



MUSIC FOR

LOUIE



Saturday, May 13th, at 8:00 pm  
Lindsey Chapel/Emmanuel Church, Boston

Sunday, May 14th, at 4:00 pm  
Eliot Church of Newton, Newton Corner

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Amelia LeClair, Director **CLAUSURA**

2016-17 Season

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*~ Ella Fitzgerald*

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



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Chorus America ASCAP-ALICE PARKER AWARD

## MUSIC OF LOUIE



- Francesco Corbetta (1615-1681) Prelude in C Major  
*Olav Chris Henriksen, baroque guitar*
- Leonora Duarte (1610-1678) Sinfonia 1 in C Major  
*El Dorado*
- Antonia Bembo (ca. 1640–ca. 1722) Te Deum in e minor  
*Janet Stone, Janet Ross, Teri Kowiak, Lisa Hadley, Fausto Miro,  
Francesco Logozzo, Will Prapestis, Anthony Garza*
- Duarte Sinfonia No. 5 in d minor  
Marc-Antoine Charpentier (1643-1704) Litanies de la Vierge  
*Shannon Larkin, Janet Stone, Claire Shepro - trio  
Fausto Miro, David Evans, Lawson Daves - trio*
- Duarte Sinfonia No. 7 in d minor

### INTERMISSION

Commentary by guest scholar Claire Fontijn

- Anne Bocquet (early 1600s-after 1660) Prelude in a minor  
*Olav Chris Henriksen, baroque lute* Allemande La Polonoise  
Sarabande
- Elisabeth-Claude Jacquet de la Guerre (1665-1729) Le Deluge  
*Shannon Larkin, soprano & Lawson Daves, bass  
Carol Lewis, viola da gamba & Olav Chris Henriksen, theorbo*
- Duarte Sinfonia No. 3 in g minor  
Mlle Laurent (ca. 1669-89) Le Concert  
*Matot/Tircis: David Evans, Mlle De Lalande/Celimeine: Shannon Larkin  
Mlle Rebel: Janet Stone, M Dufour: Fausto Miro, M Cerbret: Lawson Daves,  
Mlle Ferdinand: Claire Shepro, M Jonquet: Francesco Logozzo  
Ken Pierce & Camilla Finlay, dancers*

Your applause is welcome between sets  
Please turn off cell phones and electronic devices

**Special thanks to Martha Bancroft for helping to underwrite this program.**

## PROGRAM NOTES

by Claire Fontijn

*Phyllis Henderson Carey Professor of Music, Wellesley College*

*Author of Desperate Measures: The Life and Music of Antonia Padoani Bembo*

The reign of Louis Quatorze, the Sun King, provided an unusually productive atmosphere for women to participate in the arts. Female painters, writers, and musicians flourished in this period, 1660-1715. Musical performance extended itself to compositional endeavors in domestic surroundings, courtly settings, and in urban Paris. Louis's monarchy assured the dominance of French culture, and the splendor of sound was its mouthpiece. The present performance showcases that splendor in the capable hands of women composers, many of whose works have only recently been unearthed.

Interspersed throughout today's concert are the *sinfonie* of Leonora Duarte. From the outset, the viola da gamba takes center stage in consort music, as an *obbligato* instrument, and as the foundation in the basso continuo. Duarte's "English fantasias," as David Pinto described them, attest to the intimacy and power of her viol consort in Antwerp. The *sinfonie*, composed around 1660, represent the mixture of international styles characterizing the early years of Louis's monarchy.

Another foreign-born composer, the Venetian Noblewoman Antonia Bembo, devoted herself to music that would glorify the king, and she moved to Paris in order to make this possible. In 1704, one of Louis's favorite relatives, Marie-Adélaïde, Duchess of Burgundy, gave birth to the first of her three sons, the Duke of Brittany. For this celebratory occasion, Bembo wrote a *Divertimento* in Italian followed by a French-styled *Te Deum*; the mixture of these styles made a conscious nod to the princess who had come from Torino to marry into the French royal family.

The music of Bembo is appropriately juxtaposed with one of her models for French sacred music, the prolific Marc-Antoine Charpentier, the music director of Paris's *Sainte Chapelle*. The present *Litanies de la Vierge* (he wrote nine different versions!) were associated with the chapel of *Notre-Dame de Lorette* in Paris, and the musicians came from the courtly circle of the wealthy patron *Mademoiselle de Guise*. The composition calls for six voice parts and two "dessus de violles," in addition to the obligatory *basse continue*. The upper vocal trio consists of three female parts—*dessus* and *bas-dessus*—while the lower one of male singers is for *haute-contre*, *taille*, and *bass* voices. The manuscript of the *Litanies* identifies the names of the singers, and there we find out that Charpentier himself sang the part of the *haute-contre*, that particularly French high male voice so unlike the *castrato*. The *Litanies* highlight the viols and prominently display the two vocal trios.

The identity of *Mademoiselle Bocquet* lies shrouded in mystery, but we do know that—like many women composers of Louis XIV's reign—she

belonged to a dynasty of musicians, in this case lutenists by trade. By contrast, we know a great deal about Élisabeth-Claude Jacquet de La Guerre. Her musical pedigree is comparable to the boy Mozart, as she was considered an “unheard-of prodigy:” presented at court at an early age, she was able to sight-read the most difficult of compositions, accompany herself at the keyboard, and compose harpsichord pieces that she could transpose into all of the keys. The young Jacquet clearly inherited the talents of her father and namesake Claude, a harpsichord builder and player, and organist; her marriage to Marin de La Guerre only strengthened her pedigree. After the relative success of her 1694 tragédie *Céphale et Procris* at the Paris Opera, she turned to more edifying chamber music and composed two volumes of cantates based on the Old Testament. The cantate, a French-styled version of the Italian cantata, was then a relatively new genre in France; her incorporation of the latest Italian musical novelties is one of the hallmarks of her compositional style. In an attractive series of récits, ariosos, and airs for soprano and bass with basse continue, *Le Déluge* warns of the perils of debauchery; a flood punishes the revelers, who in the end are saved by the grace of God. In the *Lentement* section, who wouldn’t grant the wish of the beseeching soprano and seductively chromatic bass line? The lyrical art that brought Jacquet de La Guerre to the top of her game in the opera is amply apparent in this cantate. Every so often, new music turns up by perusing music libraries and inventories. Such was the case for me some 25 years ago. When searching the catalogue of the Bibliothèque Municipale de Versailles, Mademoiselle Laurent’s Concert appeared alongside *Céphale et Procris* as the only women’s compositions preserved at the renowned château. Cappella Clausura’s fearless leader asked Hendrik Broekman to edit the lengthy score, et voilà the strong closer for today’s concert. While little is known about Laurent, her commissioning patron was “Madame La Dauphine,” the Munich-born, mélomane wife of Louis XIV’s son. La Dauphine loved the music of Lully, Marais, and Colasse, and Laurent’s Concert resounds in the same vein.

Cappella Clausura presents a perfect portrait of “Louie Q” with this tasteful collection of works that he supported and enjoyed. Ranging from the famous composers Jacquet de La Guerre and Charpentier to the obscured musicians Laurent, Bouquet, Bembo, and Duarte, here is something for everyone.



**Amelia LeClair**, founding director of Cappella Clausura, is a Resident Scholar at the Brandeis University Women’s Studies Research Center. LeClair was inspired and motivated by the work of musicologists in the 1970s who dedicated themselves to researching the history of women in classical music.

## TE DEUM

- 1 Te Déum laudámus:  
te Dóminum confitémur.
- 2 Te aetérnum Pátrém  
ómnis térra venerator.
- 3 Tíbi ómnes Angeli,  
tíbi Caéli et univérsae Potestátes
- 4 Tíbi Chérubim et Séraphim  
incessábili vóce proclámant:
- 5 Sánctus: Sánctus: Sánctus:  
Dóminus Déus Sábaoth.
- 6 Pléni sunt coéli et térra  
majestátis glóriæ tuæ.
- 7 Te gloriósus Apostulórum  
chorus,
- 8 te Prophetárum laudábilis  
numerous,
- 9 te Mártyrum candidátus  
láudat exércitus.
- 10 Te per órbe[m] terrarium  
sancta confitétur Eccléssia:
- 11 Pátrém imménsæ majestátis:
- 12 Venerándum túum vérum,  
et únicum Fílim:
- 13 Sánctum quoque  
Paráclitum Spíritum.
- 14 Tu Rex glóriæ, Chríste.
- 15 Tu Pátris sempitérnus
- 16 Tu ad liberándum susceptúrus  
hóminem, non horruísti Vírginis  
úterum.
- 17 Tu devícto mórtis acúleo,  
aperuísti credéntibus regna  
coelórum
- 18 Tu ad dexteram Déi sédes,  
in glória Pátris.
- 29 In te Dómine, sperávi:  
non confúndar in aetérnum.

We praise thee, O God;  
we acknowledge thee to be the Lord.  
All the earth doth worship thee,  
the Father everlasting.  
To thee all Angels,  
the Heavens, and all the Powers,  
the Cherubim and Seraphim  
proclaim without ceasing:  
Holy, Holy, Holy  
Lord God of Hosts!  
The heavens and the earth are full  
of the majesty of thy glory.  
The glorious chorus of the  
Apostles,  
the admirable company of the  
Prophets,  
The white-robed army of Martyrs  
praises thee.  
Throughout the whole world  
the holy Church gives praise to thee,  
the Father of infinite majesty;  
they praise your admirable, true,  
and only Son;  
and also the Holy Spirit, our  
Advocate.  
You are the King of glory, O Christ.  
You are the eternal Son of the Father.  
To deliver us, you became human,  
and did not disdain the Virgin's  
womb.  
Having blunted the sting of death,  
You opened the kingdom of heaven  
to all believers.  
You sit at the right hand of God,  
in the glory of the Father.  
In thee, O Lord, I have trusted:  
let me never be confounded.

## LITANIES de la VIERGE

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison. Christe, audi nos.  
Christe, exaudi nos.  
Pater de caelis, Deus,  
miserere nobis.  
Fili, Redemptor mundi, Deus,

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.  
Christ, hear us.  
God the Father of heaven,  
have mercy on us.  
God the Son, Redeemer of the world,



**Spiritus Sancte Deus,  
Sancta Trinitas, unus Deus,**

**Sancta Maria,  
ora pro nobis.  
Sancta Dei Genetrix,  
Sancta Virgo virginum,  
Mater Christi,  
Mater Ecclesiae,  
Mater Divinae gratiae,  
Mater purissima,  
Mater castissima,  
Mater inviolata,  
Mater intemerata,  
Mater amabilis,  
Mater admirabilis,  
Mater boni Consilii,  
Mater Creatoris,  
Mater Salvatoris,  
Virgo prudentissima,  
Virgo veneranda,  
Virgo praeedicanda,  
Virgo potens,  
Virgo clemens,  
Virgo fidelis,  
Speculum iustitiae,  
Sedes sapientiae,  
Causa nostrae laetitiae,  
Vas spirituale,  
Vas honorabile,  
Vas insigne devotionis,  
Rosa mystica,  
Turris Davidica,  
Turris eburnea,  
Domus aurea,  
Fœderis arca,  
Ianua caeli,  
Stella matutina,  
Salus infirmorum,  
Refugium peccatorum,  
Consolatrix afflictorum,  
Auxilium Christianorum,**

**Regina Angelorum,  
ora pro nobis.  
Regina Patriarcharum,  
Regina Prophetarum,  
Regina Apostolorum,  
Regina Martyrum,  
Regina Confessorum,**

God the Holy Spirit,  
Holy Trinity, one God,

Holy Mary,  
pray for us.  
Holy Mother of God,  
Holy Virgin of virgins,  
Mother of Christ,  
Mother of the Church,  
Mother of divine grace,  
Mother most pure,  
Mother most chaste,  
Mother inviolate,  
Mother undefiled,  
Mother most amiable,  
Mother most admirable,  
Mother of good counsel,  
Mother of our Creator,  
Mother of our Savior,  
Virgin most prudent,  
Virgin most venerable,  
Virgin most renowned,  
Virgin most powerful,  
Virgin most merciful,  
Virgin most faithful,  
Mirror of justice,  
Seat of wisdom,  
Cause of our joy,  
Spiritual vessel,  
Vessel of honor,  
Singular vessel of devotion,  
Mystical rose,  
Tower of David,  
Tower of ivory,  
House of gold,  
Ark of the covenant,  
Gate of heaven,  
Morning star,  
Health of the sick,  
Refuge of sinners,  
Comforter of the afflicted,  
Help of Christians,

Queen of Angels,  
pray for us.  
Queen of Patriarchs,  
Queen of Prophets,  
Queen of Apostles,  
Queen of Martyrs,  
Queen of Confessors,

**Regina Virginum,  
Regina Sanctorum omnium,  
Regina sine labe originali concepta,  
Regina in cælum assumpta,  
Regina Sanctissimi Rosarii,  
Regina familiæ,  
Regina pacis.**

**Agnus Dei, qui tollis peccata mundi,  
parce nobis, Domine.  
Agnus Dei, qui tollis peccata mundi,  
exaudi nobis, Domine.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.**

## LE DELUGE

*Recit.*

**Dieu puissant, don't le soufflé anima  
les Mortels,  
Tu voulais de leurs cœurs te faire des  
Autels.**

**Déjà toute la race humaine  
Par le crime a souillé l'ouvrage de tes  
mains:  
Tu t'en repens en Dieu, sans douleur,  
et sans haine;  
Et ce repentir meme entra dans tes  
desseins.**

*Air.*

**Aux Mortels declare la guerre;  
Que ta Justice arme ton bras:  
Leve-toy, que de ces Ingrats  
Ta vengeance purge la Terre**

**Ils n'écôûtent que leurs desirs,  
Ta voix ne se fait plus entendre:  
Frappe, frappe, vien les surprendre  
Dans l'yvresse de leurs plaisirs.**

*Recit.*

**Quel prodige! les Mers franchissent  
leurs rivages,  
Les Fleuves se joignent aux Mers:  
De toutes parts, les humides nuages  
Rassemblez par les vents, ont  
obscurci les airs.**

Queen of Virgins,  
Queen of all Saints,  
Queen conceived without original sin,  
Queen assumed into heaven,  
Queen of the most holy Rosary,  
Queen of the family,  
Queen of Peace.

Lamb of God, who takes away the  
sins of the world, spare us, O Lord.  
Lamb of God, who takes away the  
sins of the world, hear us, O Lord.  
Lamb of God, who takes away the  
sins of the world, have mercy on us.

## THE FLOOD

Mighty God, whose breath gave life  
to mortals,  
You wanted of their hearts to make  
altars for yourself.

Already all of the human race  
By its sin has soiled the work of your  
hands:  
As God, you repent of it, without grief  
and without hatred,  
And even this repentance entered into  
your plans.

On mortals declare war;  
May your justice arm you:  
Arise, that your vengeance  
May purge the earth of these ingrates.

They listen only to their own desires,  
Your voice can no longer be heard;  
Strike, strike, come and surprise them  
In the drunkenness of their pleasures.

What a marvel! The seas overflow  
their shores;

The rivers join the seas:  
Everywhere moist clouds  
Gathered by the winds have  
darkened the air.

**Une nouvelle Mer dans les Cieux  
suspenduë Mêle encore ses torrens à  
la fureur des Flots:**

**Toute la nature éperduë  
N'est plus que cris, qu'horreur, que  
plainte, que sanglots**

*Air.*

**Ciel, est-ce en vain que l'on  
t'implore?**

**Es-tu sourd aux cris des Humains;  
Tirez du neant par tes mains,  
Vont-ils y retomber encore?**

**Ne reste-t-il aucun espoir?  
Détruiras-tu tout ton Ouvrage?  
Ton bras, pour venger ton outrage,  
Épuisera-t-il son pouvoir?**

*Recit.*

**Non. Ce vaste Vaisseau respecté par  
les ondes  
Dérobe l'innocent au sort du genre  
humain.  
Les flots vont retourner das leur  
grotters profondes,  
La terr se découvre, et l'air deviant  
serain.**

**Sur les Mortels qui doivent naître,  
Un semblable couroux ne doit plus  
éclater:  
Mais ils en deviendront peut-être  
Plus hardis à le meriter.**

*Air.*

**Gage de paix, nuë éclatante,  
Étonnez et charmez les yeux;  
Hâtez-vous d'embellir les Cieux,  
Rassurez la Terre tremblante.**

**Du bras qui vient de nous punir  
Sauvez desormais la nature;  
Et de la paix qu'un Dieu nous jure  
Éternisez le souvenir.**

A new sea suspended in the heavens  
Mingles its torrents as well with the  
fury of the waves:

All nature is distraught,  
There are only cries, horror, lamenta-  
tions, and sobs.

Heaven, is it in vain that we implore  
you?  
Are you deaf to the cries of humans  
Drawn from nothingness by your  
hands, will they fall back there again?

Does no hope remain?  
Will you destroy all your creation?  
Will you\_ arm, to avenge your  
outrage,  
Exhaust its power?

No. This huge vessel, respected by the  
waves,  
Rescues the innocent from the fate of  
the human race.  
The waves will return to their deep  
caves,  
The earth uncovers itself, and the air  
becomes calm.

On mortals yet unborn,  
A similar wrath must not again burst  
forth,  
But perhaps they will become  
More careful to avoid deserving it.

Pledge of peace, sparkling cloud,  
Surprise and charm the eyes;  
Hasten to embellish the heavens,  
Reassure the trembling earth.

From the arm that has just punished us  
Save nature from now on;  
And of the peace that God promises  
us  
Be the eternal reminder.

## LE CONCERT

*Mr. Dufour (un berger)*  
**La paix et le printemps,  
Ramene les beaux jours  
Voicy le regne heureux  
Des jeux et des amours.**

*Choeur*  
**La paix et le printemps...**

*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 aymables bergeries.**

*Choeur*  
**La paix et le printemps...**

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

*Mr Dufour (A Shepherd)*  
Peace and springtime  
Bring back the beautiful days;  
Here is the happy reign  
Of games and love.

*Chorus*  
Peace and springtime...

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.

*Chorus*  
Peace and springtime...

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.

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.

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*

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

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 de-  
sires.

*Mlle. Rebel, Mlle. Ferdinand*

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

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

*Choeur*

**Vivez contents,  
Bergers sinceres,  
Vivez contents  
Bergers constants.**

*Chorus*

Live contently,  
Sincere shepherds,  
Live contentedly,  
Constant shepherds.

**SCENA:**

*Mr. Matot (Tircis)*

**Sans la beauté qui m'enchanté,  
Le lieu le plus parfait  
Me paroît 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 sejour attire mes rivaux  
Et je cherche la solitude.**

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*

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

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

*(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 ester heureux,  
Rien de commun avec eux.**

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*

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

You wrongly complain to us:  
the lovely Celimeine  
Loves only you.  
She shares your attachment;  
It is only for your rivals to show jeal-  
ously.

*(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.**

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*

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

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

*(repeated by Matot and Rebel, duo)*

*Narrator*

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

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.

*(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 je suis le sujet de ses  
plaintes,**

I hear that I am the subject of his com-  
plaints;

**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.**

*(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.**

*(Celimeine)*

**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?**

*(Tircis)*

**Tout ce qui n'est point amour ne  
fauroit bien satisfaire  
Un amant qui desespere  
De se voir heureux un jour.**

*(Celimeine)*

**Vos rivaux d'un soin extremes  
Viennent parler de leurs feux,  
Ils me disent toujours que Tircis es  
heureux,  
Qu'on prefere Tircus,  
que c'est Tircis qu'on ayme,  
Vos rivaux toujours jaloux,  
Me connoissent miex que vous.**

*(Tircis)*

**Quoy? Vous m'aymex, ayable  
Celimeine,  
Quoy? Vous aymez vostre Tircis,  
Moy qui redoutoit vostre haine,  
Et qui craignoit vostre mepris,  
Je vous voy sensible a ma peine  
Je vous voy partager ma chaine  
Et partager l'amour dont mon Coeur  
est êpris.  
Quoy? Vous m'aymez, ayable  
Celimeine  
Quoy? Vous aymez vostre Tircis.**

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.

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.

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 is is Tircis whom I love.  
Your jealous rivals  
Know me better than you do.

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 tender  
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.**

*Chorus*

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*

**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.**

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

*Mr. Dufour*

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

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

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

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.

*Choeur*

**La paix et le printemps ...**

*Chorus*

Peace and springtime ...

**FIN**

*Thank you to Hendrik Broekman for discovering and editing  
"Le Concert" by Mlle. Laurent especially for Cappella Clausura*



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Christine O'Neill, Sheldon Ross, Phil Rossoni, Emily Teller

**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.

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



Lawson Daves,  
*bass*



David Evans,  
*tenor*



Anthony Garza,  
*bass*



Lisa Hadley,  
*mezzo soprano*



Teri Kowiak,  
*mezzo soprano*



Shannon Larkin,  
*soprano*



Francesco Logozzo  
*tenor*



Fausto Miro,  
*tenor*



Will Prapestis,  
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Janet Ross,  
*soprano*



Claire Shepro,  
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Janet Stone,  
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**El Dorado Ensemble:** (left to right) Paul Johnson, tenor viol, Alice Mroszczyk, bass viol, Carol Lewis, treble and bass viols, Olav Chris Henriksen, theorbo, Baroque guitar, Mai-Lan Broekman, bass viol, Janet Haas, treble viol



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