

CAPPELLA Twelve Centuries of New Music
Amelia LeClair, Director CLAUSURA

A GARLAND OF MADRIGALS

Sunday March 2nd, 2014 • 4:00pm
St. Paul's Church, Brookline

Sunday March 9th, 2014 • 4:00pm
Eliot Church, Newton Corner



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A GARLAND OF MADRIGALS

First Set

Unquiet Thoughts	First Booke of Songes, 1597	<i>Dowland</i>
Cor mio / Io piango	Ghirlanda de Madrigali, 1593	<i>Aleotti</i>
Cor mio, deh	Madrigals, Book IV, 1596	<i>Gesualdo</i>
“T’amo mia vita”	Ghirlanda de Madrigali, 1593	<i>Aleotti</i>
T’amo mia vita	Madrigals, Books V & VI, 1611	<i>Gesualdo</i>
Can She Excuse (Q1)	First Booke of Songes, 1597	<i>Dowland</i>

brief pause

Second Set

Ch’io non t’ami	Ghirlanda de Madrigali, 1593	<i>Aleotti</i>
Come Again (Q2)	First Booke of Songes, 1597	<i>Dowland</i>
Hor che la vaga Aurora	Ghirlanda de Madrigali, 1593	<i>Aleotti</i>
Io v’amo	Ghirlanda de Madrigali, 1593	<i>Aleotti</i>
Non mai, non cangerò	Madrigals, Book II, 1594	<i>Gesualdo</i>

intermission

Third Set

If My Complaints (Q3)	First Booke of Songes, 1597	<i>Dowland</i>
Lasso, quand’io credei	Ghirlanda de Madrigali, 1593	<i>Aleotti</i>
Non mirar, non mirare	Madrigals, Book I, 1594	<i>Gesualdo</i>
O dolci’anima mia	Ghirlanda de Madrigali, 1593	<i>Aleotti</i>
Baciai per aver vita	Ghirlanda de Madrigali, 1593	<i>Aleotti</i>

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Teri Kowiak	Susan Byers Paxson	Eric Perry	Anthony Garza
Adriana Repetto	Letitia Stevens	Peter Schilling	Will Prapestis

Q 1: TK, EM, AN, AG

Q 2: RA, LS, PS, WP

Q 3: AR, SBP, EP, JD

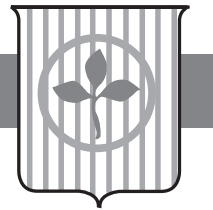
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TEXTS / TRANSLATIONS (from renaissance Italian by C. Ann Carruthers, PhD)

UNQUIET THOUGHTS

Unquiet thoughts, your civil slaughter
stint And wrap your wrongs within a
pensive heart: And you, my tongue, that
makes my mouth a mint And stamps my
thoughts to coin them words by art, Be
still, for if you ever do the like I'll cut the
string that makes the hammer strike.
in durance for to die?

But what can stay my thoughts they may
not start, Or put my tongue in durance for
to die? Whenas these eyes, the keys of
mouth and heart, Open the lock where all
my love doth lie, I'll seal them up within
their lids forever: So thoughts and words
and looks shall die together.

COR MIO

Cor mio, perchè pur piangi,
A che ti struggi,
Se alla tua pena inusitata e nuova
Rimedio non si trova?

Io piango che il mio pianto
Non è sì duro, sì pungente e forte
Che mentre io piango tanto
Non faccia ai miei martir pietosa
morte.
Poco saria la doglia
Se ad ogni suo desire
L'uom potesse morire
Ma ve'l sostiene in vita e in questa
spoglia
Acciò più lungo sia nostro languire.

How shall I then gaze on my mistress'
eyes? My thoughts must have some vent:
else heart will break. My tongues would
rust as in my mouth it lies, If eyes and
thoughts were free, and that not speak.
Speak then, and tell the passions of de-
sire, Which turns mine eyes to floods, my
thoughts to fire.

My heart, why do you weep,
why do you suffer,
when there is no remedy
for your unaccustomed and novel pain?

I weep because my anguish
is not so hard, piercing, and violent
that while I weep so,
death may not be moved to pity
by my torments.
There would be little pain
if at his merest wish
a man could die.
But one is kept alive and breathing
so that our suffering may last longer.



COR MIO, DEH

Cor mio, deh, non piangete,
Ch'altra pena non sento, altro martire
Che'l vedervi languir del mio languire.
Dunque, non m'offendete
Se sanar mi volete,
Chè quell'affettoche pietà chiamate
Se è dispietato a voi non è pietate.

- Gian Battisti Guarini

"T'AMO MIA VITA"

"T'amo mia vita," la mia cara vita
Dolcemente mi dice, e'n questa sola
Sì soave parola
Par mi trasformi lietamente il core.
O voce di dolcezza, e di diletto,
Prendila tosto Amore;
Stampala nel mio petto;
Spiri dunque per lei l'anima mia:
T'amo mia vita la mia vita sia.

--G.B. Guarini

T'AMO MIA VITA

"T'amo mia vita," la mia cara vita
mi dice, e'n questa sola
dolcissima parola
Par che trasformi lietamente il core
Per farsene signore
O voce di dolcezza, e di diletto,
Prendila tosto Amore;
Stampala nel mio core!
Spiri sol per tei l'anima mia:
T'amo mia vita la mia vita sia.

--G.B. Guarini

CAN SHE EXCUSE MY WRONGS

Can she excuse my wrongs with Virtue's
cloak?
Shall I call her good when she proves
unkind?
Are those clear fires which vanish into
smoke?
Must I praise the leaves where no fruit I
find?
No, no; where shadows do for bodies
stand,

Dearest, alas, don't weep,
For I feel no other pain, no other torment
Than seeing you suffer with my suffering.
Therefore do not make me ill
If you wish to cure me,
For that feeling which you call pity
Is no pity if it doesn't please you.

"I love you, my life," my dear life
tenderly tells me, and in this one
sweet word,
she seems happily to transform my heart.
O voice of tenderness and pleasure,
grasp it quickly, Love,
imprint it upon my heart;
let my soul therefore breathe for her
[only]:
Let "I love you, my life" be my life.

"I love you, my life," my dear one
tells me, and in that single
sweetest word,
it seems she cheerfully pierces my heart
and becomes mistress of it.
O voice of sweetness and pleasure,
take it quickly, O Love,
impress it on my heart;
Should my soul breathe only for thee
"I love you, my life" then be my life.

Was I so base, that I might not aspire
Unto those high joys which she holds
from me?
As they are high, so high is my desire,
If she this deny, what can granted be?
If she will yield to that which reason is,
It is reason's will that love should be just.
Dear, make me happy still by granting
this,
Or cut off delays if that I die must.

That may'st be abus'd if thy sight be
dim.
Cold love is like to words written on
sand,
Or to bubbles which on the water swim.
Wilt thou be thus abused still,
Seeing that she will right thee never?
If thou canst not o'ercome her will,
Thy love will be thus fruitless ever.

CH'IO NON T'AMI

Ch'io non t'ami, cor mio?
Ch'io non sia la tua vita e tu la mia?
Che per nuovo desire
E per nuova speranza, io t'abbandoni?
Prima che questo sia,
Morte non mi perdoni,
Che se tu sei quel cuore onde la vita
M'è sì dolce e gradita,
Fonte d'ogni mio ben, d'ogni desire,
Come posso lasciarti, e non morire?
--G.B. Guarini

COME AGAIN

Come again: Sweet love doth now in-
vite, Thy graces that refrain, To do me
due delight, To see, to hear, to touch, to
kiss, to die, With thee again in sweetest
sympathy.

Come again That I may cease to mourn,
Through thy unkind disdain: For now
left and forlorn, I sit, I sigh, I weep, I
faint, I die, In deadly pain and endless
misery.

Better a thousand times to die
Than for to love thus still tormented:
Dear, but remember it was I
Who for thy sake did die contented.

Should I not love you, my heart?
Should I not be your life, and you mine?
For new desire
and new hope, should I abandon you?
Before this happens,
let death punish me.
If you are the heart that makes my
life so sweet and welcome,
the source of my happiness, of every desire,
how can I leave you, and not die?

All the night My sleep is full of dreams, My
eyes are full of streams, My heart takes no
delight To see the fruits and joys that some
do find, And mark the storms to me assigned,

Out, alas, My faith is ever true, Yet will she
never rue, Nor yield me any grace; Her eyes
of fire, her heart of flint is made, Whom tears
nor truth may once invade.

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All the day That sun that lends me shine
By frowns doth cause me pine And feeds
me with delay: Her smiles, my springs
that make my joys to grow, Her frowns,
the winters of my woe.

HOR CHE LA VAGA

Hor che la vaga Aurora
Sopra un carro di fuoco
Appare in ogni luogo
Col figlio di Latona,
Che il suo dorato crine
All'Alpi e alle campagne
a noi vicine
Mostra, con dolci accenti
Questi la ben temprata lira suona,
Onde gli spiriti pellegrini intenti
Odonò l'armonia
Che l'alme nostre al ciel
erge ed invia.

“IO V'AMO VITA MIA”

“Io v'amo vita mia,”
Vollì sovente dire, ed ardo, ahì lasso.
Chiuse la voce entro le labbra Amore
E vergogna e timore,
E mi cambiar d'uom vivo
in muto sasso.
Amor, ma se tu vuoi che I miei martiri
Io pur taccia e sospiri,
Tu dilli a lei che mi consuma
e sface
E le riscalda il sen con la tua face.
---Annibale Pocaterra

NON MAI, NON MAI

Non mai, non mai cangerò
Stato, voglia, o pensiero,
Chè la cruda nemica del mio core
Con dolcissimo impero
Volge de la mia vita I giorni e l'ore
E temprà I miei desire
Or con speme, or con gioia, or con
martiri.

Gentle Love, Draw forth thy wounding dart,
Thou canst not pierce her heart, For I that to
approve, By sighs and tears more hot than are
thy shafts, Did tempt, while she for [mighty]
triumph laughs.

Now that lovely Dawn
riding a fiery chariot
appears everywhere
with Latona's son,
and shows her flaxen hair
to the Alps and to the
countryside near us,
with sweet ton
he plays his well-tuned lyre,
so that wandering spirits listen intently
to the harmony
that lifts and sends
our souls heavenward.

“I love you, my life,”
often I wanted to say, and I burn, alas.
Love, shame, and shyness
shut my voice within my lips,
and changed me from living man
to mute stone.
But, Love, if you want me to sigh
and not speak my sufferings,
tell them to her who consumes
and destroys me,
and warm her breast with your torch.

No, no I'll never change
State or will or thought,
For the harsh foe of my heart
With sweetest sway
Turns around the days and the hours of my life
And tempers my desires
Now with hope, now with joy, now with suffer-
ing.

IF MY COMPLAINTS

If my complaints could passions move,
Or make Love see wherein I suffer
wrong:

My passions were enough to prove,
That my despairs had govern'd me too
long.

O Love, I live and die in thee,
Thy grief in my deep sighs still speaks:
Thy wounds do freshly bleed in me,
My heart for thy unkindness breaks:
Yet thou dost hope when I despair,
And when I hope, thou mak'st me hope
in vain.

Thou say'st thou canst my harms repair,
Yet for redress, thou let'st me still com-
plain.

Can Love be rich, and yet I want?
Is Love my judge, and yet am I condemn'd?
Thou plenty hast, yet me dost scant:
Thou made a god, and yet thy pow'r
contemn'd.

That I do live, it is thy pow'r:
That I desire it is thy worth:
If Love doth make men's lives too sour,
Let me not love, nor live henceforth.
Die shall my hopes, but not my faith,
That you that of my fall may hearers be
May here despair, which truly saith,
I was more true to Love than Love to me.

LASSO, QUAND'IO CREDEI

Lasso, quand'io credei d'esser felice
In una selva tenebrosa e oscura
Mi ritrovai per me troppo infelice,
Che così piacque a mia stella noiosa.
E meno ancor mia vita aspra e penosa,

Alas, when I thought myself happy,
I found myself in a dark, shadowy wood,
much too unhappy for me,
for so it pleased my burdensome star;
and I still lead my painful hard life,



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E quasi ho svelt' il cuor da la radice,
E quella a cui serv'io m'è ogn'or ritrosa,
Nè il gridar vale, e favellar non lice.

NON MIRAR

Non mirare di questa bella imago
l'altre parti e rare!
Ahi, che di morir vago
Tu pur rimiri come
L'immoto guardo gira
E loquace silenzio il labro spira.
O desir troppo l'ardito,
Va, va, che sei ferito!
- Filippo Alberti

O DOLC'ANIMA MIA

O dolc'anima mia, dunqu'è pur vero,
Che cambiando pensiero,
Per altrui m'abbandoni?
Se cerchi, un cuor, che più t'adori,
ed ami,
Ingiustamente brami.
Se cerchi lealtà, mira che fede,
Amar quando altrui doni
La mia cara mercede
E la sperata tua dolce pietà.
Ma se cerchi beltà,
Non mirar me, cor mio, mira te
stessa
In questo volto, in questo cuore impressa.
--G.B. Guarini

BACIAI PER AVER VITA

Baciai per aver vita,
Ch'ov'è bellezza è vita,
ed ebbi morte:
Ma morte s'è gradita,
Che più bramata sorte
Vivendo non avrei:
Nè più bramar potrei
Da sì soave bocca in un bel volto.
Baciando, il cor mi fu rapito,
e tolto.
---G.B. Guarini

and my heart is nearly torn from its roots,
and she whom I serve is always against
me;
and crying out is useless, and speech
forbidden.

Don't look at this lovely portrait –
At the proud and unusual aspects!
Alas, that you, desirous of dying,
Can even look at how
The motionless glance turns
And talkative silence breathes from the
lips.
O overbold desire,
Go, go for you are smitten!

O my sweet soul, is it then true
that, changing your mind,
you leave me for someone else?
If you seek a heart that would worship
and love you more,
you seek unjustly;
if you seek loyalty, look upon my faith:
I love while you give to another
my dear prize
and your hoped-for mercy.
But if you seek beauty,
do not look upon me, my heart, look at
yourself,
etched upon this face and heart.

I kissed in order to have life,
for where there is beauty there is life,
and found death:
but such a welcome death,
that a more coveted fate
I could not have had while living:
nor could I desire more
from so tender a mouth in a lovely face.
Kissing, my heart was ravished
and taken away.

Vittoria Aleotti (c.1575 – 1646)

Vittoria Aleotti was born in Ferrara, the second daughter of Giovanni Battista Aleotti, a prominent architect at the Court of Duke Alfonso d'Este II. In his letter of dedication to Vittoria's book of madrigals, Giovanni states that while the eldest of his five daughters was studying music with Alessandro Milleville, his second daughter, Vittoria, then a girl of four, was always present and observing, and, after a year, nature had "so loosened her hands that she began to play the harpsichord to the astonishment of her parents, and also that of the teacher himself." Milleville began to teach this gifted child and commended her to further study with his own teacher, Ercole Pasquini, a leading Italian composer and organist. After two years, it was suggested to send Vittoria to live and study at the Convent of San Vito in Ferrara, famous for its musical training and performance. After several years there, at the age of fourteen, Vittoria decided to take vows as a nun at San Vito and to devote herself to religious life. Meanwhile, on seeing the progress she was making in music theory, her father obtained some madrigal texts of the court poet Giovanni Battista Guarini for Vittoria to set to music. When Count del Zaffo of Venice visited during Holy week of 1593, he was shown some of the madrigals, and was so impressed that he decided to have them published. When Vittoria was approached about publication, she said she no longer cared about worldly things and left it her father to follow through as he saw fit.

Ghirlanda de madrigali a quattro voci, di Vittoria Aleotti, was published in Venice by Giacomo Vincenti, MDXCIII. After the publication of her madrigals, Vittoria Aleotti was never heard from again.

In the same year that the *Ghirlanda de madrigali* were brought out, Amadino published the first sacred book of music by a woman composer to appear in print, *Sacrae cantiones quinque, septem, octo, & decem vocibus decantande*, by a nun named Raffaella Aleotti, of the San Vito convent. This Raffaella went on to become a renowned musician, for her skill in playing the organ, harpsichord, trombone and other wind instruments, and for leading an ensemble of twenty-three nuns. She was also the Maestra at the convent until her death.

In his treatise *L'Artusi overo delle imperfettioni della modena musica*, Italian theorist and composer Giovanni Maria Artusi, describes a performance of a concerto at San Vito given in November 1598 before Margaret of Austria, who was accompanied by her cousin Archduke Albert on the way to her marriage with King Philip III of Spain. On that occasion, they heard a concerto of instruments consisting of cornetts, trombones, violins, viola bastarda, double harps, lutes, cornamuses, flutes, and harpsichords performed with "such smoothness and sweetness of harmony that it really was as though it were Mount Parnassus, and Paradise itself had opened, and not something human." A later account of this same performance, published in 1621 and written by Marc'Antonio Guarini, nephew of the poet Giovanni Battista Guarini, identifies several members of the *concerto*:

Among the said nuns were excellent composers, the smoothest voices, and instrumentalists of rare quality, such as Catabene de' Catabeni and Cassandra Pigna, good tenors; Alfonsa Trotti with a singular bass voice; and the astonishing Claudia Manfredi and Bartolomea Sorianti, very delicate sopranos; Raffaella de' Magnifici and another Catabene, excellent players of the Cornetto, also playing every other sort of instrument. Olimpia Leoni, at present still living, plays with great agility a tenor viola, and sings contralto with great aptitude and excellent voice. *And the most outstanding of all, and without equal in playing the organ, is Raffaella Aleotti, called l'Argenta, who is also expert in music theory; she has published various highly regarded motets and madrigals.* [emphasis added]

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Given the circumstantial evidence, we may assume that Vittoria Aleotti, the second daughter of Giovanni, took vows as a nun in 1589 at the age of fourteen, and at that time adopted the name Raffaella.

The Ghirlanda de Madrigali

In the letter of dedication to *Ghirlanda de Madrigali* of Vittoria Aleotti (to use her secular name), her father stated that he had asked the poet Giovanni Battista Guarini to provide some of the texts. Guarini was noted for his pastoral drama *Il pastor fido* (pub. 1590), an important source of madrigal texts set by many noted madrigalists including Luca Marenzio and Claudio Monteverdi. A number of Guarini's poems had been in circulation, but it was not until 1598 that an attempt was made to collect and publish them. Only four of the poems in this collection were set by Vittoria: "T'amo mia vita", "Ch'io non t'ami cor mio", "O dolc'anima mia", and "Baciat per aver vita". In addition, some of the anonymous texts appearing for the first time in *Ghirlanda* may also have been written by Guarini. Only one other poet has been identified, Annibale Pocaterra, a minor Ferrarese poet whose poems were published in 1611 including "lo v'amo vita mia". The concluding work is a *madrigale spirituale*, a setting of the sonnet "Se del tuo corpo hoggi le stampa horrenda". As is customary in setting a sonnet, it is divided into two parts, the first part a setting of the ottava (rhyme scheme abba, abba), and the second of the *sestina* (cde, cde).

At age fourteen, Vittoria/Raffaella was already a skilled and expressive composer. She takes full advantage of the textural possibilities within the limitations of four voices portraying, in particular, the contrasting affections in the longer lines. Each line of text, or half line, is given its own musical characterization relating to the various affections of the text. Her treatment of melody and dissonance, with few exceptions, is reflective of the older ideals of sixteenth-century counterpoint. One of these exceptions is encountered in the madrigal "lo v'amo vita mia" on the words "ch'i miei martire" (but of my sufferings). Reduced to a three voice texture, the top voice moves continually upward stepwise on the weak beat to form a suspension to the two lower voices moving upward in thirds on the strong beat, creating the highest tension on the word

"martire" (suffering). This expressive technique is fully exploited on one of Ercole Pasquini's composition for organ, a *Durezza e ligature*. This style of composition, emphasizing the use of dissonance and suspensions for organ was described by Girolamo Diruta in his *Il Transilvano* (1593) as being appropriate for playing during the elevation of the mass. It was often associated with the disposition from the cross. It was a style that was fully exploited in the seventeenth century, and the earliest examples known are those by Pasquini. Vittoria obviously picked up on this technique from her teacher. Vittoria's approach toward rhythm and harmony, like Pasquini's, anticipates much that will become standard practice in the next century.

- Adapted by Carole Friedman, with gracious permission, from the writings of W. Richard Shindle, Ph.D., Professor Emeritus, Kent State University

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CONDUCTOR'S NOTES

In 2011 Cappella Clausura performed, we believe for the first time in this country, the entire set of madrigals from the *Ghirlanda de Madrigali*. We thought it would be fascinating to contrast Aleotti with some of her more famous colleagues. We chose Gesualdo and Dowland because they exemplify the two styles of the day, the solo lute song (sung as a four part madrigal) and the 5 part madrigal.

Carlo Gesualdo, principe di Venosa, conte di Conza, (born March 30, 1566, Venosa [Italy]—died September 8, 1613, Gesualdo), was a composer and lutenist, known chiefly for the notorious murder “in flagrante delicto” of his wife and her lover. In the 20th century both Stravinsky and Schoenberg elevated his status as a composer to learn from, and his reputation as a musician has grown, based primarily on his highly individual and richly chromatic madrigals, four of which you will hear this evening.

In 1586 he married his first cousin, the twice-widowed Maria d’Avalos, who was several years older than he. She bore a son and not long thereafter embarked on an affair with Fabrizio Carafa, duca d’Andria. Informed of her infidelity, Gesualdo laid a trap and, with the help of others, murdered his wife and her lover in bed. The double murder caused a great scandal, and what came to be seen as a tragic outcome of the affair became the subject matter of a number of writers, including Giambattista Marino and Torquato Tasso. Because such revenge was in keeping with the social code of the day, however, Gesualdo was not charged with murder. When his father died in 1591, he assumed the title of prince of Venosa.

About two years after the demise of his first wife, the new prince was contracted to marry Eleonora d’Este in Ferrara, cousin of Duke Alfonso II (grandson of Lucrezia Borgia). Gesualdo, nephew of Pius IV and of Carlo Borromeo, made a perfect familial match for Eleanora. He was much interested in the widespread musical reputation of the Este court in Ferrara. Alfonso’s court of Ferrara was Luzzaso Radzascchi’s turf, the birth place of chromaticism, and the home of the concerto della donne, a radically new concept allowing women to sing for the full court. In fact, these “singing ladies” were so renowned they lured much of Europe’s royalty and even the pope to Ferrara. In 1594, just a year after Aleotti’s madrigals were published, Gesualdo traveled to Ferrara as a composer and musician and to claim his new wife. The marriage evidently not to his liking, he left Ferrara without his new bride within months of the wedding and remained away for some seven months. His prolonged absence became a pattern, and was no doubt a relief to Eleanora since he was physically abusive and unfaithful. However, the atmosphere of the Este court and his proximity to several of the leading composers of the day was stimulating, and he published his first two books of madrigals by the Ferrarese ducal press in 1594. Despite his proximity to another new idea, that of writing solo songs with lute accompaniment, Gesualdo never published solos, preferring the challenge of counterpoint, and believing that it was the more advanced art of the composer. Nevertheless, it seems clear from his many encounters with composers that he was present at the birth of monody and opera. Glenn Watkins, renowned biographer of Gesualdo, believes that it was “Gesualdo’s confrontation with avant-garde developments in Ferrara that provided the catalyst for his new and miraculous expression - not the murder of his first wife that drove him to madness and the composition of an unstable music”.

By early 1597 Gesualdo had again returned to his home. Alfonso had died childless and the Ferrara reverted to the papacy; the court was removed to Modena. Thus, reluctantly, Eleanora joined Gesualdo in Venosa. Early 21st-century scholarship revealed that Eleonora during the next several years initiated proceedings for witchcraft against her husband’s former concubines (note these witch trials coincide with the timing of our own witch trials of Salem, Massachusetts). Testimony showed that sorcery, poison, and love potions were involved, and ultimately two women were tried and convicted. The guilty parties were sentenced to

imprisonment in Gesualdo's castle., where it appears they continued to slowly poison both Gesualdo and Eleanora. Gesualdo died in 1613, probably from constant poison and the primitive medical care of the day.

The four pieces we have chosen only begin to show Gesualdo's signature chromatic adventures in counterpoint. Within a five voice texture, he finds frequent opportunity to place 3 voices in dissonance, causing many clashes throughout. Because they quickly become commonplace, they are less offensive to the ear than they are clarion calls to a style. It was this use of dissonance and harmonic rhythm that attracted both Stravinsky and Schoenberg to his works. Unlike Aleotti, whose voice leading is already so smooth and unquestionable, young Gesualdo cares not for the beauty of the inner line, but goes for the harmonic surprise that results from these clashing chords.

John Dowland, (born 1562/63, Westminster, London, England—died January 21, 1626, London) was a composer, virtuoso court lutenist, skilled singer, and one of the most famous musicians of his time. His songs, recently brought into the popular sphere by Sting, are often misconceived as dour; in fact they are masterful expressions of heartbreak, in keeping with the fashion of his day. His construction, line, and harmonic rhythm have no equal in the lute song. Quite distinct from the madrigals of Gesualdo, these lute songs are strophic (having verses), and thus the words, not counterpoint, are paramount, and the accompaniment reflects the rhetoric. However, because these songs were very popular in his day, Dowland also set them for four parts (voices, viols or recorders) printed in a table version, i.e., each part facing one side of a square, to be sung around a table in a salon, with optional lute accompaniment. We have chosen to sing three of these one on a part to highlight their intimate nature.

Nothing is known of Dowland's childhood, but in 1580 he went to Paris as a "servant" to Sir Henry Cobham, the ambassador to the French court. In 1588 he received a bachelor of music degree from the University of Oxford. Dowland admits to performing a number of espionage assignments for Sir Robert Cecil in France and Denmark, and being embroiled in treasonous Catholic intrigue in Italy. Yet he remained only a court musician. His conversion to Roman Catholicism, he believed, caused his rejection for a post as a court lutenist in 1594, and after that disappointment he left England to travel on the Continent, leaving behind his wife and children. He visited and was received with esteem at many European courts.

In 1597, Dowland published his First Book of Songes in London. It was one of the most influential and important musical publications in the history of the lute. A respecter of tradition, Dowland, despite absorbing many of the new ideas he had encountered on the continent, shows an almost complete absence of chromaticism in the First Book of Songes. Clearly, unlike young Gesualdo, Dowland as a youth showed an easy flair for melodic line and had no need for radical dissonance. His mature solo songs show the influence of the Italian declamatory style, chromaticism, and dissonance but, sadly for us, no alternative four-voice versions exist. Dowland in his lifetime composed about 90 works for solo lute; this is where his adventurousness took hold. In his chromatic fantasies, he developed the solo lute song to a height of intensity unequalled by any other writer for the Renaissance lute.

In 1598 Dowland became lutenist to Christian IV of Denmark, but he was dismissed for unsatisfactory conduct in 1606. Between 1609 and 1612 he entered the service of Theophilus, Lord Howard de Walden, and in 1612, back in England, he was finally appointed one of the "musicians for the lutes" to the English court of James I. There are few compositions dating from the moment of his royal appointment until his death in London in 1626.

- Amelia LeClair

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, Visiting 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.

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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.

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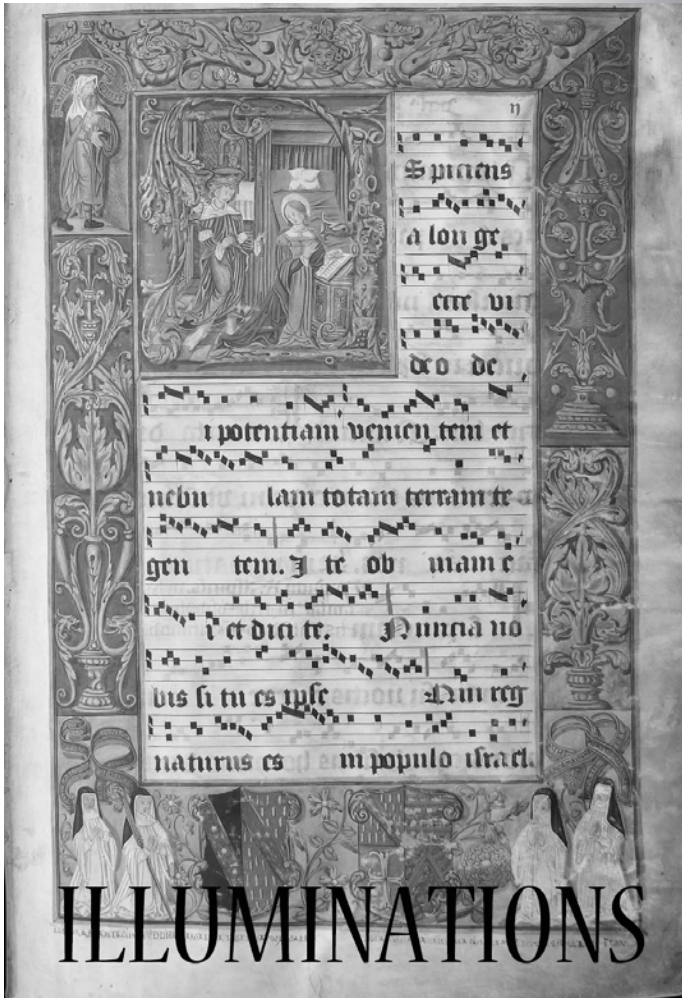
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