it happened while she (Vittoria's oldest sister) was learning...Vittoria (aged 4-5) was always present. She... learned so much that within the space of a year so loosened

her tiny hands that she began to play the harpsichord in a way that astonished not only her mother and me, but also the teacher himself." Giovanni Aleotti was a friend of Giovanni Battista Guarini, a prominent poet of the day, and he made a gift of Guarini's poetry to his daughter to be set to music. The delightful madrigals of the 16 year-old Vittoria that ensued were written just before she took the veil in the convent of San Vito in Ferrara, calling herself Raffaella. Suor Raffaella went on to become organist, and prioress of the convent. She wrote a collection of motets for 5,7,8 and 10 voices, from which our selection comes. They are perfectly crafted and lovely, as you will hear.

### SULPITIA CESIS

"...with the splendor and nobility of your name, these few musical labors may be defended against the meanness of their detractors, and also that they might be

## Greater Boston Choral Consortium www.bostonsings.org



Visit our website for a complete Concert Calendar, Chorus directory, and links for all our member groups

A Cappella Singers, [www.theacappellasingers.org](http://www.theacappellasingers.org)  
 Andover Choral Society, [www.andoverchoral.org](http://www.andoverchoral.org)  
 The Apollo Club of Boston, [www.apolloclub.org](http://www.apolloclub.org)  
 Arlington-Belmont Chorale, [www.psarlington.org](http://www.psarlington.org)  
 Back Bay Chorale, [www.bbcbboston.org](http://www.bbcbboston.org)  
 Belmont Open Singers, [www.powersmusic.org](http://www.powersmusic.org)  
 Boston Boy Choir, [www.bostonboychoir.org](http://www.bostonboychoir.org)  
 The Boston Cecilia, [www.bostoncecilia.org](http://www.bostoncecilia.org)  
 Boston Childrens Chorus, [www.bostonchildrenschorus.org](http://www.bostonchildrenschorus.org)  
 Boston Choral Ensemble, [www.BostonChoral.org](http://www.BostonChoral.org)  
 Boston Early Music Festival, [www.bemf.org](http://www.bemf.org)  
 Boston Gay Men's Chorus, [www.bgmc.org](http://www.bgmc.org)  
 Boston Saengerfest Men's Chorus, [www.saengerfest.org](http://www.saengerfest.org)  
 Braintree Choral Society, [www.braintreesings.org](http://www.braintreesings.org)  
 Broadmoor Chamber Singers, [www.broadmoorsingers.org](http://www.broadmoorsingers.org)  
 Brookline Chorus, [www.brooklinechorus.org](http://www.brooklinechorus.org)  
 Calliope, [www.calliopemusic.org](http://www.calliopemusic.org)  
 Cambridge Chamber Singers, [www.cambridgechambersingers.org](http://www.cambridgechambersingers.org)  
 Cambridge Community Chorus, [www.cambridgechorus.org](http://www.cambridgechorus.org)  
 Cantata Singers, [www.cantatasingers.org](http://www.cantatasingers.org)  
 Cantemus Chamber Chorus, [www.cantemus.org](http://www.cantemus.org)  
 Cantilena, [www.cantilena.org](http://www.cantilena.org)  
 Cappella Clausura, [www.clausura.org](http://www.clausura.org)  
 Capriccio Chorus, [www.riversschoolconservatory.org](http://www.riversschoolconservatory.org)  
 Choral Art Society, [www.choralartsociety.org](http://www.choralartsociety.org)  
 Chorus pro Musica, [www.choruspromusica.org](http://www.choruspromusica.org)  
 Concord Chorus, [www.concordchorus.org](http://www.concordchorus.org)  
 Concord Women's Chorus, [www.concordwomenschorus.org](http://www.concordwomenschorus.org)  
 Convivium Musicum, [www.convivium.org](http://www.convivium.org)  
 Coolidge Corner Community Chorus, [www.cccchorus.org](http://www.cccchorus.org)  
 Coro Allegro, [www.coroallegro.org](http://www.coroallegro.org)  
 Coro Stella Maris, [www.corostellamaris.org](http://www.corostellamaris.org)  
 Dedham Choral Society, [www.dedhamchoral.org](http://www.dedhamchoral.org)  
 Exultemus, [www.exultemus.org](http://www.exultemus.org)  
 Fine Arts Chorale, [www.fineartschorale.org](http://www.fineartschorale.org)  
 Golden Tones, [www.goldentones.org](http://www.goldentones.org)  
 Greater Boston Intergenerational Chorus, [www.bostonchorus.net](http://www.bostonchorus.net)  
 Halalissa Singers, [www.halalissa.org](http://www.halalissa.org)  
 Handel & Haydn Society, [www.handelandhaydn.org](http://www.handelandhaydn.org)  
 Harvard Pro Musica, [www.harvardpromusica.org](http://www.harvardpromusica.org)  
 Harvard-Radcliffe Choral Groups, [www.fas.harvard.edu/~holchoir/](http://www.fas.harvard.edu/~holchoir/)

Heritage Chorale, [www.heritagechorale.org](http://www.heritagechorale.org)  
 Highland Glee Club, [www.highlandgleeclub.com](http://www.highlandgleeclub.com)  
 In Choro Novg, [www.inchoronovg.com](http://www.inchoronovg.com)  
 King's Chapel Concert Series, [www.kings-chapel.org](http://www.kings-chapel.org)  
 Koleinu, [www.koleinu.org](http://www.koleinu.org)  
 Lexington Pops Chorus, [www.LexingtonPopsChorus.org](http://www.LexingtonPopsChorus.org)  
 The Master Singers of Lexington, [www.themastersingers.org](http://www.themastersingers.org)  
 Masterworks Chorale, [www.masterworkschorale.org](http://www.masterworkschorale.org)  
 Musica Sacra, [www.musicasacra.org](http://www.musicasacra.org)  
 Mystic Chorale, [www.mysticchorale.org](http://www.mysticchorale.org)  
 Nashoba Valley Chorale, [www.nashobachorale.org](http://www.nashobachorale.org)  
 Neponset Choral Society, [www.ncschorus.org](http://www.ncschorus.org)  
 New England Classical Singers, [www.newenglandclassical.org](http://www.newenglandclassical.org)  
 Newton Choral Society, [www.newtonchoral.org](http://www.newtonchoral.org)  
 Newton Community Chorus, [www.newtoncommunitychorus.org](http://www.newtoncommunitychorus.org)  
 The Newton Singers, [www.geocities.com/newton\\_singers](http://www.geocities.com/newton_singers)  
 The Oriana Consort, [www.theorianaconsort.org](http://www.theorianaconsort.org)  
 The Orpheus Singers, [www.orpheussingers.org](http://www.orpheussingers.org)  
 PALS Children's Chorus, [www.palschildrenschorus.org](http://www.palschildrenschorus.org)  
 Quincy Choral Society, [www.quincychoral.org](http://www.quincychoral.org)  
 Paul Madore Chorale, [www.paulmadorechorale.org](http://www.paulmadorechorale.org)  
 Pilgrim Festival Chorus: [www.pilgrimfestival.org](http://www.pilgrimfestival.org)  
 Polymnia Choral Society, [www.polymnia.org](http://www.polymnia.org)  
 Reading Community Singers, [www.readingcommunitysingers.org](http://www.readingcommunitysingers.org)  
 Revels, [www.revels.org](http://www.revels.org)  
 Schola Amicorum, [www.uvboston.org](http://www.uvboston.org) (Schola)  
 Seraphim Singers, [www.seraphimsingers.org](http://www.seraphimsingers.org)  
 Sharing A New Song, [www.sharinganewsong.org](http://www.sharinganewsong.org)  
 Somerville Community Chorus, [www.somervillechorus.com](http://www.somervillechorus.com)  
 The Spectrum Singers, [www.spectrumingers.org](http://www.spectrumingers.org)  
 Ståmbandet, [www.ståmbandet.org](http://www.ståmbandet.org)  
 Stow Festival Chorus & Orchestra, [www.soundsfostow.com](http://www.soundsfostow.com)  
 Treble Chorus of New England, [www.treblechorus.com](http://www.treblechorus.com)  
 Voices Rising, [www.voicesrising.org](http://www.voicesrising.org)  
 Wakefield Choral Society, [www.wakefieldchoralsociety.org](http://www.wakefieldchoralsociety.org)  
 Wellesley Choral Society, [www.WellesleyChoralSociety.org](http://www.WellesleyChoralSociety.org)  
 Youth Pro Musica, [www.youthpromusica.org](http://www.youthpromusica.org)  
 Zamir Chorale of Boston, [www.zamir.org](http://www.zamir.org)

occasionally performed in the convents of nuns, in praise of our common Lord.” Thus lute player and composer, Sulpitia Cesis, dedicates her collection of Motetti Spirituale for 2 to 12 voices to another nun whose family ties held more sway in the world of music and publishing. It is always interesting to note that these nuns were not unaware of the risks they were taking, nor of the boundaries they were constantly pushing. Cesis’ motets are lovely renaissance works, despite their being written in the early baroque. They are clearly written by someone whose musical thoughts were more harmonic (lute playing) than melodic. As such they are difficult to perform, nevertheless, we bring you just a sampling of her sweetest works.

#### LAUDARIO DI FIRENZE

The Florence Laudario is a collection of monophonic hymns dating from the 14th century, and is only one of two extant hymnals that include the written music, the other being the Cortona Laudario from the 13th century. The Florence Laudario belonged to the Company of Santo Spirito, an ensemble of “laudesi” (much like a group of cantors, or even a schola), which sung the compline service every evening for the Church of Santo Spirito. A church of any renown had its company of laudesi whose chief job it was to help the congregation sing the hymns, the way we still use cantors today. Hymns were composed with a ritornello (“refrain”) that was easy enough for the congregation to learn. All text, notably, was in the vernacular, not in Latin, again providing the congregation with access to the language. This is probably why these hymns are still around in some version or another. Unlike the Cortonese who kept their laude simple, the laudesi of Florence, being Florentine, of course refined and ornamented their laude such that only trained singers could successfully sing the complex bits. However, the ritornello was always there to return to, and the congregations could, and would, join in.

- *Amelia LeClair*

**Patricia Van Ness** Composer, violinist, and poet Patricia Van Ness (1951) draws upon elements of medieval and Renaissance music to create a signature voice that has been hailed by musicians, audiences, and critics. She is Composer in Residence at First Church in Cambridge, Massachusetts (Peter Sykes, Music Director), and has been an invited lecturer on her music at the Harvard University Department of Music and at Boston University’s Core Curriculum Program. Ms. Van Ness’s music has been commissioned, premiered and performed by numerous musicians and organizations, including the Heidelberg New Music Festival Ensemble, Schnittpunktvookal in Austria, the Celebrity Series in Boston, the Spoleto Festival Orchestra, Tapestry, the Boston Athenaeum, Julie Ince Thompson, Sanford Sylvan, Chanticleer, Jacob’s Pillow Dance Festival, Ellen Hargis, Coro Allegro, Boston Ballet, the Radcliffe Choral Society, the Harvard Radcliffe Collegium Musicum, and Ensemble Project Ars Nova. Her work has been presented at the Vatican

**Amelia LeClair** received her Bachelor’s in Music Theory and Composition from UMass Boston in 1975 and her masters degree from New England Conservatory in 2003, studying with Simon Carrington in choral conducting. She made her conducting debut in Jordan Hall in March of 2002. Ms. LeClair has directed children’s choirs for First Unitarian Society in Newton, and Revels. She is director of choirs at the Church of St Andrew in Marblehead, Director of Schola Nocturna, a compline choir at the Episcopal Parish of the Messiah in Newton, and formerly director of Coro Stella Maris, a renaissance cappella choir in Gloucester. She is the founder and director of Cappella Clausura. Ms. LeClair greatly enjoys the discovery and presentation to the public of music not in the standard repertoire, such as women’s early music and works that expand on Eurocentric strictures. She lives in Newton with her husband.

**Biographies of all Cappella Clausura’s ensemble members can be found at [www.clausura.org](http://www.clausura.org)**

**Creationdance** is the sacred dance company in residence at FUSN since 2005, our mission is to develop awareness and build community, through dance as a spiritual

practice. We create short choreographies as well as full length programs, performed in churches and theaters, spiritual venues or charitable events around New England and France. These dances are inspired by diverse spiritual themes and traditions and by nature, collaborating with musicians and choirs. While our basic dance training is ballet, we also use other dance techniques to create colorful pieces such as historic steps (in Gloria we use some Renaissance steps for example), character dance, modern dance ... The company is intergenerational and composed of adult, teen-agers and children. Since its inception in France, Creationdance has had the privilege to work with many professional artists, composers and musicians and it is a delight to collaborate with Amelia LeClair and her unique Ensemble Cappella CLAUSURA! Creationdance would like to warmly thank all the dancers and their families, for their hard work and great dedication to bring this production together as well as the artist Martha Bancroft for creating the amazing puppets of the Three Wise Kings: Melchior, Gaspar and Balthazar... Heartfelt thank you for the essential support of our FUSN community, the churches that host us, Association Creation Danse and all the great people who help us along the way.

**Artistic Director, Helena Froehlich**, originally from Strasbourg, France, is a faculty member of the Boston Ballet School teaching ballet, modern, jazz and Pilates [www.bostonballet.org](http://www.bostonballet.org), she is also an Electro Magnetic Field Balancing Technique practitioner [www.EMFBalancingTechnique.org](http://www.EMFBalancingTechnique.org). Mrs. Froehlich works internationally as a choreographer, teacher, and dancer. She has worked with several companies and schools including Princeton Ballet School and American Repertory Ballet in the USA; Opera du Rhin and Centre National de Danse Contemporaine in France; Peter Janssens Gruppe and Stadttheater Biberach in Germany. She founded Creationdance in France in 1999 where they continue to perform in the summer and received several prestigious scholarships and grants for her dance and choreographic work. Helena lives in Newton with her husband Juergen, and their children Tobias, Catheline, Tatiana, and Pascale.

**Lynn Menegon**, originally from Old Greenwich, Connecticut, is a member of Creationdance Company since the winter of 2007. She has also danced with Moving West Repertory Company in Framingham and the Boston Liturgical dance ensemble. She is a devoted student at the Boston Ballet School in Newton. When she is not dancing, Lynn is a producer at WBUR.

**Ashley Massey**, originally from Auburn, Massachusetts, is a member of Creationdance Company since the fall of 2008. She graduated *com laude* from the University of Hartford's Hartt School with a BFA in dance pedagogy. She has taught dance at the Hartt School Pre-Professional division and Lisa Kaplan's The Dance Studio, and currently enjoys teaching at the Patti Morris dance Unlimited and the Dance Mechanix School. Ashley has been a member of the Albany Berkshire Ballet, Fusionworks Dance Company and is a dancer with Cann dance Productions.

**Janet Marie Wilson** is a member of Creationdance Company since this fall 2010; she is a student at Boston Ballet School, a software engineer and loves nature.

**Deb Rosene** is a member of Creationdance Company since this fall 2010; she is a student at Boston Ballet School, a psychologist and energy worker.

#### **Our dear Teen-agers, children:**

Nora Buonagurio is a member of Creationdance Company since the winter of 2007; a 10th grader at NNHS, Newton North High School, a student at Boston Ballet School and plays the piano.

Pascale Froehlich is a member of Creationdance Company since the winter of 2007; a 9th grader at NNHS, studied at BBS and now at Joanne Langione Dance Center and loves acting and singing.

Lillia Baird joined Creationdance Company in the fall of 2010; she is a 9th grader at NNHS, and a student at All That Jazz.

Our youngest member Abigail Arndt and Creationdance serendipitously found each other during the spring of 2010; in 2nd grade, she takes Eurythmy classes at The Waldorf School.

# CAPPELLA CLAUSURA

*Performing Twelve Centuries of New Music*

*COMING NEXT!*

Join us for **Great Motets of Sulpitia Cesis**  
sponsored in part by an *Alfred Nash Patterson*  
*Award* from **Choral Arts New England**; and our  
spring concert **Spotlight!** featuring French  
baroque and contemporary Boston composers!

Contact **Clausura.org**  
for tickets and more information

## The Great Motets of Sulpitia Cesis

Sat. Feb., 26th, 8pm Episcopal Parish of the Messiah, Newton

Sun. Feb., 27th, 5pm First Lutheran Church Boston

We're calling her the female Gabrieli, and we've got special guests Mack Ramsey and Tom Zajac on trombones, our continuo band, and select members of the Concord Women's Chorus.



Sat. April 2nd, 8pm  
Episcopal Parish of  
the Messiah,  
Newton

Sun. April 3rd, 5pm  
First Lutheran  
Church, Boston

SPOTLIGHT!

**Elisabeth Jacquet  
de la Guerre**

Works for harpsicord and  
voice. Plus a Boston Premiere!

