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Chiara Margarita Cozzolani

# Vespers

April 27th  
@ 8pm, 2024  
Grace Church  
76 Eldredge St.  
Newton,  
MA 02458

April 28th  
@ 4pm, 2024  
Emmanuel Church  
15 Newbury St.  
Boston,  
MA 02116



HANDEL+HAYDN SOCIETY  
YOUTH CHORUSES

CAPPELLA  
CLAUSURA

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## **The Vespers of Chiara Cozzolani**

Cappella Clausura and Handel and Haydn Society Youth Choruses Chorus of Sopranos and Altos (CSA)

Donna Chiara Margarita Cozzolani (1602-1677)

from *Salmi a otto voci concertati et due Magnificat a otto, con un Laudate pueri a 4 voci, & doi violini, & un Laudate Dominum omnes gentes a voce sola, & doi violini, motetti, dialoghi a due, tre quattro, e cinque voci, Op 3 (Vincenti, 1650)*

### **PROGRAMME:**

MOTET: Ave Regina Coelorum (CSA conductor: Alyson Greer Espinosa)

PSALM: Dixit Dominus (CC SAT & CSA)

MOTET: Quid Miseri (CC) soli: Janet, Lisa, Frankie, Devon

PSALM Laudate pueri (CC) soli: Adriana, Shiba, Janet, Frankie

MOTET: O Quam Bonus Es (CC) soli: Adriana, Jodie

PSALM: Laetatus sum (CC) soli: Eric, Frankie, Janet, Shannon

### **Intermission**

MOTET: Regina Laetare (CC) soli: Lisa, Shiba

PSALM: Nisi Dominus (CC) Ch1: Adriana, Lisa, Eduardo, Killian Ch 2: Jodie, Shiba, Frankie, Tony

MOTET: Quis Audivit (CC) soli: Eric, Eduardo, Tony

PSALM: Domine ad adiuvandum (CC & CSA)  
Incipit – *Deus in adiutorium meum intende* soloist:  
Louisa Rossano (CSA)

MAGNIFICAT (CC & CSA)

CC:

Sopranos: Janet Stone, Adriana Repetto, Shannon Larkin  
Altos: Jodie Fernandes, Shiba Nemat-Nasser, Lisa Bloom  
Tenors: Eduardo Ramos, Eric Perry, Frankie Campofelice  
Basses: Devon Russo, Killian Grider, Anthony Garza

### **EDITIONS COURTESY OF:**

*Salmi a otto voci concertati* : Candace Smith, editor and publisher, Artemesia Publications

*Cozzolani Motets*: Robert Kendrick, editor, AR Editions

*Ave Regina Coelorum*: Kristina Caswell MacMullen, editor, J.W. Pepper & Son Inc.

**ALL TRANSLATIONS by Robert Kenrick and Candace Smith**

## **Handel and Haydn Society Youth Choruses**

### **Chorus of Sopranos and Altos**

Alyson Greer Espinosa, *conductor*

Devon Russo, *assistant conductor*

Pei-yeh Tsai, *pianist*

Annina Hsieh, *teaching assistant*

### **Chorus of Sopranos and Altos**

Anna Adams

Erica Barsamian

Genevieve Bigelow

Madison Cable

Arsen Carangelo

Zoe Carey

Karishma Caro

Abby Chaber

Olivia Choi

Julianna Clark

Caroline Cortright

Julia Cortright

Chloe DeFrank

Gita Drummond

Margo Fan

Olivia Ferrari

Simi Gandhi

Ava Gordon

Emma Hammond

Charlotte Harris

Sarah Hayward

Ana Lucia Heebner

Coralie Hoever

Sofia Holmes

Aanya Jain

Becca Knight

Kristine Lee

Francesca Lucas

Anna Lussault

Emily Mateo

Cate Maule

Ellie McCarty

Norah McCullough

Emma McQuade

Lauren Mecenar

Kyomi Merced

Laura Mikulskis

Emma Kristine Oliphant

Sophia Pjura

Maya Powers

Avery Rea

Consuelo de Montserrat Reyes Bricio

Claire Roney

Louisa Rossano

Aarini Saxena

Ruth Anne Sowa

Rayna Thomas

Josephine Thompson

Meghan Wang

Elodie Weinzierl

Isis Whitney-Payne

Lillian Wolf

Sofia Zay

## **Handel and Haydn Society Youth Choruses**

The H+H Youth Choruses is a collaborative community where singers aged 7–18 hone their craft, express their creativity, and make unforgettable memories alongside forever friends. Over its 30 years, HHYC has grown from a handful of dedicated young people to seven choruses welcoming more than 150 singers each semester. Through large- and small-group instruction, weekly musicianship classes, collaborations with leading professional ensembles, and international tours (including the 2024 HHYC tour throughout Austria), world-class faculty partner with these young artists to create a rigorous yet welcoming environment for musical and personal growth—a chance for everyone to find their voice. Singers also treat H+H audiences to inspiring (and impressive) performances onstage at Symphony Hall and NEC’s Jordan Hall—often joined by the H+H Orchestra and Chorus—throughout each subscription season, sharing their passion for the living tradition of choral music with all of us.

*The H+H Youth Choruses are a component of the Karen S. and George D. Levy Education Program.*

## **Program Notes - Amelia LeClair**

For my final outing as conductor of Cappella Clausura, I have turned back to the first music I ever heard of by women, that lit the fire in my life: that of the nuns of northern Italy in the Baroque era. Twenty years ago it was unknown except by a few early music specialists and scholars. My friend and teacher, Laurie Monahan, then head of Early Music at Longy School of Music, showed me some of the scores she had found along with her friend and former classmate, Candace Smith. They attended the Schola Cantorum Basiliensis in Switzerland in the 1970's, and used to "bomb around" Italian libraries together, searching for repertoire, and finding it, by women. Smith has lived in Bologna since, and has spent a lifetime unearthing, performing, and publishing this repertoire with her ensemble Cappella Artemisia, and her publishing company, Artemisia Editions. Robert Kenrick was also a pioneer scholar whose exhaustive and fascinating history of the nuns of Milan, *Celestial Sirens*, is a must read for any baroque musician. I owe these pioneering musician/scholars so much, and am deeply grateful to them for their enlightened work. They gave me the reason, and in Smith's case, an ensemble role model, to found Cappella Clausura in 2004: someone had to perform this music here in Boston.

Since the beginning of monasticism in the Middle Ages, the services provided by men and women to the Church was immeasurable: they rang the bells counting the hours of the day, notifying all of the time. They offered much desired prayers for the sick and dying. And some gave services for their townfolk. In return, convents and monasteries, at least initially, offered a refuge for many single men and women, and became popular in the early days after St Benedict created his "Rule" for living in quiet servitude. Monastic men did not serve in armies or die in war (unless attacked) and monastic women were not forced to marry men they did not choose who might be twice their age, nor did they die in childbirth (at least that was the promise). For the poor, monasteries were simply a place where one might be fed (although not always).

In response to supposed lascivious and licentious behavior in monasteries and convents, the Council of Trent in 1563 shut all of the monastic women into cloisters – *in clausura* – or imprisonment for life.

By the time of the Italian Baroque, monastics were no longer souls seeking refuge from the world, but second sons who could not inherit, who were expected to enter the priesthood or brotherhood, and second daughters who could not be married due to the high cost of dowries. In Northern Italy in the 16-1700's local convents were filled with daughters of the well-to-do. Some 56% of patrician girls entered convents which offered to accept much more affordable dowries.

In the wealthier convents, women and men did continue an education: they learned to read, and sometimes scribe religious texts. Music played an important part of each monastic day, so it too had to be taught and learned. Parents competed to get their musical daughters in to the convents best known for teaching music. Cozzolani's Benedictine convent, Santa Radegonda, was among the best, well known for its musical talent, and much sought after by patrician families for their daughters as a place for them to be further accomplished.

The music of the convents was heard by throngs of people who depended on the church to provide music of quality for all of the feast days and holy days that made up the year. In addition, if special guests were invited for special celebrations, or there were visitations from royalty or a marriage of note, the nuns sang, and the composers within wrote new works for them. Everything was celebrated by and through a church that held its female musicians in virtual imprisonment.

Cappella Clausura began as an all-women's ensemble because much of the earliest music by women was written in convents. The scores are complete, with all voices written out, and accompaniment as figured bass, so any instrument can accompany. It is almost a rubric, easily changed from one key to another (a fourth up, a fifth down, an octave up or down,

etc.) to accommodate who was available to sing, and what instruments were available to accompany. Organs were the only instrument allowed by the Church, but convents were often given instruments by the girls' families: violins, violas da gamba (violin for the knees), lutes, theorboes, even trombones and trumpets. Often times the Vatican would need to reissue an edict forbidding such instruments, suggesting happily that these rules were not obeyed, and that instruments proliferated, at least in the wealthier convents.

Chiara Maragarita Cozzolani (1602-c.1677), was just one of the 56% of patricians' daughters sent to the local monasteries of Milan (of which there were some twenty) in the Italian *seicento*. She was prioress and abbess of S. Radeconda, a convent just across the street from the duomo of Milan. Her collection, "*Salmi a otto concertati*" (psalms for 8 voices) was published in 1650. One of the most interesting things about this collection is that it was signed *from Venice*: it is dedicated to an outsider, the Venetian patrician, Alberto Badoer (1597-1677), then bishop of Crema, renowned for his patronage of female monasteries. To go to Venice and sign this collection, Cozzolani had to either breach *clausura* or obtain an unrecorded permission to leave the convent. Robert Kendrick suggests that she may even have "emphasized the fact of breaching *clausura* by her public dedication". Saucy!

Cozzolani wrote in the "new" *concertate* style: literally it means playing "in concert", as opposed to the more common melodic singing of chant or hymns. Her psalms are for 8 voices, 2 choir of 4. She is considered, rightly so, one of the finest composers of her day. Her mistressing of her craft is clear: she needs no apology, nor does her music deserve performance simply because it's by a woman. In fact, Cappella Clausura prides itself on performing music that is not just politically correct to perform, but because it's stunning music that has been forgotten for social reasons, not artistic ones. The Vespers of 1650 (as I like to call them) are a true masterwork by a woman at the top of her game. As Candace Smith, whose edition we use, writes, "The music in this volume comes from one of the most celebrated ensembles of women musicians in early modern Italy". In their own day the Benedictines of S. Radeconda were justly famous. Milan had 20 such convents that boasted excellent musicians. Travelers and guides, in addition to many ecclesiastical edicts, testify to the skill, musicianship, fame and range of instruments of the resident women. Their performances, especially on feast days, were so packed that one reporter felt he might suffocate in the crowded chiesa. The nuns could not be seen but their "audience" wanted to hear them, so the ingenious Italian townspeople built special churches outside of their convents, an outer sanctuary (*chiesa esteriore*). This was usually separated by a large, and possibly ornamented grille high up behind the altar. Through this hole in the wall the public could listen to the nuns in the *chiesa interiore*, and, presto, no rules had been broken.

Cozzolani and her sisters wrote their works to be performed by nuns, so for higher voices, but the scores was published for mixed voices, including true (male) basses. The fact that these works were published suggests that they were popular purchases, and performed by any combination of voices.

In our collaboration with Handel & Haydn's Chorus of Sopranos and Altos, conducted by Alyson Greer Spinoso, we are able to perform these pieces using both versions: that for women only (all high voices) and that for mixed.

It is thrilling, and so perfect for my final concert, to return to the first repertoire Cappella Clausura ever performed and to collaborate with these young singers, aged 14-18, because this music was written for and sung by girls perhaps of similar age, as servitude usually began around age 14. And because we are exposing young musicians *now* to the music of women from an erased and reborn history, puncturing holes in the myth that women didn't compose complex classical music for a large ensemble until the 20<sup>th</sup> century.

Thank you all for being with us – with me - on this joyous occasion, when Cappella Clausura transitions from a founding director to our new Artistic Director, Holly Druckman. Welcome all! I am so happy to see you here.

### **Translations and notes on the pieces: MOTET: Ave Regina coelorum**

*Hail, queen of the heavens, hail, lord of the angels; hail, you root, you door through which light arose for the world. Rejoice, glorious virgin, lovely above all others. Farewell, oh most beautiful and implore Christ for us.*

A trio originally written for alto, tenor and bass, this brief paeon to the role model woman in every nun's life is a wonderful example of imitation in 3. This edition is transposed up for 2 sopranos and altos.

### **PSALM: Dixit Dominus**

*The Lord said unto my Lord: Sit thou at my right hand until I make thine enemies thy footstool (Glory be to the Father. As it was in the beginning)*

*The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies. Thy people shall be willing in the day of thy power, in the beauties of the holiness: from the womb of the morning, thou hast the dew of thy youth. (Glory be to the Son. Now and forever.)*

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

*The Lord at thy right hand will strike through kings in the day of his wrath. He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries. He shall drink of the brook in the way; there-fore shall he lift up the head. (Glory be to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, now and forever, world without end. Amen.)*

This psalm setting contrasts highly ornamented soloistic sections with homo-rhythmic concertate sections. Cozzolani's word-painting skills are put to full use with two lovely solos, "sede a dextris meis..." and "tecum principium...", in juxtaposition with homorhythmic setting the grand and all encompassing "omnes generationes" (all generations!), the militant "dominare.." and "conquassabit.."(smashing heads). The trinitarian number 3 figures shows here with phrases repeated emphatically three times throughout this entire work, as well as on the small scale with sections in triple time contrasting with sections in duple time. Throughout the Vespers, per Christianity's absorption of the Hebrew psalms, Cozzolani adds the Christian doxology (Gloria Patri et Filio et Spiritui Sancto) to each Psalm. Here she employs it in part three times before saying it in full at the end, when the two choruses engage in dialogue even through the "Amen".

### **MOTET: Quid, miseri, quid faciamus**

*The Faithful: What, what shall we miserable ones do in this life, deprived of your gaze, sweetest virgin, most clement Mary?*

*Mary: You shall invoke the only born son of God, whom I bore, whom I always adore, the powerful one who has done great things for me, and he will be with you in your trial, he will hear you, he will save you and glorify you; cry to him.*

*The Faithful: We will invoke the only born son of God, whom you bore, whom you always adore, the powerful one who has done great things for you. O shining star of the sea, you truly are exalted above the angelic choirs, do not abandon us.*

*Mary: I will always intercede in heaven for you, who are oppressed on earth by so many evils; do not doubt, my children, nor fear, my beloved; I will help you, I will succor you, I will pray for you.*

*The Faithful: O happy we whom you help, O happy we whom you aid, O happy we for whom you pray.*

*Tutti: Alleluia. Hail holy virgin, hail lovely virgin, good virgin, merciful virgin, sweet virgin, hail. Alleluia.*

This is a mini opera is for four voices, the solo soprano representing Mary, and the three lower voices representing the faithful believers. Note that many of Mary's solos are in

recitative style, what is called “parlando” or speech-like. The faithful respond: in duple time for distress, or in triple time to signal their joy. I imagine that a piece like this would have been hugely entertaining as an almost theatrical take on what would have been a common subject: that of humanity’s need for help and succor.

### **PSALM: Laudate pueri**

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

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

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

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

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

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

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

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

*(Glory be to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, now and forever, world without end. Amen.)*

This psalm setting begins in joyous triple time, with jaunty bits of hemiola again to signal delight. Cozzolani brings her initial musical idea back throughout the piece as she moves us through the psalm text, almost as a reminder of the joy the text expresses. The lovely solo, “*a solis ortu...*”, is a simple air which we accompany by one theorbo. Contrast with this is the alto solo “*Suscitans a terra...*” a strong endorsement of God’s caring for the poor, said 3 times. “*Qui habitare facem...*”, (the barren woman shall keep house and be a joyful mother) is also set with lots of dancing hemiola and the word “*laetantem*” (joyfully) is repeated often in a dancing rhythm. It would appear that Cozzolani is reveling in the “barrenness” of the nunnery, that nuns may indeed take joy in their marriage to God (with no threat of death by childbirth), and their subsequent fulfillment as true women, according to the Church. Cozzolani once again uses interruption to suggest emphasis when she takes the beginning theme “Laudate pueri” joyfully tropes it into the doxology at the end.

### **MOTET: O Quam bonus es**

*O how good you are, O how soft, O how joyful, my Jesus;*

*O how kindly you are, O how sweet, how delightful, O Mary, in seeking, sighing, possessing, enjoying you.*

*O happy blessed me.*

*Now I graze from His wound, quiet; in her breast, peace; in His wound, nectar; in her breast, honey; in His wound, rejoicing; in her breast, joy; in the wound Jesus; in your breast, O Virgin.*

*O happy blessed me; I do not know where to turn next.*

*His blood now saves me; her milk purifies me; His blood revives me; her milk restores me;*

*His blood inebriates me; her milk makes me joyous.*

*O wounds, O breasts, O blood, O milk, golden wounds, sweet breasts.*

*O lovable blood, sweeter than nectar, happier than manna.*

*Desirable milk, sweeter than honey, more refined than the honeycomb.*

*I love you, I seek you, I desire you, I want you, I thirst for you, I seek you, I drink you, I enjoy you.*

*O happy blessed me, I do not know where to turn next.*

*May I feed on this blood, may I be refreshed by this milk, may I live in His wound, may I die in her breast. O drink, O food, O laughter, O joy; O happy life, blessed death.*

This duet may be one of Cozzolani’s most famous: it sets an amazingly rich and frankly female text for two highly skilled sopranos, juxtaposing and generating the two fluids of Christian salvation: Jesus’ blood and Mary’s milk. Cozzolani’s setting is an impassioned,



expressive and entirely physical work, perhaps signaling her intense belief in the dogma. At the same time her skill with a telescopic form of recitative/aria (tiny operas) is evident. Showing off her knowledge of the world around her, she quotes the famous chaconne of her time, from Monteverdi's "*Zefiro Torna*", for the words "O food, O laughter, O joy".

**PSALM: Laetatus sum**

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

This is one of the two psalms used only for the female saints or Marian Vespers. Almost entirely in triple time, this piece is joyous throughout, using plenty of hemiola for rhythmic vitality, and uplifting dance-like movement. Well positioned duple settings such as "Stante errant pedes nostri" (our feet shall stand) are planted here and there according to the texts. Silence is key in this setting: the holiest place on earth for three faiths, Jerusalem, she sets here almost gaping awe between repetitions. As well, "Fiat pax", peace be (within your walls) is set with a gaping silence, perhaps to emphasize the great hope. We accompany the tenor solo "*whither the tribes*" (which in the convent would be a soprano an octave up) with 2 theorbos.

**MOTET: Regina Caeli**

*Queen of heaven, rejoice, alleluia, for He whom you were worthy to bear, alleluia, has risen as He said. Pray to God for us, O queen of heaven, alleluia.*

Set for two altos, this imitative piece flows easily from one very supple voice to the other. This is not for amateur singers by any means. The range is quite low, and ornamented word painting is rampant. Triple time was usually used for joy because it symbolizes the Trinity, and the word "alleluia" is usually set in triple. But here, interestingly Cozzolani does not always use triple time on the word "alleluia", even towards the end, which is possibly experimental for her.

**PSALM: Nisi Dominus**

*Unless the Lord build the house, they labor in vain that build it. Unless the Lord keep the city, he watches in vain that keeps it. Behold the inheritance of the Lord are children: the reward, the fruit of the womb. As arrows in the hand of the mighty, so the children of them that have been shaken. Blessed is the man that has filled the desire with them; he shall not be confounded when he meets his enemies at the gate.  
(Glory be to the Father and to the Son, and to the Holy Spirit.  
As it was in the beginning, now and forever, world without end. Amen.)*

This is one of the two psalms used only for the female saints or Marian Vespers. It is set for 8 voices, and we chose to sing it with only 8 of our soloists. As usual, Cozzolani pairs off imitations between the two choirs, solistic and homorhythmic sections, and contrasts frequent shifts from triple to duple time. The doxology is also split, beginning in triple and ending in a more solemn duple time.

## **MOTET: Quis Audivit**

*Whoever heard such a thing as this? Whoever saw anything like this?*

*Be amazed, O heaven; admire, O earth; contemplate, O world.*

*God has descended to flesh, flesh has ascended to God, the Word has been made flesh, the Virgin adores Him whom she bore.*

*O deepest descent, O most sublime elevation.*

*He lies on straw in a manger, who sits in heaven on the throne of glory.*

*He keeps company with lowly beasts, who receives the homage of angelic hosts.*

*He sits silently at his Mother's breast, who usually speaks in his Father's lap.*

*He hides in a humble stable, but a shining star reveals him.*

*He is wrapped in rough cloth but receives visits from kings.*

*He brings forth cries and tears who is the laughter and joy of paradise.*

*O what great majesty!*

*O what great humility!*

*Majesty within, humility without; power within, infancy without;*

*The treasures of divinity within, the poverty of humanity without.*

*O Child, truly worthy of divine light!*

*Whoever heard of such a thing as this? Whoever saw anything like this?*

*Let us, the humble and devout, adore with the shepherds, let us praise with the angels, let us praise the Salomonic king in the diadem of flesh with which his Mother, the Virgin Mary, has crowned him.*

A trio for 2 high voices (in this case tenors) and a bass, *Quis Audivit* would have been another in Cozzolani's imitative trading from one voice to another, following a text that both questions and answers. In this case all three voices are equally prominent, and we chose to give to our male voices, and accompany each with one of the theorbos so you will hear that very particular effect. To portray a sense of awe, Cozzolani sets "proh quanta maiestas, proh quanta humilitas." (O what majesty, O what humility) with whole bars of silence in between. We sing it with majestic forte, and then with humble pianissimo. Cozzolani writes this in a sort of ABA form: the beginning returns at the end.

## **INCIPIT: Domine ad adiuvandum me festina**

*Incipit: Deus in adiutorium meum intende*

*O God, make speed to save me.*

*Response: Domine ad adiuvandum me festina.*

*O Lord make haste to help me.*

*(Glory be to the Father, and to the Son, and to the Holy Spirit as it was in the beginning, now and forever, world without end. Amen.)*

This text is the traditional signal that the lucinarium, the lighting of light, has ended and the service of Vespers will now begin. A short introduction to the Magnificat, this piece is the concertato style in its most basic form: the full chorus sings homorhythmic passages in triple time, contrasted against the soloistic sections in duple time. Cozzolani telescopes the changes so that they happen not over the length of a phrase or section but over a couple of measures. Textually too, she contrasts the word "festina" (haste) which is sung soloistically in sixteenth note runs, against "ad adiuvandum" (to help) sung by the full chorus in a dancing triple time.

## **MAGNIFICAT**

*My soul doth magnify the Lord:*

*And my spirit hath rejoiced in God my Savior.*

*For he hath regarded the low estate  
of his handmaiden: for, behold, from henceforth all generations shall call me blessed.  
For he that is mighty hath done great things; and holy is his name.  
And his mercy is on them that fear him from generation to generation.  
He hath shewed strength with his arm; he hath scattered the proud in the imagination of  
their hearts.  
He hath put down the mighty from their seats, and exalted them of low degree. He hath  
filled the hungry with good things; and the rich he hath sent away empty. He hath holpen  
his servant Israel, in remembrance of his mercy; As he spake to our fathers, to Abraham,  
and to his seed forever.  
Glory be to the Father, and to the Son, and to the Holy Ghost.  
As it was in the beginning, now and forever, world without end.  
Amen.*

This most amazing piece of music is a study in the concertato style throughout, as each phrase takes its own motif and meter. It begins immediately contrasting color as the tutti chorus sings the word “Magnificat” while a duet of sopranos takes to the skies with “Anima mea magnificat Dominum”. The changes between triple and duple time are less frequent than in the previous psalm settings, however. Cozzolani provides contrast instead by frequently troping the “anima mea” text to emphasize the spirit of this particular psalm. Almost every phrase at some point is interrupted by “my soul magnifies the Lord”. Word painting abounds again here, especially notable in the “sicut locutus est ad patres nostros”. At last, the contrasting prayerfulness of “anima mea...” is telescoped into the final doxology; this is a parenthetical admonition to us all not to forget to magnify God, so that we do not mindlessly utter the rote words of the doxology.  
- -Amelia LeClair, Founding Director Emerita, Cappella Clausura



We regret that our instrumentalists were left off the program.

They are:

*Frances Fitch, organ  
Catherine Liddell, therbo  
Pablo Kennedy, therobo  
Charles Iner, theorbo  
Jane Hershey, gamba  
Carol Lewis, gamba*

# Coming Soon to '24-'25

Songs that Enchant

9/21 in Newton

9/22 in Boston

Music to Lighten the Darkness

12/7 in Newton

12/8 in Boston

All about Love

2/15 in Newton

2/16 in Boston

Visions for a Kinder World

4/26 in Newton

4/27 in Boston

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