

MUSIC OF THE

# SPHERES

SULPITIA CESIS,  
ARVO PÄRT, AND  
JOHN TAVENER



Saturday, November 19th, at 8:00 pm  
Lindsey Chapel/Emmanuel Church, Boston

Sunday, November 20th, at 4:00 pm  
Eliot Church of Newton, Newton Corner

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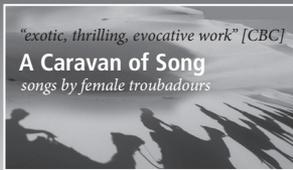
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Amelia LeClair is a resident  
scholar at the Women's  
Studies Research Center of  
Brandeis University

CAPPELLA CLAUSURA

Amelia LeClair, Director

**MUSIC OF THE SPHERES:**

Kassia, Sulpitia Cesis, Arvo Pärt, John Tavener

John Tavener (1944-2013)	O, Do Not Move
Arvo Pärt (b. 1935)	Kanon Pokajanen: Ode VII. Memento
Kassia (c. 810-865)	The Fallen Woman
<i>solo: Adriana Repetto</i>	
-----	
Tavener	Annunciation
Kassia	Leaving the Wealth of her Family
-----	
Tavener	Ikon of the Nativity
Kassia	Hymn to Pious Pelagia
<i>solo: Shannon Larkin</i>	
-----	
Pärt	I am the True Vine
Kassia	Augustus the Monarch
<i>solis: Lisa Hadley, Claire Shepro</i>	

INTERMISSION

**Sulpitia Cesis (c.1577-1619) Selections from the Motetti Spirituali**

	Stabat Mater
	Hic est beatissimus
	Puer qui natus est nobis hodie
<i>S: Roberta Anderson, S: Janet Ross, A: Lisa Hadley,</i>	
<i>T: Fausto Miro, B: Lawson Daves</i>	
-----	
	O crux splendidior
	Maria Magdalena et altera Maria
<i>solis: Roberta Anderson, Agnes Coakley</i>	
-----	
	O Domine
	Sub tuum praesidium

*Your applause is welcome between sets*

- S: Roberta Anderson, Agnes Coakley, Shannon Larkin, Adriana Repetto  
A: Lisa Hadley, Elizabeth Mitchell, Janet Ross, Claire Shepro  
T: Richard Barrett, Frank Campofelice, Fausto Miro, Alexander Nishibun  
B: Lawson Daves, Anthony Garza, Will Prapestis, Peter Schilling

**Please turn off cell phones and electronic devices**

## TEXTS / TRANSLATIONS

### **O, Do Not Move**

John Tavener (1944–2013)

O, do not move,  
Listen to the gentle beginning.

### **Kanon Pokajanen: Ode VII. Memento**

Arvo Pärt (1935– )

Have mercy on me, O God, have mercy  
on me.

Put not thy hope, my soul, in corrupt-  
ible wealth, and for what is unjustly  
collected  
For thou dost not know to whom thou  
wilt leave it all  
But cry: O Christ our God, have mercy  
on me who am unworthy.

Have mercy on me, O God, have mercy  
on me.

Trust not, my soul, in health of body  
and quickly passing beauty.  
For thou seest that the strong and the  
young die  
But cry aloud: O Christ our God, have  
mercy on me, who am unworthy.

Glory to the Father, and to the Son, and  
to the Holy Spirit.

Remember, my soul, eternal life and  
the heavenly kingdom prepared for the  
saints  
And the outer darkness and the wrath  
of God for the evil  
And cry: O Christ our God, have mercy  
on me, who am unworthy.

Both now and ever, and unto the ages  
of ages. Amen.

Fall down, my soul, before the Mother  
of God, and pray to her  
For she is the quick helper of those that  
repent  
She entreateth the Son, Christ God, and  
hath mercy on me, who am unworthy.  
Amen.

### **The Fallen Woman**

Kassia (c. 810–865)

English translation: H.J.W Tillyard

Lord, the woman fallen in many sins,  
seeing thy divinity,  
Taking the part of myrrh-bearer,  
wailing bringeth to thee myrrh against  
thy burial.

Alas, she crieth, for that night is to me  
the wildness of sin,  
dusky and moonless, even the love of  
transgression.

Accept the springs of my tears, who  
with clouds partest the waters of the  
sea:

Bend to the groanings of my heart,  
who hast brought down Heaven by  
thine ineffable humiliation.

I will kiss again thy stainless feet,  
I will wipe them then with the hair of  
my head—

Thy feet, whereof when Eve in paradise  
heard the sound,  
she hid herself for fear.

The multitude of my sins, and the  
depths of thy judgment  
who shall explore, savior of souls, my  
redeemer.

Forget not me thy servant, thou, whose  
mercy is infinite.

### **Annunciation**

John Tavener

How shall this be, seeing I know not a  
man?

Hail!  
Thou that art highly favored.  
Hail!  
The Lord is with thee.  
Hail!  
Blessed art thou among women.  
How shall this be, seeing I know not a man?

### **Leaving the Wealth of Her Family**

Kassia  
English translation: Antonia Tripolitis

Leaving the wealth of her family  
And longing sincerely for Christ  
The martyr found heavenly glory and riches,  
And totally shielded with the armor of faith  
And the weapons of the cross, trampled the oppressor.

Therefore angels, amazed at her struggles, said:  
“The enemy has fallen, defeated by a woman;  
The martyr, crowned, was lifted upward,  
And Christ reigns as God to all eternity,  
Who gives to the world His great mercy.”

### **Ikön of the Nativity**

John Tavener  
Aramaic text: Saint Ephrem the Syrian,  
English translation: Sebastian Brock

No one quite knows, Lord, what to call  
Your mother:  
Should we call her “virgin”?  
But her giving birth is an established fact—  
“unmarried woman”?  
But no man has known her.  
If Your mother’s case is beyond comprehension,  
who can hope to understand Yours?

The Mighty One entered and put on insecurity from her womb,  
The Provisioner of all entered  
And experienced hunger.  
He who gives drink to all entered  
And experienced thirst.  
Naked and stripped there came forth from her  
He who clothes all.

Praise to you to whom all things are easy,  
You are almighty.

### **Hymn to the Pious Pelagia**

Kassia  
English translation: Antonia Tripolitis

Wherever sin has become excessive,  
grace has abounded even more, as the Apostle teaches;  
for with your prayers, Pelagia,  
you have dried up the vast sea of sins,  
and through penitence brought about the result acceptable to the Lord;  
and now you intercede with him on behalf of our souls.

### **I am the True Vine**

Arvo Pärt

I. I am the true vine, and my Father is the husbandman.

II. Every branch in me that beareth not fruit he taketh away:  
And every branch that beareth fruit, he purgeth it,  
that it may bring forth more fruit.

III. Now ye are clean through the word which I have spoken unto you.

IV. Abide in me, and I in you.  
As the branch cannot bear fruit of itself,  
except it abide in the vine  
No more can ye, except ye abide in me.

V. I am the vine, ye are the branches:  
He that abideth in me, and I in him, the  
same bringeth forth much fruit:  
For without me ye can do nothing.

VI. If a man abide not in me, he is cast  
forth as a branch, and is withered:  
And men gather them, and cast them  
into the fire, and they are burned.

VII. If ye abide in me, and my words  
abide in you, ye shall ask what ye will  
And it shall be done unto you.

VIII. Herein is my Father glorified, that  
ye bear much fruit;  
So shall ye be my disciples.

IX. As the Father hat loved me, so have  
I loved you:  
continue ye in my love.

X. If ye keep my commandments, ye  
shall abide in my love,  
Even as I have kept my Father's com-  
mandments, and abide in his love.

XI. These things have I spoken unto  
you, that my joy might remain in you,  
And that your joy might be full.

XII. This is my commandment, that ye  
love one another, as I have loved you.

XIII. Greater love hath no man than  
this,  
That a man lay down his life for his  
friends.

XIV. Ye are my friends, if ye do what-  
soever I command you.

When Augustus became monarch upon  
earth,  
The multitude of kingdoms among men  
was ended.

And when thou was incarnate of the  
Holy One,  
The multitude of divinities among the  
idols was put down.

Beneath one universal empire have the  
cities come,  
And in one divine dominion the nations  
believed.

The folk were enrolled by the decrees  
of the emperor,

We, the faithful, have been inscribed in  
the name of deity.

Oh, thou our incarnate Lord,  
Great is thy mercy, to thee be glory.

## **Augustus, the Monarch**

Kassia

English translation: H.J.W Tillyard

## **Stabat Mater**

Sulpitia Cesis (c.1577–1619)  
from Motetti Spirituali

*Stabat Mater dolorosa  
iuxta crucem lacrimosa  
dum pendebat Filius.  
Cuius animam gementem,  
contristatam et dolentem,  
per transivit gladius.  
O quam tristis et afflicta  
fuit illa benedicta  
Mater unigeniti.  
Quis est homo qui non fleret  
Christi Matrem si videret  
in tanto supplicio?  
Sancta Mater isud agas  
crucifixi fige plagas  
cordi meo valide.  
Tui nati vulnerati,  
iam dignatii pro me pati,  
paenas mecum divide.  
Fac me plagis vulnerari,  
cruce hac inebriari  
ob amorem filii.  
Quando corpus morietur  
fac ut animae donetur  
paradisi gloria.*

## **Hic est beatissimus Apostolus**

*Hic est beatissimus Apostolus  
et evangelista Ioannes  
qui privilegio amoris praecipui  
caeteris altius a Domino  
meruit honorari  
hic discipulus ille quem diligebat Iesus  
qui supra pectus Domini  
in caena recubuit.*

## **Puer qui natus est nobis hodie**

*Puer qui natus est nobis hodie  
plusque propheta  
est hic, est enim,  
de quo Salvator ait:*

The sorrowing mother stood  
weeping beside the cross  
while her son was hanging there.  
Her grieving soul  
sad and dolorous,  
was pierced through as by a sword.  
O how sad and afflicted  
was that blessed mother of an only son.  
Who is the man who would not weep  
if he saw the mother of Christ  
in such distress?  
Holy Mother, hear me,  
and inflict the wounds of the cross  
deeply in my heart.  
Your son, covered with wounds,  
desired to suffer for me;  
may I share his pains.  
May his wounds hurt me,  
may I become intoxicated with the  
cross,  
for the love of your son.  
When my body dies  
may my soul be granted heavenly  
glory.

This is the most blessed Apostle  
and evangelist, John  
Who by privilege of a special favor  
deserved to be honored  
by the Lord more highly than the rest.  
That is the disciple whom Jesus loved  
who reclined upon the breast  
of the Lord at supper.

A child is born to us today,  
more than a prophet is he,  
this is he  
of whom the Savior spoke:

*inter natos mulierum  
non surrexit maior  
Ioanne Baptista.  
Alleluia.*

among those born of woman  
there has risen no one greater  
than John the Baptist.  
Alleluia.

## **O crux splendidior**

*O crux splendidior  
Cunctis astris,  
Mundo celebris,  
Hominibus multum amabilis,  
Sanctior universis,  
Quæ sola digna fuisti  
Portare talentum mundi;  
Dulce lignum, dulces clavos,  
Dulcia ferens pondera,  
Salva præsentem catervam  
In tuis hodie laudibus congregatam.*

O Cross,  
Splendid beyond the stars,  
Celebrated throughout the world,  
Most worthy of the love of men,  
Most holy of all things,  
You, who alone were worthy  
To bear the ransom of the world.  
Sweet wood, sweet nails,  
Bearing so sweet a weight,  
Save the present assembly  
Gathered here today to sing your  
praises.

## **Maria Magdalena et altera Maria**

*Maria Magdalena et altera Maria  
ibant di lucolo ad monumentum.  
“Iesum, quem quaeritis,  
non est hic:  
surrexit sicut dixit,  
precedet in Galileam,  
ibi eum videbitis.”*

Mary Magdalene and the other Mary  
went to the place of the sepulcher.  
“Jesus, whom you seek,  
is not here;  
He is risen, as he said.  
He goes before you into Galilee:  
There you shall see him.”

## **O Domine Jesu Christe**

*O Domine Jesu Christe  
adoro te,  
in cruce vulneratum,  
felle et aceto potatum.  
Deprecor te ut vulnera tua  
sin remedium animae meae  
et mors tua sit vita mea.*

O Lord Jesus Christ,  
I worship you,  
wounded on the cross,  
having drunk of gall and vinegar.  
I pray that your wounds  
be a remedy for my soul,  
and that your death be my life.

## **Sub tuum praesidium**

*Sub tuum Praesidium confugimus,  
clementissima Virgo  
suscipe nos unica spes nostra  
et nostris delectare laudibus*

Under your protection we take refuge,  
Most merciful virgin,  
Sustain us as our only hope,  
And delight in our praise  
Which is unworthy.

*quibus indigni  
omni te laude dignissima  
collaudamus  
aufer a nobis iniquitates nostras,  
ut digni canamus tibi gloriae melos.*

All should praise thee, o most worthy;  
We extol thee,  
Carry away from us our sins,  
So that we may worthily sing  
To you a glorious song.

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## PROGRAM NOTES

-Amelia LeClair

*Musica Universalis* or *Music of the spheres* is the term that Pythagoras used for the harmony made by the movements of the planets. He posited that the sun, moon, and planets revolved around earth in their proportional spheres, which were the same as the ratios of pure musical intervals, creating musical – and universal – harmony.

Some years later Cicero asked: “What is that great and pleasing sound?” and he answered, “the concord of tones separated by unequal but nevertheless carefully proportional intervals, caused by the rapid motion of the spheres themselves.”

These concepts, attempts to understand our world and universe, have inspired the composers we bring to you tonight. We have invited you to “be transported” – and we think you will be deeply moved.

We connect Kassia’s chant, both as historical performance and as I have arranged it for the 21st century, with a cappella works of Arvo Pärt of Estonia, the inventor of new chant arrangement, and John Tavener, much of whose work is based on Greek chant. But what do these chant-based repertoires have in common with great motets for double choir by the Italian Renaissance nun Sulpitia Cesis?

Kassia’s chant is sung poetry, a ribbon of sound moving in both time and space without meter. Chant, like poetry, has a natural “tactus,” or underlying inner beat that moves the words forward. It is truly sung prayer. During the Renaissance, the term “tactus” was used to describe the larger pulse of music; no matter what the meter, the pulse stayed the same, usually at about the same rate as the human heartbeat. Cesis’s motets are based largely on this idea. Modern composers Arvo Pärt and John Tavener return to ancient spoken word “tactus,” with some stretching of that idea by Pärt in particular, but both virtually ignore the dance rhythms predominant in western classical music since the baroque period.

Building on the Byzantine and Western traditions of drones sung under a melody, and the resulting accidental harmony that followed, Renaissance composers like Cesis wrote for many voices singing individual lines in imitation or in large choral blocks, further cementing the triadic harmony that became a hallmark of Western music. Her lines frequently contrast and combine – sometimes jarringly - what in the baroque period came to be called the major and minor modes. In addition she contrasts duple and triple meter, and parlando (articulated/talking) style with *cantando* (legato/singing) styles.

Chant and polyphony are central influences for both Tavener and Pärt –

thus we provide our own contrast by pairing them both with Kassia and Cesis. Tavener uses the simple harmonic language of triads that Cesis used, often in parallel movement and with a tonal center, not a “key”. Language provides the tactus. He crescendos to a typically dense, cacophonous texture by liberal use of the contrasting Byzantine modes within mere measures, sometimes even contrasting two tonal centers at once: eg., in Annunciation, the basses sing in parallel the same line one note apart. The effect of this cacophony is of a mass of people praying together.

Pärt also uses the simple triads of Western music, also often in parallel movement, but replaces the cacophony of his own earlier works, arriving at a sparse, ethereal texture by adding notes or drones from the harmonic series (see “tintinnabulation” below). Thus dissonances are not jarring, but compelling, as with church bells. The deep influence of Western chant on his compositions is audible through his use of occasional drones, and the sense of sung poetry without meter or beat, however Pärt stretches the

### Αὐγούστου Μοναρχήσαντος

Αὐγούστου Μοναρχήσαντος ἐπὶ τῆς γῆς  
 ἢ πολυαρχία τῶν ἀνθρώπων ἐπαύσατο  
 καὶ σοῦ ἐνανθρωπήσαντος ἐκ τῆς ἀγνῆς  
 ἢ πολυθεῖα τῶν εἰδώλων κατήργηται  
 ὑπὸ μίαν Βασιλείαν ἐγκόσμιον  
 αἱ πόλεις γεγένηται·  
 καὶ εἰς μίαν δεσποτείαν θεότητος  
 τὰ ἔθνη ἐπίστευσαν  
 ἀπεγράφησαν οἱ λαοὶ, τῷ δόγματι τοῦ  
 Καίσαρος  
 ἐπεγράφημεν οἱ πιστοὶ, ἑνόματι  
 θεότητος  
 σοῦ τοῦ ἐνανθρωπήσαντος Θεοῦ ἡμῶν  
 μέγα σου τὸ ἔλεος, Κύριε, ὄξε σοι.

Byzantine Greek text of “Augustus, the Monarch.”

language, spreading syllables out amongst the singers. Mere syllables have their own tactus, rendering the prayer complete only by virtue of its shared singing. Interestingly, *I am the True Vine* on the printed page looks much like a twisted vine: each branch (voice) is unique and continuous but it weaves between the others constantly.

**Kassia (810 – c. 867)** was a Byzantine composer, abbess, poet and hymnographer. Hers is the oldest surviving music composed by a woman. She was wealthy, well-educated and connected to the imperial court in Constantinople. She was a prolific composer (more than 50 liturgical works have been attributed to her). She wrote sophisticated, beautiful music, which was so acclaimed as to be mentioned in the official chronicles. She is rare among medieval authors and composers in that so many of her

works, both music and poetry, have survived. Many of her hymns are still part of Byzantine liturgy. Dr. Diane Touliatos, a scholar on whose work we gratefully draw, has now decoded, transcribed, and ascribed to Kassia fifty musical compositions.

Upper-class Byzantine women, like upper-class women elsewhere throughout history, had the small luxury of choice: the simple, if grim, choice of marriage or the convent. Kassia, upon rejection by the Emperor Theophilus, established her own monastery in Constantinople, and became its abbess. Scholar Kurt Sherry writes, “the Great Synaxaristes describes her as elated by her rejection by Theophilus, as it freed her to pursue her desire to be a bride to the King of Kings, to receive the heavenly kingdom instead of an earthly one.” True to her spirit, Kassia was more than a quiet nun living in obscurity: Kurt continues, “In the most important religious and political issue of her day, Iconoclasm, Kassia showed herself to be a committed partisan, visiting an imprisoned Iconophile monk, even being herself flogged—and this while still a teenager.”

**Estonian composer Arvo Pärt (b. 1930)**, one of the most performed composers of our time, has also become renowned for his sacred music, steeped in wonder. His early works, however, were quite different, showing the influence of Shostakovich and Prokofiev, and later that of the twelve-tone school and serialism. This brought on the criticism of the Soviet regime and also, as importantly, proved to be a creative dead-end. When his early works were banned by the Soviet censors, Pärt entered a period of contemplative silence, in which he returned to the roots of Western music, studied medieval and renaissance music, immersed himself in plainsong and early polyphony and converted to the Russian Orthodox faith. The music that emerged from this eight-year hiatus and evolution is radically different, a kind of “holy minimalism,” at once austere and sensuous, like Machaut and Dufay, and Hildegard.

Pärt’s music composed since the 1990’s is known for its use of simple triads, which he came to call “tintinnabulation,” evoking the ringing of bells. *“Tintinnabulation is an area I sometimes wander into when I am searching for answers - in my life, my music, my work. in my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises - and everything that is unimportant falls away. Tintinnabulation is like this. . . . The three notes of a triad are like bells. And that is why I call it tintinnabulation.”*

-Arvo Pärt, from Richard E. Rodda, *The Orchestra of Flanders*,  
Rudolf Werthen, (Telarc CD-80387)

Tintinnabulation evokes the bells' rich sonorous mass of overtones in the harmonic series as they unfold, revealing first the so-called consonant intervals, and moving to the dissonances that occur toward the end of the sound itself, like the ninth. Because his music moves in a slow, unmetred time that allows for these sounds to reveal themselves, it feels static, but the slow revealing of overtones renders its movement constant, like sound waves.

**Sir John Tavener (1944-2014)**, a prolific composer, was raised Presbyterian and studied music from an early age. He loved hymns, and improvising on them. Influenced by a hearing of Stravinsky's *Canticum Sacrum* in 1956, he decided to try his hand at composition. His first great achievement was *The Whale* (1966), premiered in 1968 by the London Sinfonietta at their inaugural concert and released on The Beatles' Apple Records label. In the 1970's Tavener became disenchanted with the contemporary music scene, and sought a different musical language. He withdrew into himself, and being influenced for a time by the mysticism of the Roman Catholic Church, eventually converted to Orthodox Christianity. He began writing liturgical music based on Russian and Greek liturgical texts, adopting also the tone systems of Greek liturgical music. In poor health for much of his life, Tavener made several forays into other organized religions, but remained Orthodox Christian to his death. In 1984, Tavener read William Blake's poem *The Lamb* and, he said, "spontaneously" wrote a three-minute piece for small choir on that text which is perhaps his most performed work. *Song for Athene* written in 1993 for a large chorus, was performed for Princess Diana's funeral. This propelled him to international fame. In 1984, the premiere of *A New Beginning* before thousands gathered in London's Millennium Dome garnered him a knighthood in the Millennium Honours.

## **Sulpitia Cesis (1577-1619?) and the Motetti Spirituali of 1619**

S. Geminiano, Modena

In 1563, the Council of Trent decided to systematically impose clausura (encloisterment) on all female religious communities, thus overriding individual rules, privileges and exemptions of each order. For obvious reasons, this was met with many years of protest from virtually every order. Nonetheless, during the counter-reformation, it was incumbent on the Church both socially and politically to have living metaphors of an inviolate church, so the church overcame the protests with the help of local patriarchs. In an age Michel Foucault has termed "the Great Confinement", living saints were locked up along with prostitutes, orphans, spinsters, badly married women, poor women, begging women, abused women, and immoral women. Being a source of great anxiety to the pa-

triarchs, controlling them became the key to social control in general, and clausura was the model for that control.

It is remarkable that, despite their confinement, so many creative voices came out of these cloisters and doubly remarkable that they managed to publish their work. We present to you this evening one of these composers, Sulpitia Cesis, renowned in her day but ignored by history. Candace Smith of Cappella Artemisia in Bologna, has researched Cesis, and unearthed this collection. It is her performer's editions which we are using.

Count Annibale Cesis and his wife Barbara gave 300 gold scudi to their daughter Sulpitia as her dowry when she took her vows at S. Geminiano in 1593, a convent which was known for its musical versatility and skill. Cesis's musicianship thrived and she became quite a renowned lutenist and composer. We have – thus far – only unearthed 8 part books containing 23 motets. Cesis dedicated her *Motetti Spirituali* to Anna Maria Cesis, a relative and nun at the convent of Santa Lucia in Rome, an even more renowned musical center. Anna Maria Cesis's nobler branch of the family held more sway in the world of music and publishing. It is always interesting to note that these nuns were not unaware of the politics of music making, and the risks they were taking, nor of the boundaries they constantly pushed.

Cesis's motets are renaissance works, despite their being written in the early baroque. They are clearly written by someone whose musical thoughts are more harmonic than melodic; as such they present difficulties to the singer because the melodic movement is choppy and sometimes non-existent, giving preference to the harmonic rhythm. All of this, however, becomes moot when the final grand sonority of Cesis's motets reaches the ear. The overall sound is lush and spacious, and the text deeply spiritual. It is music that serves a double purpose: it is meant to be sung within the cloister walls, bouncing off all that stone and stucco, and it is meant to be heard as it soars through the walls to the public chiesa, where hordes of locals and cognoscenti waited eagerly to hear the famous nuns.

From travelogues and records of the day we know that convents sometimes had instruments, and that the convent of San Geminiano, during Cesis's time, was blessed with trombonists, cornettists, and string players and of course Cesis herself played lute. In addition, Cesis's manuscripts carry rubrics indicating that a trombone might play a fourth down, and a singer might transpose up an octave if it pleases (*si canta all'ottava alta se piace*). Clearly, this music was written to be performed at the discretion of the performer, in whatever key worked best for the women and with whatever instruments were at hand. Nevertheless, Cesis's motets were

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published in her time - as were the works of most of the nuns of this era - with an eye to the market, thus for a chorus of men and women, as you will hear them tonight.



**Amelia LeClair, *Director***

Amelia LeClair, Resident Scholar at the Brandeis Women's Studies Research Center since 2013, 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, Elena Ruehr, 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, a Chinese language and culture specialist, lives in Washington, D.C. Her son Nick, a classical guitarist, lives in Brooklyn, New York.

**Cappella Clausura Ensemble for Madrigalia**  
(For complete bios visit [www.clausura.org](http://www.clausura.org))



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*soprano*



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Barrett,



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Lawson  
Daves,  
*bass*



Anthony  
Garza,  
*bass*



Lisa  
Hadley,  
*mezzo  
soprano*



Shannon  
Larkin,  
*soprano*



Elizabeth  
Mitchell,  
*alto*



Alex  
Nishibun,  
*tenor*



Fausto  
Miro,  
*tenor*



Will  
Praepstis,  
*baritone*



Adriana  
Repetto,  
*soprano*



Janet  
Ross,  
*soprano*



Peter  
Schilling,  
*tenor*



Claire  
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Pamela Libby, Sheldon Ross, Gerry Weisenberg, Christine O'Neill,  
Phil Rossoni, Erik Karlgustafson,

**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.

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