

CHIARA COZZOLANI
VESPERS

DIETRICH BUXTEHUDE
MEMBRA JESU NOSTRI



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Cozzolani	Domine ad adiuvandum
Buxtehude	Ad Pedes
Cozzolani	Dixit Dominus (Psalm 109)
Buxtehude	Ad genua
Cozzolani	Laudate pueri (Psalm 112)
Buxtehude	Ad manus

INTERMISSION

Cozzolani	Laetatus Sum (Psalm 121)
Buxtehude	Ad latus
Cozzolani	Nisi Dominus (Psalm 126)
Buxtehude	Ad Cor
Buxtehude	Ad faciem
Cozzolani	Magnificat

Vocal ensemble

Soprano	Roberta Anderson, Shannon Rose McAuliffe, Adriana Repetto
Alto	Teri Kowiak, Elizabeth Mitchell, Jennifer Webb
Tenor	Eric Perry, Michael Sansoni, Peter Schilling
Bass	Elijah Blaisdell, Anthony Garza, Will Prapestis

Period-Instrument ensemble

violin 1	Lisa Brooke, Lisa Goddard
viola & violin 2	Zoe Kemmerling, Eve Boltax
viola da gamba	Carol Lewis
viola da gamba/violone	Mai-Lan Broekman
arch lute and theorbo	Olav Chris Henriksen
theorbo	Catherine Liddell
organ	Hendrik Broekman



This program is sponsored in part by a grant from the Massachusetts Cultural Council as administered by the Newton Cultural Council.



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

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TEXTS / TRANSLATIONS

DOMINE AD ADIUVANDUM ME FESTINA

Incipit:
Deus in adiutorium meum intende

Response:
Domine ad adiuvandum me festina.
Gloria Patri et Filio et nunc
et semper et in saecula
saeculorum.
Amen.

AD PEDES

Ecce super montes pedes
evangelizantis et annunciantis
pacem. [Nahum 1:15]

Salve mundi salutare,
Salve, Jesu care.
Cruci tuae me aptare
Vellem vere, tu scis quare.
Da mihi tui copiam.

Clavos pedum, plagas duras
Et tam graves impressuras Circum-
plector cum affectu
Tuo pavens in aspectu
Tuorum memor vulnerum.

Dulcis Jesu, pie Deus
Ad te clamo, licet reus.
Praebe mihi te benignum
Ne repellas me indignum
De tuis sanctis pedibus.

DIXIT DOMINUS (PSALM 109)

Dixit Dominus Domino meo: sede a
dextris meis, donec ponam inimicos
tuos scabellum pedum tuorum. (Glo-
ria Patri, sicut erat in Virgam virtutis
tuae emittet Dominus ex Sion: domi-
nare in medeo inimicorum tuorum.

Incipit:
O God, make speed to save me.

Response:
O Lord make haste to help me. Glory be
to the Father, and to the Son, and to the
Holy Spirit as it was in the beginning,
now and forever, world without end.
Amen.

TO THE FEET

Lo, upon the mountain come the feet of
one bringing good tidings and speaking
peace.[Nahum 1:15]

Hail, Savior of the world,
hail, beloved Jesus.
Thou knowest that I truly wish
to fix myself to thy cross.
Give me thy help.

The nails in thy feet, the heavy blows so
deeply imprinted,
I embrace with emotion,
fearful of thy glance,
and mindful of thy wounds.

Sweet Jesus, Holy God, to thee
I cry, although a sinner.
Show thy mercy to me,
do not cast me, unworthy,
away from thy sacred feet.

The Lord said unto my Lord: Sit thou at
my right hand until I make thine enemies
thy footstool (Glory be to the Father. As
it was in the beginning)
The Lord shall send the rod of thy
strength out of Zion: rule thou in the

Tecum principium in die virtutis
tuae in splendoribus sanctorum: ex
utero ante luciferum genui te. (Gloria
Filio. Et nunc et semper.)

Iuravit Dominus et non poenitebit
eum: Tu es sacerdos in aeternum
secundum ordinem Melchisedech.
(Gloria Spiritui Sancto, in saecula
saeculorum)

Domunis a dextris tuis confregit
in die irae suae reges. Iudicabit in
nationibus, implebit ruinas: con-
quassabit capita in terra multorum.
De torrente in via bibet, propterea
exaltabit caput.

Gloria Patri et Filio et Spiritui
Sancto. Sicut erat in principio et
nunc et semper et in saecula saecu-
lorum. Amen.

AD GENUA

Ad ubera portabimini,
Et super genua blandientur vobis.
[Isaiah 66:12]

Salve Jesu, rex sanctorum
Spes votiva peccatorum.
Crucis ligno tanquam reus
Pendens homo, veres Deus,
Caducis nutans genibus.

Quid sum tibi responsurus
Actu vilis, corde durus
Quid rependam amatori
Qui elegit pro me mori
Ne dupla morte morerer.

Ut te quaeram mente pura
Sit haec mea prima cura
Non est labor nec gravabor
Sed sanabor et mundabor
Cum te complexus fuero.

midst of thins enemies. Thy people shall
be willing in the day of thy power, in the
beauties of the holiness: from the womb
of the morning, thou hast the dew of thy
youth. (Glory be to the Son. Now and
forever.)

The Lord hath sworn, and will not repent:
Thou art a priest forever after the order
of Melchisedech. (Glory be to the Holy
Spirit, world without end.)

The Lord at thy right hand will strike
through kings in the day of his wrath. He
shall judge among the heathen, he shall fill
the places with the dead bodies; he shall
wound the heads over many countries. He
shall drink of the brook in the way; there-
fore shall he lift up the head.

Glory be to the Father, and to the Son, and
to the Holy Spirit, as it was in the begin-
ning, now and forever, world without end.
Amen.

TO THE KNEES

Upon her breast will you be carried,
and upon her knees will you be dandled.
[Isaiah 66:12]

Hail Jesus, King of the Saints,
promised hope of sinners.
Hanging on the wooden cross
like a condemned man, yet truly a God,
swaying on thy faltering knees.

What answer shall I give thee,
I who am worthless and hard of heart,
how shall I repay that Love
who chose to die for me,
lest I die a double death?

seek thee with a pure heart
let it be my first concern,
for it would not be a task or a burden,
but rather it would cleanse and heal me, to
embrace thee.

LAUDATE PUERI (Psalm 112)

Laudate pueri Dominum: laudate
nomen Domini.

Sit nomen Domini benedictum, ex
hoc nunc et usque in saeculum.

A solis ortu usque ad occasum
laudabile nomen Domini.

Excelsus super omnes gentes Do-
minus, et super caelos gloria eius.

Quis sicut Dominus Deus noster,
qui in altis habitat,

Et humilia respexit in caelo et in
terra?

Suscitans a terra inopem, et de
stercore erigens pauperem.

Ut collocet eum cum principibus,
cum principibus populi sui.

Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria Patri et Filio et Spiritui
Sancto. Sicut erat in principio

Et nunc et semper et in saecula
saeculorum. Amen.

AD MANUS

Quid sunt plagae istae in medio
manuum tuarum?

[Zechariah 13:6]

Salve Jesu pastor bone

Fatigatus in agone

Qui per lignum es distractus

Ed ad lignum es compactus

Expansis sanctis manibus.

Manus sanctae, vos amplector

Et gemendo condelector

Grates ago plagis tantis

Clavis duris, guttis sanctis Dans
lacrimas cum osculis.

In cruore tuo lotum

Me commendo tibi totum

Praise, O ye servants of the Lord, praise
the name of the Lord.

Blessed be the name of the Lord from this
time forth and evermore.

From the rising of the sun unto the going
down of the same the Lord's name is to be
praised.

The Lord is high above all nations, and his
glory above the heavens.

Who is like unto the Lord our God, who
dwelleth on high, who humbleth himself
to behold the things that are in heaven,
and on the earth?

He raiseth up the poor out of the dust, and
lifteth the needy out of the dunghill

That he may set him with princes, even
with the princes of his people,

He maketh the barren woman to keep
house, and to be a joyful mother of
children. Glory be to the Father, and to

the Son, and to the Holy Spirit, as it was
in the beginning, now and forever, world
without end. Amen.

TO THE HANDS

What are these wounds in the middle of
thy hands?

[Zechariah 13:6]

Hail Jesus, the good shepherd,

wearied by agony,

as thou wert torn apart by the wood, and
nailed to the wood

with thy holy hands outstretched.

Holy hands, I clasp you

and groaning I rejoice in you.

I give thanks for such great wounds, the
hard nails, the holy drops, mingling tears
with my kisses.

Washed in thy blood

I commend myself wholly to thee.

Tuae sanctae manus istae
Me defendant, Jesu Christe
Extremis in periculis.

Let those holy hands of thine
defend me, Jesus Christ,
in greatest danger.

LAETATUS SUM (Psalm 121)

Laetatus sum in his, quad dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri, in atriis tuis Ierusalem.
Ierusalem, quae aedificatur ut civitas” cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus, tribus Domini:
testimonium Israel ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio, ses super Domum David.
Rogate quae ad pacem sunt Ierusalem: et abundantia diligentibus te:
Fiat pax in virtute tua: et abundantia in turribus tuis.
Propter fratres meos, et proximos meos, loquebar pacem de te:
Propter domum Domini Dei nostri, quasi bona tibi.
Gloria Patri et filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper at in saecula saeculorum.
Amen.

I was glad when they said unto me, let his go into the house of the Lord.
Our feet shall stand within thy gates, O jerusalem.
Jerusalem is built as a city that is compact together:
whither the tribes go up, the tribes of the Lord,
unto the testimony of Israel, to give thanks unto the name of the Lord.
For there are set thrones of Judgement, the thrones of the house of David,
Pray for the peace of Jerusalem; they shall prosper that love thee.
Peace be within thy walls, and prosperity within thy palaces.
For my brethren, and companions’ sakes, I will now say,
Peace be within thee.
Because of the house of the Lord our God I will seek thy good.
Glory be to the Father and to the Son, and to the Holy Spirit.
As it was in the beginning, now and forever, world without end.Amen.

AD LATUS

Surge, amica mea, speciosa mea, et veni; columba mea in foraminibus petrae, caverna maceriae.
[Song of Solomon 2:13-14]

TO THE SIDE

Arise, my love, my fair one, and come; O my dove that art in the clefts of the rock, in the secret places of the stairs.
[Song of Solomon 2:13-14]

Salve latus salvatoris,
In quo latet mel dulcoris,
In quo patet vis amoris,
Ex quo scatet fons cruoris,
Qui corda lavat sordida.

Hail, side of the Savior,
in which the sweet honey lies,
in which the power of love is revealed,from which gushes a fountain of blood, which cleanses filthy hearts.

Ecce tibi appropinquo,
Parce, Jesu, si delinquo,
Verecunda quidem fronte,
Ad te tamen veni sponte
Scrutari tua vulnera.

Hora mortis meus flatus
Intret, Jesu, tuum latus,
Hinc expirans in te vadat,
Ne hunc leo trux invadat,
Sed apud te permaneat.

NISI DOMINUS (Psalm 126)

Nisi Dominus aedificaverit domum
in vanum laboraverunt qui aedificant
eam nisi Dominus custodierit civita-
tem frustra vigilat qui custodit eam
frustra vobis est de mane consurgere
postquam sederitis qui manducatis
panem idolorum sic dabit dili-
gentibus se somnum ecce hereditas
Domini filii mercis fructus ventris
sicut sagittae in manu potentis ita
filii iuventutis beatus vir qui implevit
faretram suam ex ipsis non
confundentur cum non confundentur
cum loquentur inimicis in porta.

AD COR

Vulnerasti cor meum, soror mea,
sponsa.
[Song of Solomon 4:9]

Summi regis cor, aveto,
Te saluto corde laeto,
Te complecti me delectat
Et hoc meum cor affectat,
Ut ad te loquar animes.

Per medullam cordis mei,
Peccatoris atque rei,
Tuus amor transferatur,
Quo cor tuum rapiatur
Languens amoris vulnere.

Lo, I approach thee,
spare me, Jesus, if I fail;
shamefaced as I am,
nevertheless I come to thee freely
to examine thy wounds.

At the hour of my death let my spirit
enter thy side, Jesus.
As it is exhaled may it go with thee,
so that the fierce lion does not invade it,
but it remains with thee.

Unless the Lord build the house, they
labour in vain that build it. Unless the
Lord keep the city, he watcheth in vain
that keepeth it. Unless the Lord build the
house, they labour in vain that build it.
Unless the Lord keep the city, he watch-
eth in vain that keepeth it. Behold the
inheritance of the Lord are children: the
reward, the fruit of the womb. As arrows
in the hand of the mighty, so the children
of them that have been shaken. Blessed
is the man that hath filled the desire with
them; he shall not be confounded when
he shall speak to his enemies in the gate.

TO THE HEART

Thou hast wounded my heart, my sister,
my bride.
[Song of Solomon 4:9]

Hail, O heart of the highest king,
I greet thee with a joyful heart.
To embrace thee delights me
and my heart is pleased
that you move me to speak to thee.

By means of my heart's marrow,
though sinful and guilty,
may thy love be transported,
by which thy heart is possessed,
languishing with the wound of love.

Viva cordis voce clamo,
Dulce cor, te namque amo,
Ad cor meum inclinare,
Ut se possit applicare
Devoto tibi pectore.

AD FACIEM

Illustra faciem tuam super servum
tuum;
salvum me fac in misericordia tua.
[Psalm 31:16]

Salve, caput cruentatum,
Totum spinis coronatum,
Conquassatum, vulneratum,
Arundine verberatum,
Facie sputis illita.
Dum me mori est necesse,
Noli mihi tunc deesse,
In tremenda mortis hora,
Veni, Jesu, absque mora,
Tuere me et libera!

Cum me jubes emigrare,
Jesu care, tunc appare,
O amator amplectende,
Temet ipsum tunc ostende
In cruce salutifera.
Amen!

MAGNIFICAT

Magnificat anima mea Dominum:
Et exultavit spiritus meus in Deo
salutari meo.
Quia respexit humilitatem ancillae
suae: ecce enim ex hoc beatam me
dicent omnes generationes.

Quia fecit mihi magna qui potens est,
et sanctum nomen eius.
Et misericordia eius a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo, dis-
persit superbos mente cordis sui.

With the living voice of my heart I call,
sweet heart, for I love thee.
Bend down to my heart
so that it may attach itself
in devotion to thy breast.

TO THE FACE

Make thy face to shine upon thy servant;
save me in thy mercy.
[Psalm 31:16]

Hail, bloodied head,
all crowned with thorns,
shattered, wounded,
beaten with a cane,
the face spat upon.
When it is necessary for me to die,
do not be far from me then;
in the dreadful hour of death,
come, Jesus, and do not delay,
guard and free me!

When thou commandest me to leave,
dear Jesus, appear to me then,
O embracing lover,
show me then thyself
upon the saving cross.
Amen!

My soul doth magnify the Lord:
And my spirit hath rejoiced in God my
Savior.

For he hath regarded the low estate
of his handmaiden: for, behold, from
henceforth all generations shall call me
blessed.

For he that is mighty hath done great
things; and holy is his name.
And his mercy is on them that fear him
from generation to generation.
He hath shewed strength with his arm; he
hath scattered the proud in the imagina-
tion of their hearts.

Deposuit potentes de sede, et exalta-
vit humiles.
Esurientes implevit bonis et divites
dimisit inanes.
Suscepit Israel puerum suum, recor-
datus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham at semini eius in saecula.
Gloria Patri et Filio et Spiritui Sanc-
to. Sicut erat in principio et nunc et
semper et in saecula saeculorum.
Amen.

He hath put down the mighty from their
seats, and exalted them of low degree.
He hath filled the hungry with good
things; and the rich he hath sent away
empty. He hath holpen his servant Israel,
in remembrance of his mercy; As he
spake to our fathers, to Abraham, and to
his seed forever.
Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, now and
forever, world without end.
Amen.



Shannon Canavin, Artistic Director

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PROGRAM NOTES

- Amelia LeClair

Today's program brings together two masterpieces of the early Baroque era, Chiara Cozzolani's *Vespers*, written in 1650, and Dietrich Buxtehude's *Membra Jesu Nostri*, from 1680. Most often, when Cappella Clausura performs compositions by both male and female composers on the same program, it is only the male composer who was recognized in his own day and is still well-known and performed in ours. But today's program is different. While both Cozzolani and Buxtehude were greatly admired by their immediate contemporaries, Cozzolani was central to the community of convent musicians whose fame drew visitors from throughout Italy and Europe. Having said that, we honor Buxtehude's greatness and repute by recalling this famous story. The legend is that J.S. Bach, then a young man of twenty, walked two hundred miles from Arnstadt to Lübeck to meet Buxtehude and hear him perform his own great organ works. Is there any higher praise? In any case, we are presenting for your pleasure today masterworks by two of the most important composers of their times.

Oh, but how different they were. Cozzolani was female, Catholic, a cloistered nun from her teenaged years on, and above all, Italian, Milanese to be exact. And Buxtehude: male, Protestant-Lutheran, organist and Kappellmeister at the Marien-kirk in free imperial city of Lübeck, and emphatically of the German musical tradition (although he may have been born in either Germany or Denmark). And with birthdays in c.1602 (Cozzolani) and 1637 (Buxtehude), they were a generation apart, and then some.

Why in the world, then, are we pairing two such different composers? Indeed, even conjoining them intimately by alternating their works within one framework, taking up a lot of room in each other's musical spaces, if you will?

Stylistically speaking, Cozzolani and Buxtehude, despite their differences, share some key attributes. Both composers write for virtuoso vocalists, chorus, and basso continuo, making it appropriate to employ the same performing forces for both pieces. Let us note, also, that it was the custom in the Italian Baroque *Vespers* to mix in instrumental music by different composers between the psalms. Cozzolani's *Vespers* might well have been performed at the time with interpolated *intermezzi* by other composers, and it was not such a stretch for us to extend that to sacred choral music.

Most importantly, by choosing to conjoin Cozzolani and Buxtehude, we make a whole of complementary opposites: male and female, Italian and German, cloistered and of-the-world, Catholic and Lutheran. Musically, atmospherically, we do likewise: the Buxtehude oratorio is a prayerful contemplation of Jesus, quiet, introspective, private music. The Cozzolani is music of praise, exuberant, extroverted, public music. There is no little irony in the fact that Cozzolani could not

traffic in the world, and Buxtehude was of it; and yet, they are two composers joined in passionate spiritual expression and devotion..

Vespers

Vespers, the oldest and most important of the traditional liturgy of the Hours, is the evening prayer of thanksgiving and praise in Roman Catholic, Episcopal, Lutheran and certain other Christian liturgy. The service (called Evensong in the Anglican/Episcopal rite) is held at 6:00 pm; its early name, *lucernarium*, literally means “lamp-lighting time” (before there were clocks, there were the liturgical “hours” to alert a town to the passing of time).

Vespers has taken many forms since the 3rd century, but it continues to revolve around a selection of psalms and antiphons appropriate to the season or feast day, culminating in the Magnificat, the famous canticle of Mary (“I shall magnify the Lord”). Vespers always opens with the versicle and response: *Deus, in adiutorium meum intende/Domine, ad adiuvandum me festina.* (O God, make speed to save me/O Lord, make haste to help me.)

More about the composers

Chiara Maragarita Cozzolani (1602-c.1677) was among the 56% of Milanese patricians’ daughters sent to the local monasteries, of which there were some twenty, in the Italian seicento. In light of her musical talent, she was sent to S. Radegonza, a convent just across the street from the Milan cathedral, known far and wide for its musical excellence. There she studied music, composed prolifically, and became both prioress and abbess.

Cozzolani wrote quite a lot of music for her convent, and she was and is considered one of the finest composers of her day. Her mistressing of her craft is clear; her music has been forgotten for sociological reasons, not artistic ones. The Vespers of 1650 (as we like to call them) are a true masterwork by a composer at the top of her game. As musicologist Candace Smith, whose edition we use, writes: “The music in this volume comes from one of the most celebrated ensembles of women musicians in early modern Italy.” In their own day, the Benedictine sisters of S. Radegonza were justly famous. Travelers and guides, in addition to many ecclesiastical edicts, testify to the skill, musicianship, fame and range of the resident women musicians. Their performances, especially on feast days, were so packed that one reporter felt he might suffocate in the crowded chiesa.

Of course, since they were cloistered (in *clausura*, the source of our name), the nuns were not supposed to be seen, but their artistry and fame were such that they had a large and loyal audience (the original “fan base”). So the wise Italian townspeople built a special church outside of their convent, an outer sanctuary (*chiesa esteriore*), usually separated from the main sanctuary by a three-quarter

wall. The public listened from the chiesa esteriore to the nuns singing in the chiesa interiore, and, presto, no rules had been broken.

Dietrich Buxtehude (1637-1707) is considered one of the most important composers in Germany of the early- to mid-Baroque. His organ works represent a central part of the standard organ repertoire and are frequently performed today in recitals and church services. He composed in a wide variety of vocal and instrumental idioms, and his style strongly influenced many later composers, including Johann Sebastian Bach. One of his most important choral works, the *Membra Jesu Nostri* was written for Holy Week although not for liturgical use; the title translates, literally, as “The Limbs of our Jesus.” The text expands on the popular medieval devotion to the five wounds. *Membra Jesu Nostri*, considered the first Lutheran oratorio, is divided into seven sections, each addressed to a different member of Jesus’s crucified body: feet, knees, hands, side, breast, heart, and head, framed by selected Old Testament verses. Musically, Buxtehude follows the well-established German tradition of setting the prose texts chorally, and the poetic texts as solo arias.

We are interpolating six of Buxtehude’s seven sections into the framework of the complete Cozzolani Vespers. Are we taking liberties by combining these pieces, and performing the Cozzolani with male voices? Indeed, we are, in the best traditions of both the 17th and 21st centuries. We hope you enjoy our post-modern, early music performance.



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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.

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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 Carruthers, 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.



Carol Lewis, viola da gamba, has toured and recorded with Hespèrion XXI, Boston Camerata, and Capriccio Stravagante, among others. A former student of Jordi

Savall, Ms. Lewis holds a soloist diploma in early music performance from the Schola Cantorum Basiliensis (Basel, Switzerland). Her recordings include The Sacred Bridge (Boston Camerata), and Canto Mediterraneo (Capriccio Stravagante). Recently she performed with Boston Camerata at Hamilton College (New York), and with Ensemble Chaconne at Georgia Southwestern University. She is current president of the Viola da Gamba Society-New England, and is a co-founder of the Society for Historically Informed Performance. The Boston Herald called her playing "brilliantly florid", and the Centre Presse (Poitiers, France) admired her "technique and musicality, her breathtaking dexterity"



Catherine

Liddell, theorbo, is in high demand for her skill, sensitivity and experience as a continuo player. She

has performed with many of America's leading period instrument ensembles, including Boston Baroque, the Handel & Haydn Society, Apollo's Fire (Cleveland), the New York Collegium, and in the Aston Magna and the Boston Early Music Festivals. She has recorded for Musical Heritage Society, Titanic, Dorian, Wildboar and Centaur Records. Her solo recording, *La belle voilée*, 17th Century French Lute Music by Jacques Gallot and others is available on the Centaur label. Her edition, *Sacred Music for Lute, Vol. I* is available through Lyre Editions, Fort Worth, Texas. A graduate of Sarah Lawrence College, Ms. Liddell earned the Soloist Diploma from the Schola Cantorum Basiliensis in Basel, Switzerland. She is Lecturer in Lute in the Historical Performance Program at Boston University.



**Olav Chris
Henriksen,**

acclaimed throughout Europe and North America as a soloist on lute, theorbo and early guitars, is also a much sought-after

ensemble player, performing and recording with Boston Camerata, Handel & Haydn Society, Waverly Consort, Boston Baroque, Emmanuel Music, and Musicians of the Old Post Road, among others. Recent performances include appearances at the Library of Congress (Washington DC), Wadsworth Atheneum (Hartford CT) and the National Gallery in London. His newest solo recording, *Guitar of the North*, is on the Centaur label. He teaches at the Boston Conservatory and the University of Southern Maine. The Boston Globe praised Mr. Henriksen's "experienced and sensitive continuo playing", and the Boston Musical Intelligencer noted "flashes of extraordinary virtuosity, energy and precision" in his performances.

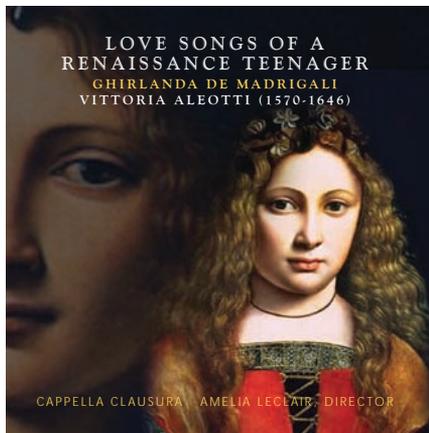
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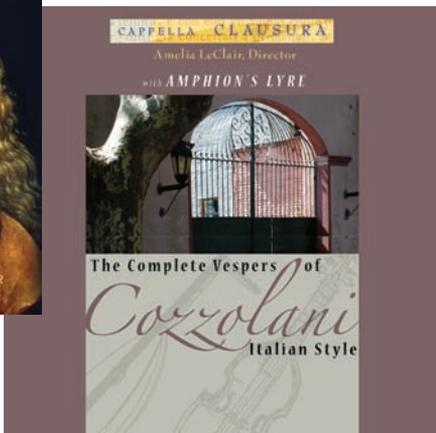
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