

Re-Soundings

Sit inside the music!



Photo by Sam Brewer

Saturday, January 27th, at 8:00 pm
Lindsey Chapel/Emmanuel Church, Boston

Sunday, January 28th, at 4:00 pm
Eliot Church of Newton, Newton Corner

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Amelia LeClair is a Resident Scholar at the Women's Studies Research Center of Brandeis University

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

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CAPPELLA CLAUSURA

Amelia LeClair, Director

Re-Soundings - Sit inside the music!

Ave Regina coelorum O dulcis fons letitiae	Liber Usualis Laudario di Firenze, 13th c.
Ego flos campi* Flos campi Ave Regina coelorum*	Raffaella Aleotti (1574-1648) Hildegard von Bingen (1098-1179) Isabella Leonarda (1620-1704)
Magnificat Beata Viscera Se del tuo Corpo	Arvo Pärt (b. 1930) Perotin (c. 1220) Vittoria Aleotti (1574-1648)
Tzur Mishelo/ La Rosa Enflorece Quam pulchra es Piange Maria cum dolore	Ladino traditional John Pyamour (c. 1420-30) Laudario di Firenze
INTERMISSION	
Kuando el Rey Nimrod/ Avram Avinu Alleluia Aedificans Yerusalem	Ladino traditional Ambrosian Antiphonal of Milan
Psalm 46 Saltarello 23 Congratulamini mihi omnes	Suzanne Sheppard (b. 1960) <i>Anonymous</i> Raffaella Aleotti
Omnes fluctus Caritas In exitu Israel Psalm 113	Louise Bertin (1805-1877) Patricia Van Ness (b. 1951) Liber Usualis
Salterello 25 Audivi vocem de caelo Audivi vocem in caelo	<i>Anonymous</i> Thomas Tallis (1505-1585) Raffaella Aleotti
Duo seraphim Duo seraphim Voi ch'amate lo creatore	Francisco Guerrero (1528-1599) Caterina Assandra (c. 1609) Laudario di Firenze
Lux aeterna	Liber Usualis

* *Ego flos campi* is led by conducting intern Lorraine Fitzmaurice
* *Ave Regina Coelorum* is led by conducting intern Holly Druckman.

(See inside back cover for ensemble names)

TEXTS AND TRANSLATIONS

Ave Regina Coelorum Solemn

Ave Regina coelorum, ave, Domina
Angelorum; salve, radix, salve,
porta, ex qua mundo lux est orta;
Gaude, Virgo gloriosa, Super omnes
speciosa. Vale, o valde decora, et pro
nobis Christum exora.

O Dulcis fons Letitie

O dulcis fons letitie
Virgo singularis,
Maria, mater gratie,
Mater immortalis.

Tu Regina omnium,
Domina celorum,
Mundi huius gaudium,
Panis egenorum.

Virgo mater omnium,
Advocata rei,
Baculus fidelium,
Virga Elisey.

Audi, audi, domina,
Audi O Maria,
Audi te laudantium
In huius maris via.

Vita confitentium,
Mater de Sophia,
Exaudi preces puaperum
Devote te laudantium,
Virgo dulcis, O Maria. Amen

Ego flos campi

Ego flos campi, et lilium convellium.
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)

Hail, Queen of Heaven! Hail
Mistress of Angels! Hail, root, hail
portal, from which the Light for the
world has risen. Rejoice, glorious
Virgin, beautiful above all others.
Farewell, most gracious, and pray
for us to Christ.

O sweet fountain of joy,
matchless virgin,
Mary, mother of grace,
immortal mother.

Queen of all,
sovereign of heaven,
joy of this world,
bread for the needy.

Virgin mother of us all,
advocate of the sinner,
staff of the faithful,
rod of Eliseus.

Listen, listen, O Lady,
listen, Mary,
Listen to those who praise you
during their passage through this sea.

List of those who profess the faith,
mother of wisdom,
answer the prayers of the poor
who praise you devoutly.
O sweet virgin Mary. Amen.

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

Flos campi

Flos campi cadit vento, pluvia
spargit eum.
O virginitas, tu permanes in
symphoniis supernorum civium;
Unde es suavis flos qui numquam
aresces.

Ave Regina Coelorum

Ave Regina coelorum, ave,
Domina Angelorum; salve, radix,
salve, porta, ex qua mundo lux est
orta; Gaude, Virgo gloriosa, Super
omnes speciosa. Vale, o valde
decora, et pro nobis Christum
exora.

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 et
progenies:
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis
sui.
Deposuit potentes de sede:
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum:
recordatus misericordiae suae.
Sicut locutus est ad patres nostros:
Abraham, et semini eius in
saecula.

The flower of the field falls with the
wind, rain sprinkles it.
O virginity, you are forever in the
symphony of the heavenly hosts, so
you are the sweet
Flower that never goes dry.

Hail, Queen of Heaven! Hail Mistress
of Angels! Hail, root, hail portal, from
which the Light for the world has risen.
Rejoice, glorious Virgin, beautiful
above all others. Farewell, most
gracious, and pray for us to Christ.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my
Saviour.
Because he hath regarded the humility
of his handmaid;
for behold from henceforth all
generations shall call me blessed.
Because he that is mighty,
hath done great things to me;
and holy is his name.
And his mercy is from generation unto
generations,
to them that fear him.
He hath shewed might in his arm:
he hath scattered the proud in the
conceit of their heart.
He hath put down the mighty from
their seat,
and hath exalted the humble.
He hath filled the hungry with good
things;
and the rich he hath sent empty away.
He hath received Israel his servant,
being mindful of his mercy:
As he spoke to our fathers,
to Abraham and to his seed for ever.

Beata Viscera

Beata viscera
Marie virginis
cuius ad ubera
rex magni nominis;
veste sub altera
vim celans numinis
dictavit federa
Dei et hominis

O mira novitas
et novum gaudium,
matris integrita
post puerperium.

Legis mosayce
clausa misteria;
nux virge mystice
nature nescia;
aqua de silice,
columna previa,
prolis dominice
signa sunt propera.

O mira novitas
et novum gaudium,
matris integrita
post puerperium.

Solem, quem librere,
Dum purus otitur
In aura cernere
visus non patitur,
cernat a latere
dum repercutitur,
alvus puerpere,
qua totus clauditur.

O mira novitas
et novum gaudium,
matris integrita
post puerperium.

Blessed flesh
of the Virgin Mary,
at whose breasts
the king of eminent name,
concealing, under altered guise,
the force of divine nature,
has sealed a pact
of God and Man.

O astonishing novelty
and unaccustomed joy
of a mother still pure
after childbirth.

The mysteries of the Mosaic Law
have been closed;
the fruit of the mystical rod
is unknown to nature;
water from a stone,
a column leading the way,
are early signs
for the people of God.

O astonishing novelty
and unaccustomed joy
of a mother still pure
after childbirth.

Vision does not endure
to behold in its radiance
the sun, unconcealed,
as he rises forth, pure.
Let the wholly enclosed womb
of the woman delivered of child
behold from the side
as it is reflected.

O astonishing novelty
and unaccustomed joy
of a mother still pure
after childbirth.

Translation: Barbara DeMarco

Se del tuo corpo

Prima: Se del tuo corpo oggi la stampa orrenda miro, e penso al tormento empio ed atroce che sofferto hai per me pendendo in croce, perche io dal tuo martir salute prenda, com e 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 puo che cieco alma comprenda.

Seconda: Pero, Signor, che vedi quanto errore la mente ingombri e'l suo vedere appanni, alluma ormai le mie tenebre oscure, che se scorta saro dal tuo splendore, spero, pentita de'miei mal spesi anni, a te ridurmi e in te poner mie cure.

Quam pulcra es

Quam pulcra es et quam decora,
carissima in deliciis.
Statura tua assimilata est palme,
et ubera tua botris,
caput tuum ut carmelus,
collum tuum sicut turris eburnea.
Veni dilecte mi; egrediamur in agrum
et videamus si flores fructus
parturierunt,
si floruerunt mala punica.
Ibi dabo tibi ubera mea.
Alleluia.

Piange Maria

Ritornello: Piange Maria cum dolore che l'è tolto lo suo amore.

1. Fue cum gaudio salutata, or sono trista et sconsolata; di te sola rimasa, lassa, con molto dolore.

2. Ricevetti la novella di te, figlio, kiara stella; or son tremilia cotella ke me son fite nel core.

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.

How beautiful and fair you are, my beloved,
most sweet in your delights.
Your stature is like a palm-tree,
and your breasts are like fruit.
Your head is like Mount Carmel
and your neck is like a tower of ivory.
Come, my beloved, let us go into the fields
and see if the blossoms have born fruit,
and if the pomegranates have flowered.
There will I give my breasts to you.
Alleluia.

Mary cries with sorrow because they took away her beloved.

1. I rejoiced at the salutation, now I am sad and inconsolable without you, I am left, alas, with much sorrow.

2. I received the annunciation of you, my son, shining star; now three thousand knives pierce my heart.

3. Partori' ti con gran canto, piena di Spirito Sancto; or m'e` ritornato in pianto, la letitia in gran tristore.

4. Notricaiti a gran diporto, fresco giglio aulente d'orto' or son nave senza porto nel contristato dolore.

5. Vidil preso et legato, lo mi' figlio delicato, per un bascio ke li a donato lo fel Giuda traditore.

6. Oime' trista, adolorata, vi' dar si gran gotata ke la carne e` alvidata come di negro kolore.

Alleluia, aedificans

Alleluia, aedificans Hyerusalem
Dominus et disperiones Yisrahel
congregabit.

Psalm 46:1

O God, my refuge, O God my
strength, an ever present help in
trouble.

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 generatio-
nes, quia ancillam humilem respexit
Deus.

(Responsory for Feasts of the Blessed Virgin Mary)

Omnes Fluctus

Omnes fluctus fluminis transierunt
super me in imo voraginis ubi plorant
animae.

3. I gave birth to you with great
jubilation, I was filled with the Holy
Spirit; now, for me, that has turned
into tears, the joy into great sadness.

4. I nourished you with great
delight, O fresh, fragrant garden
lily; now I am a ship without harbor
in my sorrowful grief.

5. I saw my gentle son seized and
bound because of a kiss that the
wicked traitor Judas gave him.

6. Alas poor sorrowful me, I saw
his face hit with such blows that
his flesh turned livid, as if black in
color.

- translation by Nello Barbieri, A-R Editions

Alleluia, the Lord doth build up
Jerusalem: he gathereth together the
outcasts of Israel.

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.

All flood waves passed over me in
the bottom of the chasm, where the
souls wept.

Caritas

Si liguis hominum loqu'ar et angelorum, et noverim mysteria a omnia et omnem,

Scientiam caritatem autem habuero nihil sum.

Caritas patiens est, benigna est, caritas omnia sufert, caritas omnia credit, caritas omnia sperat, caritas omnia sustinet. Caritas numquam excidit. Amen.

Psalm 113 In exitu Israel

Antiphon: Deus autem noster in caelo: omnia quaecumque voluit, fecit. Alleluia.

Psalm:

1. In exitu Israel de Aegypto, domus Jacob de populo barbaro.

2. Facta est Judea sanctificatio eius, Israel potesta eius.

3. Mare vidit et fugit: Iordanis conversus est retrorsum.

4. Montes exultaverunt ut arietes: et colles sicut agni ovium.

5. Quid est tibi mare quod fugisti: et tu Iordanis quia conversus es retrorsum?

6. Montes exultastis sicut arietes et colles sicut agni ovium.

7. A facie Domini mota est terra, a facie Dei Jacob:

8. Qui convertit petram in stagna aquarum, et rupem in fontes aquarum.

9. Non nobis Domine non nobis: sed nomini tuo da gloriam.

Antiphon: Deus autem noster in caelo: omnia quaecumque voluit, fecit. Alleluia.

If I speak with the tongues of men and angels, and understand all mysteries and all knowledge but have not love, I am nothing. Love is patient and kind; love bears all things, love hopes all things, love endures all things. Love never fails.

- 1 Corinthians 13

Antiphon: Our God is even in heaven: whatsoever he has wished he has made. Alleluia.

1. When Israel went out of Egypt, the house of Jacob from a barbarous people:

2. Judea made his sanctuary, Israel his dominion.

3. The sea saw and fled: Jordan was turned back.

4. The mountains skipped like rams, and the hills like the lambs of the flock.

5. What ailed thee, O thou sea, that thou didst flee: and thou, O Jordan, that thou wast turned back?

6. Ye mountains, that ye skipped like rams, and ye hills, like lambs of the flock?

7. At the presence of the Lord the earth was moved, at the presence of the God of Jacob:

8. Who turned the rock into pools of water, and the stony hill into fountains of waters.

9. Not to us, O Lord, not to us; but to thy name give glory.

Antiphon: Our God is even in heaven: whatsoever he has wished he has made. Alleluia.

Audivi vocem de caelo

Audivi vocem de caelo venientem:
Oleum recondite in vasis vestris,
dum sponsus advenerit.
Media nocte, clamor factus est.
Ecce sponsus venit.

Jeremiah 40:10 Matthew 25:6

Audivi vocem in caelo

Audivi vocem in caelo duorum Angelorum, dicentium: Timite Deum et adorare eum, et date claritatem illi, qui fecit caelum et terram, mare et fontes aquarum.

(Responsory for Friday of the third week after the Octave of Easter; Rev. 14:7)

Duo Seraphim

Duo Seraphim, clamabant alter ad alterum:

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.

Plena est omnis terra gloria eius.

Tres sunt qui testimonium dant in coelo:

Pater, Verbum et Spiritus Sanctus
et hi tres unum sunt.

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.

Plena est omnis terra gloria eius.

Voi ch'amate lo Criatore

Ritornello: Voi ch'amate lo Criatore
ponete mente al meo dolore.

1. Ch'io son Maria co lo cor tristo
la quale avea per figliuol Cristo:
la speme mia et dolce aquisito fue
crocifixo per li peccatori.

2. Figliuolo mio, persona bella,
manda consiglio alla poverella;
gironne laxa, taupinella, k'agio
perduto Cristo d'amore.

3. Capo bello et dilicato, come ti

I heard a voice coming from heaven:
Store up oil in your vessels,
Until the bridegroom cometh.
A cry goes up at midnight:
Behold, the bridegroom cometh.

I heard the voice in heaven of two
angels saying, "Fear God and worship
him, and give glory to him who made
heaven and earth, the sea and springs
of water."

Two seraphim shouted one after
another:

"Holy, Holy, Holy
Lord God of Hosts
All earth is filled with his glory

"There are three who give witness in
heaven:

The Father, The Word, and The Holy
Spirit and these three are one.

"Holy, Holy, Holy
Lord God of Hosts
All earth is filled with his glory."

You who love the Creator, turn your
thoughts upon my grief.

1. For I am the heavy-hearted Mary;
Christ was my son: my hope and
sweet asset was crucified for sinners.

2. My son, my handsome one, send
advice to this poor lady; I will go
away sorrowful and wretched because
I have lost the loving Christ.

3. O beautiful and delicate head, how

vegio stare 'nkinato! Li tuoi capelli
di sangue intrecciati, infin a la barba
ne va i rrigore.

4. Chi mi consiglia? Chi m'aiuta?
La mia speranza aggio perduta; in
tant'angoscia l'anima è partuta dal
suo corpo pieno d'aulore.

5. Bocca bella et delicata, come
ti vegio stare assetata! Di fiele et
d'aceto fosti abeverata; trista et
dolente dentr'al mio core.

Lux Aeterna

Lux aeterna luceat eis Domine, cum
sanctis tuis in aeternum quia pius es.

Requiem aeternam dona eis Do-
mine, et lux perpetua luceat eis;
cum sanctis in aeternum quia pius
es.

I see you bowed! Your hair is en-
twined with blood, that flows down
as far as your beard.

4. Who can advise me? Who can
help me? I have lost my hope; with
much anguish, his soul departed
from his body full of fragrance.

5. O beautiful and delicate mouth,
how thirsty I see you! They gave
you bile and vinegar to drink; I am
sad and afflicted in my heart.

May light eternal shine upon them,
O Lord, with your saints for ever-
more, for you are gracious.
Eternal rest give to them, O Lord;
and let perpetual light shine upon
them; with your saints for evermore,
for you are gracious.

Cappella Clausura was founded in 2004 by choral director Amelia LeClair to research, study and perform the music of women composers. Our goals are to bring engaging performances of this repertoire to today's audiences, thereby fostering their appreciation of the role of women composers throughout history, and helping to bring women composers into the classical canon. Our repertoire extends from the earliest known music by women, dating from the 9th century, to the music of our own time. Concerts include music by male counterparts, contemporaries, and earlier influences of our featured women composers in order to bring greater depth and context to the audience's understanding of music by women. The core of the vocal ensemble is a group of eight-to-sixteen professional singers who perform a cappella, with continuo, or with chamber orchestra, as the repertoire requires. Our singers 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 medieval, renaissance, classical and baroque period instruments when appropriate to the repertoire.

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Program Notes Re-Soundings

- Amelia LeClair

In our hyper-visual culture the experience of pure listening is a rarity. For this, the fourth edition of our signature surround sound program, we invite you to sit inside the music and let our ensemble, in ever-changing constellations of voices, surround and delight you with pure melody and harmony.

At the core of this program is chant - the beginning of western music. We have used such sources as the Liber Usualis, the Ambrosian Antiphonal of Milan, the 11th c. poet, composer, mystic, and now saint Hildegard von Bingen, and the 13th century Florentine Laudario. Up to the 13th century chant remained monophonic: one line for unaccompanied voice. You will hear the beginnings of multi-line polyphony in the 14th and 15th centuries by Perotin and Pyamour: this was the hallmark of the music of the Renaissance. Represented here by Aleotti, Guerrero, and Tallis, Renaissance harmonic structure formed the basis of what we know now as “classical” music. Opera composer Louise Bertin wrote her singular choral piece as a parody of the sacred Renaissance style. By the early Baroque period composers such as Assandra and Leonarda moved away from the increasingly thick polyphonic texture of the Renaissance to return to pure melody, with accompaniment. Patricia Van Ness and Arvo Pärt have both built on this idea using multiple melodic lines that retain the harmonic and tonal simplicity of chant.

As you listen, we hope that you will allow yourself first of all to be transported by the sheer beauty of this music. A bit of context to this repertoire may enhance your listening.

The Liber Usualis is still the standard of the Roman Catholic church for singing the daily office. Harvard recently acquired the Ambrosian Antiphonal of Milan, a relic of chant before it was homogenized by Pope Gregory and Saint Benedict in the 10th century or so. It shows evidence of being considered over the top by the 12th c. Cistercian order, those hard-working puritans of the middle ages, who literally scraped notes off its vellum (“*Too many notes!*”). The chant we’ve selected has one melisma of over 150 notes. Singing was clearly more important to the Milanese than getting that garden in before winter.

The Florentine Laudario is one of only two in existence. It belonged to the Company of Santo Spirito in Florence. In that time in Italy a church of any renown had its company of “*laudesi*”, professional singers whose chief job it was to lead the congregation in singing and processing to these

monophonic hymns, much as our cantors do today.

Newly sainted Hildegard von Bingen, who bears the standard for women composers, wrote her opera, *Ordo Virtutum*, for her convent. The devil in the opera, who threatens a young initiate's virginity, never sings: he only yells, evidence of Hildegard's great regard for the singing voice.

Vittoria Aleotti's "Se del tuo Corpo" is the final madrigal in her secular collection of 18 erotic madrigals. It is called a *madrigale spirituale*, and we suspect the text is her own: in it she renounces her worldly life in favor of the convent, where she became Raffaella.

Thomas Tallis's "Audivi vocem" is an exhortation to all virgins (nuns) to prepare their lamps (inner light) for the bridegroom (Christ). Raffaella Aleotti has set a similar text which instead exhorts all to worship and give glory to the creator of all things.

Caterina Assandra was one of the lucky young women in musical Italian convents in the baroque era who got to learn composition and publish her music. She wrote a setting of "Duo Seraphim", the same text as Francisco Guerrero, in 1609 for 2 sopranos, alto and basso continuo. I have obtained it with permission of editor Candace Smith, of Cappella Artemisia in Bologna, and have arranged it for soprano, alto and tenor. Maestra nuns who wrote for their convents had to be flexible, and write flexibly as both available voices and instruments frequently changed with the whims of the Catholic Church. Thus they wrote for women's voices and perhaps some instruments which could change at virtually a moment's notice. Most remarkably these works were also published. That they were published for mixed voices suggests that a market existed for them outside the convent walls.

Our 19th c. representative, Louise Bertin, wrote "Omnes fluctus fluminis" as a *choeur religieux* for her opera *La Esmeralda*. The libretto is by her friend and colleague Victor Hugo, who had attempted to write his own opera based on his famous book. The staging was by Hector Berlioz, who was given credit for the composition of the opera by an incredulous public, thus discouraging Bertin from ever writing another opera.

A note on the performance: Much of the music you'll hear was written in chant neumes that signify pitch only and have no known rhythmic or metric value, nor any suggestion of tempi or dynamic. Since we do not know for certain how most of this music was performed we must go by our musical instincts as well as by historically informed performance practice. We know from research that laude, eg., were usually processional, and thus rhythmic. But in the end it is the performer who interprets the music,

very much like jazz. I believe text in medieval music was paramount, thus I have transcribed these laude using the poetry and the affect to determine rhythm and meter, tempi, instrumentation and voicing.

Hildegard's chants are written in neumes we now understand and which give a great deal of information beyond pitch. Here then is an opportunity to interpret using the neumes, the text, and the mode: Flos Campi can be interpreted as beginning in an unstable Phrygian mode – thus a drone on E - on a text comparing the flowers of the field to virginity, that ever-fragile and most prized of medieval assets. But it moves immediately to Dorian mode - thus a drone on D - suggesting these flowers are unstable in the wind, as virginity is unstable in the world. The heavenly hosts surround virginity with a symphony - which calls for some harmonic emphasis, thus an additional drone on the fifth note, A on the words "in symphoniis". These are the sorts of decisions that make singing chant such a rewarding and beautiful challenge.

CC's 2017-18 conducting interns are **Lorraine Fitzmaurice** and **Holly Druckman**. We are lucky to have two already highly skilled young women whose interest in our repertoire and mission, and whose energy for making music, insure that women composers will continue to be heard, and that both composers and conductors will someday shed the adjective "women" and be heard based on their talent alone.



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Amelia LeClair, Resident Scholar at the Women's Studies Research Center of Brandeis University, studied with Simon Carrington and made her conducting debut in Jordan Hall, Boston in March of 2002. Inspired and motivated by the work of musicologists in the 1970s who dedicated themselves to researching the history of women, LeClair founded Cappella Clausura, an ensemble of professional voices and period instruments dedicated to the research and performance of music written by women. More at:
www.clausura.org www.brandeis.edu/wsrc/



Cappella Clausura Vocal Ensemble (For complete bios visit www.clausura.org)



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tenor



Anthony
Garza,
bass



Lisa
Hadley,
mezzo
soprano



Barbara
Hill,
mezzo
soprano



Teri
Kowiak,
mezzo
soprano



Shannon
Larkin,
soprano



Francesco
Logozzo
tenor



Will
Praepetis,
baritone



Adriana
Repetto,
soprano



Peter
Schilling,
tenor



Janet
Stone,
soprano



James
Williamson,
tenor

Cappella Clausura Instrumental Ensemble

Na'ama Lion, historical flutist: <http://www.naamalion.com>

Nancy Hurrell, historical harps: <http://www.hurrellharp.com>

Jussi Reijonen, oud: jussireijonen.com

Mike Williams, percussion: <http://guerillaopera.org/about/board-administration/mike-williams>

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