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MISTRESS:

A celebration of Mistress Anne Broadstreet's 400th Birthday

Sat. Mar. 17, 2012 @ 8pm

Parish of the Messiah in Newton

Sat. Mar. 24, 2012 @ 8pm

University Lutheran in Harvard Square

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Amelia LeClair, Director

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Adriana Repetto, *soprano soloist*, Gail Abbey, *soprano*,
Aliana de la Guardia, *mezzo-soprano*, Anthony Garza, *bass*,
Teri Kowiak, *mezzo-soprano*, Elizabeth Mitchell, *alto*,
Alexander Nishibun, *tenor*, Susan Paxton, *mezzo-soprano*,
Peter Schilling, *tenor*, Kimberly Sizer, *soprano*,
Timothy Wilfong, *bass*,

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Ruth McKay, *harpsichord**, Catherine Liddell, *theorbo and baroque guitar*

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Naushon (2011)

Women

-Dorothy Crawford

text: Robert Pitney (1907-1944)

Beatus Vir (Psalm 112) - Opus 19 #4

ensemble

-Isabella Leonarda

Portrait of Anne Bradstreet

Adriana Repetto, soprano

-Dorothy Crawford

text: Anne Bradstreet

Magnificat - Opus 19 #10

ensemble

-Isabella Leonarda

5 madrigals

ensemble

-Barbara Strozzi

Il Contrasto de' cinque sensi

Consiglio amoroso

Con le belle non ci vuol fretta

Priego ad amore (*Abbey, Paxton, Nishibun, Schilling, Wilfong*)

L'Amante modesto

Settings of Selections from Anne Bradstreet's Contemplations

Contemplations 8, 9

Women

-Hilary Tann

Written 2011 for Cappella Clausura and Amelia LeClair

Contemplations 21, 22 (2005)

Women

-Hilary Tann

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NOTES:

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 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, arson-caused fires that covered 23,800 acres and destroyed 280 homes in the mountains of San Bernardino, 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

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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.

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.

*Settings of Selections from Anne
Bradstreet's Contemplations -
- Hilary Tann*

Contemplations (21, 22) was commissioned by the Radcliffe Choral Society for its 2005-6 season. The main body of the text consists of two verses excerpted from a much longer poem

by seventeenth-century American poet, Anne Bradstreet, a Puritan with close connections to Harvard. The phrase “O happy Flood” is linked to Psalm 98, “Let the floods clap their hands,” in both Latin and English. Water images – stream, river, ocean, flood – shape the composition as each recitative-style “contemplation” concludes with a freer “out-pouring” section.

Contemplations (8, 9) was composed for Cappella Clausura’s celebration of the 400th anniversary of Anne Bradstreet’s birth. Although it can stand alone, it is intended to precede *Contemplations* (21, 22), commissioned from Hilary Tann by the Radcliffe Choral Society for its 2005-6 season. The main body of the text consists of two verses from a much longer poem by “America’s first female poet” expanded by Psalm 148:2 in both Latin and English: “Praise ye him, all his angels: praise ye him, all his hosts.” In this setting,

creatures offering praise include Bradstreet’s “merry grasshopper” and “black clad Cricket” as well as a short homage to Hildegard von Bingen.

First Performance: March 17, 2012, Newton, MA, by Cappella Clausura, conducted by Amelia LeClair.

Naushon

- Dorothy Lamb Crawford

My mother’s first cousin, Robert Pitney, died suddenly at the age of 37. I gradually learned that he was a fine pianist who had played in Carnegie Hall, and was a poet. It was said that he was gay, and had possibly committed suicide. When his several slim volumes of self-published poetry were made available to the family, I took a set. In them I found “Naushon,” a deeply musical poem. Robert had evidently been invited to this island off the Massachusetts coast by the Forbes family, which owns the



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property. My nephew Chris Reeve, not only an actor but musical himself, had more recently also been invited to enjoy this spot, which I like to think of as “an island off the coast of this world.” The vocal setting for Trium came easily. After hearing their performance, I was inspired to complete Four Choral Songs In Memoriam Christopher and Dana Reeve, of which “Naushon” is the second piece. But Robert Pitney still eluded me until just a few days ago, when I found “In Memoriam: R.H.P, 1907-1944,” published in 1944, shortly after Pitney’s death, by the famous literary critic and cultural historian, Jacques Barzun, in *Chimera*, a literary quarterly: “Pitney made himself at an early age that rarest of beings, a patron of the arts. . . and conversant . . . as a practicing artist in poetry and music, whose unique kind of mastery was entirely divorced from the search for distinction and applause. If any man lived with art and for it, yet free from all preciosity or pride, it was Robert Pitney . . . [He] had tried out the concert stage as well as the podium, though more for reasons of friendship than of ambition. An invincible modesty--not shyness--held him

back. . . . Yearning for death and the futile snatching of either love or artistic emotion are the most vivid feelings that Pitney embodied.” And there you have a clue to “Naushon,” a poem of heavenly contentment and love.

HILARY TANN

From her childhood in the coal-mining valleys of South Wales, Hilary Tann developed the love of nature which has inspired all her music, whether written for performance in the United States (Adirondack Light for narrator and orchestra, for the Centennial of Adirondack State Park, 1992) or for her first home in Wales (the celebratory overture, *With the heather and small birds*, commissioned by the 1994 Cardiff Festival).

A deep interest in the traditional music of Japan led to study of the ancient Japanese vertical bamboo flute (the *shakuhachi*) from 1985 to 1991. Among many works reflecting this special interest is the large orchestral work, *From afar*, premiered in 1996 by the Knoxville Symphony Orchestra conducted by Kirk Trevor. *From afar* received its European premiere in 2000 by the

BBC National Orchestra of Wales and was selected for the opening concert of The International Festival of Women in Music Today at the Seoul Arts Center in Korea (KBS Philharmonic Orchestra conducted by Apo Hsu, 2003).

Hilary Tann lives south of the Adirondacks in upstate New York where she is the John Howard Payne Professor of Music at Union College in Schenectady. She holds degrees in composition from the University of Wales at Cardiff and from Princeton University. From 1982 to 1995, she was active in the International League of Women Composers and served in a number of Executive Committee positions. Numerous organizations have supported her work, including the Welsh Arts Council, New York State Council on the Arts, National Endowment for the Arts, and Meet the Composer/Arts Endowment Commissioning Music USA.

Her connection with Wales continues in various choral commissions, including Psalm 104 (Praise, my soul) for the North American Welsh Choir (1998) and *Paradise* for Tenebrae (Gregynog Festival, 2008). The influence of the Welsh landscape is also evident in many chamber works and in text selections from Welsh poets R. S. Thomas and Menna Elfyn. In July 2001, The Royal Liverpool Philharmonic Orchestra conducted by Owain Arwel Hughes premiered *The Grey Tide and the Green*, commissioned for the Last Night of the Welsh Proms.

Recent years have brought a series of concerto commissions – for violin (Here, *the Cliffs* premiered by the North Carolina Symphony with Corine Brouwer Cook, 1997), alto saxophone (*In the First, Spinning Place* premiered by the University of Arizona Symphony with Debra Richtmeyer, March 2000), and cello (Anecdote, premiered by the Newark (DE) Symphony with Roma-

nian cellist Ovidiu Marinescu, December 2000). *Shakkei*, a diptych for oboe solo and chamber orchestra, was premiered by Jinny Shaw in the Presteigne Festival, August 2007, and has since been recorded for CD and performed in Dublin (Ireland), at the 2008 IAWM Congress in Beijing, in New York City, in Rio de Janeiro, in San Francisco, and at the 15th World Saxophone Congress in Bangkok (2009), with Susan Fancher (solo soprano saxophone) and the Thailand Philharmonic Orchestra. *Shakkei* will also be presented at the Eastman Women in Music Festival (March 2011) where Hilary Tann was guest composer-in-residence.

DOROTHY LAMB CRAWFORD

Dorothy 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 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

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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 in 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 University 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 *Expression-*

ism in Twentieth-Century Music (Indiana University Press, 1993). She now lives in Cambridge MA.

BARBARA STROZZI (1619-1677)

- Dr. Susan Mardinly
"A View of Barbara Strozzi"
IAWM Journal, 2009

Singer-poet-composer Barbara Strozzi published at least 125 works in eight opuses over a period of twenty years: more than most men of her time. Her earliest publication, the 1644 Opus One madrigals, is a collection of convivial part-songs for multiple voice types in a wide variety of styles, mostly about love. Strozzi demonstrates a unique joining of harmony and modality and an unflinching grasp of formal architecture, often emphasizing the bass line in imitation of the vocal line. To sing Barbara Strozzi is to sing the master of *affetti*, the moving of the soul's affections, as espoused in Monteverdi's *seconda prattica*. Chromaticism and fioratura are used for word painting; speech-pattern rhythms are often underscored with *basso seguente*. Strozzi's stylistic hallmarks include posing a question in the manner of a debate between duple and triple meters, homophony and imitative passages, and arioso and monody. Here, and throughout her oeuvre, Strozzi uses disruption of verse, mixed meters, and tonal/modal shifts to produce an emotional response.

The early life of this ground-breaking composer is revealed in three tiny volumes: *Veglie de Signori Accademici Unisoni*; reviews of the meetings of the *Unisoni*. Barbara's adoptive father, librettist and poet Giulio Strozzi (1583-1652), who wrote the poetry for Opus One, formed this club in his home. Meetings were held as an Athenian-style forum, featuring Barbara singing and playing music, at times with other musi-

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cians and singers. Barbara, in her Opus One, expresses her desire to “become a new Sappho” (sixth-century Grecian singer to the lyre).

The five part *L'Amante modesto* shows Strozzi at her most choral, utilizing all the hallmarks of her style. A philosophical debate regarding the chaste lover and the impure, involves the nymph Clori and her two lovers. This subject was also treated by Monteverdi, Cavalli and Handel. *Priego ad Amore* is another five part, a la Monteverdi, as is *Il contrasto de cinque sensi*, which uses one voice for each of the five senses as they discourse upon which gift has the greater impetus for love. The SATB work, *Con Le Belle Non Ci Vuol Fretta* conveys the impatience of young men in duple meter eighth notes. The girls' coquettish answer comes in a repeating chorus, finally slowing the action, revealing the subject for debate: that the consolation of wait-

ing many years comes in one hour.

Consiglio Amoroso provides a musical *oratio* according to classical rhetorical devices, alternating voice types and groupings. Part of the surprise *topos* for debate is that women are deserving of affectionate equal treatment.

Beginning with Opus Two, Barbara follows the public frenzy for opera and replaces the genre of madrigals with arias, cantatas and duets, requiring a higher degree of vocal fioratura and dramatic characterization. Although the seeds of Barbara Strozzi's mature style exist in Opus One, her ability to derive dramatic structure through an independent bass motive expanded graphically in Opus Two, possibly because she emerged as a poetess. Opus Three was assembled quickly after the publication of Opus Two; one may surmise that the pieces were composed much earlier. The Opus Three dedication page “To



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The Unknown Goddess” bears an emblem with a Trojan warrior on Pegasus, lance in hand, accompanied by a lion: all Venetian archetypes. Giulio Strozzi, a devoted Venetian patriot, had died in 1652, shortly after Opus Two was published. Barbara apparently states her intentions of carrying on his tradition: most likely, this is a dedicatory opus.

THE ITALIAN BAROQUE, WOMEN AND ISABELLA LEONARDA
- *Amelia LeClair*

Isabella Leonarda, (1620-1704), dubbed “La Musa Novarese”, was a prolific composer of music for voices and violins. She came from a prominent family of Novara and entered the Ursuline convent Collegia di S Orsola in 1636 where she remained for the rest of her life. She may have studied with Gasparo Casati, maestro di cappella of Novara Cathedral, who included two of her compositions in his Terzo libro di scari concerti. Ursuline nuns, who ran schools and hospitals, escaped clausura and permanent vows because of bishop Carlo Borromeo’s special protection. Thus Leonarda, unlike her contemporaries in other convents, was not only able to publish over 200 works but to personally oversee their publication. Leonarda’s choral pieces, published as was all nun’s music for a mixed choir of men and women (or perhaps men and boys), was of course sung in the convent by women alone. Leonarda follows the fashion of the day, the stile moderno, in which large blocks of choral sound are juxtaposed with smaller groupings, however she does not go in for the virtuosic vocalizing that her colleagues like Cozzolani and Monteverdi do. Rather she uses a thick texture of voices and instruments separated by little symphonias. Her tempo and meter

changes frequently, as was the fashion in the early modern baroque. However it must be said that tempo markings like adagio or largo or even presto had far more to do with affect (affetti) than with speed: composers of this era were much concerned with the rhetorical consequences of meter and tempo. Leonarda loves sequential movement and harmonic movement by the fifth or fourth. Unlike the far more sophisticated Strozzi, she shies away from dabbling with too much chromaticism in her line, but she does, in both the Beatus Vir and the Magnificat, attempt complex bits of fugue, which she is not conventionally successful with. The sheer rawness of her apparent elementary training how-

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- Treble Chorus of New England, www.treblechorus.com
- Voices Rising, www.voicesrising.org
- Wakefield Choral Society, www.wakefieldchoralsociety.org
- Wellesley Choral Society, www.WellesleyChoralSociety.org
- Youth pro Musica, www.youthpromusica.org
- Zamir Chorale of Boston, www.zamir.org

ever shows the mind of an impassioned composer who, like so many talented women denied the blessings of education, pours forth her art and breaks rules in ways that would be unacceptable for a man. There we find real treasure.

The veritable explosion of music making by nuns in the Italian seicento followed the course of the newly fashionable inclusion of women (the concerto della donna in the Duke of Ferrara's court became all the rage) in the musical activities of the courts. The rivalry between city-states was such that fashion from one dukedom traveled quickly to another. Thus were many women freed to be hired as singers. Their lives were not entirely liberated, and their performances were never public, but the sound of a woman's voice, to some very highly placed ears, was quite suddenly not only acceptable, but desirable. Thus it became imaginable for a woman of Barbara Strozzi's talent and connections to sing, play, and compose in certain very select circles. Strozzi is thus far the only composer from this era that we know of who managed to do this, and aren't we lucky that she did it so well. This is no amateur composer: Strozzi's music is complex, rich, passionate, and extremely well crafted. You will hear in her madrigals all of the affects (*affetti*) she wants to illustrate in what would otherwise be just silly love poetry. The words are the same over and over, but her settings are radically different, and highly skilled.

Italian convents in the seicento were filled with educated daughters of patrician families. While many of these women chose to come into the convents to avoid the course of marriage – usually to a much older man – and perhaps life-threatening childbirth, many others were sold to the convents which asked

smaller dowries than the families of marriageable men. In this century over half of the daughters of the elite entered their local convents. However, at this time in particular, the convents of northern Italy were uniquely favored with the support of their prelates and communities for the making of music. Some convents were renowned for their skill at teaching music, and parents sought to send their talented daughters to them. These educated women were able to hone the skills they brought with them, and so musical daughters grew more expert with the training they received. Many of them thus became famous as singers, instrumentalists, and composers. With a wink at the Vatican's frequent edicts prohibiting nuns from making, writing, teaching and performing of music (these edicts seem proof that music was made anyway), the locals gave both financial, practical and emotional support by providing instruments, teachers, audiences, and halls so that they could enjoy listening to the performances of these much prized women: convents were built with a *chiesa esteriore* (outer church), where patrons could sit and listen to the singing and playing coming from the *chiesa interiore* through an opening in the cloister wall. Despite a hostile Vatican, this happy circumstance would have continued but for the Napoleonic suppression of religious institutions from 1796 onwards which dispersed monastic communities, male and female, and destroyed buildings, books, icons, and archives. We are indeed lucky to have unearthed as much of this rich trove as we have.



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