

# CAPPELLA CLAUSURA

*Performing Twelve Centuries of New Music*

AMELIA LECLAIR, DIRECTOR

**SPOTLIGHT!**

## **Elisabeth Jacquet de la Guerre**

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

Sunday, April 3rd, 5pm  
First Lutheran Church Boston



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# SPOTLIGHT!

## Elisabeth Jacquet de la Guerre

Amelia LeClair, Director

### CAPPELLA CLAUSURA - THE ENSEMBLE:

Kimberly Sizer, soprano  
Adriana Repetto, soprano  
Julia Steinbok, soprano  
Elizabeth Mitchell, mezzo-soprano  
Laura Betinis, mezzo-soprano  
Jacob Cooper, baritone  
Patrick Massey, tenor  
Hendrik Broekman, harpsichord  
Mai-Lan Broekman, viola da gamba  
Catherine Liddell, theorbo

#### Special Guests:

Laura Lane, recorder  
Andrea LeBlanc, traverso  
Gigi Turgeon, violin  
Laura Gulley, violin  
Elizabeth Westner, viola  
Ilana Ringwald, viola

**Please turn off cell phones and electronics**

*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.*

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## PROGRAM

- Suite in D** E. Jacquet de La Guerre  
*from* Pieces de Clavecin, Paris, 1707  
[Allemande] La Flamande (& double), Courante (& double),  
Sarabande, Gigue, Double (Gigue), Rigaudons I & II, Chaconne  
Harpsichord
- Suonata in B-flat major** Elisabeth-Claude Jacquet de La Guerre  
*from* manuscript of Sébastien de Brossard, ca. 1695 (ca. 1664-1729)  
ed. by Hendrik Broekman  
Grave, Allegro, 3/2 [Tempo di Courante], Allegro e Presto, Adagio  
Violins, basso continuo
- Le Sommeil d'Ulisse** E. Jacquet de la Guerre (1715)  
*from* Cantates Françaises, #3  
Cantate avec Symphonie – ed. by Hendrik Broekman  
Symphonie, Recitatif, gracieusement et un peu loure, Recitatif,  
Tempête, Symphonie, Recitatif, Symphonie Sommeil, Recitatif,  
Symphonie, Air  
*Kimberly Sizer, soprano with orchestra*

## INTERMISSION

- Portrait of Anne Bradstreet** Dorothy Lamb Crawford  
Cantata for Soprano voice, Soprano and Alto Recorders, Violin and  
Harpsichord  
Used by permission, Loux Music Company, Hannacroix, NY USA  
*Adriana Repetto, Soprano*

- Le Concert** Mlle. Laurant  
Transcribed, edited by Hendrik Broekman  
Mr Dufour – Elizabeth Mitchell  
Mlle Ferdinand – Laura Betinis  
Mr Cebret – Jacob Cooper  
Mlle De Lalande (Celimeine) – Julia Steinbok  
Mlle Rebel – Julia Steinbok  
Mr Matot (Tircis) – Patrick Massey

Ouverture, Un Berger Mr Dufour, Choeur, Mlle Ferdinand, Mr  
Cebret, Mlle De la Lande, Premier Air, Un Berger Mr Dufour, Mr Cebret,  
(Rigaudon), Mlle Rebel et Mlle Ferdinand, Choeur, Ritournelle et Mr Matot,  
Mlle Rebel, Symphonie, SCENE avec Mr Matot (Tircis) et Mlle Rebel, et  
Mlle De la Lande, Choeur, (Sarabande), Air, Mr Jonquet, Gigue, Mr Dufour,  
(Gigue), Un Berger Mr Dufour, Choeur

*Please join us after the concert for a talk back with Dorothy Lamb Crawford.*

## Le Sommeil d'Ulysse

### Recitatif

Après mille travaux, l'infatigable Ulysse  
A Neptune irrité, croit cacher son vaisseau.  
Mais, ses efforts sont vains, ce Dieu veut qu'il  
périsse,  
Et qu'un gouffre soit son tombeau.

Sur une mer orageuse et profonde,  
Il l'aperçoit guidé par les zéphirs  
Voguer au gré de ses desirs;  
Et régner comme lui sur l'onde.

### Recitatif

Il en frémit; une injuste fureur  
S'empare de ses sens, et les remplit d'horreur.

### Tempête

Pour perdre ce guerrier, il se livre à sa rage.  
De tonnerres bruyants de foudroyants éclairs;  
Il fait briller, gronder les Airs;  
L'univers allarmé craint un nouveau naufrage,  
Tous les vents déchaînés lutent contre les flots;  
Le vaisseau renversé, cède à l'affreux orage,  
Disparoît; et la Mer engloutit ce Heros.

### Air

Venez Minerve bien faisante,  
Vous qui prenez soin de ses jours;  
Hâtez-vous Déesse puissante,  
Volez, volez à son secours;

Quand il vit la troupe immortelle  
Sur Ilion se partager,  
À vos leçons toujours fidele  
Sous vos loix il sçut se ranger;

### Recitatif

Nos vœux sont exaucez; une si chere tête  
Échappe enfin à la tempête;  
Un azile délicieux  
Du Dieu qui le poursuit rend la colere vaine;  
Par un sommeil misterieux,  
La Déesse adoucit sa peine;

### Sommeil

Dormés. Ne vous deffendés pas  
D'un sommeil si rempli de charmes;  
Ah! Que le repos a d'appas,  
Quand il succede à tant d'allarmes;

## The Sleep of Ulysses

### Recitative

After a thousand labors, tireless Ulysses  
Has angered Neptune and thinks he can hide  
his ship,  
But his efforts are vain, this god desires that  
he perish,  
And that the abyss be his tomb.

On a stormy and deep sea,  
He [Neptune] notices him [Ulysses], guided  
by zephyrs,  
Sailing as he desires.  
And ruling like him over the waves.

### Recitative

He trembles; an unjust fury  
Seizes his senses and fills them with horror.

### Tempest

To destroy this warrior, he succumbs to his  
rage.  
With loud thunderbolts, with fiery flashes of  
lightning,  
He makes the air glitter and rumble;  
The alarmed universe fears a new shipwreck.  
All the unleashed winds beat against the  
waves,  
The overturned ship yields to the frightful  
storm,  
Disappears; and the sea engulfs this hero.

### Air

Come, beneficent Minerva,  
You who take care of his days;  
Hasten, mighty goddess,  
Fly, fly to his aid.

When he saw the immortal army  
Divide Troy among themselves,  
Always faithful to your lessons,  
He knew enough to keep your laws.

### Recitative

Our wishes are fulfilled, such a beloved head  
At last escapes the tempest;  
A delightful asylum  
From the god that pursues him makes anger  
vain.  
By a mysterious sleep  
The goddess relieves his pain.

### Sleep

Sleep. Do not forbid yourself  
A sleep so full of charms;  
Ah! Such charms repose has,  
When it follows so many alarms.

## Le Sommeil d'Ulysse (Continued)

Aux plus laborieux exploits  
Il est beau qu'un Heros s'expose;  
Mail, il faut aussi quelque fois  
Que ce même Heros repose;  
Recitatif  
Mais, quel songe se mêle à cet enchantement,  
Minerve à son esprit presente  
Du Destin qui l'attend une image riante,  
Et lui tient ce discours charmant;

### 2e Recit.

Alcinoüs ce Roy que l'univers admire,  
En ces heureux climats exerce son Empire,  
En vain mille ennemis, dans leurs jaloux  
transports,  
Ont fair contre lui seul, les plus puissants ef-  
forts,

Contraint d'armer son bras, il n'a pris son  
tonnere,  
Que pour mieux affermir le repos de la Terre,  
Ce Monarque attentif au bonheur des humains,  
Se plaît à proteger les droits des souverains.

Il est, des affligés la plus ferme espérance,  
Vos vœx seront comblés par sa magnificence;  
Et malgré les destins à vous perdre animés,  
Il vous rendra vainqueur à des peuples aimés;

### 3e Air

Ulysse que la gloire appelle  
Triomphe en ces aimables lieux.  
Il y voit finir la querelle  
Qui trouble si longtems les Dieux.

Lorsqu'un Heros suit la sagesse,  
Et qu'il la prend pour son appui  
À son parti tout s'interesse,  
Tout agit, tout combat pour lui;

It is good for a hero to expose himself  
To the most difficult exploits,  
But sometimes it is also necessary  
For this same hero to rest.  
Recitative  
But what dream mixes with this enchantment,  
Minerva presents to his spirit  
A propitious image of the destiny that awaits  
him,  
And holds this charming discourse with him.

### Second Recitative

Alcinoüs, this king whom everyone admires,  
Exercises his authority in these happy climes;  
In vain a thousand enemies, in their jealous  
transports,  
Have put forth against him by himself the most  
powerful efforts.

Forced to arm himself, he has taken up this  
thunderbolt  
Only better to strengthen the peace of the  
earth.  
This monarch, attentive to human happiness,  
Is pleased to protect the rights of sovereigns.

He is the strongest hope of the afflicted;  
Your wishes will be satisfied by his magnifi-  
cence;  
And in spite of fates moved to destroy you,  
He will make you the conqueror of beloved  
peoples.

### Third Air

Ulysses, whom glory calls,  
Triumphs in these pleasant places.  
There he sees the end of the quarrel  
That for so long troubled the gods.

When a hero follows wisdom,  
And takes it for his support,  
Everyone takes an interest in his side,  
Everyone acts, everyone fights for him.

PORTRAIT OF ANNE BRADSTREET (*Text*)

TO MY DEAR AND LOVING HUSBAND

If ever two were one, then surely we.  
If ever man were loved by wife, then thee;  
If ever wife was happy in a man,  
Compare with me, ye women, if you can.  
I prize thy love more than whole mines of gold  
Or all the riches that the East doth hold.  
My love is such that rivers cannot quench,  
Nor ought but love from thee, give recompense.  
Thy love is such I can no way repay,  
The heavens reward thee manifold, I pray.  
Then while we live, in love let's so persevere  
That when we live no more, we may live ever.

HERE FOLLOWS SOME VERSES UPON THE BURNING OF  
OUR HOUSE JULY 10TH, 1666. COPIED OUT OF A LOOSE PAPER

In silent night when rest I took  
For sorrow near I did not look  
I wakened was with thund'ring noise  
And piteous shrieks of dreadful voice.  
That fearful sound of "Fire!" and "Fire!"  
Let no man know is my desire,  
I, starting up, the light did spy,  
And to my God my heart did cry  
To strengthen me in my distress  
And not to leave me succorless.  
Then, coming out, beheld a space  
The flame consume my dwelling place.  
And when I could no longer look,  
I blest His name that gave and took,  
That laid my goods now in the dust.  
Yea, so it was, and so 'twas just.  
It was His own, it was not mine,  
Far be it that I should repine;  
He might of all justly bereft  
But yet sufficient for us left.  
When by the ruins oft I past  
My sorrowing eyes aside did cast,  
And here and there the places spy  
Where oft I sat and long did lie:  
Here stood that trunk, and there that chest,  
There lay that store I counted best.  
My pleasant things in ashes lie,

And them behold no more shall I.  
Under thy roof no guest shall sit,  
Nor at thy table eat a bit.  
No pleasant tale shall e'er be told,  
Nor things recounted done of old.  
No candle e'er shall shine in thee,  
Nor bridegroom's voice e'er heard shall be.  
In silence ever shall thou lie,  
Adieu, Adieu, all's vanity.  
Then straight I 'gin my heart to chide,  
And did thy wealth on earth abide?  
Didst fix thy hope on mold'ring dust?  
'The arm of flesh didst make thy trust?  
Raise up thy thoughts above the sky  
That dunghill mists away may fly.  
Thou hast an house on high erect,  
Framed by that mighty Architect,  
With glory richly furnished,  
Stands permanent though this be fled.  
It's purchased and paid for too  
By Him who hath enough to do.  
A price so vast as is unknown  
Yet by His gift is made thine own;  
There's wealth enough, I need no more,  
Farewell, my pelf, farewell my store.  
The world no longer let me love,  
My hope and treasure lies above.

A. B.

## “Concert de Melle Laurent donné à Mde La Dauphine”

Mr. Dufour (un berger)

La paix et le printemps,  
Ramene les beaux jours  
Voicy le regne heureux  
Des jeux et des amours.

Mlle. Ferdinand

Tout rit dans nos prairies  
Tout chante dans nos bois  
Nos campagnes sont fleuries  
Les rossignols font entendre leurs voix  
Les seuls plaisirs donnent des lois  
Dans ces aimables bergeries.

Mr. Cebret

Les fleurs et la verdure  
Le doux chant des oyseaux  
Le murmure des eaux  
Tous les biens de la nature  
Se trouvent dans nos hameaux.

Mlle. de Lalande

Qu'on est heureux  
Dans ce charmant bocage  
Chacun y fait son bonheur  
A son choix on y trouve en partage  
Tous tes biens a la fois,  
Mais le plus grand de tous,  
C'est l'heureux avantage,  
De vivre sous les loix  
Du plus puissant des roys.

Mr. Dufour (un berger)

Chantons bergers,  
Chantons une saison sy belle.  
Elle comble nos souhaits  
Mais pamy les douceurs  
de la saison nouvelle  
Nous devons encor moins  
Au printemps qu'a la paix.

Mr. Cebret

Quand la paix nous enflamme  
La paix de nostre Coeur,  
Depend du vainqueur de nostre ame,  
Quand l'amour nous enflamme,  
La paix de nostre coeur,  
Depend du bonheur de nostre flamme.

Mlle. Rebel. Mlle. Ferdinand

Vivez contents,  
Bergers sinceres,  
Vivez contents  
Bergers constants,  
Les bergeres  
Ne se plaisent guere,  
A rendre malheureux  
Les bergers amoureux,

Mr Dufour (A Shepherd)

Peace and springtime  
Bring back the beautiful days;  
Here is the happy reign  
Of games and love.

Mlle. Ferdinand

In our prairies, everything laughs;  
In our woods, everything sings.  
Our countryside is in bloom,  
The nightingales' voices can be heard.  
Only pleasures give the laws  
In these lovely shepherd scenes.

Mr. Cebret

Flowers and greenery,  
The sweet song of the birds,  
The murmuring of the water:  
All the good things of nature  
Are to be found in our hamlets.

Mlle. de Lalande

How happy we are  
In this charming bush!  
Everyone here makes his/her happiness  
According to his/her choice, by turns  
Sharing all good things at once,  
But the greatest thing of all  
Is the happy advantage  
To live under the laws  
Of the mightiest of kings.

Mr. Dufour (A Shepherd)

Sing, shepherds,  
Sing in this beautiful season.  
It satisfies our wishes,  
But of all the sweet things  
of the new season,  
We owe less to  
The spring than to peace.

Mr. Cebret

When peace ignites us,  
The peace of our hearts  
Depends on the conqueror of our souls.  
When love ignites us,  
The peace of our hearts  
Depends on the happiness of our desires.

Mlle. Rebel. Mlle. Ferdinand

Live contentedly,  
Sincere shepherds,  
Live contentedly,  
Constant shepherds;  
The shepherdesses  
Do not wish  
To make unhappy  
The shepherds who are in love.

Choeur [repeats text of previous duo]

Mr. Matot (Tircis)

Sans la beauté qui m'enchante,  
Le lieu le plus parfait  
Me paroit ennuyeux.  
Rien ne peut attacher mes yeux,  
Quand ma bergere est absente.  
Ces jardins ces fleurs ces ruisseaux,  
Le doux enchantement  
Du concert des oyseaux  
Augmente mon inquietude.  
Cet aymable séjour attire mes rivaux  
Et je cherche la solitude.

Mlle. Rebel

Vous avez tort  
D'estre jaloux,  
Esloignez de vostre belle  
Quand vos rivaux sont avec vous,  
Qu'avez vous a craindre d'elle.

Mr. Matot (Tircis)

Mes Rivaux dans ces beaux lieux  
Viennent attendre ma bergere,  
Comme moy loing de ces yeux  
Ils ne cherchent qu'a luy plaire.  
Je ne voudrois pour estre heureux,  
Rien de commun avec eux.

Mlle. Rebel

Vous nous plaînez a tort,  
L'aymable Celineine  
N'est sensible que pour vous,  
Elle partage vostre chaine  
C'est a tous vos rivaux de se montrer jaloux.

Mr. Matot (Tircis)

Elle n'auroit lieu de se plaindre,  
Sy ie ne me plaignois de rien,  
L'amour donne toujours a craindre  
Est-on jamais content lorsque l'on  
ayme bien.

Mlle. Rebel

Terminez vos peines secretes,  
Elle porte icy ses pas,  
Elle vient toujours ou vous estes  
Et jamais ou vous n'estes pas.

[Text repeated by Matot and Rebel, duo]

[Narrator, same voice type as Mr. Matot]

Sur le bord de ces fontaines,  
L'amour flatte ses desirs,  
Des oyseaux et des zephirs,  
Ils n'en sentent point les peines,  
Ils n'en ont que les plaisirs.

Choir

Mr. Matot (Tircis)

Without the beauty who enchants me,  
Even the most perfect place  
Seems uninteresting to me.  
Nothing catches my attention  
When my shepherdess is gone.  
These gardens, flowers, brooks, and  
The sweet enchantment  
Of the birds' concert  
Increase my restlessness.  
This agreeable spot attracts my rivals;  
I seek solitude.

Mlle. Rebel

You are wrong  
To be jealous!  
Far from your beloved,  
When your rivals are with you  
What do you have to fear?

Mr. Matot (Tircis)

My rivals are coming to wait for  
My shepherdess in this beautiful spot.  
Far from those eyes, they, as I,  
Seek only to please her.  
In order to be happy,  
I would like to have nothing to do with them

Mlle. Rebel

You wrongly complain to us:  
the lovely Celineine  
Loves only you.  
She shares your attachment;  
It is only for your rivals to show jealousy.

Mr. Matot (Tircis)

She would have reason to complain  
If I were not to complain;  
Love always gives one something to fear,  
One is never content when one is in love.

Mlle. Rebel

Leave your secret pains,  
She is approaching  
She always comes to be near where you are,  
Never where you are not.

On the banks of these fountains,  
Love flatters the desires  
Of the birds and the zephyrs.  
They do not sense the pain,  
They have only the pleasures.

“Concert de Melle Laurent donné à Mde La Dauphine” (Continued)

Mr. Matot (Tircis)

Rien n'est si beau que Celimeine,  
Rien n'est plus tendre que mon coeur,  
Sy ma tendresse fait sa peine,  
Sa beauté fait mon malheur.

Nothing is as beautiful as Celimeine,  
Nothing is more tender than my heart.  
If my tenderness creates her pain,  
Her beauty creates my unhappiness.

Mlle De la Lande (Celimeine)

Je l'entend et ie suis le suiet de ses plaintes,  
Tachons de dissiper ses craintes.  
Tircis vostre troupeau  
Alloit errant dans cette plaine,  
Vous le voyez sur ce costeau  
C'est moy qui le rameine.

Mlle De la Lande (Celimeine)

I hear that I am the subject of his complaints;  
Let us try to banish his fears:  
Tircis, your flock  
Was wandering over on the meadow  
You can see that on that hill  
It was I who brought it back.

[Tircis]

Non, l'amour ne vous conduit pas,  
Et l'amour me conduit sans cesse,  
Un pareil soin ne suffit pas  
Pour me payer de ma tendresse.  
Vous meriteriez mon courroux,  
Je quitte mes montans pour conduire  
les vostres,  
N'est-ce rien de faire pour vous,  
Ce qu'on ne fait point pour l'autre  
Tout ce qui n'est point amour ne scauroit  
bien satisfaire  
Un amant qui desespere  
De se voir heureux un jour.

No, love does not guide you  
But it drives me incessantly.  
Such care is not enough  
To reward my tenderness.  
You deserve my anger;  
I left my mountains to lead your flocks

Does it mean nothing to you,  
All the things that we do for each other?  
All things that are not love cannot  
satisfy  
A lover who despairs of  
Ever finding happiness.

[Celimeine]

Vos rivaux d'un soin extrême  
Viennent parler de leurs feux,  
Ils me disent toujours que Tircis est heureux,  
Qu'on prefere Tircis,  
que c'est Tircis qu'on aime,  
Vos rivaux toujours jaloux,  
Me connoissent mieue que vous.

Your rivals have come to speak  
With great care of their desires.  
They always say to me that Tircis is happy  
That Tircis is the one I prefer,  
that it is Tircis whom I love.  
Your jealous rivals  
Know me better than you do.

[Tircis]

Quoy vous m'aymez, aymable Celimeine,  
Quoy vous aimez vostre Tircis,  
Moy qui redoutoit vostre haine,  
Et qui craignoit vostre mepris,  
Je vous voy sensible a ma peine  
Je vous voy partager ma chaîne  
Et partager l'amour dont mon coeur  
est épris.  
Quoy vous m'aymez, aymable Celimeine  
Quoy vous aimez vostre Tircis.

What? You love me, dear Celimeine?  
What? You love your Tircis!  
I, who feared your hatred  
And who was afraid of your scorn,  
See that you sense my pain;  
I see that you share my attachment  
And that you share the love with which my  
heart is captured.  
What? You love me, dear Celimeine?  
What? You love your Tircis!

[Celimeine et Tircis]

L'amour fait surprendre  
Peut-on s'en deffendre  
De suivre ses Loix?  
Non, pour vous mon coeur  
N'est pas moins tendre  
Que le vostre est pour moy.

Love makes surprises.  
Can one prevent oneself  
From following its laws?  
No, for you my heart  
Is not less tender  
Than yours is for mine.

Choeur

Meslons nos voix a nos musettes,  
Tout rit dans ce beau sejour.  
Chantons a nostre tour  
Et ne parlons plus de l'amour  
Que dans nos chansonnettes.

Mr. Jonquet

La paix esloigne les allarmes,  
Elle promet un vray bonheur,  
Mais sans l'amour et sans ces charmes,  
On n'a jamais la paix du coeur.

Mr Dufour (Berger)

Le doux printemps sur ce rivage,  
Ait moins regner de zephyrs que la paix  
Dans ces bocgages ne fait regner de plaisir.

Mr. Dufour (Un Berger)

La paix et le printemps rameine les zephyrs  
Voicy l'heureux sejour des ieux  
et des amours,  
Voicy le regne heureux des ieux  
et des amours.

Choeur

[repeats Mr. Dufour's text]

Choir

Blend our voices with our musettes,  
Everything laughs in this beautiful place.  
Let us sing in turn  
And let us speak of love  
Only in our little songs.

Mr. Jonquet

Peace distances fears,  
It promises a true happiness,  
But without love and its charms  
One has no peace of heart.

The sweet springtime on this bank  
Has less power than peace over the zephyrs;  
In these bushes, pleasure is the sole ruler.

Peace and springtime bring back the zephyrs  
Here is the happy place of games and love

Here is the happy reign of games and love.

Translation by Claire Fontijn in "Antonia Bembo: Les goûts réunis, Royal Patronage, and the Role of the Woman Composer during the Reign of Louis XIV," Ph.D. diss., Duke University, 1994).



*Exquisite voices... Exhilarating performances.*



## Songs, Laments & Madrigals by Monteverdi & D'India

From the astonishing drama of D'India's *Olimpia's Lament* to virtuosic monody and spirited madrigals, this program offers something to delight every lover of Italian music!

**Sunday, April 10, 3pm**  
First Lutheran Church of Boston  
299 Berkeley Street in the Back Bay

### *Save the Dates!*

Apr. 16 & 30: Telemann's *Harmonischer Gottesdienst*  
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## PROGRAM NOTES

### **Elisabeth, the mademoiselle, and Ms. Crawford**

#### **-Amelia LeClair**

Some time ago I had the great delight of hearing Hendrik Broekman play one of Elisabeth de la Guerre's Pièces de clavessin. He was using it as a demonstration of one of the harpsichords he'd built. I was transported, and decided on the spot that we would someday have a concert featuring this composer's harpsichord works – an interesting idea for a largely choral ensemble to be sure.

Hendrik has been Cappella Clausura's organist/harpsichordist for virtually our entire existence of seven or so years, and in that time I have learned what a huge gift he has, and how lucky we are to have him. Last summer I popped the question, and am so pleased that he accepted. So tonight we give you one of the most amazing composers of keyboard music – a skilled, complex and most inventive mind at work, played by a man who knows her very well indeed. Catherine Cessac, preminent biographer of de la Guerre, writes: "She came from a family of master masons and musicians, and from the age of five played the harpsichord and sang at the court of Louis XIV. Noticed by Madame de Montespan, she stayed for three years in her entourage. On 23 September 1684 she left the court to marry the organist Marin de La Guerre. Their son, as precociously gifted as his mother, died at the age of ten. In Paris Elisabeth Jacquet gave lessons and concerts for which she was soon renowned throughout the city. Her first compositions were dramatic works, of which only the libretto of *Jeux à l'honneur de la victoire* survives. Her first publication, *Les pièces de clavessin ... premier livre*, dates from 1687. In

1694 her only tragédie en musique, *Céphale et Procris*, was performed at the Académie Royale de Musique with little success, but the prologue was revived in 1696 at Strasbourg, where Sébastien de Brossard had founded an academy of music. In 1695 Brossard made copies of her first trio sonatas and those for violin and continuo. Only in 1707 did she publish her six *Sonates pour le violon et pour le clavecin* and the *Pièces de clavecin qui peuvent se jouer sur le violon*, followed later by her two collections of *Cantates françoises sur des sujets tirez de l'écriture* to texts by Antoine Houdar de Lamotte, and by three secular *Cantates françoises*. Whereas all her other works were dedicated to Louis XIV, this last was addressed to the Elector of Bavaria, Maximilian II Emanuel. *Le raccommodement comique de Pierrot et de Nicole* is a duet which went into *La ceinture de Vénus*, a play by Alain-René Lesage performed at the Foire St Germain in 1715. Elisabeth Jacquet's last work seems to have been a *Te Deum* sung in August 1721 in the chapel of the Louvre in thanksgiving for the recovery of Louis XV from smallpox.

The "Sommeil d'Ulisse" is from de la Guerre's third book of cantates françoises, which included three secular works. Her cantatas are unusually long, and include no choral bits, but instead feature instruments prominently. The subject matter of "Sommeil" is the ever-popular mythical hero, Ulysses. In this excerpt, Ulysses is saved from the Neptune's wrath by Minerva, and given a healing sleep in which he dreams that Minerva has invited him to the court of King Alcinoüs (who sounds suspiciously like Louis XIV). The storm and the sleep provide such perfect opportunity for word and instrumental painting, and de la Guerre

does not disappoint. Her *Tempête*, marked “vivement” and “marquez” uses swirling raging violins, and her *Sommeil*, marked “gracieusement” uses a rocking rhythm to lull us, and *Ulysses*. Both of these movements are archetypal in style, nevertheless, de la Guerre’s unique voice shines through.

Elisabeth Jacquet was the first woman in France to compose an opera, and she is also remembered for her innovative work in the Italian genres of cantata and sonata, as well as for her music for accompanied keyboard. The *Pièces de clavessin* of 1687 are remarkable for their balanced structures and their *préludes non mesurés*. Her sonatas, both manuscript and printed, are conspicuous for their variety, rhythmic vigour and expressive harmony, as well as for certain innovative features in the violin writing. Her 12 sacred cantatas show a fine balance between a style appropriate to the genre and the restraint required by the subject; no other composer of the time handled the genre so consistently. The secular cantatas are characterized by dramatic qualities and a quest for formal freedom. In *Le Parnasse* François Titon du Tillet devoted a long and appreciative notice to her, and her portrait is shown in a medallion with the motto ‘I contended for the prize with the great musicians’.”

In addition to being a fine harpsichodist, Hendrik is a consumer of great quantities of information. His curiosity retrieved the wonderful “*Le Concert*”, by Mlle. Laurant. As soon as I saw this wonderful little piece of life under the Sun King I wanted to perform it. Imagine you’ve walked into a Watteau painting, gentle women and men draped all over a lush verdant landscape; the verb *frolic* suddenly makes sense. And frolicking, under Louis XIV’s regime, must perforce

include no small praise and thanks to the wise and wonderful king who makes it all possible. Note that Laurant gets that obligation out of the way in Mlle de Lalande’s first outing, and continues the allusion to peace under the reign of games and love. Reading the libretto, in which Tircis comes off as utterly clueless, might one conclude that Mlle Laurant was writing a chamber piece for the amusement of the gentle women of the court?

As luck would have it our great friend, Claire Fontijn, of Wellesley College, mentions this piece in her doctoral dissertation of some years ago. We are privileged and grateful to have her to tell us all that’s known below.

### **Elisabeth-Claude Jacquet de La Guerre**

#### **-Hendrik Broekman**

above all, was a claveciniste of the very first rank who as a child prodigy found favor with Louis XIV. Presumably this enabled her first publication to appear in 1687 when she was no more than - gasp! - 25 years old - impressive at a time when male musicians of equal talents were forced to wait until much later in life to see their first publications. The ‘*Suonata*’ in B-flat exists today only in two manuscript copies known to have been made by Sébastien de Brossard in the 1690’s. M. de Brossard later wrote, “all the composers of Paris, particularly the Organists, had at that time, a mania, so to speak, for composing sonatas in the Italian style...” At this time French music typically comprised strings of short dances which made only moderate technical demands of its rather full ensembles. The much sparer Italian Sonata da Chiesa tended to be longer, with contrasting fast and slow movements of sometimes breathtaking

## PROGRAM NOTES *(continued)*

difficulty. Married to an organist, though not one herself, Jacquet joined the fun and demonstrated a solid grasp of the intentions of Italian composers but still presented with a heavy French accent. The other French who were writing Italianate music in the 1690s were variously and equally unable fully to rid themselves of their French idioms. The first who really nailed the Corelli style was Dandrieu and even he let a couple of sly French sneers slip from behind the mask. There were one or two chords none of the French could lay off but which it would almost never occur to an Italian to use.

With our 21st century ears we can admire Jacquet's music without difficulty but perhaps we can't as easily appreciate it for the ways in which she twisted conventional musical practice to new ends. Whether her strong experimental streak was occasioned by her native talent and genius, by self-indulgence, by some license to be different that gender politics allowed her, or by an Anything-you-can-do-I-can-do-better mindset is beside the point. She often did play on listeners' expectations with notes and structures in much the same way Groucho played with words. There are several examples to be heard in this performance but two should serve to demonstrate the point.

One of the more durable conventions of the seventeenth century was the ground bass, a short phrase in the bass (often just a downward scale or part thereof in long notes) repeated several times over which changes were rung in the treble. In the Sonata the penultimate movement is just such a movement, but Jacquet makes the bass an upward scale in repeated eighths. What would normally be a structure to provide a calm base of support for a lot of detail work is instead perverted to

maximize excitement.

In many ways the Suite for harpsichord is far more expansive than its contemporaries, and difficult, to boot. Please note especially the concluding Chaconne. The typical Chaconne en Rondeau was constructed around a four-bar strain (repeated once with a mild variation to make eight bars altogether) ostensibly in a Sarabande rhythm and often characterized by some quickly introduced harmonic singularity that would define an emotional trajectory from affective intensity to peaceful resolution. Jacquet pitches the Sarabande rhythm, extends the length of the strain to the equivalent of seventeen bars and waits two bars before introducing long strings of dissonance to intensify the affect. One typical characteristic of the traditional four-bar strain was a bass that moved in one direction from tonic to dominant, giving an impression of consistent poise. That's difficult to do in eight bars and Jacquet doesn't even make the attempt with seventeen but allows the tessitura to stray up slowly through successive dissonances only to plummet to the depths in a most unrestrained manner, achieving poise only at the final measure. She also displaces the strong beat of the bar from the first to the second for the first five or so measures. The effect of this meticulously arranged disorder is far more conversational than theatrical and certainly not dance-like but highly dramatic, nevertheless.

### **Portrait of Anne Bradstreet - Dorothy Lamb Crawford**

This Solo Cantata was commissioned by the Harbar Foundation of Fine Arts in Santa Monica, CA, and completed in 1980 for Linda Gold, a dancer who had been trained in California by the great Ruth St. Denis. Linda was Chair of

the Dance Department at Santa Monica College, where I was a member of the Music Faculty and Director of Music for the Dance Department. Linda and I had collaborated on several innovative music and dance projects. We were so comfortable working together that I sketched some of the the music for the Portrait of Anne Bradstreet from Linda's movement-improvisations, which were built on the knowledge I was gathering about our first published American poet, who came from England with her family to settle the Massachusetts Bay Colony. (Little did I know then that my ancestor, Thomas Lamb, was another member of John Winthrop's fleet that arrived in Salem in 1630.)

The initial impetus for composition of this Portrait was my homesickness for New England after ten years in Southern California, an area which nevertheless offered me many opportunities in the twenty-four years I lived there. The music flowed naturally from my teaching and exploring performance in the field of Early Music. The four-movement cantata uses dances and instruments of Anne Bradstreet's time, yet there are expressionist touches. The keyboard harmonies of the second-movement Aria betray a sense of anguish at the loss of her homeland beneath the sincere flow of Anne's love for her husband. The final movement, a Fantasia on the burning of the family house, is built on asymmetrical rhythms and changes of meter, and draws upon the contrast between Anne's love of earthly joys and her effort to accept God's will. I composed this movement when, at Thanksgiving 1980, hundreds of people lost their homes to record-breaking, arsenic-caused fires that covered 23,800 acres and destroyed 280 homes in the mountains above San Ber-

nardino, California. My compassion for the local situation joined my awareness that the 1666 nighttime burning of the Bradstreet home in Andover must have been equally terrifying

Anne was deeply intellectual, having been well educated by her father, Thomas Dudley, one of the original founders of the Massachusetts Bay Colony. Dudley, the chief founder of Newtowne--later Cambridge--was four times the governor, otherwise deputy governor, of the colony; a figure in the development of Harvard College; and ever involved in the encouragement of a representative democracy among the puritan colonists. Toward the end of his life he vehemently opposed the Salem Witch Trials. Not always inclined to rigid doctrines herself, Anne was an early feminist at a time when this was grounds for expulsion from the Massachusetts Bay Colony, as her outspoken and brilliant friend, Anne Hutchinson, learned when she was tried and banished, with her husband and their 15 children, to Rhode Island in 1637.

In 1650, Anne Bradstreet's early poems were published in London, having been exported and promoted by her brother-in-law. Her response to seeing them in a book was: "I cast thee by as one unfit for light./ The visage was so irksome in my sight;/ Yet being mine own, at length affection would/ Thy blemishes amend, if so I could." She then retreated to very private writing, in the long stretches of her husband's absences on diplomatic missions. It is these late and private poems, unpublished in her lifetime, that drew the notice of mid-twentieth-century American poets and literary critics. Van Wyck Brooks' *A New England Reader* (Atheneum, 1962) was my first source for her poetry.

## PROGRAM NOTES *(continued)*

Anne's husband, Simon, was successful in the New World as a businessman, owning estates and founding important commercial enterprises. He was twenty-seven when he arrived in Massachusetts, and lived to be 94, the last survivor of the original Winthrop colonists. In 1980, when very little of the historical information was available to me in California, I approached Anne's poems instinctively, with a feeling of kinship helped by her private Meditations. My resulting cantata adventured among Early Music performers as far as Florida, where it found itself a publisher, Joseph Loux, of Hannacroix, NY (whose publications are distributed widely by Magnamusic, Sharon CT). After its publication in 1987, the piece was reviewed in the German music publisher Schott's London periodical, *Recorder and Music* (1989), and has been sending me royalties ever since. I feel privileged and grateful now, to again be living in Cambridge MA, hearing this work performed in its native surroundings by the distinguished and innovative group, Cappella Clausura.

### **“Concert de Melle. Laurent, donné à Mde. La Dauphine”**

Mademoiselle Laurent's "Concert," which was given in 1690 to Marie-Anne-Christine-Victoire, Princess of Bavaria and Dauphine of France (1660-90), might well be subtitled "Tircis et Celimeine," for it treats the subject of these two well-known pastoral lovers in a simple amorous drama. The shepherds and shepherdesses sing of the beauty of springtime, and all are happy . . . except for Tircis. He is troubled by his love for Celimeine, "nothing is more beautiful than [she]," she who is surrounded by suitors; he is jealous of them, convinced that his love is unrequited. In a meeting arranged by a

wise shepherdess, Tircis and Celimeine speak and find that their love is mutual. The drama ends as it began, in the peaceful and happy springtime.

A work treating the same theme was presented at least twice for royal entertainments just a few years before Mademoiselle Laurent's "Concert." "Tircis and Célimène," a pastorale on a text by Morel set to music by Matho, was first presented at Marly as an entertainment for the king in 1687. It was performed again before the Dauphine in the king's apartments at Versailles in May 1688. Jean-Baptiste Matho, her maître de chant, also played the lead role of Tircis in Laurent's "Concert." Clearly the Dauphine was fond of the pastoral subject.

Laurent's "Concert" is a multi-movement work. The concert genre was not uncommon: Michel-Richard de Lalande's 1683 "Les Fontaines de Versailles" also set to a text by Morel was also called a "Concert." Like Laurent's, Lalande's consisted of an overture and six scenes. Laurent's "Concert" employs a standard five-part instrumental ensemble (scored G1, C1, C2, C3, b.c.), and a four-part "Choeur" (scored G2, C3, C4, F4). The members of the choir and the instrumentalists were not written here, nor was the author of the livret. However, Laurent's score reveals the names of all the soloists who sang and some of the dramatis personae. The seven singers were "Mr. Dufour," a tenor who sang the role of a shepard; "Mlle. Ferdinand," a soprano who set the pastoral scene at the outset of the "Concert" and later performed a duo, "Vivez contents, bergers sinceres" with Marie-Thérèse Rebel. Rebel also sang the part of the wise shepherdess who counsels Tircis, who was performed by Matho, a tenor. The baritone (basse-taille) "Mr. Cebret" sang the

part of another shepherd, while the alto (haute-contre) part was performed by Mr. Jonquet. The lead role, Celimeine, was performed by Anne-Renée Rebel, sister of Marie-Thérèse and wife of composer Lalande.

Who was Mademoiselle Laurent? Court records furnish the little information that we have about her. Except for Ferdinand, all of the performers in her “Concert” had appeared in the 1686 production of Lalande and Morel’s *pastorale, Ballet de la jeunesse*, where we find Laurent featured as a dancer. She sang as one of the vocalists in the *pastorale L’Amour berger* during Carnival in 1683. In the 1708 Ballard print of the revised and enlarged version of the 1697 *Issé* by Destouches, Mademoiselle Laurent was listed in the first row (“premier rang”) of the choir. The records of the king’s *Menus Plaisirs* for 1702 list a Laurent who was paid for singing in *Ariane* and *Les Vacances*, and those of 1707 paid “Laurens” slightly more money for having danced in the *intermèdes* of *Le Malade imaginaire*. The chronology of her appearances between 1683 and c.1708 is consistent with the standard career length of a performer.

Laurent’s “Concert” did not fall on deaf ears, for Marie-Anne the Dauphine grew up in an extraordinarily musical and artistic environment at the Munich court of the Elector of Bavaria Ferdinand Maria (1636-79) and Electress Henriette-Adélaïde of Savoy (1636-76). For example, upon the birth of Marie-Anne in 1660 the couple commissioned Johann Kaspar Kerll to compose an Italian opera; *Erinto* was performed at the *Salvatorplatz* to celebrate the occasion. Marie-Anne was also an excellent dancer who was apparently drawn to the dancer, singer, and composer Mademoiselle Laurent. The court chronicler the Marquis de Dangeau implied that

the Dauphine was an avid concert-goer when he wrote on February 14, 1686 that “Madame la Dauphine went to hear the music as usual.” Indeed, after the death of Queen Marie-Thérèse in 1683, the Dauphine became very important at the French court. Though Louis XIV had very powerful mistresses (this was the transition period between Madame de Montespan and Madame de Maintenon), it was the Dauphine who was next in line for assuming the throne along with her husband. In 1683 she has been given the queen’s apartments at Versailles.

It would be astonishing if this “Concert” were the only work of Mademoiselle Laurent, for it displays a style similar to Lalande’s and bespeaks a more experienced composer, rather than a first effort of a beginner. Yet the sole piece in her name is this one, a manuscript preserved since its inception at the library of Versailles, shelf number Ms. 144. **Cappella Clausura may well be performing the first revival of a work not heard since 1690!** The work of editor and harpsichordist Hendrik Broekman consisted of puzzling through the handwriting of the manuscript, deciphering the harmonic shorthand known as the basso continuo, and making out the words of the vocal parts. Thanks to Broekman’s new edition, we are fortunate to hear the piece (again) after 321 years.

— Adapted by **Claire Fontijn** (Barbara Morris Caspersen Associate Professor of the Humanities, Wellesley College) from chapter 3 of Claire Fontijn, “Antonia Bembo: Les goûts réunis, Royal Patronage, and the Role of the Woman Composer during the Reign of Louis XIV,” Ph.D. diss., Duke University, 1994).

**Hendrik Broekman,**  
organ and harpsichord

Hendrik Broekman attended the Mannes College of Music where he was a recipient of a Harpsichord Music Society scholarship for study with Sylvia Marlowe. He has enjoyed solo performances as well as directed and performed in several ensembles in the Boston and Hanover, New Hampshire area, including Bach's Lunch, La Donna Musicale, and Amphion's Lyre. Mr. Broekman studied harpsichord making with Wallace Zuckermann, Eric Herz, and Frank Hubbard and later maintained his own harpsichord shop in Hanover, NH. Currently, Mr. Broekman is the technical director for Hubbard Harpsichords, Inc.

**Dorothy Lamb Crawford**

began composing at the age of nine. At Vassar College, her 40-minute chamber opera, *The Nightingale* (after Hans Christian Andersen), composed in fulfillment of her Bachelor's degree as a music major, was performed three times, two of these at Commencement. Vassar further rewarded her with a tuition-free fellowship for a Master's degree in composition with Robert E. Middleton, a former student of Nadia Boulanger and Walter Piston. After studying with Walter Piston at Harvard, she moved to California from 1970-1994 with her husband, composer/pianist John Crawford. While working on an MFA in Playwriting at UCLA, she composed incidental music for major productions in the Theater Department. In the 1980s she completed commissions for choral and dance pieces, won a Composers' Guild Award for Choral Composition in 1985, and was named a participating composer in

in the Newport Oregon Ernest Bloch Festival of Women Composers in July 1994. Her compositions have been performed by Harmonia Baroque (San Diego CA), Unicorn Singers (Los Angeles CA), Southwest Choral Society (Orange County CA), Synapse Dance-Theatre Showcase (Santa Monica CA), Santa Monica College, Rosemary Hall-Choate School (Wallingford CT), the Bloch Festival, and the Longy Chamber Singers.

In other fields of music, she studied Voice at the New England Conservatory, the Vienna Academy of Music, the Mozarteum in Salzburg, in Phyllis Curtin's Vocal Seminar at Tanglewood, and Pierre Bernac's Masterclass at Dartmouth's Congregation of the Arts. With her husband, she performed recitals of twentieth-century vocal music locally at the Gardner Museum, Sanders Theater, Wellesley College, and toured England and both the East and West Coasts of the US. She studied Opera Stage Directing at USC and at the Minnesota Opera, and directed four operas in California, where she and her husband also founded *The Unicorn Singers*, a professional vocal chamber group, which she directed in the Los Angeles area's art museums from 1983-89. From 1987-94 she hosted hour-long broadcast interviews with leading musicians on Los Angeles' classical music stations. She served on the music faculties of UCLA's Extension Division, Santa Monica College, and other Los Angeles area colleges, after earlier teaching at the Longy School of Music, Buckingham, and Shady Hill Schools in Cambridge.

She is the author of *A Windfall of Musicians: Hitler's Emigres and Exiles in Southern California* (Yale Uni-

versity Press, 2009), which was presented ASCAP's Deems Taylor Award for outstanding biography in music in December 2010; *Evenings On and Off the Roof: Pioneering Concerts in Los Angeles, 1939-1971* (University of California Press, 1995); and co-author with John C. Crawford of *Expressionism in Twentieth-Century Music* (Indiana University Press, 1993). She now lives in Cambridge MA.

### **Amelia LeClair**

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.

Having noticed throughout her education the dearth of female composers in the historical canon, she lost faith in her own ability to compose and moved on to raising a family.

Luckily for her, and all of us, curious and unencumbered musical scholars in the 70's were busy unearthing the works of female composers which had for too long moldered in libraries: Robert Kendrick, Craig Monson, Claire Fontijn, Candace Smith, Judith Tick, Jane Bernstein, and so many more. At long last the Norton Grove Dictionary of Women Composers appeared on university shelves. The work of these scholars became the impetus for the ensemble that would perform the music they discovered. Shortly after gaining her masters, she founded Cappella Clausura, an ensemble of voices and period instruments specializing in music written by women from the 8th century to the present day. She has presented and

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premiered the music of Hilary Tann, Patricia Van Ness, Abbie Betinis, Emma Lou Diemer, and many more.

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 Euro-centric strictures. Ms. LeClair 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. She directed Coro Stella Maris, a renaissance a cappella choir in Gloucester, for five years. She has directed children's choirs for First Unitarian Society in Newton, and Revels. She lives in Newton with her husband.

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 Highland Glee Club, [www.highlandgleeclub.com](http://www.highlandgleeclub.com)  
 In Choro Novo, [www.inchoronovo.com](http://www.inchoronovo.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.soundsofstow.com](http://www.soundsofstow.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)



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