

CAPPELLA CLAUSURA

performing twelve centuries of new music
AMELIA LeCLAIR, DIRECTOR



The Female Mozart?

New England's Premiere performance of
Marianne von Martines'
DIXIT DOMINUS for chorus and orchestra

8:00 pm Saturday, May 20th
at Episcopal Parish of the Messiah,
Auburndale

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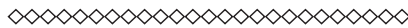
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Our sincerest thanks to*

Mary Ann Abraham for our translations
and Daryl Bichel for the lovely reception

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Cappella Clausura, Inc. - 12 Jenison Street Newton, MA 02460

T H E E N S E M B L E

Paula Downes, *soprano*
Margaret Felice, *soprano*
Sharon Kelley, *soprano*
Jeanne Lucas, *soprano*
Janet Poisson, *soprano*
Janna Frelich, *mezzo*
Allegra Martin, *mezzo*
Susan Ward, *mezzo*

Hendrik Broekman, *continuo organ, rehearsal accompanist*
Mai-Lan Broekman, *violone/gamba*
Jim Meadors, *theorbo, baroque guitar*

Special Guests:

Martin Aldins, *tenor*
Daryl Bichel, *bass*
Robin Cochrane, *tenor*
Fred Hoffman, *bass*

Orchestra:

Daryl Bichel, *organ*
Judy Braude, *flute*
Jackie Ostergren, *flute*
Graham St-Laurent, *oboe*
Bryan Jones, *oboe*
Ken Laing, *trumpet*
Nick Francese, *trumpet*
Karl Seyferth, *timpani*
Karen Burciaga, *violin*
Diana Brewer, *violin*
Harold Lieberman, *viola*

Director: Amelia LeClair

Kindly turn off all cell phones and beepers.

CAPPELLA CLAUDURA

Help Lead the Chorus

Help us perform this unique music for the future by making a donation now. Your tax-deductible gift in any amount will help us realize the goal of giving a voice to early as well as contemporary women composers and their music. (Cappella CLAUDURA, Inc. is a 501(c)(3) charitable organization.)

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Explore once again the rich repertoire of the Italian seicento with us as we delve in to the deeply passionate motets of a fascinating and prolific composer, Lucrezia Vizzana of Bologna, who wrote music when artistic strife within the convent was at a peak and the church hierarchy was helpless in the face of the two powerful women who fomented it. Then hear the delightful and beautifully crafted madrigals of the teenaged Vittoria Aleotti just before she took the veil and became Raffaella in the cloister.

Cappella CLAUDURA is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding areas, and a corporate member of Early Music America.

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12 Jenison St. Newton, MA 02460 617-964-6609 www.clausura.org

THE FEMALE MOZART

This concert is made possible in part by an Alfred Nash Patterson grant
from Choral Arts New England. www.choralartsnewengland.org

Three Psalm settings of Hilary Tann

Psalm 136 – (Daryl Bichel, *organ*)

Psalm 86 – (Daryl Bichel, *organ* and Nick Francese, *trumpet*)

Psalm 104 – (Daryl Bichel, *organ* and Nick Francese and
Ken Laing, *trumpets*)

Small choir: Paula Downes, *sop*, Allegra Martin, *alto*, Martins Aldins,
tenor, Fred Hoffman, *bass*

INTERMISSION

Dixit Dominus – Isabella Leonarda (1620-1704)

Conducted by Allegra Martin

Dixit Dominus – Juan de Araujo (1646-1712)

Dixit Dominus of 1773 – Marianne von Martines (1744-1812)

In honor of her election to the Accademia Filarmonica (Bologna)

- I. Dixit Dominus
- II. Virgam Virtutis Tuae – Janet Poisson and Allegra Martin
- III. Tecum Principium – Jeanne Lucas
- IV. Juravit Dominus
- V. Dominus ad dextris tuis – soloists: Paula Downes,
Allegra Martin, Martins Aldins, Fred Hoffman
- VI. Gloria Patri
- VII. Et in saecula

Ay andar a tocar a cantar a baylar – Juan de Araujo

Soloists: Jeanne Lucas, Janet Poisson, Allegra Martin, Fred Hoffman

This performance makes use of the edition of *Dixit Dominus* by Marianna von Martines published by A-R Editions, Inc.. *Marianna von Martines: Dixit Dominus*. Edited by Irving Godt. *Recent Researches in the Music of the Classical Era*, vol. 48. Madison, Wisconsin: A-R Editions, Inc., 1997. Used with permission.

THE FEMALE MOZART

In our tradition of championing new works by women, we open our concert with a set of three psalms by Hilary Tann, marking the US premiere of her magnificent Psalm 86, "Incline Thine Ear" scored for full chorus, organ and trumpet. Also for the first time it will be surrounded by its set partners, Psalms 136, "Luminaria Magna", for full chorus and organ, and Psalm 104, "Praise, my Soul", for chorus, organ and two trumpets. These are joyous and humble works of praise and petition and complete delight in all of creation's beauty.

Hilary Tann herself says it best: "The stimulus for setting the opening verses of Psalm 136 was the discovery of poet John Milton's 1623 gloss on this psalm. Verses from the Milton version are used in the 1940 Episcopal Hymnal as Hymn #308, 'Monkland'. The opening chords of Monkland led to the echoing of 'Nicea' (another hymn) within this present setting. Above all, the work is inspired by the words of James 1:17 – '...the Father of lights, with whom is no variableness, neither shadow of turning.' Psalm 86 is designed to be a slow movement between Psalm 136 and Psalm 104. The text is adapted from various sources (John Milton's glosses on Psalm 85 and 86 and the Vulgate Latin of Psalm 85(86)) and the music pays homage to two hymns (Bangor, the Welsh melody, and York, the Scottish Psalter melody harmonized by John Milton Sr.) Psalm 104 is based on five verses from 'Psalm 104' by metaphysical poet Henry Vaughn (1621-1695), who was born of Welsh parents at Newton-by-Usk, Breconshire, and lived most of his life in Wales. Interspersed within Vaughn's text are four verses of the Psalm from the King James Bible and the first verse (in either English or Welsh) from the hymn 'Goss (Praise, my soul)', written by John Goss (1800-1880)."

Cappella Clausura sings the Welsh, 'Molwch Arglwydd', written by Morris Williams (Nicander) (1809-1874).

In the second half of our program we highlight the music of a woman whose name should be much better known among lovers of classical music. Marianne von Martines' "Dixit Dominus" is a lively and delicious piece of classical composition written to commemorate her election as the first woman (in its then 108 years of existence) to the Accademia Filarmonica of Bologna. Martines was an aristocrat, friend and musical colleague of Mozart, and her musical accomplishments were much revered in her day. This excellently crafted composition includes one exquisite solo with flute accompaniment and a lively, very singable duet as well as full choral sections including the typical closing of the piece with a fine fugue.

Together with this remarkable work, we bring you an exciting and varied *Dixit Dominus* by prolific baroque composer Isabella Leonarda, for chorus, continuo and two violins, which we present with our full orchestra playing *colla parte*, i.e. doubling the vocal parts. Leonarda did not score her work for orchestra, but we feel sure that if she's had access to one she would have! This work is typical of the early baroque, sectored by verse into metric divisions of two or three, reflective of the text. Leonarda was no stranger to word-painting: listen in particular to her setting of "conquassabit" – fighting words indeed! And the final "Amen" in 12/8 time is particularly joyous.

Finally, in keeping with our constant search for worthy but unknown music we present a setting for three choirs of the *Dixit Dominus* by Juan de Araujo of Lima, Peru whose works reflect the lush and jaunty baroque style of the New World. The first choir is a trio, and the other two are quartets. Araujo, as maestro di cappella of a cathedral, would have had a large group of musicians to choose from for his sacred music. Thus we have added our full orchestra playing again *colla parte*. Araujo left out many of the verses of this setting of the *Dixit Dominus*, and we have assumed these to be chanted verses, thus we have inserted chant from the *Liber Usualis* for those missing verses. Araujo wrote excellent sacred music as maestro di cappella but his true love and skill was in writing villancicos, or folk dance pieces. He contributed many of these wonderful little pieces of rhythmic vitality and invention, and so inspired our concert's ending, "Ay andar a tocar a cantar a baylar". For this folk tune we have added the characteristic sound of the baroque guitar and percussion instruments *ad lib*. "Ay Andar" means, "let's go sing and play the drums and the bells!" We hope you are inspired to do just that!

Performing early music primarily written by women has been Cappella Clausura's trade, and we are always so amazed at the amount of music that is available for performance, and even more amazed at the amount that has apparently been written by women – scholars cite whole catalogs of works – that for whatever reason is not readily available for performance. We hope that by championing these works we can inspire more research and transcriptions and editions. For this performance we are so grateful to Dr. Irving Godt, who died December 5, 2006, for his excellent edition of the "Dixit Dominus". We are also most grateful to Henry Lebedinsky who has made our edition of Isabella Leonarda's "Dixit Dominus". And we are deeply indebted to the late Robert Stevenson, who championed the music of the New World, and enlightened us with the works of many excellent and previously unknown composers. Performing early music often means making our own performance ready copies, and

we would like to thank our excellent accompanist, Hendrik Broekman, who has been able to make orchestral parts (also non-existent!) for many of these pieces, as well as our violinist, Karen Burciaga who undertook to make many of our orchestral parts as well.

– A. LeClair

MARIANNE VON MARTINES (1744-1812)

Born in Vienna of a Spanish father who served the papal nuncio there, Marianne attracted the attention of the court at an early age for her singing and keyboard playing. She studied singing, piano, and composition with Nicola Porpora and Franz Joseph Haydn, and as a grown woman hosted many musical soirees, which both her teacher Haydn and Mozart attended. A writer of the day, Michael Kelly, mentions that he heard her playing a Mozart (1756-1791) four-hand sonata with Mozart himself. She was apparently quite skilled as a singer, given her love of great leaps and coloratura passages in her writing, and was praised as a singer for her “touching expression.” She also has full understanding of imitation and fugue as her choral passages show. She was a conservative writer, along the lines of the sons of Bach, with not too much taste for risky innovation, but her skill in the craft is evident, and her lines quite lovely. As always with female composers, one has to wonder what artistry she may have come up with given the same opportunities, encouragement, and stimulating milieu as her male counterparts. Marianne founded, in the 1790's, a singing school in her home which reportedly produced several outstanding singers. Her catalog of works includes 4 masses, one performed in the court in 1761, two oratorios, several sacred and secular vocal compositions, an overture and several works for keyboard. Perhaps one day they will all be available for performing artists to sample.

– A. LeClair

HILARY TANN (B. 1947):

From her childhood in the coal-mining valleys of South Wales, Hilary Tann developed the love of nature which has inspired all her music, whether written for performance in the United States (Adirondack Light for narrator and orchestra, for the Centennial of Adirondack State Park, 1992) or for her first home in Wales (the celebratory overture, *With the heather and small birds*, commissioned by the 1994 Cardiff Festival). A deep interest in the music of Japan led to study of the ancient Japanese vertical bamboo flute (the shakuhachi) from 1985 to 1991. Among the works reflecting this special interest are the chamber work, *Of erthe and air* (1990), and the large orchestral work *From*

afar, premiered in October 1996 by the Knoxville Symphony Orchestra conducted by Kirk Trevor. From afar received its European premiere in 2000 by the BBC National Orchestra of Wales and was selected for the opening concert of The International Festival of Women in Music Today at the Seoul Arts Center in Korea (KBS Philharmonic Orchestra conducted by Apo Hsu, April 2003).

Hilary Tann lives south of the Adirondacks in upstate New York where she is the John Howard Payne Professor of Music at Union College in Schenectady. She holds degrees in composition from the University of Wales at Cardiff and from Princeton University. From 1982 to 1995, she was active in the International League of Women Composers and served in a number of Executive Committee positions. Numerous organizations have supported her work, including the Welsh Arts Council, New York State Council on the Arts, National Endowment for the Arts, and Meet the Composer/Arts Endowment Commissioning Music USA. Many of her works are available from Capstone, Zimbel, Elmgrove Productions, and North/South Recordings; her scores are published by Brichtmark Music, Inc., Rowanberry Music, and Oxford University Press. New recordings are forthcoming on the Channel Classics, Zimbel, and Deux Elles labels. Her connection with Wales continues in various choral commissions – The Moor for the Madog Center for Welsh Studies, Psalm 104 (Praise, my soul) for the North American Welsh Choir, Psalm 86 (Incline Thine Ear) for the Swansea Bach Choir, and Wales, Our Land for the Green Mountain College Welsh Heritage Program.

The influence of the Welsh landscape is also evident in many chamber works – The Cresset Stone (solo violin), From the Song of Amergin (flute, viola, harp), and The Walls of Morlais Castle (oboe, viola, cello). In July 2001, The Royal Liverpool Philharmonic Orchestra conducted by Owain Arwel Hughes premiered The Grey Tide and the Green, commissioned for the Last Night of the Welsh Proms. Wellspring (SSA unaccompanied) has been commissioned by the Llangollen International Musical Eisteddfod for the 2008 Female Choir Competition. Recent years have brought a series of concerto commissions – for violin (Here, the Cliffs premiered in October 1997 by the North Carolina Symphony Orchestra with violinist Corine Brouwer Cook), alto saxophone (In the First, Spinning Place premiered in March 2000 by the University of Arizona Symphony Orchestra with Debra Richtmeyer as soloist), and cello (Anecdote, premiered in December 2000 the Newark (DE) Symphony Orchestra with Romanian cellist Ovidiu Marinescu). Shakkei, a diptych for oboe solo and chamber orchestra, will be premiered by oboist Jinny Shaw in the Presteigne Festival, August 2007. - Hilary Tann - February, 2007

ISABELLA LEONARDA (1620–1704)

“Just as Novara has had illustrious men in all the professions . . . she also has not lacked virtuous women who make her famous. Among these there shines with glorious fame the name of Isabella Leonarda, who because of the singular esteem in which she is held in the art of music could rightly call herself the Novarese Muse par excellence.”

—*Lazaro Agostino Cotta, Museo Novarese (Milan, 1701)*

So wrote Cotta in his “Who’s Who” of prominent citizens of this small north-Italian city. Cotta’s vignette on Leonarda is the longest in his book devoted to a musician and one of the few devoted to a woman. In spite of the educational and professional obstacles that women faced in this era, a small but significant number of them distinguished themselves as performers and composers.

Italy, the cradle of the Baroque style, witnessed the initial flowering of women in music. Between 1566 and 1700 some 23 Italian women saw their music appear in print, a number far exceeding that of any other nationality. Of this group, Isabella Leonarda was the most productive, with nearly 200 published compositions to her credit.

A sampling of Leonarda’s sacred vocal music is published in my edition, *Isabella Leonarda: Selected Compositions (Recent Researches in the Music of the Baroque Era, vol. 59)*. Perhaps this is one reason that she is less well known than her contemporaries Francesca Caccini (1587–1641) and Barbara Strozzi (1619–77), virtuoso singers who composed primarily secular vocal music. Leonarda, however, chose the religious life. In 1636, at the age of 16, she entered the Collegio di Sant’Orsola, an Ursuline convent in her native city. While we know very little of her musical training, circumstantial evidence suggests that she studied with Gasparo Casati, a talented but little-known composer who was maestro di cappella at Novara Cathedral until his death in 1642. Leonarda came from a prominent, well-connected family. The support they provided to Sant’Orsola may have enhanced Sister Isabella’s influence, for she served her convent in various positions of authority—as madre (1676), superiora (1686), madre vicaria (1693), and consigliera (1700). The precise significance of these titles is unclear, but superiora was probably the highest office in the convent.

Above all, Leonarda was a talented, productive composer whose music deserves to be better known. Perhaps modern listeners who come to know these works will agree with Sébastien de Brossard, author of the first music dictionary in the French language, who remarked, “All the works of this illustrious and

incomparable Isabelle Leonard [sic] are so beautiful, so gracious, and at the same time so learned and wise that my great regret is not owning all of them.”

- Stewart Carter

JUAN DE ARAUJO (1646-1712)

South America's greatest composer of the Early- to Mid-Baroque, Juan de Araujo was the last significant voice of the older Iberian tradition, before the invasion by Elizabetta Farnese's Italians in Madrid (and in short order the Américas) around 1715. Born in Extremadura, Spain, in 1646, he crossed the ocean at an early age with his father, a civil servant, and completed his education at the University of San Marcos in Lima, studying composition with Tomas de Torrejón y Velasco. Banished for some years from Lima by the then Viceroy, he went to Panamá (where some of his works survive), was ordained to the priesthood, and returned to Lima in 1672, now as maestro of the Cathedral. In 1676 he moved, apparently to Cuzco Cathedral, where others of his works survive. Four years later he moved again, to the Cathedral of La Plata (present-day Sucre, Bolivia) there to serve until his death in 1712. His output of sacred music in Latin is relatively small; where his genius overflowed in abundance was in the production of villancicos of all sorts and combinations of voices and instruments from two to at least thirteen parts. Araujo composed prolifically, and while he followed the traditional form of the villancico, he also searched for innovative and unusual effects, employing systemic syncopation in 6/8 time to provide unexpected rhythmic drive. Serving during a prolonged economic boom, he enjoyed resources permitting him an orchestra that few cathedrals could boast, even in Europe. – *Goldberg Magazine*

This concert is dedicated to two spirited women who shared a long friendship and who left this world a sadder place for their absence in it:

Ellenanne Marsh LeClair (Dec 10, 1921 – July 9, 2005) and
Helen House McCarthy (Nov 23, 1927 – May 6, 2007)

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