

CAPPELLA CLAUSURA

Performing Twelve Centuries of New Music

Amelia LeClair, DIRECTOR



A CHANTAR: **THE GREEK CONNECTION**

Saturday Nov. 14th @ 8pm,
EPISCOPAL PARISH OF THE MESSIAH, NEWTON

Sunday Nov. 15th @ 4pm,
FIRST LUTHERAN CHURCH, BOSTON

Sunday, Jan. 10th 2010 @ 2pm
FORSYTH CHAPEL, JAMAICA PLAIN

DON'T MISS GLORIA! (See Back Cover or visit clausura.org)

Purcell
Vivaldi
Hassler
Debussy
Betinis
Leighton



The **ORIANA CONSORT**
choral music from seven centuries

Walter Chapin, director

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& period instrumental ensemble

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Sunday Dec. 6
5:00 pm

University Lutheran Church,
Winthrop & Dunster Sts., Cambridge

Friday Dec. 18
8:00 pm

First Lutheran Church of Boston,
Berkeley & Marlborough Sts., Boston

The Crucible

BOSTON OPERA COLLABORATIVE

SATURDAY, NOVEMBER 14
SUNDAY, NOVEMBER 15
THURSDAY, NOVEMBER 19
FRIDAY, NOVEMBER 20
SATURDAY, NOVEMBER 21
SUNDAY, NOVEMBER 22

ALL PERFORMANCES BEGIN
AT 7:30 PM

CHURCH OF THE COVENANT
67 NEWBURY ST, BOSTON, MA

MUSIC DIRECTOR: ADAM BOYLES
STAGE DIRECTOR: ROXANNA MYHR

www.bostonoperacollaborative.org

CAPPELLA CLAUSURA ENSEMBLE

Amelia LeClair, director, alto/soprano

Laura Betinis, alto

Teri Kowiak, soprano

Sudie Marcuse, soprano

Kimberly Sizer, soprano

Deborah Anderson, alto/soprano

Martha Heddon, alto/soprano

Janna Frelich, harp

Jay Rosenberg, lute, oud, percussion

Josh Schreiber Shalem, vielle

Susan Ward, recorders

Please turn off cell phones and beepers



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.



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A CHANTAR: THE GREEK CONNECTION

Please hold your applause between sets.

Chanterai por mon corage - chansons de croisade, rotrouenge

A vos vieg, chevalier sire – motet for 2 voices

Par maintes fois – plainte by the Duchesse de Lorraine

Cil bruns ne me meine mie - motet for 2 voices

Dame, merci – tenson by Blanche de Castille and Thibaut de Champagne

Biaus douz amis – motet for 2 voices

Je vous pri, Dame Maroie – jeu-parti by Maroie de Diergnau

A tort sui d’amours blasmee – motet for 2 voices

Mout m’abelist – chanson by Maroie de Diergnau

Je sui jonete et jolie – motet for 3 voices

Hymn to the Pious Pelagia: Wherever Sin has Become Excessive - Kassia

INTERMISSION

Je ne quier mais – motet for 3 voices

Amours, u trop tart – chanson a la vierge – rotrouenge by Blanche de Castille

Nus ne mi pourroit - motet for 3 voices

Christ the King of Glory – Kassia

Qu’ai je forfait? - motet for 3 voices

L’on dit - chanson d’ami

Diex! de chanter maintenant - motet for 3 voices

Soufrés maris - rondeau

Un petit davant - Chanson de malmariée/aube by the Duchesse de Lorraine

Joliement en douce desirée - motet for 4 voices

The Fallen Woman - Kassia

A Chantar m’er de so qu’ieu non volria – canso by Comtessa de Dia

Holiday Concert

Saturday, Dec. 19, 2009

2:00 pm

Trinity Episcopal Church

81 Elm Street, Concord

Tickets: \$20 Adults, \$15 Students & Seniors,

\$5 Children 12 & under

Gala 50th Anniversary Concert

American Women of Note

Saturday, May 8, 2010

8:00 pm

First Parish Church, 20 Lexington Road, Concord

Tickets: \$25 Adults, \$20 Students & Seniors, \$10 Children 12 & under

More information: www.concordwomenschorus.org



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WOMEN'S
CHORUS**

50th Anniversary 1960-2010

Best wishes for a successful 2009-2010 concert season!

A CHANTAR: THE GREEK CONNECTION - Notes by Amelia LeClair

MONTY PYTHON?

When we think of troubadours, we imagine traveling singer/songwriters, men in tights and multi-colored jerseys, playing lutes and recorders. We imagine them accompanying soldiers to the Crusades, or pilgrims on their way to see the relics of a special saint. We do not picture women.

In truth, medieval courtly society, which trickled down to the burgeoning bourgeoisie in this the era of the Crusades, encouraged musical as well as literate learning for all its young people, including girls. Poetry and music were rarely separate disciplines.

Troubadours were high-class composers/poets employed by the court they lived in, and they were rather stationary. And, in fact, female singer/poets, called *trouvères* in the north and *trobairitz* in the south, lived in the same courts and wrote both poetry and music, as is witnessed by the few existing bits we have that (possibly) can be attributed to them. Female poets/composers were hardly new to medieval society: there is evidence that churchmen denounced indecent women's songs in the 4th century.

Troubadours lived for the favor of their lords and ladies who housed and fed them. Their poetry usually praised the lord by praising his (wise choice of a) beautiful virtuous and noble lady. The lady was unattainable, since she belonged to the lord; it was important that she be considered worthy of the deepest longing. This poetic conceit was called *fins amors*; it elevated love to mythological levels. It has even been suggested that the "lady" was in fact, at least sometimes, the lord, thinly disguised, to whom the troubadour owed his allegiance and who was too noble for her/his unworthy lover/knight. It is clear in the language of the male troubadours, however, that the words were meant for men among men. In reality, women, even noble women, had no real status, with few exceptions.

RULE, OCCITANIA

In the 12th and 13th century several women in what is now the northern part of France, wrote songs and poetry in the *langue d'Oil* (what became French). These *trouvères* wrote *chansons d'ami*, (love songs), *chansons pieuse* or *de la vierge* (sacred songs), *chansons de croisade* (Crusade songs), *chansons de toile* (spinning/tatting songs), *chansons malmariée* (songs of unhappy marriage), *aubes* (morning songs) and many others.

In the 12th century in Occitania, or what is now southern France (where the *langue d'Oc* was spoken), the Crusades took away so many men - kings, lords, knights, and even farmers - that women were left to tend their property as best they could: they managed households, and even inherited property. For a short period of time several *trobairitz* thrived, most notable among them the Comtesse de Dia. Her single surviving *canço* with music, *A Chantar*, is found in the *Manuscrit du Roi* (1246-1254) of King Charles d'Anjou, along with that of Maroie de Diergnau and several male troubadours.

CHIC LIT

The distinguishing characteristic of the poetry that women wrote is its uniquely female perspective on life in the early first millennium. For female *trouvères* *fins amors* seems a more private affair, not intended to flatter one's lord or lady, but to express deep emotion. As you can see from the texts of just the few songs

we present tonight, these women were angry, frustrated, in despair, feeling imprisoned or physically abused, and, too, musing on life's beauty, awaiting the promise of *joie* (orgasm), and yes, on love. Love (sex) was mostly pre-marital, or extra-marital, and down to earth. No mythologizing here - men were real to these women, but gratification was often stifled by forces beyond their control. Longing seems to be based on a distinctly different reality; a woman entered an arranged marriage by age 12 or 13; if her husband died, she was either remarried or sent to the convent. There wasn't a lot of time for love, or sex.

THE GOLDEN APPLE

Two centuries or so earlier, 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 hymnographers on the frontispiece of a Triodion, a liturgical service book. It was thought, until recently, that Kassia wrote the poetry only. Dr. Diane Touliatos has now decoded, transcribed, and ascribed to Kassia fifty musical compositions. Touliatos'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 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. She was lashed and persecuted for speaking.

WHATS THE CONNECTION?!? OH BEHAVE!

Trobairitz, *trouvères*, a Greek? There is evidence that music traveled with trade before the Crusades, but the Crusades themselves brought about an unparalleled movement of people and goods, and thus cultural interchange: in our interpretation, we make a case for musical similarity - listen. Beyond that, some badly behaved women in all of these societies managed to create art in a milieu dominated by the acquisition of land and worship of the warrior, in which their value was limited to birthing sons. Their loud voices connect them to each other and, thank goodness, to us. Preservation of their voices didn't figure largely until late in the 20th century: but for such scholars as Diane Touliatos, (Kassia), Eglal Doss-Quinby, Joan Tasker Grimbert, Wendy Pfeffer, and Elizabeth Aubrey, (*Songs of the Women Trouvères*), we would remain ignorant of an amazing repertoire. We are so grateful to them!

WHY ARE THEY ALL SINGING AT ONCE? A note on the musical forms: Our set could be a work room in which we might sing *chansons de toile*, or *chansons d'ami*, or it could be a dining hall where we might sing a *tenson* or *motet*. The secular *motet* evolved from its origins in the church: poets began to add text to - expand - an existing chant, then began piling text it on top to include two to three different voices, two or three different texts, even different languages; the original chant remains an untexted (but titled) tenor line sung on a single vowel. The whole is a sort of inside joke, not intended to be understood except by the performer. The *tenson* and *jeu-parti* were debating duets, party games if you will, and the rest are one voiced ballads. To sing the Kassia we have been guided by Dr. Touliatos's transcription and suggestions. The motets are transcribed in *Songs of the Women Trouvères*. The notation for the chansons, however, is a rubric of unrythmicized pitches from which performers must improvise. The rhythmicization, arrangements, and scoring are entirely of my own invention, with much help from our fabulous singers and instrumentalists. My deepest thanks and gratitude to them whose inspired musicianship guided these fragments of music into life.

Cappella CLAUSURA wishes to thank the following donors for their generous support for 2009!

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*Donations made in celebration of the life of

Sharon Lee Kelley,
singer, friend and guide.

Coming Next!

CAPPELLA CLAUSURA
Performing Twelve Centuries of New Music

GLORIA:

A RENAISSANCE
CHRISTMAS PAGEANT



For the third year Helena Froehlich's Creationdance and Cappella Clausura present a truly different Christmas pageant. Our recreation of the timeless story includes lush medieval, renaissance and baroque music (as well as the

amazingly beautiful music of Patricia Van Ness inspired by ancient chant), spectacular choreography, giant puppets and stunningly beautiful costumes!

Bring the entire family!

TICKETS \$15/12 (available online at Clausura.org)

with CREATIONDANCE, Helena Froehlich, Choreographer

Saturday, Dec 12 @ 8:00pm, First Unitarian Society in Newton

Sunday, Dec 13 @ 5:00pm, Church of St. Andrew, Marblehead

Sunday, Dec 20 @ 4:00pm, First Parish in Cohasset