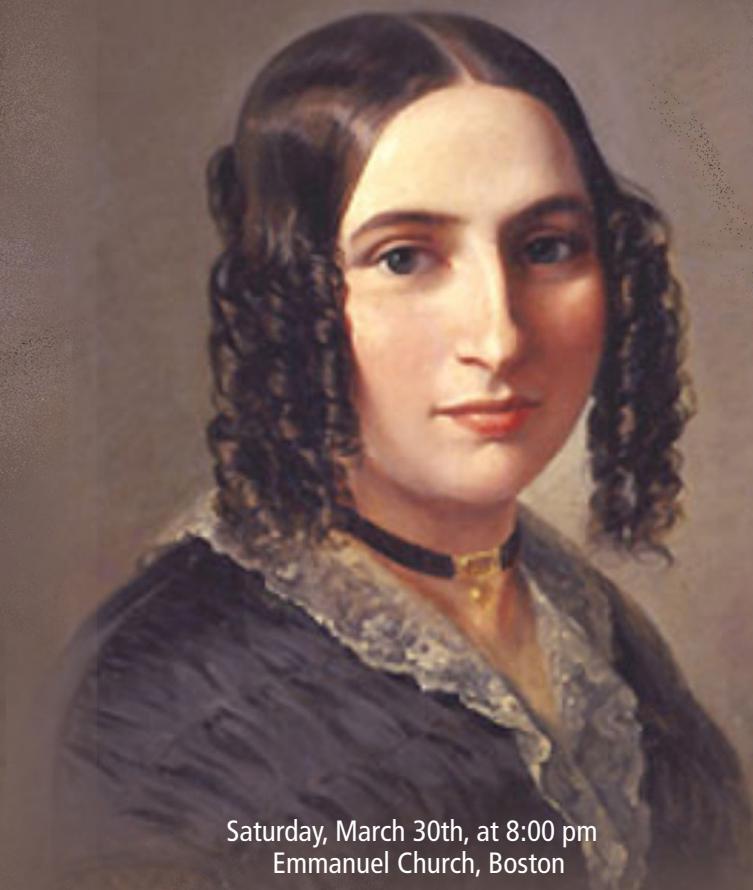


Fanny MENDELSSOHN 3 Cantatas (1831)



Saturday, March 30th, at 8:00 pm
Emmanuel Church, Boston

Sunday, March 31st, at 4:00 pm
Eliot Church of Newton, Newton Corner

CAPPELLA CLAUSURA Twelve Centuries of New Music
Amelia LeClair, Director

2018-19 Season

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CAPPELLA CLAUSURA

Amelia LeClair, Director

FANNY MENDELSSOHN: 3 CANTATAS

Dedicated to Linda Plaut, Newton's Arts and Culture Hero

Im Herbste: (from Gartenlieder, 1846)

Adriana Repetto, Liza Zuñiga, Fausto Miro, Will Prapestis

Lobgesang (1831)

1. Pastorale
2. Chor: Meine Seele ist stille
3. Rezitativ (Alt): *Lisa Hadley*
4. Aria (Sopran): *Adriana Repetto*
5. Schlußchor: Ich will von Gottes Güte singen

Abendlich schon rauscht der Wald: (from Gartenlieder, 1846)

Janet Stone, Barbara Hill, Ethan Rowe, Peter Schilling

Hiob (1831)

1. Chor: Was ist ein Mensch
2. Arioso: *Teri Kowiak, Liza Zuñiga, Francesco Logozzo, Lawson Daves*
3. Chor: Leben und Wohltat hast du an mir getan

Schöne Fremde (from Gartenlieder, 1846)

Carol Millard, Teri Kowiak, Francesco Logozzo, Lawson Daves

INTERMISSION

Im Wald: (from Gartenlieder, 1846)

Shannon Larkin, Lisa Hadley, Frankie Campofelice, Anthony Garza

Cholera Musik: (Oratorium nach Bildung der Bibel 1831)

1. Introduktion: Allegro moderato
2. Rezitativo: (Alt) *Barbara Hill*
3. Arioso: (Bass und Sopran) *Anthony Garza, Janet Stone*
4. Chor: Wehe, Weh es ist geschehn
5. Rezit: (Alt) *Lisa Hadley*
6. Rezit: (Sopran) *Carol Millard*
7. Chor: Gott, unser Schild
8. Aria: (Tenor) *Frankie Campofelice*
9. Rezit: (Sopran) *Carol Millard*
10. Trauerchor
11. Chor der Seligen: (m. Sopran, Bass) *Shannon Larkin, Lawson Daves*
12. Arioso: (Sopran) *Adriana Repetto*
13. Quartett: *Shannon Larkin, Barbara Hill, Fausto Miro, Will Prapestis*
14. Chor: Wir leiden um unsrer Sünden willen
15. Rezit: (Sopran, Alt, Bass) *Janet Stone, Liza Zuñiga, Will Prapestis*
16. Chor: Singet Gott

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CAPPELLA CLAUSURA

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Amelia LeClair is a Resident
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Divine Encounters

8PM, November 3, Eliot Church, Newton
3PM, November 4, First Church, Cambridge
With Heinrich Christensen, Organ

A Seraphim Christmas

4PM, December 22, Church of Our Saviour, Brookline

Women's Perspectives

8PM, March 1, St. Cecilia, Boston
3PM, March 3, First Church, Cambridge
With Heinrich Christensen, Organ

Season Highlights

4PM, April 7, Trinity Episcopal Church, Concord MA

Mystical Numbers

8PM, May 11, Eliot Church, Newton
With Heinrich Christensen, Organ

Tickets \$25 / \$20 students & seniors www.seraphimsingers.org

HENSEL TEXTS AND TRANSLATIONS

Im Herbste

Seid begrüßt mit Frühlingswonne,
Blauer Himmel, goldne Sonne!
Drüben auch aus Gartenhallen
Hör' ich frohe Saiten schallen.

Ahnest du, o Seele wieder
Sanfte, süße Frühlingslieder?
Sieh umher die falben Bäume!
Ach, es waren holde Träume!

LOBGESANG

2. Chor

Meine Seele ist stille zu Gott, der mir hilft,
denn ihr ist meine Hoffnung, mein Hort,
meine Hilfe und mein Schutz,
daß mich kein Fall stürzen wird, wie groß er ist.

3. Rezitativ

Ein Weib, wenn sie gebiert, so hat sie
Traurigkeit, denn ihrer Stunde ist gekommen.
Wenn sie aber das Kind geboren hat,
denkt sie nicht mehr an die Angst um der
Freude willen, daß der Mensch zur Welt
geboren ist.
Der Herr hat es ihr gegeben, denn Liebe
ist stark wie der Tod und Eifer ist fest wie
die Hölle; ihre Glut ist feurig und eine
Flamme des Herrn.

4. Aria:

O daß ich tausend Zungen hätte und einen
tausendfachen Mund,
Mit allen Wesen um die Wette lobt ich
dann Gott aus Herzensgrund.
O daß doch meine Stimm erschallte bis
dahin, wo die Sonne steht;
O daß mein Blut mit Freuden wallte, so
lang es durch die Adern geht;
O wär mein jeder Puls ein Dank und jeder
Odem ein Gesang.
Ihr grünen Blätter in den Wäldern, bewegt
und regt euch doch mit mir,
Ihr zarten Blumen auf den Feldern verher-
rlicht Gott durch eure Zier.
Für ihn müßt ihr, für ihn belebet sein,
Auch stimmet freudig mit mir ein.

Greetings to you with springtime joy,
Blue heavens, golden sunlight!
Yonder, too, from the garden bowers
I hear happy strings resounding.

O soul, do you discern once again
Soft, sweet songs of spring?
Look about you at the dun-coloured
trees. Ah, it was a lovely dream!

SONG OF PRAISE

2. Chorus - Psalm 62, 1-3

Truly my soul waiteth upon God: from
him cometh my salvation.
He only is my rock and my salvation;
he is my defense; I shall not be greatly
moved.

3. Recit: John 16,21, Song of Songs 8,6
A woman in labor has sorrow, because
her hour has come; but as soon as she
is delivered, her anguish is turned to
joy that a child has been born into the
world.

For love is as strong as death; jealousy
as cruel as the grave: the coals thereof
are coals of fire, which hath a most
vehement flame.

4) Aria - from "O daß ich tausend
Zungen hätte" - Johann Mentzer
(1658-1734)

O, that I had a thousand tongues and a
mouth a thousandfold, with all the crea-
tures I would vie in praising God from
the depths of my heart.
O that my voice would only sound as
far as where the sun stands high; O that
my blood welled up with joy as long
as it courses through my veins; O were
every pulse a thanksgiving and every
breath a song of praise.

Ye green leaves in the woods, wave and
arise with me, ye tender flowers in the
fields glorify God with your finery. It is
for him that you must live, so joyfully
join in song with me.

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Saturday, March 2, 2019
8:00 pm

HAYDN:
Symphony No. 103 in E-flat,
"The Drumroll"

SHOSTAKOVICH:
Symphony No. 15 in A Major

Saturday, April 27, 2019
8:00 pm

IVES: Ragtime Dances

STRAUSS:
Suite (from *Der Rosenkavalier*)
Dance of the Seven Veils
(from *Salomé*)

RAVEL: *La Valse*

5. Schlußchor

Ich will von Gottes Güte singen, solange
sich die Zunge regt,
Ich will ihm Freudenopfer bringen, sol-
ange sich mein Herz bewegt;
Ja wenn der Mund wird kraftlos sein,
So stimm ich noch mit Seufzen ein.

Abendlich schon rauscht der Wald

Abendlich schon rauscht der Wald
Aus den tiefsten Gründen,
Droben wird der Herr nun bald
An die Sternlein zünden
Wie so stille in den Schlüden,
Abendlich nur rauscht der Wald.

Alles geht zu seiner Ruh,
Wald und Welt versauen,
Schauernd hört der Wandrer zu,
Sehnt sich recht nach Hause,
Hier in Waldes grüner Klause
Herz, geh' endlich auch zur Ruh!

HIOB

1. Chor

Was ist ein Mensch,
daß du ihn groß achtest
und bekümmerst dich mit ihm?
Du suchest ihn täglich heim
und versuchest ihn alle Stunde.

2. Arioso (SATB solo)

Warum verbirgest du dein Antlitz?
Willst du wider ein fliegend Blatt so
eifrig sein und einen dünnen Halm
verfolgen?

3. Chor

Leben und Wohltat hast du an mir getan,
und dein Aufsehn bewahrt meinen Odem,
und wiewohl du solches in deinem
Herzen verbirgest, so weiß ich doch,
daß du des gedenkest.

Schöne Fremde

Es rauschen die Wipfel und schauern,
Als machten zu dieser Stund
Um die halbversunkenen Mauern

5) Closing Chorus:

I will sing of God's goodness as long
as my tongue can move; I will bring
him offerings of praise as long as my
heart still beats; yea, when my mouth
has lost its power then I will sing along
with sighs.

Evening breezes

Evening breezes rustle yet in the wood
from the deepest grounds;
above the Lord will now soon
light the stars.
How silent in the chasms!
Just evening breezes in the wood.

Everything goes to its rest.

Wood and world vanish;
shuddering, the wanderer listens,
yearning for home.
Here in the quiet hermitage of the
forest,
Heart, at last too go to rest.

JOB

1) Chorus - Job 7; 17, 18

What is man, that thou should magnify
him? And that thou should set thy heart
upon him? And that thou should visit
him every morning, and try him every
moment?

2) Arioso (Job 13; 24, 25)

Wherefore hidest thou thy face?
Wilt thou break a leaf driven to and
fro? And wilt thou pursue dry stubble?

3) Chorus - (Job 10; 12,13)

Thou hast granted me life and favor,
and thy visitation hath preserved my
spirit. And these things hast thou hid
in thine heart: I know that this is with
thee.

Beautiful stranger

The treetops rustle and shiver
as if at this hour
about the half-sunken walls

Die alten Götter die Rund.
Hier hinter den Myrtenbäumen
In heimlich dämmernder Pracht,
Was sprichst du wirr wie in Träumen
Zu mir, phantastische Nacht?

Es funkeln auf mich alle Sterne
Mit glühendem Liebesblick,
Es redet trunken die Ferne
Wie vom künftigem, großem Glück.

Im Wald

Im Wald, im hellen Sonnenschein,
Wenn alle Knospen springen,
Dann mag ich gerne mittendrein
Eins singen.

Wie mir zu Mut in Leid und Lust,
Im Wachen und im Träumen,
Das stimm ich an aus voller Brust
Den Bäumen.

Und sie verstehen mich gar fein,
Die Blätter alle lauschen
Und fall'n am rechten Orte ein,
Mit Rauschen.

Und weiter Schall und Hall,
In Wipfeln, Fels und Büschchen.
Hell schmettert auch Frau
Nachtigall Dazwischen.

Da fühlt die Brust am eignen Klang,
Sie darf sich was erkünnen,
O frische Gesang! Gesang
Im Grünen.

CHOLERA MUSIK

2 *Rezit:* Höret zu, merket auf, alles
was in dieser Zeit lebet (Ps 49,2),
Gott der Mächtige redet und rufet
der Welt vom Aufgang der Sonne
bis zum Niedergang (Ps 50,1).
er rufet Himmel und Erde, daß er
richte sein Volk (Ps 50,4).

the old gods are making their rounds.
Here, behind the myrtle trees,
in secretly darkening splendor,
what do you say so murmuringly, as if
in a dream, to me, fantastic night?

The stars glitter down on me
with glowing, loving gazes,
and the distance speaks tipsily,
it seems, of great future happiness.

In the forest

In the forest, in bright sunshine,
when all the buds spring up,
it is right in the middle of there that I like
to sing a song.

According to my mood, in sorrow and joy,
awake and in dreams,
I give it voice with full heart
to the trees.

And they understand me to the letter,
the leaves eavesdrop
and fall in at the right place,
with rustling.

And the sound and echo wander farther,
through the treetops, rocks, and bushes.
Miss Nightingale also blares away
brightly in the midst of it all.

Then, when the heart hears its own sound,
it feels it can do whatever it dares to,
oh what a lively pleasure, a song, a song
among the greenery.

CHOLERA MUSIC

2. Hear ye, and observe, all who inhabit
the earth,
God the creator has spoken and called
the world from the rising of the sun to its
setting
He summons the heavens and the earth for
to judge his people.

3. *Arioso*: Ich habe Kinder auferzogen und erlöstet, und sie sind von mir abgefallen. Ich will sie zerstoßen wie Staub vor dem Winde,
so fahren sie ihren Vätern nach und sehen das Licht nimmer mehr.
Wehe, wehe des sündigen Volks
Es ist geschehen.

4. *Chor*: Wehe, web es ist geschehn
Hilf uns, Herr Zebaoth, eile Gott, mich zu retten.
Herr mich zu retten. Herr, mir zu helfen. eile herbei.
Höre mein Gebet in diesern Zusammenhang auch, Zebaoth;
Neige deine Himmel zu mir und fahre herab.
Aus der Tiefe, Herr, ruf ich zu dir.
Tröste uns, Gott, unser Heiland, und laß ab von deiner Ungnade über uns.

5. *Rezit*: Sie rufen, aber da ist kein Helfer, zum Herrn, aber er antwortet ihnen nicht.

6. *Rezit*: Plötzlich muß das Volk sterben und um Mitternacht erschrecken und vergehn. Die Mächtigen werden kraftlos weggenommen, daß entsetzt sich mein Herz und bebet.

7. *Chor*: Gott, unser Schild. schaue doch, Herr, meine Zuversicht.
0 Traurigkeit. 0 Herzeleid. 0 Tag der bangen Klagen.
In dem Allen lässt sein Zorn noch nicht nach.
Was der Herr zurn Leben schuf, wird ins Grab getragen.
Seine Hand ist noch ausgestreckt.

8. *Aria*: Ich bin elend und ohnmächtig.
Ich leide deine Schrecken, daß ich schier verzage.
Du machest, daß meine Freunde und Nächsten und meine Verwandten sich

3. I have reared and brought up children, and they have revolted against me
I beat them fine, as dust before the wind
So they follow their fathers and nevermore see the light
Woe, woe to the sinners.

4. Help us, Lord. Hasten God, to make us right.
Lord, save me. Lord, help me. Make haste.
Hear my prayer, which is “Sabaoth”
Bow thy heavens to me o Lord and descend.
Out of the depths, Lord, I cry out to you
Comfort us, God, our savior, and give up your wrath against us.

5. They cried out, but there was no one to help them. Even to the Lord, but He would not answer them.

6. In a moment the people will die, and at midnight be frightened and lost. The mighty are taken away powerless At this my heart trembles and leaps from its place.

7. God, our shield, behold Lord, my faith.
O sadness. O heartache. O day of anxious complaints.
In that all his anger leaves not behind. What the Lord created for life is carried to the grave.
Your hand is yet outstretched.

8. I am miserable and unfeeling.
I despair and cower before you
You make my closest friends and family turn away from me
For such misery's sake. Lord, have

ferne von mir tun, um solches Elendes
willen. Herr, sei mir gnädig. Herr, sei
barmherzig, denn ich bin schwach.
Heile mich, denn meine Seele ist sehr
erschrocken, ach, Herr, wie so lange.

9. *Rezit:* Er wird dich mit seinen
Fittichen decken und deine Zuversicht
wird sein unter seinen Flügeln. Seine
Wahrheit ist Schirm und Schild, so sei
denn wacker und stärke das andere,
das sterben will.

10. *Trauerchor:* Sie sind dahin gegangen,
wie der Gras verdarrt, wie die
Blume verwelkt, wie eine webende
Spreu. Sie sind dahingegangen und ihr
Leben ist verborgen in Gott..
Siehe, wir preisen selig, die erduldet
haben, denn der Herr ist barmherzig
und ein Erbarmer. Und der Tod wird
nicht mehr sein, noch Leid, noch Ge-
schrei, noch Schmerz wird mehr sein,
denn die Erde ist vergangen, der Tod
wird nicht mehr sein.
Und Gott wird wegnehmen alle Tränen
aus ihren Augen.

11. *Chor der Seligen:*
Ich habe einen gulen Kampf gekämpft,
ich habe den Lauf vollendet, ich
habe Glauben gehalten.
Ach, daß ich hören sollte, daß Gott,
der Herr, redete, daß er Friede zusagte
seinem Volk.
Welche ich lieb habe, die strafe und
züchtige ich, so tuet nun Buße.

12. *Arioso:* Blick hin auf die, so vol-
lendet haben, denn ihre Seele ist vor
dem Herrn, ihr Gedächtnis aber sei mit
euch.

13. *Quartett:* Herr errette mich von
meiner Sünde. Wende dein Schwert
und laß dein Antlitz leuchten.

14. *Chor:* Wir lei den um unsrer

mercy on me. Lord, be merciful,
because I am weak. Help me, for my
soul is so frightened, oh Lord, why so
long.

9. He will cover you with his pinions,
and under his wings will you seek
refuge. His faithfulness is a shield and
bulwark.
Waken, and strengthen those that
remain, who are about to die.

10. *Choir of Mourners:* You have
passed on. The grass withers and the
flower fades like the chaff which blows
away. For you have passed on, and
your life is hidden in God.
They are blessed who endured, be-
cause the Lord is full of compassion
and mercy.
And there will be no more death, or
sorrow or crying, no more pain, for the
earth is passed away, and there will be
no more death.
And God will wipe the tears from our
eyes.

11. *Choir of the Faithful Souls:*
I have fought a good fight, I have fin-
ished the course, I have kept the faith.
Ah, I will hear what God the Lord
says,
He will speak peace to his people.
Those whom I love, I reprove and
discipline, therefore be zealous and
repent.

12. Regard then, so completed, their
soul is with the Lord, their memory is
with you.

13. Lord, save me from my sin.
Turn your sword and let your coun-
tenance shine.

14. We suffer on account of our sins.

Sünden willen. Wir haben gesündiget mit unsren Vätern, wir haben mißhandelt und sind gottlos gewesen. Aber wir haben einen Gott, der da hilft, und den Herrn, der vom Tode errettet.

15. *Rezit:* Der Herr ist nahe allen, die ihn anrufen, die ihn mit Ernst anrufen so demütiget euch nun unter die gewaltige Hand Gottes, daß er euch erhöhe zu seiner Zeit.

Alle eure Sorge werfet auf ihn, denn er sorget für euch.

Tröstet mein Volk, spricht euer Gott, siehe, ich komme bald und mein Lohn mit mir.

16. *Chor:* Singet Gott, lobsinget dem Herrn, machet Bahn, dem der da sanft herfähret.

Er heißtet Gott, und freuet euch vor ihm. Frobloket mit Pauken alle Völker, und preiset den Herm mit fröhlichem Schall. Gott fähret auf mit Jauchzen und der Herr mit heller Posaune.

Lobet den Herrn mit Pauken und Reigen, lobet ihn mit Saiten und Pfeifen, lobet ihn mit heller Posaune.

Lobel ihn mit hellen Zymbeln, lobet ihn mit Psalter und Harfen.

Alles was Odem hat, preise den Herrn. Amen.

We have sinned like our fathers, we have mistreated and been Godless. But we have one God, who is our help, and our Lord and who saves us from death.

15. The Lord is near to all who call upon him, who call upon him in need. So humble yourselves under the mighty hand of God, so that he may exalt you in your time.

Cast all your anxieties upon Him, for He cares for you.

Trust my people, says your God. Behold I will come quickly, and my reward is with me.

16. Sing to God, Sing praises to the Lord, make a path for he who comes through the desert, who is called God, and exult before him. Clap your hands with a drum ye people, and praise the Lord with a joyful shout.

God goes forth with exultation and the Lord with high trumpets.

Praise the Lord with timbrel and dancing, praise him with strings and pipe, praise him with high trumpets.

Praise him with high cymbals, praise him with lyre and harp.

Let everything that has breath praise the Lord.

Amen.

PROGRAM NOTES -Claire Fontijn

Eclectic Elegance

When Lea Mendelssohn first caught sight of her newborn daughter Fanny, she exclaimed, “Bach fugue fingers!” Fanny did not disappoint, showing prodigious talent in music, only to be overshadowed by her gifted younger brother. Around the turn of 1830, both Fanny and Felix began to compose in a genre that employs orchestra, chorus, and soloists.

Trained by Carl Friedrich Zelter, a composer two generations removed from the pedagogy of J.S. Bach, Fanny and Felix would only diverge paths when, in adolescence, propriety confined the sister to the domestic sphere and custom brought the brother into the limelight of an international career. The siblings remained colleagues and critics of each other’s compositions until their deaths in 1847 at the ages of 41 and 38.

Today’s program presents rarely-heard songs and cantatas of Fanny Hensel, whose happy marriage to poet and painter Wilhelm Hensel placed her at the center of artistic activity in Berlin. Her Sunday afternoon concerts -- *Sonntagsmusik* -- at the large Mendelssohn family home featured music by such composers as J.S. Bach, Mozart, Beethoven, and, naturally, herself and Felix.

While Lea Mendelssohn supported Fanny in her musical endeavors, both Felix and their father Abraham dissuaded her from publishing, fearing that she was not up to the criticism that would ensue. In the last years of Fanny’s life, she would finally free herself from these Mendelssohnian fetters and begin to publish her work. Bote and Bock issued her opus 3 *Gartenlieder* (*Garden Songs*) for a cappella vocal quartet with lyrics by Eichendorff, Uhland, and Wilhelm Hensel, which in this program serve as lighter fare to introduce each of the large-scale cantatas.

Fanny Hensel composed *Lobgesang* (*Song of Praise*) for her only child, Felix Ludwig Sebastian Hensel, a name imbued with the first names of musical mentors Mendelssohn, Beethoven, and J.S. Bach. Indeed, Bach’s influence can be heard throughout the cantata. With a wind section pitted against the strings, Hensel clearly modelled her opening Pastoreale on the *Christmas Oratorio*, Part 2. Eminent Mendelssohn scholar R. Larry Todd posited that the alto recitative, which appropriately recounts the pain of childbirth, may have been sung by Hensel herself. The chorales, counterpoint, and ritornellos of the two choruses resound with Bachian splendor, but the true highlight is the soprano aria, no. 4, which Hensel composed for her friend Pauline Schätzel. Matched by a virtuosic violin solo amidst a full orchestral texture, the voice soars with Mozartean majesty.

The triumphant last number of *Hiob* (*Job*) resolves the burning life questions posed in the first two minor-key numbers: what are human beings? (Job 7:17), and why does God hide his face from us? (Job 13:24). Those numbers parallel Bach’s *Actus Tragicus* cantata both philosophically and musically, with the prominent Romantic flute of Hensel now standing in for the Baroque recorder of Bach. A celebration of God’s loving-kindness closes the work with music that stands with the best choruses of Bach, Handel, Mozart, and Mendelssohn. Hensel pulled out all the stops with sequences, passage work, deceptive cadences, chromaticism, and

an ample D pedal supporting a circuitous road home to tonic. She dedicated this beautiful cantata to her husband on their second wedding anniversary.

During the summer of 1831, over 2,000 Berliners suffered from cholera, which claimed many lives. To mark the cessation of the epidemic, Hensel wrote the *Cholera Cantata*. As she had done previously, she celebrated a family occasion when the *Cholera Cantata* was premiered on her father's birthday at the end of the year.

With its eclectic 16 numbers, the grandeur of Hensel's *Cholera Cantata* matches her brother's *Elijah*. She expanded the chorus from four to eight parts; wrote recitatives, arias, and a quartet to show off the four soloists; and added a full complement of brass to the fabric of the orchestra. Set to a libretto of Old and New Testament excerpts apparently cobbled together by the Hensels, the plot and musical trajectory resemble that of *Hiob*: the triumph of good over evil as a progression to C major from G minor.

Hensel paid homage to her models. She drew on the techniques of J.S. Bach in the Lutheran chorale cantus firmus, "O Traurigkeit," in the chorus of no. 7, "Gott, unser Schild;" in the recitatives (nos. 2, 5, 6, 9, and 15), which recall Bach's sacred cantatas; and in the homophonic a cappella opening of the "Chorus of the Blessed," no. 11. A Handelian double chorus typifies the "Trauerchor" ("Chorus of Mourning"), no. 10, and full fugal choral style characterizes no. 14. In the electrifying D-minor tenor aria of no. 8, *Allegro di molto*, one recalls Tamino's cry for help in *Die Zauberflöte*.

Although clearly influenced by these mighty masters, Hensel's distinctive voice unifies the *Cholera Cantata*. Its haunting G-minor introduction features arpeggiated chords in the strings over which a plaintive motive, first heard in the oboe, beseeches the listener with its terrifying energy. Tastefully pairing voices and instruments, Hensel created full dramatic textures. The final Allegro chorus -- pure magic -- moves through modulatory passages from pianissimo to fortissimo, through jubilant strains for the instruments named in Psalm 150, and closes with a satisfying "Amen." Hensel's evolving mastery of the cantata is evident in the trajectory of today's performances. While it is regrettable that her three cantatas never underwent the scrutiny of the publishing process, we hear how she moved from strength to strength in these jewels from her repertory.



Claire Fontijn is Phyllis Henderson Carey Professor in the Wellesley College Music Department, where she previously served as chair for over a decade. Her research focuses on such women composers as Hildegard of Bingen, Barbara Strozzi, Antonia Bembo, Fanny Hensel, and Amy Beach. In 2007, she published an article that appeared in the proceedings of a conference in Leipzig regarding the influence of Bach on Mendelssohn and Schumann; there she compared Lutheran chorale settings and their purposeful deformations of Fanny Hensel in *Das Jahr*

and of Felix Mendelssohn in the E-flat major string symphony. She is currently editing a volume for Routledge, titled *Uncovering Music of Early European Women, 1250-1750*.



Amelia LeClair, Resident Scholar at Brandeis Women's Studies Research Center, studied with Simon Carrington and made her conducting debut in Jordan Hall, Boston in March of 2002. Inspired and motivated by the work of musicologists in the 1970s who dedicated themselves to researching the history of women, LeClair founded Cappella Clausura, an ensemble of professional voices and period instruments dedicated to the research performance of music written by women. More at: www.clausura.org and www.brandeis.edu/wsre

Cappella Clausura was founded in 2004 by choral director Amelia LeClair to research, study and perform the music of women composers. Our goals are to bring engaging performances of this repertoire to today's audiences, thereby fostering their appreciation of the role of women composers throughout history, and helping to bring women composers into the classical canon. Our repertoire extends from the earliest known music by women, dating from the 9th century, to the music of our own time. Concerts include music by male counterparts, contemporaries, and earlier influences of our featured women composers in order to bring greater depth and context to the audience's understanding of music by women.

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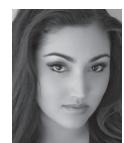
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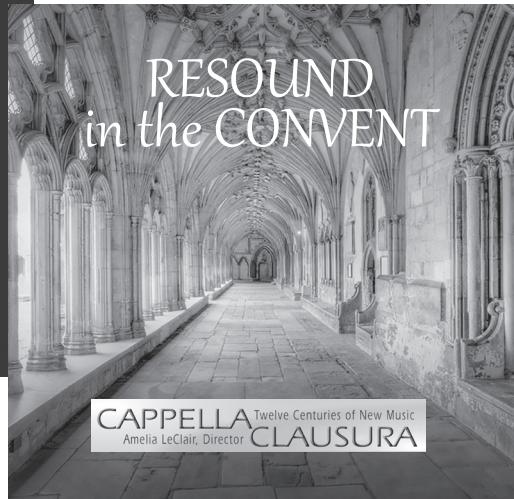
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