



sit inside the chant

SOUNDINGS

Saturday, January 31, at 8:00 pm
Lindsey Chapel/Emmanuel Church, Boston

Sunday, February 1, at 4:00 pm
Eliot Church of Newton, Newton Corner

CAPPELLA Twelve Centuries of New Music
Amelia LeClair, Director **CLAUSURA**

2014 - 2015

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BEAUTIFUL AS A DOVE

unique opportunity to hear the exquisite sacred motets of Renaissance composer Raffaella Aleotti alongside settings of similar texts by her famous contemporaries: Gregorio Allegri, Alessandro Scarlatti, Francisco Guerrero, Tomas Luis da Victoria, Giovanni da Palestrina, and Clemens non Papa. Includes the beloved "Miserere" by Allegri and several settings from the Renaissance favorite, the Song of Songs.

Sat. March 14 Lindsey Chapel, Emmanuel Church

Sun. March 15 Eliot Church, Newton Corner

EXULTET!

Music of Arvo Pärt, Eric Whitacre, Hildegard von Bingen and distinguished Welsh composer Hilary Tann, featuring guest artist Peggy Pearson, solo oboe. We are honored to present the New England premiere of Tann's "Exultet Terra," as recreated for Cappella Clausura, based upon an original commission from the Hanson Institute for American Music. This spacious work, for double choir and double reed quintet, is paired with equally spacious and evocative pieces by von Bingen, Pärt and Whitacre. We are honored to have our May 3rd concert featured in the Newton Festival of the Arts!

Sat. May 2 Lindsey Chapel, Emmanuel Church

Sun. May 3 Eliot Church, Newton Corner



This program is sponsored in part by a grant from the Massachusetts Cultural Council as administered by the Newton Cultural Council.



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

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CAPPELLA CLAUSURA

Amelia LeClair, Director

SOUNDINGS: Sit Inside the Chant

Or piangiamo	Lauda di Firenze [c.1530] trans/arr by LeClair
Rex Noster	Hildegard von Bingen [1098-1179] trans/arr by LeClair
Psalm 183	Amelia LeClair [b.1951]
Ecce iterum / Se Je Souspire	Margaret of Austria [1480-1530]
In Oculis Dei	Patricia Van Ness [b.1951]
Miserere mei Deus	Canti dell'Ufficio della Monache [Bologna 1670]
Miserere mei Deus	Raffaella Aleotti [1575-1640]
Miserere mei Deus	Corsican chant from Franciscan Mss. [17th-18th C.]
Salve Regina	Francis Poulenc [1899-1963]
Salve Regina	Liber Usualis 91st Ed 1896]
Hymn to the Pious Pelagia	Kassia [810-867], organum by LeClair
Caritas	Patricia Van Ness
Leaving the Wealth of her Family	Kassia, 4-part arr. by LeClair

INTERMISSION

Piange Maria	Lauda di Firenze, trans/arr by LeClair
Cor Meum	Patricia Van Ness
Nightwhistles	Amelia LeClair
Flos Campi	Hildegard von Bingen, trans/arr by LeClair
Tantum ergo	Maurice Duruflé [1902-1986]
Pater Noster	Igor Stravinsky [1882-1971]
O Vivens Fons	Hildegard von Bingen, trans/arr by LeClair
Ave Donna Sanctissima	Lauda di Firenze, trans/arr by LeClair

Cappella Clausura ensemble

soprano	Aliana de la Guardia, Teri Kowiak, Shannon Rose McAuliffe
alto	Liz Mitchell, Caroline Olsen, Emma Sorenson,
tenor	Kilian Mooney, Michael Sansoni, Peter Schilling
bass	Elijah Blaisdell, Anthony Garza, DJ Matsko

flutes Na'ama Lion, **harps** Janna Maria Fröhlich, Nancy Hurrell,
percussion Mike Williams, **simphonie** Amelia LeClair

TEXTS / TRANSLATIONS

LAUDA – OR PIANGIAMO, CHE’ PIANGE MARIA

Ritornello (repeats between verses): *Or piangiamo, che’ piange Maria, in questo dia sovr’ogna dolente.*

Verses:

Si doloros’a la croce piange. tutta s’infrange guardando lo suo amore; e tempestosa battaglia la tange ben: mille lance pare che senta al more. Con grande dolore, l’alta imperadrice piangendo dice, lui così vegente:

“A cui rimano da ch’io t’ò perduto? Al core venuto m’e` si grande coitello, laxa, c’ora piango lo dolze saluto annuntiato da san Gabriello; si grande flagello lo dolzore del parto! Se mi diparto morro` di presente.

“Vegiami sola, figliulo, di te, madra, confitto in quadre, di sangue vermiglio: sposa et figliuola, di te, dolce padre; da gente ladre mi se’ tolto, figlio. A cui m’apiglio? Lassa, tapinella una donzella così rimanente.”

Ritornello (repeats between verses): Let us now weep, since Mary is weeping, on this day sadder than any other.

Verses:

So sadly does she cry at the cross, she tears at herself looking at her love, and a stormy battle rages in her: it seems she feels a thousand spears in her heart. With great pain the high empress cries and says as he looks on.

“To whom am I left, since I have lost you? Such a great knife penetrates my heart that, alas, I now regret the sweet salutation announced by Saint Gabriel: the sweetness of giving birth was such a great calamity! If I am parted from you, I will die immediately.

“I see myself a mother deprived of you, my son, nailed to the cross, red with blood, spouse and daughter I am to you, sweet father; by thieves, my son, you are stolen from me. To whom can I cling? Alas, miserable is a maid who is left like that.”

- translation by Nello Barbieri, A-R Editions

REX NOSTER

Incipit: Our king is swift to receive the blood of innocent;

Response: The angels sing and resound in praise, but for the blood that was spilled the clouds weep.

Verse: In the heavy sleep of death the tyrant was choked by his malice.

[Response]

Doxology: Glory to the father, the son, and the holy spirit

[Response]

-translation by Barbara Newman/Amelia LeClair

PSALM 183

1. Alleluia for the sound of water and air and fire and earth, the hiss and white

noise, the pop and the hum.

For the spheres whooshing, sending energy whirling, for the valve-slapped atoms in our bodies

2. that race and course at the speed of blood, carrying our daily burdens to every corner of our being, being that is unsought but simply is. Alleluia for the rocks that clatter and scrape to the imprint of our feet and tires,

3. the metals that clang contact with each other, alarming their connectivity. Alleluia for the soul that resounds and re-sounds, that mouth that sings.

4. The hands that seek to imitate, invent and mutate sounds so that our atoms can be one with the spheres and whirl and dance and twirl with the moon magnet, oceans and stars and the gravitational constant of pull and crash.

5. Alleluia for the ears that listen for that pitch /and pressure, and for the fluids in the body that sparkle or weigh, sending the legs to ground, hands to fly out, head to tick and sway with mind-move.

6. Alleluia for the chaotic reason of it all, the absolute random beyond wish and longing, complete and ruthless oblivion of the creator of all that is good, and of all that's evil,

7. because we proceed anyway, dumb as trains, trained to eat and love and die.

8. Alleluia for delight in laughter, for the normalness of death,

9. for breath and food, for the cycle of life as it is now, and ever must be,

10. world for eternity; for it is so.

- Amelia LeClair

ECCE ITERUM / SE JE SOUSPIRE

Ecce iterum novus dolor accedit! Nec satis erat infortunissime Cesaris filie, conjugem amississe dilectissimum;

Nisi etiam fratrem unicum mors acerba surriperet.

Doleo super te, frater mi Philippe, rex optime; nec est qui me consoletur.

O vos omnes qui transitis per viam, attendite et videte si est dolor sicut dolor meus!

Se je souspire et plaingz, disant "Helas, aymy!"

Et par champs, et par plains je plains mon doulx amy.

Sur tous l'avoir eslu, mais fiere destinée par mort le m'a toulu, dolente infortunée.

Mes chantz sont de deuil plains; bon jour n'ay ne demy. Vous qui oyes mes plaints, ayez pitie de my!

Behold, again a new sorrow comes! It was not enough for the most unfortunate daughter of the Emporer to have lost her dearest husband; bitter death must steal even her only brother. I mourn thee, my brother Phillip, greatest king; nor is there anyone to console me.

O ye who pass this way, attend and see if there is any sorrow like unto my sorrow! Thus I sigh and lament, saying "Helas, aymy!" And in fields and plains I grieve for my sweet friend. He was chosen above all, but proud destiny has by death taken him from me, and sad unfortunate one.

My songs are full of sorrow; I have neither a good day nor half. You hear my laments, have pity on me!

- translation Martin Picker

IN OCULIS DEI

In the eyes of God I stand unbowed full of grace and dignity and crowned.
I am crowned with a circlet of gold and robed in sapphires in the eyes of God.

MISERERE MEI DEUS – Bologna

Pity me, Lord, in your mercy and in your compassion for my sins. O cross, hail, unique hope, the true passion of time. Increase my just devotion, come give us rest.

MISERERE MEI DEUS – Aleotti

Have mercy on me, O God, have mercy on me; for my soul trusts in you. And in the shadow of your wings [I will hope], until iniquity has passed by.

MISERERE MEI DEUS – Corsican

Have mercy on me, O God, according to thy loving kindness: according unto the multitude of thy tender mercies, blot out my transgressions.
Give her eternal rest, O Lord, and let perpetual light shine upon her.

SALVE REGINA – Poulenc

Hail, holy Queen, Mother of mercy: hail, our life, our sweetness and our hope. We cry to you, exiles, children of Eve. We sigh to you, mourning and weeping in this vale of tears. Turn then, O our Advocate, your merciful eyes towards us. And after this exile is over, show us Jesus, the blessed fruit of your womb. O kind, O holy, O sweet Virgin Maria.

SALVE REGINA – Liber Usualis (text as above)

HYMN TO THE PIOUS PELAGIA

O pou epléonasen e amartia Ypereprisveksen e charis, kathos O apostolos didaskei en prosevchais gar ke Dakrysi Pelagia, ton pollon ptaismaton pelagos ekseranas ke to telos evprosdekton kyrio Dia tis metanoias prasegages Ke en touto pres vev-eis Yper ton psichonemon.

Wherever sin has become excessive, grace has abounded even more, as the Apostle teaches; for with and prayers, Pelagia, you have dried up the vast sea of sins, and through penitence brought about the result acceptable to the Lord; and now you intercede with him on behalf of our souls.

- translation by Antonia Tripolitis

CARITAS

If I speak with the tongues of men and angels, and understand all mysteries and all knowledge but have not love, I am nothing. Love is patient and kind; love bears all things, love hopes all things, love endures all things.

- I Corinthians 13

LEAVING THE WEALTH OF HER FAMILY

*Olvon li pouśa patri kón, Christón de pothoú sa eilikrinos, dóxan évrato e mártys
ke ploúton ouránion,*

Ke ti pantevchía peripefragmenitis charitos.

To óplo tou stavroú katepátise ton tyrannon

Óthen aggeloi tous agonas thavmazontes elegon:

“Pé ptoken o echthrós ypo gynaikósettetheis.

Stephanitis anedeichthe e martys,

Ke Christos eis aionas Vasilevei o Theos o parechon to kosmo to mega éleos.”

Leaving the wealth of her family, and longing sincerely for Christ,

the martyr found heavenly glory and riches,

and totally shielded with the armour of faith,

and the weapon of the Cross, trampled the oppressor;

therefore angels amazed at her struggles, said:

“The enemy has fallen, defeated by a woman; the martyr, crowned, was lifted

upward and Christ reigns as God to all

eternity, who gives to the world His great mercy.”

- translation Antonia Tripolitis

9. LAUDA – PIANGE MARIA CUM DOLORE

Ritornello (repeats between verses): Piange Maria cum dolore che l'e` tolto lo suo amore.

Verses:

Fue cum gaudio salutata, or sono trista et sconsolata; di te sola rimasa, lassa, con molto dolore.

Ricevetti la novella di te, figlio, kiara stella; or son tremilia cotella ke me son fcte nel core.

Partori' ti con gran canto, piena di Spirito Sancto; or m'e` ritornato in pianto, la letitia in gran tristore.

Notricaiti a gran diporto, fresco giglio aulente d'orto' or son nave senza porto nel contristato dolore.

Vidil preso et legato, lo mi' figlio delicato, per un bascio ke li a donato lo fel Giuda traditore.

Oime' trista, adolorata, vi' dar si gran gotata ke la carne e` alvidata come di negro kolore.

Ritornello (repeats between verses): Mary cries with sorrow because they took away her beloved.

Verses:

I rejoiced at the salutation, now I am sad and inconsolable without you, I am left, alas, with much sorrow.

I received the annunciation of you, my son, shining star; now three thousand knives pierce my heart.

I gave birth to you with great jubilation, I was filled with the Holy Spirit; now, for me, that has turned into tears, the joy into great sadness.

I nourished you with great delight, O fresh, fragrant garden lily; now I am a ship without harbor in my sorrowful grief.

I saw my gentle son seized and bound because of a kiss that the wicked traitor Judas gave him.

Alas poor sorrowful me, I saw his face hit with such blows that his flesh turned livid, as if black in color.

- translation by Nello Barbieri, A-R Editions

COR MEUM

My heart is a holy place, wiser and holier than I know it to be.

Wiser than my lips can speak, a spring of mystery and grace.

You have created my heart and filled it with things of wonder.

You have sculpted it, shaped it with your hands, touched it with your breath.

In its own season it reveals itself to me; it shows me rivers of gold flowing in elegance,

And hidden paths of infinite beauty.

You touch me with your stillness as I await its time.

You have made it a dwelling place of richness and intricacies,

Of wisdom beyond my understanding, of grace and mysteries, from your hands.

- Patricia Van Ness

NIGHTWHISTLES

“Primary Wonder”

Days pass when I forget the mystery.

Problems insoluble and problems offering
their own ignored solutions

jostle for my attention, they crowd its antechamber
along with a host of diversions, my courtiers, wearing
their colored clothes; caps and bells.

And then

once more the quiet mystery
is present to me, the throng's clamor
recedes: the mystery

that there is anything, anything at all,
let alone cosmos, joy, memory, everything,
rather than void: and that, O [God],
Creator, Hallowed one, You still,
hour by hour sustain it.

- *Denise Levertov*

FLOS CAMPI

The meadow flower falls in the wind, the rain splashes it, but you Virginity,
remain in the music of the heavenly hosts, so you are the tender flower that never
grows dry.

- *trans: Ansy Boothroyd and Michael Fields*

TANTUM ERGO

Hence so great a Sacrament
Let us venerate with heads bowed
And let the old practice
Give way to the new rite;
Let faith provide a supplement
For the failure of the senses.
To the Begetter and the Begotten
Be praise and jubilation,
Hail honour, virtue also,
And blessing too:
To the One proceeding from Both
Let there be equal praise.
Amen.

PATER NOSTER

Our Father in heaven,
hallowed be your name.
Your kingdom come,
your will be done,
on earth, as it is in heaven.
Give us this day our daily bread,
and forgive us our debts,
as we also have forgiven our debtors.
And lead us not into temptation,
but deliver us from evil.

O VIVENS FONS

O living fountain, how great is your sweetness; you who did not reject the gaze of those who looked upon you, but clearly foresaw how you might avert them from a fall as of angels; they who thought they possessed a power which cannot lawfully subsist in that way.

Rejoice then, daughter of Jerusalem, for God is giving you back much which the serpent wanted to take from you, but which now gleams in greater brightness than it did before.

- trans: Ansy Boothroyd and Michael Fields

AVE DONNA SANCTISSIMA

Ritornello (repeats between verses): *Ave donna sanctissima, regina potentissima*

Verses:

La virtù celestiale, co la gratia supernale in te, virgo virginale discese benignissima.

La nostra redemption, prese incarnatione che senza corutione discese benignissima.

Tu se' porta, tu se' domo, dite naque Dio et homo arbore con dolze pomo che sempre sta florissima.

Istando colle porte chiuse, Christo in te si rinchiuse quando di te si dischiuse permansisti purissima.

Ritornello (repeats between verses): Hail most holy Lady, most powerful queen.

Verses:

The celestial virtue with its divine grace most benignly descended in you. Virgin of virgins,

Our redeemer became incarnate; without defiling you, he most benignly descended. You are the door, you are the house, from you was born God and man, O tree with sweet fruits, always in full flower.

Even though your doors were shut, Christ closed himself in you; when he came out of you, you remained most pure.

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PROGRAM NOTES

- Amelia LeClair

Ancient chant is sung prayer. It should be heard but does not need to be seen. An astute listener recently said to me, “Being surrounded by chant forces me to listen because my eyes can’t.” In this hall, tonight, we invite you to let pure sound unite you with the spiritual and musical expressions of the ages.

We have chosen for this program a wide array of chant and later music influenced by chant. To the ancient monophony on the program (Kassia, Hildegard, the Liber Usualis, the Laude) we have added works written by composers who have added a trope to a traditional chant (Margaret of Austria), used a traditional chant as their basis (Duruflé, Aleotti), want to emulate the spaciousness of chant with their own versions (Van Ness), have taken the text and written something entirely new (Stravinsky, Poulenc, Aleotti, LeClair), or taken their influence from later iterations of chant such as Anglican four-part-harmony (LeClair). The most outré version of chant I have found is Corsican, a highly ornamented and almost Balkan vocal technique, which in the 1970’s sprang from a long suppressed oral tradition, and inspired the formation of now over 80 groups on the small Franco-Italian island.

We open with chant as pop tune, from late 14th century Florence. The Laude of Florence were processional for special feast days, and those who walked and sang would have been familiar with the refrains, and would have joined in. Instruments, drones, and occasional harmonies would be added ad libitum, just as we have done in our arrangements. Soloists would sing the verses, and embellish liberally, to show off their stuff. This is chant as festival, or group catharsis, or let’s be honest, pure musical pleasure, probably influencing the Corsican style.

From the maestra of all time, the medieval mystic, poet, composer, Abbess Hildegard von Bingen, we have “Rex Noster”, a responsory that usually followed a reading during one of the daily offices. As with the Laude, the refrain would be sung by the full choir, while verses were sung by a soloist or a smaller choir. “Rex Noster” is one of the few works of Hildegard’s that references a king, and a most undesirable one at that: her disagreements with then Holy Roman Emperor Frederick Barbarossa are fairly notorious; thus, one wonders if she wrote this at the time she was toe to toe with him. It begins in D mode, almost immediately moving to E mode, suggesting the king may be of low earth, but the heavens respond. “Flos Campi” and “O Vivens Fons” are from the Ordo Vitutum. “Flos” begins on the 6th note of the Dorian mode, B natural, suggesting that flowers of the field are unstable in the wind, so we sing a strong D drone below; it also mentions a symphony, so we add a drone at the fifth on the word. As “O Vivens” describes a living fountain, we add canonic flourishes on the words “unde gaude” (thus rejoice) that might suggest rushing waters and a multiplication of followers.

From Kassia, a Greek nun in the 9th century, we have two instances of Byzantine chant sung with what I believe would be appropriate liquidity and darkness of tone. To one we add a simple organum, or moving spoken drone mostly at a fifth below. For Pious Pelagia, I took the mode and used it in canonic repetition, changing tone-note and mensuration to arrive at four-part harmony. You will note that the Greek you read is old (and transliterated), but according to my sources, not ancient. Margaret of Austria was a powerful patron of the arts, and poet, perhaps best known for owning a huge library, in which was found a manuscript of works by her well known court composer, Pierre de la Rue. Hers is a “motet-chanson”, a favored genre for mourning, in which a poetic French text is sung over a traditional Latin chant. Note that the second part of the Latin chant, “O vos omnes,” has been set by countless composers. Raffaella Aleotti, the religious alter-ego of Victoria Aleotti, wrote in the classic renaissance imitative style, and with only five voices manages to create a heart-wrenching lament in her simple but intricately textured “Miserere mei.” There are no tempo markings in medieval or renaissance repertoire, and in ancient chant neither are there key signatures, time signatures, or rhythmic note values. Because it is sung prayer, the text, the overall affect, and the rhetoric inform our choice of tempi.

Patricia Van Ness, composer in residence at First Congregational Church here in Cambridge, is a composer of great renown, and for good reason. Her music never fails to move its listeners, just as chant moves us, by virtue of the purity of her sound and the seeming simplicity and clarity of her compositions; she reaches into what the ancients called bodily “humours,” the waters in us that respond to sound waves. We are honored that she has given us her music to perform and is present for a post-concert conversation with the audience for the January 31 performance.

I am honored, too, to have received permission from poet Denise Levertov’s estate to set her transcendent poem, “Primary Wonder” to music. I offer it here as a token of my gratitude to all who have helped me make Cappella Clausura what it is today.

Finally, the men: Stravinsky, Poulenc and Duruflé are three 20th century giants. Stravinsky’s spare but exact “Pater Noster” pulls at the heart strings and challenges the intellect all at once, while Poulenc’s lush harmonies in “Salve Regina” are deeply gratifying to sing and to hear, setting all those “humours” a-tingle. “Salve Regina” is the last hymn sung before sleep in the monastic tradition. Contrasting Poulenc’s setting to the monophony from the Liber Usualis is heart-stopping in its starkness. Duruflé uses the pure chant “Tantum Ergo” from the Liber Usualis as his soprano line, somewhat stretched out, while the other three voices work like little wheels to carry the great tune above to the rafters. Every one of the composers on this program is a favorite of Clausura’s, and we hope you enjoy each one in her/his turn for the genius they bring to their work, and to us.

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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.

The core of the vocal ensemble is a group of eight-to-twelve singers who perform a cappella, with continuo, and with chamber orchestra, as the repertoire requires. Our singers are accomplished professionals, who perform widely as soloists and ensemble musicians in Greater Boston and beyond; likewise, our instrumentalists are drawn from Boston's superb pool of freelancers. We utilize classical and baroque period instruments when appropriate to the repertoire.

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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. The core of the vocal ensemble is a group of eight-to-twelve singers who perform a cappella, with continuo, and with chamber orchestra, as the repertoire requires. Our singers are accomplished professionals, who perform widely as soloists and ensemble musicians in Greater Boston and beyond; likewise, our instrumentalists are drawn from Boston's superb pool of freelancers. We utilize classical and baroque period instruments when appropriate to the repertoire.



Amelia LeClair,

Resident Scholar at the Women's Studies Research Center of Brandeis University, received her Bachelor's degree in Music Theory and Com-

position from UMass/Boston and her Master of Music in choral conducting from New England Conservatory, studying with Simon Carrington. She made her conducting debut in Boston's Jordan Hall in March of 2002.

Her early interest in composition and conducting having been frustrated by the limited opportunities for women in these fields, Ms. LeClair was later inspired and motivated by the work of musicologists in the 1970s who dedicated themselves to researching the history of women in classical music, scholars such as Robert Kendrick, Craig Monson, Claire Fontijn, Candace Smith, Judith Tick, Jane Bowers, Liane Curtis, Ann Carruthers, and Laurie Monahan, to name just a few whose work had personal impact on LeClair. The work of these music historians and others led

to the publication of the Grove Dictionary of Women Composers and dozens of other scholarly volumes and articles, and to the greater availability of source material and manuscripts.

With this impetus, in 2004, Amelia LeClair founded Cappella Clausura, an ensemble of voices and instruments specializing in music written by women from the 8th century to the present day. In addition to presenting many works by women of the medieval, renaissance, baroque and romantic eras, Cappella Clausura, under Ms. LeClair's leadership, has presented and in many cases premiered music of our own time, from 20th century greats such as Rebecca Clarke to 21st century composers Hilary Tann, Patricia Van Ness, Abbie Betinis, Emma Lou Diemer, and many others.

In addition to her work with Clausura, Ms. LeClair serves as director of choirs at the Church of St Andrew in Marblehead, and director of Vermilion, a quartet singing a unique Unitarian Vespers service she created for the First Unitarian Society in Newton.

Amelia LeClair lives in Newton, Massachusetts with her husband Garrow Throop, an artist and graphic designer. Her daughter Julia, who lived in China for five years, now resides in Washington, D.C. Her son Nick, a classical guitarist, lives in Brooklyn, New York.



Patricia Van Ness

Composer, violinist, and poet Patricia Van Ness draws upon elements of medieval and Renaissance music to create a signature

voice that has been hailed by musicians, audiences, and critics. She has been called

a modern-day Hildegard von Bingen (Gary Higginson, Music Web Uk; and Gaby Beinhorn, Suedwestrundfunk, Germany), with her ability to compose music “ecstatic and ethereal,” “both ancient and new” (Gaby Beinhorn, Suedwestrundfunk, Germany; Susan Larson, The Boston Globe). As in medieval aesthetics, her music and poetry explore the relationship between beauty and the Divine.

Patricia Van Ness’s work has had an impact that is both local and global. She is Staff Composer for First Church in Cambridge, Massachusetts (Peter Sykes, Music Director) and has been an invited lecturer at Harvard University and Boston University. Her music has been commissioned, premiered, and performed by numerous musicians and organizations throughout the world, including The King’s Singers (UK), the Heidelberg New Music Festival Ensemble, Chanticleer, Mannerquartett Schnittpunktvokal (Austria), the Celebrity Series in Boston, the Spoleto Festival Orchestra, Peter Sykes, Coro Allegro, and the Harvard University Choir. Her work has been presented in Rome and Assisi in Italy; the Musica Sacra Festival in Maastricht, Holland; and in halls and cathedrals throughout Italy, Austria, Finland, Germany, Japan, Hong Kong, Puerto Rico, Sweden, Latin America, Canada, Latvia, Russia and the United States. She has been awarded residencies with the Boston Landmarks Orchestra and with Coro Allegro.

Ms. Van Ness has received numerous awards and grants, including the 2011 Daniel Pinkham Award from Coro Allegro (David Hodgkins, Artistic Director). Europe’s prestigious 2005 Echo Klassik Prize was awarded to the ensemble Tapestry (Laurie Monahan, Director) for their recording “Sapphire Night” with music by Hildegard von Bingen and a nine-movement work

by Patricia Van Ness, and Chamber Music America awarded “Album of the Year” to Tapestry’s *The Fourth River*, containing two of Van Ness’s works.

Ms. Van Ness is currently composing new music for each of the 150 Psalms. The texts are in English and Latin using the Psalter and the *Liber Usualis*.

Ms. Van Ness’s music may be found on iTunes and other online stores; The King’s Singers’s *From the Heart*; Chanticleer’s *Sound in Spirit* recorded on Warner Classics; on Telarc International Recordings’s *Angeli* (Ensemble P.A.N.) and *The Fourth River* (Tapestry); on MDG Classics’s *Sapphire Night* (Tapestry); on *In the Clearing*, and *somewhere i have never traveled*, Coro Allegro; on Parma Recordings’s *In Paradisum* (In Paradise), Coro Allegro; on *Sing the Glory!* and *Glorious the Song*, The Harvard University Choir (Edward Elwyn Jones, Choirmaster); Albany Records’ *A Marvelous Love*, Carson Cooman, organ; *Passionately Unconventional: Madrigals and Motets by Nuns of Bologna, Moderna, and Ferrara*, Cappella Clausura (Amelia LeClair, Artistic Director); and *Advent and Other Music of the Liturgical Year*, released by the composer.

Her scores are available on her website (www.patriciavanness.com). *My Heart is a Holy Place* is published by The King’s Singers Choral Series, distributed by the Hal Leonard Corporation and available here. Ms. Van Ness is a member of American Composers Forum, ASCAP, and the International Alliance for Women in Music. She is a former member of the Board of the Cambridge Society for Early Music and currently serves on the Musical Advisory Board of Cappella Clausura (Amelia LeClair, Artistic Director). She lives on the coast of Maine with her husband, Peter Marks.

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