

#FIRSTLADIES

with the Clerici Quartet



Saturday, October 20th, at 8:00 pm
Eliot Church of Newton, Newton Corner

Sunday, October 21st, at 4:00 pm
Emmanuel Church, Boston

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

2018-19 Season

Coming 2019

#ReSound In The Convent

Sat. Jan 19 Boston / Sun. Jan 20 Newton

Motets and more by nuns:

Leonarda, Cozzolani, Aleotti, Von Bingen and more

#Three Cantatas by Fanny Mendelssohn Hensel

Sat. March 30 Boston / Sun. March 31 Newton

with 16 voices and full orchestra *Written 1831,
only recently published in the 1990s-BOSTON PREMIERE!*



15th ANNIVERSARY

CAPPELLA Twelve Centuries of New Music
Amelia LeClair, Director **CLAUSURA**
with the Clerici Quartet in residence

CAPPELLA CLAUSURA
Amelia LeClair, Director

#FIRSTLADIES

Amy Beach (1867-1944) **Kyrie**
from Grand Mass in E-flat, Op.5 (1896)
Arr: Chris A. Trotman
Soli: Adriana Repetto, Lisa Hadley, Fausto Miro, Anthony Garza

Beach **String Quartet, Op. 89 (1929)**
Clerici Quartet

Rebecca Clarke (1886-1979) **He That Dwelleth in the**
Secret Place: Psalm 91 (1921)
Tenor solo: Frankie Campofelice w/ ensemble a cappella

Marianna Martines (1744-1812) **Miserere: Psalm 51 (1768)**
Soli: Shannon Larkin, Teri Kowiak, Frankie Campofelice, Anthony Garza

INTERMISSION

Clarke **Comodo e amabile / Adagio (c.1924)**
Clerici Quartet

Francesca Caccini (c.1587-1640) **Io mi distruggo**
from Il Primo Libro delle Musiche (1618)
Soli: Janet Stone, Lawson Daves w/ Jennifer Minnich, cello,
Mary Jodice, organ

Patricia Van Ness (b. 1951) **Hearken to My Child's Cry: Psalm 5 (2018)**
Solo: Janet Stone, w Clerici Quartet

Caccini **O Vive Rosa**
from Il Primo Libro
Soli: Adriana Repetto, Will Praepstis w/ Guiomar Turgeon, violin,
Jennifer Minnich, cello, Mary Jodice, organ

Van Ness **Waves of Death Washed Over**
My Child: Psalm 18 (2018)
Solo: Janet Stone, w Clerici Quartet

Caccini **Lasciatemi qui solo**
from Primo Libro; violin part: A. LeClair
Soli: Liza Zuniga, Franda LaucERICA w/ Guiomar Turgeon, violin,
Jennifer Minnich, cello, Mary Jodice, organ

Ethel Smyth (1858-1944) **Kyrie**
from Mass in D (1893)
Arr: Amelia LeClair

PLEASE TURN OFF CELL PHONES AND ELECTRONIC DEVICES.

Your Village. Your Bank.

Best wishes from your
friends at The Village Bank.



Auburndale • Newton Highlands • Newtonville
Nonantum • Waban • Wayland • West Newton
www.village-bank.com • 617-527-6090
Customer Care Center 617-969-4300

Member FDIC
Member SIF



THELOCAL
KITCHEN & DRINKS

WWW.LIVEEATLOCAL.COM

Wayland • West Newton • Wellesley

LET'S GET SOCIAL!

LIKE US. FOLLOW US. TAG US.

@liveeatlocal #liveeatlocal



Cappella Clausura Vocal Ensemble (For complete bios visit www.clausura.org)



Frank
Campofelice,
tenor



Lawson
Daves,
bass



Anthony
Garza,
bass



Lisa
Hadley,
*mezzo
soprano*



Teri
Kowiak,
*mezzo
soprano*



Shannon
Larkin,
soprano



Franda
LaucERICA,
tenor



Fausto
Miro,
tenor



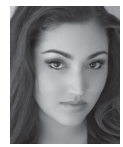
Will
Prapestis,
baritone



Adriana
Repetto,
soprano



Janet
Stone,
soprano



Liza
Zuniga,
*mezzo
soprano*

Clerici String Quartet (from left to right)

Jennifer Minnich, *violoncello*, Matthew Liebendorfer, *second violin*,
Guiomar Turgeon, *1st violin*, Elaine Leisinger, *viola*,



Sponsored in part by a grant from the



Brandeis Women's Studies Research Center

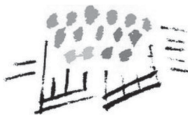
Amelia LeClair is a Resident
Scholar at the Women's
Studies Research Center of
Brandeis University



Cappella Clausura
is a member
of ArtsBoston

Greater Boston
Choral Consortium

Cappella Clausura is a member of Greater Boston
Choral Consortium



Funded in part by Choral Arts NE

Newton Cultural Council

funded by



A state agency supporting public programs
in the arts, humanities, and sciences.

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

TEXTS AND TRANSLATIONS

Amy Beach (1867-1944)

Kyrie eleison
Christe eleison
Kyrie eleison

Kyrie from Grand Mass in E-flat, Op.5

Lord have mercy
Christ have mercy
Lord have mercy

Rebecca Clarke

He that Dwelleth in the Secret Place

Psalm 91

He that dwelleth in the secret place of the Most High shall abide under the shadow of the Almighty.

I will say of the LORD, He is my refuge and my fortress: my God; in whom I trust.

For he shall deliver me from the snare of the fowler, and from the noisome pestilence.

He shall cover thee with his pinions, and under his wings shalt thou take refuge: his truth is a shield and a buckler.

Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day; nor for the pestilence that walketh in darkness; nor for the destruction that wasteth at noonday.

A thousand shall fall at thy side, and ten thousand at thy right hand; but it shall not come near thee.

Only with thine eyes shalt thou behold and see the reward of the wicked.

For thou, O Lord, art my refuge!

Thou hast made the Most High thy habitation;

There shall no evil befall thee, neither shall any plague come nigh thy dwelling.

For he shall give his angels charge over thee, to keep thee in all thy ways.

They shall bear thee up in their hands, lest thou dash thy foot against a stone.

Thou shalt tread upon the lion and adder: the young lion and the serpent shalt thou trample under feet.

He hath set his love upon me, therefore will I deliver him: I will set him on high, because he hath known my name.

He shall call upon me, and I will answer him: I will be with him in trouble; I will deliver him, and honor him.

With long life will I satisfy him, and show him my salvation.

Marianna von Martines (1744-1812)

Miserere mei, Deus, secundum magnam misericordiam tuam; et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Amplius lava me ab iniquitate mea: et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me est semper.

Miserere (Psalm 51. 1-19)

1 Have mercy upon me, O God, after thy great goodness: according to the multitude of thy mercies do away mine offences.

2 Wash me thoroughly from my wickedness: and cleanse me from my sin.

3 For I acknowledge my faults: and my sin is ever before me.

Tibi soli peccavi, et malum coram
te feci; ut justificeris
in sermonibus tuis, et vincas cum
judicaris.

Ecce enim in iniquitatibus concep-
tus sum: et in peccatis concepit me
mater mea.

Ecce enim veritatem dilexisti;
incerta et occulta sapientiae tuae
manifestasti mihi.

Asperges me hyssopo, et mundabor;
lavabis me,
et super nivem dealbabor.

Auditui meo dabis gaudium et laeti-
tiam: et exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis,
et omnes iniquitates meas dele.

Cor mundum crea in me, Deus, et
spiritum rectum innova in visceribus
meis.

Ne projicias me a facie tua, et spiri-
tum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui, et
spiritu principali confirma me.

Docebo iniquos vias tuas, et impii
ad te convertentur.

Libera me de sanguinibus, Deus,
Deus salutis meae, et exultabit
lingua mea
justitiam tuam.

Domine, labia mea aperies, et os
meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium,
dedissem utique; holocaustis non
delectaberis.

Sacrificium Deo spiritus contribu-
latus; cor contritum et humiliatum,
Deus, non despicies.

Benigne fac, Domine, in bona vol-
untate tua Sion, ut aedificentur muri
Jerusalem.

Tunc acceptabis sacrificium justi-
tiae,
oblationes et holocausta; tunc impo-
nent super altare tuum vitulos.

4 Against thee only have I sinned, and
done this evil in thy sight: that thou
mightest be justified
in thy saying, and clear when thou art
judged.

5 Behold, I was shapen in wickedness:
and in sin hath my mother conceived
me.

6 But lo, thou requirest truth in the
inward parts: and shalt make me to un-
derstand wisdom secretly.

7 Thou shalt purge me with hyssop, and
I shall be clean: thou shalt wash me,
and I shall be whiter than snow.

8 Thou shalt make me hear of joy and
gladness: that the bones which thou hast
broken may rejoice.

9 Turn thy face from my sins: and put
out all my misdeeds.

10 Make me a clean heart, O God: and
renew a right spirit within me.

11 Cast me not away from thy presence:
and take not thy holy Spirit from me.

12 O give me the comfort of thy help
again: and stablish me with thy free
Spirit.

13 Then shall I teach thy ways unto the
wicked: and sinners shall be converted
unto thee.

14 Deliver me from blood-guiltiness, O
God, thou that art the God of my health:
and my tongue shall sing of thy righ-
teousness.

15 Thou shalt open my lips, O Lord:
and my mouth shall shew thy praise.

16 For thou desirest no sacrifice, else
would I give it thee: but thou delightest
not in burnt-offerings.

17 The sacrifice of God is a troubled
spirit: a broken and contrite heart, O
God, shalt thou not despise.

18 O be favourable and gracious unto
Sion: build thou the walls of Jerusalem.

19 Then shalt thou be pleased with
the sacrifice of righteousness, with the
burnt-offerings and oblations.

Francesca Caccini (c.1587-1640)

Io mi distruggo, et ardo

Nè trovo al mio dolor conforto,
e pace,

Ch'un sol pietoso sguardo

Temprar no può d'Amor l'ardent face,

Nè sfoagr posso in pianto il dolor mio

Come viver poss'io?

Occhi, deh per pietà,

mentre splendete

E dolci saettando

il cor m'ardete,

Toglietemi la vita

Ch'io vò morir se non mi date aita.

from Il Primo Libro (1618)

I waste away, and burn,

Nor do I find comfort for my pain, or
peace,

For a single merciful glance

Cannot temper Love's burning torch,

Nor can I vent my pain with tears.

How can I live,

Eyes (alas, for mercy), while you
shine

And, sweetly shooting your arrows,

burn in my heart?

Take my life,

For I wish to die if you do not come
to my rescue

Patricia Van Ness

Hearken to my child's cry.

At dawn, early in the morning, you hear my child's voice.

Hold them, for I fear those who wish them harm.

At dawn early in the morning, you hear my child's voice.

Psalm 5 Hearken to my child's cry.

Francesca Caccini

O vive rose

Labbr'amorose

Se d'un bel viso

D'un bel sorriso

Altere andate

Cedete omai

Labbr'odorate

A quei be rai

Luci d'amor ridenti

Occhi miei soli ardenti.

from Il Primo Libro

O living roses,

Loving lips,

If a lovely face,

A lovely smile,

Make you proud,

Make way, now,

Scented lips,

For those lovely rays,

Merry lights of love,

Ardent eyes, that are mine alone.

Occhi guerrieri

Possenti arcieri

Se con pietate

Voi mi mirate

Warrior eyes,

Powerful archers,

If you look at me

With mercy,



CAPPELLA CLAUSURA

Winner of the 2017 Chorus America

ASCAP-ALICE PARKER AWARD

for Adventurous Programming

Per gl'occhi io sento
Scender nel seno
Dolce tormento
Dal bel sereno
Raggi del cor tesoro
Occhi, ch'in terra adoro.

Sù sù ridete
O luci liete,
Per voi nel viso,
Più splende il riso,
Che su quel labro,
Ch'Amor compose
Di bel cinabro
Di vive rose
Sù sù ridete omai
Occhi co' vostri rai.

Occhi parlate
E sospirate
Lingue d'Amore
Quel vivo ardore

Through my eyes I feel
Descend into my soul
A sweet torment
From that lovely, serene
(O heart's rays) treasure,
Eyes that here on earth I worship.

Come, come, laugh,
O happy lights,
Thanks to you, on her face
Laughter sparkles more
Thank it does on those lips
That Love made
Cinnabar red,
Like living roses;
Come, come, laugh now,
Eyes, with your rays.

You speak, eyes,
And sigh,
Tongues of Love;
That living ardor


The Seraphim Singers
Jennifer Lester,
Music Director

2018-19 Season

Divine Encounters

8PM, November 3, Eliot Church, Newton

3PM, November 4, First Church, Cambridge

With Heinrich Christensen, Organ

A Seraphim Christmas

4PM, December 22, Church of Our Saviour, Brookline

Women's Perspectives

8PM, March 1, St. Cecilia, Boston

3PM, March 3, First Church, Cambridge

With Heinrich Christensen, Organ

Season Highlights

4PM, April 7, Trinity Episcopal Church, Concord MA

Mystical Numbers

8PM, May 11, Eliot Church, Newton

With Heinrich Christensen, Organ

Tickets \$25 / \$20 students & seniors www.seraphimsingers.org

Di voi pupille
Quei lieti giri
Pur son faville,
Pur son sospiri
Sospir, parole, e riso
Ochhi m'ha il cor diviso.

Of your pupils,
Those happy turns,
Are indeed sparks,
Are indeed sighs;
Sighs, words, and laughter,
Eyes, have split among them my
heart.

Patricia Van Ness

Waves of death washed over my child
O save my little one, from the great deep.
Waves of death washed over my child.
Torrents of oblivion terrified my child.
You reached from on high, gathering my little one;
You drew my child from the great deep.

Psalm 18

Francesca Caccini
Lasciatemi qui solo
Tornate augelli al nido
Mentre l'anim'e'l duolo
Spiro su questo lido
Altri meco non voglio
Ch'un freddo scogli,
E'l mio fatal martire.
Lasciatemi morire.
Dolcissime sirene,
Che'n sì pietoso canto
Raddolcite mie pene
Fate soave il pianto
Movel' il nuoto altronde
Togliete al''onde
I crudi sdegni, e l'ire.
Lasciatemi morire.

from Il Primo Libro
Leave me here alone,
Return, birds, to your nests,
While my soul, and my pain,
I give up on these shores.
I want no one else with me
Other than a cold rock.
And my fated death.
Leave me to die.
Sweetest Sirens,
Woe with such merciful song
Sweeten my sufferings and
Soften my weeping,
Go elsewhere to swim,
Dampen the waves'
Cruel scorn, and their ire.
Leave me to die.

Placidissimi venti
Tornate al vostro speco
Sol miei duri lamenti
Chieggio che restin meco.
Vostri sospir non chiamo
Solino bramo
I miei dolor finir.
Lasciatemi morire.

Caldest winds,
Return to your cave;
I ask that only my harsh laments
Remain with me.
I do not call upon your sighs;
Alone I wish
To end my sufferings.
Leave me to die.

Felicissimi amanti
Tornate al bel diletto

Happiest lovers,
Return to your beautiful pleasure;

Fere eccels' o notanti
Figgite il mesto aspetto
Sol dolcezza di morte
Aspra le porte
All'ultimo Languire.
Lasciatemi morire.

Avarissimi lumi
Che su'l morir versate
Amarissimmi fiumi
Tar'è vostra pietate
Già mi sento mancare
O luci avar'e
Tarde al mio conforto
Già sono esangu'e smorto.

Ethel Smyth (1858-1944)

Kyrie eleison
Christe eleison
Kyrie eleison

Wild beasts, whether birds or fish,
Flee from this sad countenance;
Only the sweetness of death
Should open its doors
To this final languishing.
Leave me to die.

Most avaricious eyes,
That on point of death spill
The bitterest rivers,
Your pity comes too late,
Already I feel myself fail:
Oh eyes, stingy
And slow to comfort me,
I am already bloodless and lifeless.

Kyrie from Mass in D (1893)

Lord have mercy
Christ have mercy
Lord have mercy

8pm Sat. Jan 19 EMMANUEL CHURCH, BOSTON

4pm Sun. Jan 20 ELIOT CHURCH, NEWTON CORNER

ReSound in the Convent *Music from our beginnings*

*by Italian Baroque and Renaissance composing nuns Isabella
Leonarda, Chiara Cozzolani, Raffaella Aleotti, Sulpitia Cesis,
plus chant by Hildegard von Bingen, and
a premiere by Patricia Van Ness! -
with the **Clerici Quartet***



CAPPELLA

Twelve Centuries of New Music

Amelia LeClair, Director

CLAUSURA

with the Clerici Quartet in residence

www.clausura.org

PROGRAM NOTES

-Amelia LeClair

#FIRSTLADIES

In these seismic times, even the notoriously white and male and conservative classical world has had to accommodate the reality of women composing music, as we like to say, from (at least) the 9th century to the present day. The BSO has programmed 6 women composers this year, up from an average of zero to one. Choral groups all over are performing music by women. We at CC would like to think that our 15 years of performing music by women has contributed to this change, and in that spirit we offer this new beginning: a string quartet in residence, and music by women being performed no longer in the shadow of men composers.

Francesca Caccini, daughter of the renowned Giulio, was the first woman to publish an opera. Marianna von Martines, whom I have dubbed the “female Mozart,” was a contemporary and friend and colleague of that world famous man composer, and the first woman admitted to the prestigious Academia di Bologna. Amy Beach was the first woman to have a symphony performed by a major orchestra (our own BSO), and Ethel Smyth was the first woman to have an opera performed at the Metropolitan Opera in New York. Rebecca Clarke shared first prize for her viola concerto in 1919, and was one of the first female orchestral musicians in England.

Patricia Van Ness, who is always a first in our estimation, has written two new works for Cappella Clausura which you will be the first to hear!

Francesca Caccini (c.1587-1640) published *Il Primo Libro delle musiche* in 1618, the year her father died. It was one of the largest collections – 99 pages - of songs to date. Francesca was born into Giulio and Lucia Caccini’s family of educated, performing musicians, thus immersed in music from birth. She performed at a young age before the court of the Grand Duke Ferdinand I of the Medici, and was quickly recognized as a prodigy on the lute, guitar, and keyboard. Voice lessons and a natural talent gave her a position in the court as one of the singers in the Grand Duke’s *concerto della donne*, inspired by the famous and revolutionary “three ladies” belonging to the Duke of Ferrara’s court. By spring of 1606 Francesca was composing with texts from her father’s librettist, Michelangelo Buonarroti (1568-1647), grand-nephew of the artist Michelangelo. She was married that same year to fellow virtuoso singer and composer, Giovanni Battista Signorini (1573-1626). She followed in her father’s footsteps, performing at court and creating her own *scuola* for singers, and regularly writing music for *feste* and *balle*. Much of this music is missing; her only surviving stage work, the first published opera by a woman, is *La liberazione di Ruggiero*, dated 1625, and based on *Orlando Furioso* by Renaissance poet Ludovico Ariosta. Caccini’s libretto characteristically focuses on a section of *Orlando* in which a man is rescued from one woman by another woman – not the usual operatic theme, indeed. In a first for the city of Boston, the Boston Early Music Festival is presenting the opera this Thanksgiving weekend.

Marianna Martines, (1744-1812) began composing at the age of 16, and studied with the Hapsburg court's poet laureate and friend to her father, Metastasio. It was he who encouraged her musical studies, and who directed her to voice master Nicola Porpora. In an fascinating confluence, her lessons with Porpora were frequently accompanied by a young man who lived on the top floor of Marianna's building by the name of Franz Josef Haydn. Showing promise as a composer herself, she studied with Giuseppe Bonno, the Empress Maria Theresa's court composer. She wrote the *Miserere*, a setting of Psalm 51, in 1768, a few years before being the first woman elected to the Accademia Filarmonica di Bologna, a society of composers and musical connoisseurs. For them and for the special occasion she wrote her masterpiece, *Dixit Dominus*, for chorus and orchestra, which Cappella Clausura performed in 2005. She composed over 200 works, many of which were lost in a fire. She never married – unusual for a woman in that day – and held salons in her home in Vienna which attracted such notables as Haydn and Mozart. She and Mozart were apparently well acquainted and frequently performed together; Mozart may have written his Piano Concerto No. 5 for Martines to perform. The *Miserere* is scored for chorus and basso continuo - we have arranged it for string quartet and organ.

Amy Cheney Beach (1867-1944) is one of Boston's own composers, born and bred in New Hampshire, and with over 300 compositions to her name. She began composing at the age of 4, took lessons at Wellesley College, and knew she wanted to study composition by the age of 17. In 1885, at 18, she made her debut as a pianist with the BSO. That same year she married Henry Beach, 25 years her senior who urged her to give up her flourishing performance career in favor of composition. The *Mass in Eflat* was composed in 1890, premiered in 1892. Dr. Chris Trotman has arranged the *Kyrie* from the mass for string quartet and chorus. Her *Gaelic Symphony* was premiered by the BSO in 1896, and pronounced fine enough to make her "one of the boys". In early widowhood she resumed playing as she continued composing. She spent several years in Europe giving recitals and studying, where she was celebrated for her performances and her compositions. She eventually became known as the Dean of American Women Composers, a title she earned due to her genius as well as to her generous support of other women composers and performers. The *Quartet Op 89* is considered part of the American nationalist movement, based upon an Inuit tune. In it she shows her mastery of the harmonic feint, avoiding any true cadence until the end. She began it in 1921 during a residency at the MacDowall Colony in NH, and finished it in 1929 while in Rome. It was premiered in 1942 in Washington DC during a two-day festival of Beach's music at the Phillips Gallery, in celebration of her 75th birthday.

Dame Ethel Smyth (1858-1944) was a force to contend with, composer of 6 immense operas, and several works of many genres, celebrated author of

10 highly popular and fascinating memoirs, suffragist, friend to royalty and celebrity in her own day, and a flamboyant wearer of all manner of dress and hat. As a young woman of apparent genius in southern England she persuaded her family to let her study in Leipzig and went there on her own at the age of 19. She wrote the *Mass in D* in 1893 in a brief fit of religiosity. It was performed in Albert Hall at the urging of Queen Victoria, for whom she'd played it at Balmoral Castle. Dame Ethel, no shy flower, was her own best advocate, performing her entire operas by herself at the piano, impressing any and all with her skill and immense compositional talent. She was the first woman to have an opera performed at the Metropolitan Opera in NY, *Der Wald*, about which she says not much in her memoirs as her real ambition was to be recognized in Germany and England (The Met saw fit to schedule another opera by a woman a mere 113 years later, when Kaija Saariaho's *L'Amour de Loin* came to town in 2016). A quote attributed to Sir Thomas Beecham used to emblazon Cappella Clausura's programs: "There are no women composers, never have been, and likely never will be". Nonetheless, he was a great admirer and believer in her musical skill, and conducted several concerts of her music, including for her 75th birthday in 1934 the festival of her works at Albert Hall before the Queen. We forgive him.

The *Mass in D* is originally scored for full 19th century orchestra, soloists and chorus. It exists only in handwritten manuscript and as such is difficult to perform, since orchestral parts are abysmal. I have been working on a transcription of the full score, in order to make it available, with parts for any and all interested. I have arranged the *Kyrie* here for string quartet and chorus. It is just a small taste of the grandness and genius of her Mass.

Rebecca Clarke (1886-1979), who called her prize-winning Viola Sonata of 1919 her "one little whiff of success," left behind a rich repertoire of choral and chamber music that is still mostly unknown. She was born in England to a musical family, and studied at the Royal Academy of Music, and then the Royal College of Music as Charles Stanford's first female student. Her works are each a microcosm of and musical homage to the composers and styles she studied: Palestrina, Dowland, Ernst Bloch, Stanford and Parry, and English carol and folk tunes. Yet they are completely original. *He That Dwelleth*, widely considered her homage to Bloch, is perhaps her most complex choral work, often going into 8 parts, and adding a tenor solo. Beginning as she does with the solo tenor singing a line that the entire chorus doubles at half the speed, she quickly moves us into harmonically mesmerizing turf. Every note counts, and each line is faultless, but unexpected, veering into surprising yet completely logical modes. It should come as no surprise that this composer/violist loved the alto line. Her skill with it sets her apart from so many composers who allow it to function purely as harmonic filler (ask any alto about using her part as a straight edge). Cappella Clausura gave the first performances in Boston of all but one of Rebecca Clarke's choral works in Cambridge in the fall of 2013. These are pieces that every choral group and

string quartet could and should be performing.

With the Clerici Quartet in residence we can present some of Clarke's beyond gorgeous chamber music. I chose *Comodo e amabile* not because of its brevity, but because it is the perfect antidote to the thick texture of *He That Dwelleth*: it is as harmonically rich and rhythmic, yet it is transparent and spare. Clarke herself wrote, "Chamber music is like a drawing by a great artist done with such economy of line that the meaning of every touch can be seen with perfect clarity."

We are so thrilled and grateful that our colleague, Dr. Liane Curtis, is here to tell us a bit more about these composers. You may be interested to know that Dr. Curtis and Dr. Chris Trotman, who arranged the Beach *Kyrie* for chorus and string quartet for us, maintain an online fan club to Rebecca Clarke, at www.rebeccaclarke.org as well as an advocacy group for women composers in general, The Women's Philharmonic Association at www.wpa.org



Amelia LeClair, Resident Scholar at the Women's Studies Research Center of Brandeis University, studied with Simon Carrington and made her conducting debut in Jordan Hall, Boston in March of 2002. Inspired and motivated by the work of musicologists in the 1970s who dedicated themselves to researching the history of women, LeClair founded Cappella Clausura, an ensemble of professional voices and period in-

struments dedicated to the research performance of music written by women.

More at:

www.clausura.org **www.brandeis.edu/wsrc/**

Cappella Clausura was founded in 2004 by choral director Amelia LeClair to research, study and perform the music of women composers. Our goals are to bring engaging performances of this repertoire to today's audiences, thereby fostering their appreciation of the role of women composers throughout history, and helping to bring women composers into the classical canon. Our repertoire extends from the earliest known music by women, dating from the 9th century, to the music of our own time. Concerts include music by male counterparts, contemporaries, and earlier influences of our featured women composers in order to bring greater depth and context to the audience's understanding of music by women.

The core of the vocal ensemble is a group of eight-to-sixteen professional singers who perform a cappella, with continuo, or with chamber orchestra, as the repertoire requires. Our singers 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 medieval, renaissance, classical and baroque period instruments when appropriate to the repertoire.

The Clerici String Quartet
Guiomar Turgeon, 1st violin
Matthew Liebendorfer, 2nd violin
Elaine Leisinger, viola
Jennifer Minnich, violoncello

Founder Guiomar Turgeon received her Bachelor and Master of Music degrees from Boston University, and performs regularly with many Boston ensembles. She holds a tenured position with Boston Baroque and the Handel & Haydn Society and has toured Europe with both groups. Ms. Turgeon is a third generation musician who began her career at the age of three. She has worked in orchestras under the batons of Leonard Bernstein, Christopher Hogwood, Seiji Ozawa and John Williams, and performed at Tanglewood, the Library of Congress in Washington, DC, the Mozarteum in Salzburg, and for Pope John Paul II. She currently coaches chamber music for the Harvard University Chamber Music Society at Mather House and is the artist-in-residence at Hill Crest Academy in Norton, MA. The Clerici Quartet was founded, Ms. Turgeon writes, “to give comfort, inspire creativity, and transcend beauty through chamber music.” Its name honors Carol Hunt-Clerici, a vivacious, generous and charismatic supporter of music and musicians of all genres.

JOIN US FOR
MUSICA SACRA'S
2018–2019 SEASON!
www.musicasacra.org
 617-349-3400

ALL PERFORMANCES ON SATURDAYS AT:
 FIRST CHURCH CONGREGATIONAL
 11 GARDEN STREET
 CAMBRIDGE, MASSACHUSETTS

PHOTO COPYRIGHT © 2017 HOLBROOK ROBINSON



MARY BEEKMAN
 ARTISTIC DIRECTOR

MUSICA SACRA
 P.O. Box 381336
 Cambridge, MA
 02238-1336



SPECIAL EVENT
OUTSIDE THE BOX!
A Cabaret Fundraiser

OCTOBER 20, 2018, 7:00 PM *note time

CONCERTS

A BAROQUE CHRISTMAS

DECEMBER 15, 2018, 7:00 PM *note time

STORIES IN SONG

Choral Settings of Tales Familiar and New

MARCH 16, 2019, 8:00 PM

VOICES FROM THE VILLAGE

Folksongs from Around the World

MAY 11, 2019, 8:00 PM

*“... uncommonly fresh and direct —
 almost like breaking news.”*

—THE BOSTON GLOBE

SPECIAL EVENT November 3 & 4, 2018
 Musica Sacra joins the Cape Symphony for the
MOZART REQUIEM

www.capesymphony.org for tickets & info for this event

Printing
Design
Labels
Copying
Wearables
Business Forms
Mailing Services
Promotional Printing



1383 Washington Street
West Newton, MA 02465
Tel: (617) 244-7001
Fax: (617) 244-7007
Cell: (508) 951-1885
E-mail: mike@mmpnewton.com
www.mmpnewton.com

Mike Hurley

Our community
ties run deep.
**We're proud to support
Cappella Clausura.**

We believe in supporting our
community in a meaningful way by
giving back to those around us.

Find out more at
cambridgesavings.com | Always you.



Member FDIC | Member DIF | Equal Housing Lender

COM-0318 Rev. 10/18

*If you hunger for music...
we can feed you!*

437 Center St. (across from Eliot Church)

Pizza • Subs • Dinners

Mon-Sat. 9am to 9pm

617-244-5150 • www.CandNpizza.com



in stile moderno
2018-2019 season
Cambridge and Brattleboro



The Lily and the Rose:
France and England Entwined

Friday, February 15,
Friends Meeting at Cambridge

www.instilemoderno.com

CAPPELLA CLAUSURA THANKS OUR GENEROUS SUPPORTERS

(1/1/2017 - 10/15/2018)

SUI GENERIS! \$2500+

Anonymous
Martha Bancroft
Julian Bullitt
Timothy & Jane Gillette
Cheryl Hayden
Helen Berger & John Wolff

GENERIS! \$1000+

Anonymous
Arleen Kulin
Craig & Janet McLanahan
Sanford & Rosie Rosenzweig

MAGNA SPONSORS \$500+

Rosalind Barnett
Kathleen Fay & Glenn
Knickrehm
David & Elly Park
Julia Zeigler

CUM LAUDE SPONSORS \$250+

Dorothy Anger
Elizabeth Bailey
Helen Berger
Doreen Drury
Steven Finch
Marty & Gerri Guyote
David & Catherine Morocco
Andrea Rosenthal
SalemFive Bank
Arthur & Andrea Waldstein

SPONSORS \$100+

Debbie Arch
Susan Avery
Lora Brody
(In honor of: Amelia LeClair)
Catherine Bittenwieser
Richard & Macy Curtis
Fraser & James Gilbane
Helaine Scarlett Golann
Susan Kaplan
Maryanne King
Barbara & Alvin Krakow

Elizabeth Kubie
William Leitch
Susan Lester
Steven Matthyse McEnany
Adriana Repetto & Jeffrey
Mead
Susan Miron
Carroll & Cary Perry
Anne Reece
(In memory of David & Pauline Reece)
Patsy Rogers
Sara Rubin
Michael Scanlon
Jean Smith
Mr. & Mrs. James L. Terry
Enos & Muriel Throop
Peter Marks & Patricia Van
Ness
John Whitmarsh
Jodie Wigren
Ellen Rovner & Michael
Zimman

FRIENDS

Pamela Adelman
Sara Angus
Jane Baker
Michael Benn
Linda Bond
Terry Bromfield
Jean Burke
Marie Canaves
James Carter
Walter & Elizabeth Carter
Alan Cody
Michael Cronin
Laura Dwyer
Sarah M. Gates
J M Graetz
Robert Hager
Allan & Anne Hartman
Inez Hedges
Freddie Kay
Bobbie Sproat & Jud Leonard
Deborah Levey

Harold Lichtin
Catherine W. Liddell
Rebecca Lightcap
Catherine Longwell
(In honor of: Brandeis Women's
Studies Research Center)
Marianne Louderback
Ann McCann
Julie Nelson
Maryann Pappanikou
Gillian Patrick
Elaine Pollack
Robin Robinson
Michael Scanlon
Junko Watanabe &
David
Schultz
Wendy Schwartz
Yishai Sered
Mary Stokay
David Chosiad & Paula
Thompson
David Schultz &
Junko
Watanabe
Kincade & Elizabeth Webb
Ed & Amy Wertheim
James & Margery Wieder
Jane Winchester
Laura Zoll

IN MEMORY OF

MARION BULLETT

Marilyn Broyles & Family
James & Susan
Barrett-Bullitt
Charles Fisher
Carole Friedman
Bill & Sandra Horne
John & Mary Mazzotta
David Park
Margaret Stedman
The Reading Club
Christine Wittman
Judith Zacek

CAPPELLA CLAUSURA BEHIND THE MUSIC

Director: Amelia LeClair
Board of Directors: Cheryl Hayden, *President*, Arleen Kulin, *Vice President*
Garrow Throop, *Treasurer*, Julian Bullitt, *Clerk*,
Martha Bancroft, Abby Rosenberg
Board of Ambassadors: Helen Berger, John Wolff
Board of Advisors: Nancy Armstrong, Rosalind Barnett, Timothy Gillette,
Laurie Monahan, Hilary Tann, Patricia Van Ness
Administration: Sharon Kuhn, *Administrator*,
Development: Mary MacFarlane
Bookeeping: Debora Arch
Audio Recording: Aaron Leclerc
Conducting Interns: Mary Jodice
Social Media Intern: Rebecca Crivello
Volunteers: Joe Funk, Nance Goldstein, Fran Gratz, Pamela Libby,
Sheldon Ross, Emily Teller, Wendy Schwartz, Gerry Weisenberg

Play Your Part! Support Cappella Clausura with a Gift Today!

\$1200	per program pays one venue rental
\$600	per program pays one singer or player
\$600	prints/emails postcards for one program
\$350	buys 150 booklets for one program

Names like Fanny Mendessohn Hensel, Amy Beach, Ethel Smyth, Rebecca Clarke, Vittoria/Raffaella Aleotti, Isabella Leonarda, Chiara Cozzolani, and more, won't be as common as Bach, Beethoven, and Brahms unless someone performs their music.
But they will be with YOUR support!
give online at clausura.org/support

Cappella Clausura is a 501c3 corp.
Your donation is tax deductible as provided by law.





lumière

1293 WASHINGTON STREET NEWTON

TEL. 617 244 9199

For the past 18 years, Lumière has provided the Newton area with consistently excellent food and drink, in a friendly and comfortable environment with Chef Jordan Bailey

Great After Concert Dinner Rendezvous

(Reservations recommended)



MONDAY – THURSDAY 5:30 PM – 9:00 PM

FRIDAY 5:30 PM – 10:00 PM

SATURDAY 5:00 PM – 10:00 PM

SUNDAY 5:00 PM – 9:00 PM