



Clarke, Copland & Cassandra

Saturday, Nov. 14, at 8:00 pm
Lindsey Chapel/Emmanuel Church, Boston

Sunday, Nov. 15, at 4:00 pm
Eliot Church of Newton, Newton Corner

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Clarke, Copland & Cassandra

The Fallen Woman	Kassia (c. 810-865)
Lover's Dirge	Rebecca Clarke (1886-1979)
Sing Ye Praises to Our King	Aaron Copland (1900-1990)
Ave Maria	Clarke
Have Mercy On Us	Copland
Chorus From Shelley's "Hellas"	Clarke
Help Us, O Lord	Copland
Philomela	Clarke
Augustus, the Monarch	Kassia

Intermission

Cassandra in the Temples

Introduced by the composer, Elena Ruehr

Libretto by Gretchen Henderson

Staging: Amelia LeClair

Lighting: Lynda Rieman

Choreography: DeAnna Pellechia

Costumes: Cheryl Hayden

Cast:

Cassandra

Apollo

Shadow/Pilgrim

Laocoön.

Agamemnon.

Adriana Repetto, soprano

Eric C. Perry, tenor

Jennifer Webb, mezzo

Elijah Blaisdell, bass

Anthony Garza, bass

Chorus:

Roberta Anderson, Janet Stone, sopranos

Tracy Cowart, Emma Sorenson, mezzos

Randy McGee, Peter Schilling, tenors

Will Prapestis, bass



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

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TEXTS / TRANSLATIONS

Kassia: The Fallen Woman

English translation by Antonia Tripolitis

Lord, the woman fallen into many sins, recognizing your Divinity, rises to the status of myrrh-bearer, and mourning brings to you myrrh before your burial, Woe to me, she says, for night holds for me the ecstasy of intemperance gloomy and moonless, a desire for sin.

Accept the springs of my tears, you who with clouds spread out the water of the sea:

Bend down to me to the lamentations of my heart you who made the heavens incline by your ineffable humiliation.

I will tenderly kiss your sacred feet, I will wipe them again with the hair of my head;

The feet whose sound Eve heard in paradise in the afternoon, and hid in fear, Who can delineate the multitude of my sins and the depths of your judgment, My Redeemer, savior of souls?

Do not disregard me, your servant, You, whose mercy is infinite.

Κύριε, ἡ ἐν πολλαῖς ἀμαρτίαις

Κύριε, ἡ ἐν πολλαῖς ἀμαρτίαις
περιπεσούσα ψυνὴ,
τὴν σὴν αἰσθομένη Θεότητα,
μυροφόρου ἀναλαβοῦσα τάξιν,
δύνωμένη μύρον σοι
πρὸ τοῦ ἐνταφιασμοῦ κομίζει.
Οἴκιοι, λέγουσα,
ὅτι νῦν με συνέχει
οἶστρος ἀκολασίας.
Ζοφώδης τε καὶ ἀσέληνος,
ἔρως τῆς ἀμαρτίας.
δέξαι μου τὰς πηγὰς τῶν δακρύων,
ὸ νεφέλαις στημονίζων
τῆς θαλάσσης τὸ πέδωρ.
κάμφθητί μοι
πρὸς τοὺς στεναγμοὺς τῆς καρδίας,
ὸ κλίνας τοὺς οὐρανοὺς
τῇ ἀφράστῳ σου κενώσει.
καταφιλήσω τοὺς ἀχράντους σου πόδας,
ἀποσμήξω τούτους δὲ πάλιν
τοὺς τῆς κεφαλῆς μου βοστρύχοις.
Διν ἐν τῷ Παραδείσῳ
Εὔα τὸν δελινὸν
κρότον τοῖς ὡσὶν ἡχηθεῖσα,
τῷ φόβῳ ἐκρύβη.
Ἀμαρτιῶν μου τὰ πλήθη
καὶ κριμάτων σου ἀβύσσους
τίς ἔξινιάσει,
ψυχοσῶστα, Σωτήρ μου;
μή με τὴν σὴν δούλην παρίδῃς
οἱ ἀμέτρητον ἔχων τὸ μέγα ἔλεος.

Clarke: Lovers Dirge - Come Away

*William Shakespeare (1564–1616)
From “Twelfth-Night,” Act II. Scene 4*

COME away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corse, where my bones shall be thrown:
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave
To weep there!

Copland: Sing ye praises to our King. O sing ye praises to our King and ruler. Come and hear all ye men, come and hear my praises. He doth bless all the earth, bringeth peace and comfort. Shout unto God all ye men. Shout unto God all your praises. Shout and praise Him all ye men. Come and praise Him all ye men.

Clarke: Ave Maria

Hail Mary, full of Grace; the Lord is with thee.
Blessed art thou among women, and blessed is the fruit of thy womb Jesus.
Blessed Mary, Queen of Heaven, gentle and merciful, O Mother of God.
Pray for us sinners, so that with the saints we may see thee.
Ave Maria, Gratia plena, Dominus tecum. Benedicta tu in mulieribus, et benedictus fructus ventris tui, Iesus.
Sancta Maria, Regina Coeli, dulcis et pia, O Mater Dei. Ora pro nobis peccatoribus, ut cum electis te videamus.

Copland: Have mercy on us, O my Lord. Be not far from us, be not far off, o my God. Give ear unto our humble prayer. Attend and judge us in Thy might. Uphold us with Thy guiding hand. Restore us to They kindly light. Have mercy on us, o my Lord. Be not far from us, o my God. Be not far off, my God. My heart is sorely pained and calls on Thee in vain. Cast me not away from salvation. Then we shall trust in Thee, then we will bear our place. Have mercy on us, oh my heart is sorely pained and calls on Thee in vain. Cast me not away from salvation.

Clarke: Chorus From Shelley's "Hellas"

The young moon has fed
Her exhausted horn,
With the sunset's fire:
But the night is not born;

And, like loveliness panting with wild desire
While it trembles with fear and delight,
Hesperus flies from awakening night,
And pants in its beauty and speed with light
Fast flashing, soft, and bright.
Thou beacon of love! Thou lamp of the free!
Guide us far, far away,
To climes where now veiled by the ardour of day
Thou art hidden
From waves on which weary noon,
Faints in her summer swoon,
Between Kingless continents sinless as Eden,
Around mountains and islands inviolably
Prankt on the sapphire sea.

Copland: Help us, help us, O Lord. For with Thee is the fount of life. In thy light shall we see light. Let us march and try our ways. Turn to God. For with Thee is the fount of life. In Thy light shall we see light. It is good that a man should wait. It is good that a man should hope for the salvation of the Lord. Help us, help us, O Lord. Ah!

Clarke: Philomela The Nightingale

By Sir Philip Sidney

The nightingale, as soon as April bringeth
Unto her rested sense a perfect waking,
While late bare earth, proud of new clothing, springeth,
Sings out her woes, a thorn her song-book making,
And mournfully bewailing,
Her throat in tunes expresseth
What grief her breast oppresseth
For Tereus' force on her chaste will prevailing.
O Philomela fair, O take some gladness,
That here is juster cause of painful sadness:
Thine earth now springs, mine fadeth;
Thy thorn without, my thorn my heart invadeth.
Alas, she hath no other cause of anguish
But Tereus' love, on her by strong hand wroken,
Wherein she suffering, all her spirits languish;
Full womanlike complains her will was broken.
But I, who daily craving,

Cannot have to content me,
Have more cause to lament me,
Since wanting is more woe than too much having.
O Philomela fair, O take some gladness,
That here is juster cause of painful sadness:
Thine earth now springs, mine fadeth;
Thy thorn without, my thorn my heart invadeth.

Kassia: Augustus, the Monarch

English translation by Antonia Tripolitis

When Augustus reigned alone upon the earth, the many kingdoms of men came to an end;
And since you were made man of a pure Virgin the many gods of idols have been destroyed.
The cities have come under one universal kingdom and the nations came to believe in one divine dominion.
The people were registered by the decree of Caesar;
We, the faithful, have been inscribed in the name of your divinity when you our God were made man.
Great is your mercy, Lord; Glory to you.

Αὐγούστου Μοναρχήσαντος

Αὐγούστου μοναρχήσαντος ἐπὶ τῆς γῆς
ἡ πολυαρχία τῶν ἀνθρώπων ἐπαύσατο
καὶ σοῦ ἐνανθρωπήσαντος ἐκ τῆς ἀγνῆς
ἡ πολυθεῖα τῶν εἰδώλων κατήργηται
ὑπὸ μίαν Θασιλείαν ἐγκόσμιον
αἱ πόλεις γεγένηται
καὶ εἰς μίαν δεσποτείαν θεότητος
τὰ ἔθνη ἐπίστευσαν
ἀπεγράφησαν οἱ λαοὶ, τῷ δόγματι τοῦ
Καίσαρος
επεγραφημεν οι πιστοι, θνάται
θεότητος
σοῦ τοῦ ἐνανθρωπήσαντος Θεοῦ ἡμῶν
μέγα σου τὸ ἔλεος, Κύριε, δόξα σοι.

PROGRAM NOTES by Amelia LeClair

Clarke, Copland and Cassandra, and Kassia

Alliteration aside, I chose to perform three composers whose works are classical or use ancient texts to appeal to a modern sensibility. Kassia lived in 9th century Byzantium, Copland's texts are excerpted from the Old Testament, Clarke uses texts on mythological themes, and Ruehr has written an opera on a libretto that is poetry based on the Greek myth of Cassandra.

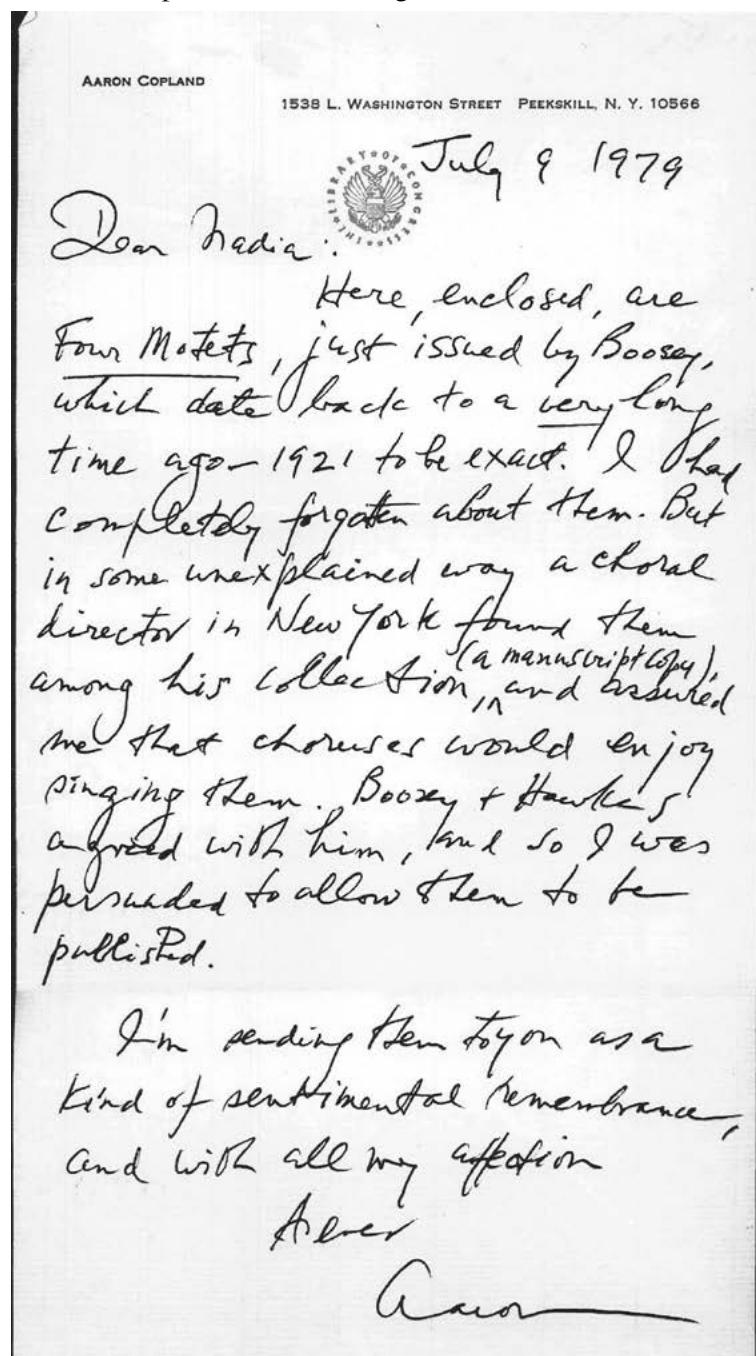
Kassia (810 – c. 867) was a Byzantine-Greek composer, abbess, poet and hymnographer. Hers is the oldest surviving music composed by a woman. She was wealthy, well-educated and connected to the imperial court in Constantinople. She was a prolific composer (more than 50 liturgical works have been attributed to her). She wrote sophisticated, beautiful music, which was so acclaimed as to be mentioned in the official chronicles. She is rare among medieval authors and composers in that so many of her works, both music and poetry, have survived. Many of her hymns are still part of Byzantine liturgy. Dr. Diane Touliatos has now decoded, transcribed, and ascribed to Kassia fifty musical compositions.

Byzantine women, like upper-class women throughout in history, had the luxury of choice: the simple, if grim, choice of marriage or the monastery. Kassia established her own monastery in Constantinople, and became abbess of it. Scholar Kurt Sherry writes, “the Great Synaxaristes describes her as elated by her rejection by Theophilos, [the Emporer whom she was to marry] as it freed her to pursue her desire to be a bride to the King of Kings, to receive the heavenly kingdom instead of an earthly one, echoing the language of later chroniclers, such as John Zonaras and Ephraim the Monk.” True to her spirit, Kassia was more than a quiet nun living in obscurity: Kurt continues, “In the most important religious and political issue of her day, Iconoclasm, Kassia showed herself to be a committed partisan, visiting an imprisoned Iconophile monk, even being herself flogged—and this while still a teenager.”

Augustus the Monarch is written as confirmation that the One God who was born of a virgin destroyed the many gods of idolatry: she uses parallel verb tenses to illustrate the finite and temporal reign of the Roman emperor compared to the infinite and eternal reign of Christ.

Byzantine chant, and the modes and tuning of it, are unfamiliar to most western ears. The octave is divided by 72 notes, while the western is a 12 note octave. The vocal style is liquid, not note-y, using what we might loosely call “portamento”, gliding from note to note. The drones accompanying these chants, which are really sung poetry, change as the mode or tone note changes. I have composed the drone accompaniments to the best of our available knowledge but still, out of thin air.

Aaron Copland (1900-1990) composed the Four Motets as a student exercise in 1921, while he was studying with the renowned Parisian teacher and composer Nadia Boulanger, one of the most influential



composition teachers of the 20th century. Boulanger's influence on Copland and other American composers was an historic phenomenon. Copland writes in his biography (with Vivian Perlis, 1984), "I am told that I...[was] known as 'that talented young American composer'. If so it was due to Boulanger's interest in me."

The motets are composed for SATB chorus a cappella. A fine-toothed comb through the Old Testament nets various possibilities for his texts - Numbers, Jeremiah, Psalms and Lamentations - however it is commonly agreed (and certainly a little research bears this out) that he extracted and fashioned bits to suit his musical purposes. I have matched the following citations:

Thou O Jehovah – Numbers 10:31, Lamentations 5:19-21, Psalm 47:8, Psalm 23:6

Sing Ye Praises – Psalm 47:6, Jeremiah 7:2, Psalm 67:7

Have Mercy on Us – Psalm 67:1, Psalm 51:11

Help Us O Lord – Psalm 36:9, Lamentations 3:26, 3:40

These were Copland's first choral pieces. Copland writes, "All Made-moisselle's pupils wrote...motets. Four Motets was written under her instruction...I think of these works as student pieces that show some influence of Moussorgsky, whom I admired." Boulanger admired these early works and encouraged a number of performances of them. In a letter to him in 1924 she said, "after daily rehearsals...the chorus has done marvelously. Those motets sound in the voices in a stunning manner." They remained in manuscript until Boosey & Hawkes published them in 1979. They have become part of the choral canon for many groups because of their distinct flavor of early Copland, because they are SATB, and readily available.

Rebecca Clarke, (1886-1979) who called her prize-winning Viola Sonata of 1919 her "one little whiff of success", wrote twelve a cappella choral pieces between 1906 and 1943. This is, sadly, a repertoire that is virtually unknown by a composer who was among the most important British composers of the 20th century. In 1998 "Ave Maria" became the first of any of her choral works to be published. All were at one time available from Oxford University Press, but they now offer only 3. Some scouting and inquiries sent us to Banks Music, UK which prints OOP scores on demand. Each piece is a microcosm of the musical world she was intellectually inhabiting at the time. Her musical homages to Palestrina, Dowland, Ernst Bloch, and English carol and folk tunes, are spot on, and yet completely original. Her incredible ear for language is evident in every piece. Reading through the page, one might not see how complex and harmonically mesmerizing the harmonies are. Her lines are

faultless, but unexpected, veering into surprising yet completely logical and satisfying harmonic territory. There isn't a moment of filler; every note counts. These are pieces that every choral group could and should be singing.

It should come as no surprise that this composer/violist loved altos; you can hear that in the lovely inner lines she writes for them. It is skill like this that sets her work apart from so much other choral literature: ask any alto about using her part as a straight edge. But she doesn't so much favor the altos as understand that each part is important, integral to the whole, and not simply harmonic fill. She clearly learned this from having had so much experience singing Palestrina, and then, in her studies with Stanford, writing in the style of Palestrina. We hear this in her use of imitation and suspension, her voice leading and harmonies, and all the hallmarks of pure renaissance style that Palestrina embodies.

The first performances in Boston of all but one of Rebecca Clarke's choral works took place when Cappella Clausura performed them in Cambridge in the fall of 2013. That work is entitled "Chorus from Shelley's 'Hellas'", and it is for five-part women's chorus. The text is drawn from Percy Bysshe Shelley's (1792-1822) ode to Hesperus (the evening star), and it reflects the romantic fascination with Greco/Roman gods and goddesses.

A brief note about Sir Phillip Sidney's poem "Philomela" which Clarke set so magnificently: the poet's conceit is highly offensive to our ears, in his assertion that the grief of a woman who was raped by Tereus, who cut her tongue out so she would not tattle, is less than his grief in having had no love ("Since wanting is more woe than too much having"). According to Dr. Liane Curtis, President of the Rebecca Clarke Society, Clarke may have chosen this poem to reflect in some way her difficult relationship with own abusive father. Yet the music she conjured to this awful text is of such surpassing beauty, we had to include it in our program.

Elena Ruehr's "Cassandra in the Temples" was premiered last year by Roomful of Teeth in their week-long residency at MIT in concert performance. The more I learned about the piece the more I wanted to perform it as it should be, as a true opera. Thus began our adventure in presenting to you the second performance ever of "Cassandra in the Temples". Ruehr gives us a perfect setting for Gretchen Henderson's remarkable libretto. Henderson brings us in one day from the ancient temples of Greece, where Cassandra is first given the gift of prophecy, but denied credibility by Apollo in revenge for her refusal to have sex with him. She foretells the fall of Troy but is ridiculed, and the one priest who believes her, Laocoon, is eaten by serpents. After the fall of Troy she is abducted

by Agamemnon, impregnated and taken on a sea voyage at the end of which both she and Agamemnon are killed by his jealous wife. Cassandra's sea voyage is the climactic moment of the piece: Henderson brings us to the present day where we might stand looking out at our oceans with her and worry for the coming generations, as sea creatures loom and our own Cassandras warn of climate change.

We are thrilled that Elena Ruehr is here and has offered to introduce her work after the intermission.

I know I speak for all of us at Cappella Clausura when I say it has been an honor and a delight to work with such a renowned composer on her unique and stunningly beautiful work. I'm sure you will find it so.

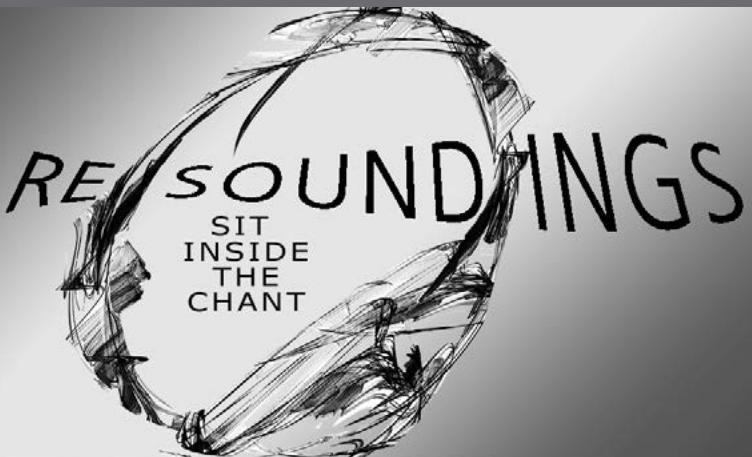
Please note:

Because Henderson's libretto is so arresting in its format, we have printed it, along with her "argument" and the synopsis of the opera, in a separate booklet. As we will bring the lights completely down for the opera, you may want to enjoy reading these before the performance!

Join us for the first concert of the New Year

JANUARY 16th, 8pm, Lindsey Chapel, Emmanuel Church

JANUARY 17th, 4pm, Eliot Church, Newton Corner



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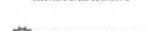
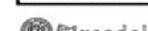
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BIOS

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 Composition 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, 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 has served 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, a China specialist, resides in Washington, D.C. Her son Nick, a classical guitarist, lives in Brooklyn, New York.



Elena Ruehr says of her music "the idea is that the surface be simple, the structure complex." An award winning faculty member at MIT, she is also a Guggenheim Fellow

and has been a fellow at Harvard's Radcliffe Institute and composer-in-residence with the Boston Modern Orchestra Project, which performed and recorded her major orchestral works (*O'Keeffe Images*, BMOP Sound) as well as the opera *Toussaint Before the Spirits* (Arsis Records). Three of her six string quartets were commissioned by the Cypress String Quartet, who have recorded *How She Danced: String Quartets of Elena Ruehr*. Her quartets have also been performed by the Biava, Borromeo, Lark, ROCO and Shanghai string quartets. Her other recordings include *Averno* (Avie with the Trinity Choir, Julian Wachner, conducting), *Jane Wang considers the Dragonfly* (Albany), *Lift* (Avie) and *Shimmer* (Metamorphosen Chamber Ensemble on Albany).

Dr. Ruehr was a student of William Bolcom at the University of Michigan, and Vincent Persichetti and Bernard Rands at The Juilliard School. Elena Ruehr's oeuvre includes compositions for chamber ensemble, orchestra, chorus, wind ensemble, instrumental solo, opera, dance and silent film. Her work has been described as "sumptuously scored and full of soaring melodies" (*The New York Times*), and "unspeakably gorgeous" (*Gramophone*). Dr. Ruehr has taught at MIT since 1992 and lives in Boston with her husband and daughter.



Librettist Gretchen E. Henderson is an award-winning writer who writes across genres and

the arts. Her books include *Ugliness: A Cultural History* (2015), *The House Enters the Street* (2012), *Galerie de Diffémité* (2011), *On Marvellous Things Heard* (2011), and poetic chapbooks. Her writings have appeared in a range of journals and anthologies, including *The Kenyon Review*, *Iowa Review*, *Southern Review*, *Ploughshares*, and *The &NOW Awards: The Best Innovative Writing*. A classically-trained vocalist at the San Francisco Conservatory of Music, Gretchen used to live in Boston where she was a Mellon Fellow at MIT, MetaLAB Fellow at Harvard, and Mooney Fellow at the Boston Athenaeum. She now lives in Washington, D.C. and teaches at Georgetown University and during summers at the Kenyon Review Writers' Workshop. In 2014, thanks to a grant from the National Endowment for the Humanities, she traveled to the Greek archeological site of Mycenae where this opera is set. Her full libretto for *Cassandra in the Temples*, along with photographs from Greece and selected audio of the premier performance, is forthcoming as a special feature in *Western Humanities Review*.



DeAnna Pellecchia is a professional dancer, choreographer, aerialist and movement educator who works

collaboratively with visual artists, musicians, composers, and costume and set designers to create emotionally powerful performance experiences that take audience and performers on a visceral journey. Over the past 15 years, she has established herself as one of the Commonwealth's most promi-

inent dance-makers, creating and performing over a hundred critically acclaimed dance works which have toured locally, nationally and internationally. DeAnna has collaborated with Grammy-nominated musicians Dave Eggar and Joshua Pierce, NYC music-icon, AFMM's composer Johnny Reinhard, award-winning choreographer Ann Carlson, legendary choreographer Elaine Summers, and internationally acclaimed visual artist Shinique Smith. As Co-Artistic Director of KAIROS Dance Theater she will premiere *STRETCH / HOOK*, a performance integrating





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dance, sculptural installation and live music, with visual artist John Cira and legendary jazz pianist Kenny Werner in May 2016 at the Cotuit Center for the Arts. DeAnna's work has been presented by Charles Playhouse / Broadway Across America, The Institute of Contemporary Art Boston, Boston Convention & Exhibition Center, The Massachusetts State House, and The Rose Kennedy Greenway Conservancy, among others. DeAnna received a B.A. in Dance / Performance from Roger Williams University; she currently resides on dance faculty at Boston University (since 2002) and Boston Ballet. For more information visit: www.deannapellecchia.com www.kairosdancetheater.org

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(For complete bios visit www.clausura.org)



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MAY 7, 8

WORLD PREMIERE! Music for the Psalms by Patricia Van Ness

As we write these words, the incandescent Patricia Van Ness is composing a cycle of Nine Psalms for Cappella Clausura and Amelia LeClair, to be premiered in these concerts! The rest of the program features personal favorites of Van Ness by Renaissance composers Tomas Luis de Victoria, Thomas Weelkes, and Thomas Tallis; Russian Orthodox composers Sergei Rachmaninoff and Piotr I Tchaikovsky; and the ancient Greek composer known as Kassia. Join us after the performances for a talk-back with Patricia Van Ness!

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