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Amelia LeClair, DIRECTOR

MESSA  
PASCHALE

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EPISCOPAL PARISH OF THE MESSIAH, NEWTON

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# CAPPELLA CLAUSURA ENSEMBLE

*Gail Abbey, soprano*  
*Margaret Felice, soprano*  
*Janna Frelich, mezzo, medieval harp*  
*Leah Hungerford, soprano*  
*Amanda Keil, mezzo*  
*Teri Kowiak, soprano*  
*Sudie Marcuse, soprano*  
*Kimberly Sizer, soprano*  
*Anna Turley, mezzo*  
*Jacque Wilson, mezzo*  
*Hendrik Broekman, organ*  
*Mai-Lan Broekman, gamba, violone*  
*Catherine Liddell, theorbo*  
*Amy Lieberman, special guest conductor*

*AMELIA LECLAIR DIRECTOR*

**Please turn off cell phones and beepers**

*Our deepest and most admiring thanks to Maestra Amy Lieberman,  
for her generous and expert collaboration in rehearsals and  
concerts.*

Amy Lieberman is in the Doctoral Program in Choral and Orchestral Conducting at Boston University. From 2004-2009, Ms. Lieberman was the Director of Choral Activities at the New England Conservatory of Music, where she conducted the NEC Concert Choir, Chamber Singers, and Women's Chorus, and taught choral conducting. She has been a guest conductor of the Tallahassee Symphony and Lexington Symphony, and assistant conductor of the Rhode Island Philharmonic and the Cantata Singers. Ms. Lieberman holds degrees in music from Stanford University and the Yale School of Music.



*Cappella Clausura is a member of the Greater Boston Choral Consortium,  
a cooperative association of diverse choral groups in Boston.*

*This program is supported in part by a grant from the Newton Cultural  
Council, a local agency which is supported by the Massachusetts Cultural  
Council, a state agency.*

# MESSA PASCHALE

## Introit:

Domine Dominus Noster - Lucretia Vizzana

## Incipit to Kyrie:

Quia ergo femina – Hildegard von Bingen

Sudie Marcuse, soprano, Janna Frelich, soprano and medieval harp

Kyrie eleison – Messa a 4 – Chiara Margarita Cozzolani

## Incipit to Gloria:

Stabat mater dolorosa – Chant from “Canti delle Monache”, Bologna

Leah Hungerford, soprano soloist

Gloria – Messa a 4

## In loco epistola:

Ave Maris stella – Chant from the Salzinnes Antiphonal, 1554

Transcribed by Amelia LeClair

## Psalm:

Psalm 136 – Hilary Tann, 2003

\*\*\*\*\*Intermission\*\*\*\*\*

## In loco graduale:

Hymn to the Pious Pelagia – Kassia, 800 AD

Teri Kowiak, solo

Credo – Messa a 4

## In loco offertorium:

Littanie a 4 della Beata Vergine Maria – Isabella Leonarda

Edited by Hendry Lebedinsky

Sanctus – Messa a 4

## In loco communio:

Incipit: Miserere mei Deus – Chant from “Canti delle Monache”, Bologna

Kimberly Sizer, solo

Miserere mei Deus – Raffaella Aleotti

Agnus Dei – Messa a 4

## Hymn:

Ornaverunt faciem templi – Lucretia Vizzana

Gail Abbey, soprano, and Amanda Keil, mezzo

## Recessional:

O Crux splendidior – Sulpitia Cesis

## Postlude:

O vis eternitatis – Hildegard von Bingen

Anna Turley, solo

*Hildegard transcriptions by Amelia LeClair*

## PROGRAM NOTES - Amelia LeClair

### CLAUSURA

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

It is doubly remarkable that, despite their confinement, so many creative voices came out of these cloisters and managed to publish their work. We present to you this evening a mass by one of the best composers of this era surrounded by motets and chants by yet more composers renowned in their day but ignored by history until recently.

### CHIARA MARGARITA COZZOLANI (1602- c.1677)

S. Radegonda, Milano

Published by Artemesia Publications, Inc. Italy

- notes by Candace Smith, editor and director of Cappella Artemisia, Bologna  
“The music in this volume comes from one of the most celebrated ensembles of women musicians in early modern Italy: that of the Benedictine nuns of the convent of Santa Radegonda, located across the street from Milan Cathedral. S. Radegonda was but one of some twenty such female foundations in the city whose music became famous between 1600 and 1700, and which boasted several nuns who also composed. Traveler’s reports, urban guidebooks, and not least many ecclesiastical regulations all testify to the renown of S. Radegonda’s singers. In 1664, the Bolognese priest Sebastiano Locatelli (who would have been no stranger to nun’s music in his home town) reported that the Benedictines were considered one of the finest ensembles in Catholic Europe. On major feast days, they performed for the public, local and visiting, with listeners sometimes so crowded into the public part (the chiesa esteriore) of the nun’s church as nearly to suffocate.

Much of the polyphony heard at S. Radegonda was written by one of its musical sisters, Chiara Margarita Cozzolani. Born in Milan to a well-off family, Cozzolani professed her vows at the monastery in 1620, and later served several times as prioress and abbess; her nieces, also Benedictines and singers at S. Radegonda, would perform at the house into the eighteenth century. Cozzolani published four editions of sacred works between 1640 and 1650, though unfortunately not all of them are extant.”

As most listeners know, a full Catholic mass includes what is called the “ordinary”, or the prayers that are said at every service. These are the Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. The rest of a mass is made up of prayers and hymns and psalms specific to that day. These are called the Propers. I have set Cozzolani’s mass within a framework of a full service. Our Propers are motets and chants that take the place of spoken or sung text, prayers, hymns, anthems, and readings. This is a completely artificial construct on my part, enabling you to hear the *Messa* as it would be in context, unlike masses that are sung today in unbroken sequence like movements in a symphonic work.

Cozzolani’s *Messa* is a deceptively simple work, certainly easy on the ears, and easy to perform by those familiar with the style, which her chorus of women would have been. It is a sort of *missa brevis*, providing the perfect amount of familiarity in between the more dense propers and chants surrounding it.

#### LUCRETIA VIZZANA (1590-1662)

Santa Christina della Fondazza, Bologna

Lucretia Vizzana, a fascinating and prolific composer, wrote deeply passionate music using her own unusual texts when artistic strife within her convent was at a peak and the church hierarchy was helpless in the face of the two powerful women who fomented it. Donna Cecilia Bianchi, cantatrice (singer) and Donna Emilia Grassi, maestra del coro (choir director) were at one another’s artistic throats to such a degree that the church fathers had to be called in. Donna Cecilia writes in her testimony, “It began because of music, and because we had words, I called her misbegotten, and she responded most unvirtuously”. It was a dispute that was to last for many years, during which time the young and highly talented Lucretia grew. Many of Lucretia’s texts speak of being protected from enemies, or vanquishing them, as in “Domine Dominus Noster.”

“Ornaverunt faciem templi” is a joyous text in honor of a new church or chapel. Her texts, like those of many of her contemporaries, are not found in scripture although they are laden with references. Text was paramount in any nun’s prayer, as it should be, but even more so in this era of *clausura* when, as witnessed by one term for a nun, “*sponsa Verbi*” meaning bride of the Word, a cloistered nun’s entire exposure to the world was through scripture.

#### HILDEGARD VON BINGEN (1098 – 1170)

Saint Rupertsberg, Bingen

The *sine qua non* of female composers, visionary, poet, composer, natural physician, nutritionist, and spiritual advisor Hildegard von Bingen lived unclioistered with her followers, in a time when women in the church were often credited with saintliness and a direct line to the Almighty. Clearly a force to contend with, she wrote books and letters on all of the above topics, traveled widely, and penned what is arguably the first opera in western music, the “*Ordo Virtutum*”. Her music is radically different from the chant that surrounded her: she takes great leaps of fifths followed by fourths frequently (thus spanning an octave), and the florid writing is not meant for the faint of heart. She obviously had very well trained singers at her disposal. Her poetry is raw and wonderful, and has no precedent. “*O vis aeternitatis*” is the first sequence in her collection of antiphons and sequences called the “*Symphonia*”. “*Quia ergo femina*” is a vindication of women: if we must have an Eve, then Mary is our saviour.

## RAFFAELLA ALEOTTI (c.1574-1646)

San Vito, Ferrara

Vittoria Aleotti, was the second of five daughters of a prominent architect of Ferrara, Giovanni Battista Aleotti, who wrote this about his daughter in the dedication of her madrigals: "...as it happened while she (Vittoria's oldest sister) was learning...Vittoria (aged 4-5) was always present. She... learned so much that within the space of a year so loosened her tiny hands that she began to play the harpsichord in a way that astonished not only her mother and me, but also the teacher himself." Giovanni Aleotti was a friend of Giovanni Battista Guarini, a prominent poet of the day, and he made a gift of Guarini's poetry to his daughter to be set to music. The delightful madrigals of the 16 year-old Vittoria that ensued were written just before she took the veil in the convent of San Vito in Ferrara, and took the name Raffaella. Donna Raffaella went on to become organist, and prioress of the convent. She wrote a collection of stunningly beautiful motets for 5,7,8 and 10 voices, from which comes the deeply moving "Miserere mei Deus".

## KASSIA OF GREECE (800's)

In the 9th century, Kassia (also called Icasia, Eikasia, Kasia, Kassiane) lived in a Greek convent and wrote hymns in praise of God and a few saints, her most famous one being in praise of Mary Magdalene (The Fallen Woman), who still does not figure largely in male hymnology. Kassia is acknowledged in her homeland and church as a fine writer of hymns, and is even pictured as one among 29 famous hymnographers on the frontispiece of a Triodion, a liturgical service book. It was thought, until recently, that Kassia wrote the poetry only. Dr. Diane Toulia-tos decoded, transcribed, and ascribed to Kassia about 50 musical compositions. Toulia-tos's work was disparaged at first, but is now considered authentic by the Greek Orthodox Church.

Legend has it that Kassia was part of a bride show for the Emperor Theophilus, wherein the prince gives a golden apple to the woman he chooses as his bride. Historian Edward Gibbon writes:

"With a golden apple in his hand he (Theophilus) slowly walked between the two lines of contending beauties; his eye was detained by the charms of Icasia, and, in

### **Holiday Concert**

Saturday, Dec. 19, 2009

2:00 pm

Trinity Episcopal Church  
81 Elm Street, Concord  
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### **Gala 50<sup>th</sup> Anniversary Concert**

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8:00 pm

First Parish Church, 20 Lexington Road, Concord  
Tickets: \$25 Adults, \$20 Students & Seniors, \$10 Children 12 & under

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*Best wishes for a successful 2009-2010 concert season!*





the awkwardness of a first declaration, the prince could only observe that in the world women had been the occasion of much evil (in reference to Eve). “And surely, Sir,” she pertly replied, “they have likewise been the occasion of much good” (in reference to the Virgin Mary). This affectation of unseasonable wit displeased the imperial lover; he turned aside in disgust; Icasia concealed her mortification in a convent...”

Byzantine women also had the simple, if grim, choice of marriage or the monastery. Kassia chose the monastery when she lost her chance to marry the Emperor. True to her spirit, Kassia was more than a quiet nun living in obscurity: in addition to her musical and poetical writings, Kassia joined other clerics in speaking against the imperial edict that abolished icons in church. Again, she was punished for speaking.

For “Hymn to the Pious Pelagia” I have invented an organum part – a lower voice moving in tandem with the melody - which most likely would have accompanied the chant.

ISABELLA LEONARDA (1620 - 1704)

Collegio di Sant’Orsola, Novara (Lombardy).

Leonarda, 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

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scari concenti. Ursuline nuns, who ran schools and hospitals, escaped Clausura and permanent vows because of bishop Saint 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. Her "Litanie della Beata Vergine Maria" is, as it says, a long list of praises in honor of Mary, the most important role model for every nun.

#### SULPITIA CESIS (1577-1619?)

S. Geminiano, Modena

Count Annibale Cesis and his wife Barbara gave 300 gold scudi to their daughter Sulpitia as her dowry when she took her vows at S. Geminiano in 1593, a convent which was known for its musical versatility and skill. Cesis' musicianship thrived and she became quite a renowned lutenists and composer.

"...with the splendor and nobility of your name, these few musical labors may be defended against the meanness of their detractors, and also that they might be occasionally performed in the convents of nuns, in praise of our common Lord." Thus the composer of motetti spirituale for 2 to 12 voices dedicates her collection to Anna Maria Cesis, a relative and nun at the convent of Santa Lucia in Rome, an even more renowned musical center. Anna Maria Cesis nobler branch of the family held more sway in the world of music and publishing. It is always interesting to note that these nuns were not unaware of the politics of music making, and the risks they were taking, nor of the boundaries they constantly pushed. Cesis' motets are lovely renaissance works, despite their being written in the early baroque. They are clearly written by someone whose musical thoughts are more harmonic (lute playing) than melodic. We bring you one of her larger pieces, the rich double choir work, "O Crux Splendidior", an antiphon for the Feast of the Holy Cross.

#### 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 music of Japan led to study of the ancient Japanese vertical bamboo flute (the shakuhachi) from 1985 to 1991. Among the works reflecting this special interest are the chamber work, Of erthe and air (1990), and the large orchestral work From afar, premiered in October 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, April 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. Many of her works are available from Capstone, Zimbel, Elmgrove Productions, and North/South Recordings; her scores are published by Brichtmark Music, Inc., Rowanberry Music, and Oxford University Press. New recordings are forthcoming on the Channel Classics, Zimbel, and Deux Elles labels.

Her connection with Wales continues in various choral commissions – The Moor for the Madog Center for Welsh Studies, Psalm 104 (Praise, my soul) for the North American Welsh Choir, Psalm 86 (Incline Thine Ear) for the Swansea Bach Choir, and Wales, Our Land for the Green Mountain College Welsh Heritage Program. The influence of the Welsh landscape is also evident in many chamber works – The Cresset Stone (solo violin), From the Song of Amergin (flute, viola, harp), and The Walls of Morlais Castle (oboe, viola, cello). 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. Wellspring (SSA unaccompanied) has been commissioned by the Llangollen International Musical Eisteddfod for the 2008 Female Choir Competition.

Recent years have brought a series of concerto commissions – for violin (Here, the Cliffs premiered in October 1997 by the North Carolina Symphony Orchestra with violinist Corine Brouwer Cook), alto saxophone (In the First, Spinning Place premiered in March 2000 by the University of Arizona Symphony Orchestra with Debra Richtmeyer as soloist), and cello (Anecdote, premiered in December 2000 the Newark (DE) Symphony Orchestra with Romanian cellist Ovidiu Marinescu). Shakkei, a diptych for oboe solo and chamber orchestra, was premiered by oboist Jinny Shaw in the Presteigne Festival, August 2007.

## **Next up - Last Concert of the Season!**

**SAT. MAY 22 @ 8pm,**  
Parish of the Messiah, Newton

**SUN. MAY 23 @ 4pm,**  
First Lutheran Church, Boston

**STROZZI  
&  
LEONARDA**

Two powerhouses of composition: one secular, one sacred, both prolific, original, and self-taught, since that was the only way they could learn. Leonarda composed some 200 pieces for voices and violins, some of them in a unique, almost primitive style of baroque composition. Strozzi was a most unusual woman: a musician, and a composer, who managed to be accepted as such (in a certain way) by her male counterparts. Her madrigals for 3,4,5 voices are exquisite, and envelope ripping.

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