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Amelia LeClair, Director

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GLORIA

A Renaissance Christmas Pageant

Saturday, Dec. 7th, 2pm 2013
St. Paul's Episcopal Church, Brookline

Saturday, Dec. 14th, 2pm 2013
First Parish, Weston

Sunday, Dec. 15th, 6pm 2013
Scandinavian Cultural Center, West Newton



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Cappella CLAUSURA-The Ensemble

Amelia LeClair, director

Roberta Anderson, soprano (Dec 7)
Adriana Repetto, soprano (Dec 14, 15)
Donata Cucinotta, soprano
Teri Kowiak, soprano
Chelsea Beatty Lewis, soprano
Elizabeth Mitchell, mezzo-soprano
Susan Byers Paxson, mezzo-soprano
Nancy Hurrell, harps
Hendrik Broekman, organ & percussion
Mai-Lan Broekman, gamba & vielle
Amelia LeClair, percussion

CreationDance Company

Artistic Director and Choreography: Helena Froehlich
Costumes: Kathy Hazard and Helena Froehlich
Puppets: Martha Bancroft

Dancers in order of appearance:

The Archangels: Lynn Menegon, Raphael
Helena Froehlich, Gabriel

Mary: Helena Froehlich

The Angels: Margot Murphy
Ho Pan

Ashley Reynolds

The Shepherds: Abigail Arndt

Lillia Baird

Anna Patterson

Eva Patterson



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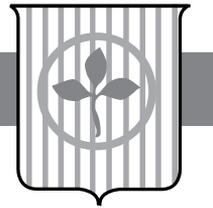
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"GLORIA: A Renaissance Christmas Pageant"

Cappella CLAUSURA, Amelia LeClair, Director, and
CREATIONDANCE, Helena Froehlich, Director

Pour ma très chère Joëlle

MARY'S BIRTH:

1. Hodie natus est Beata Maria –
Raffaella Aleotti (c.1574-1646)
Ensemble

Today is born blessed Mary, of the line of David; her glorious life gave light to the world. Let us celebrate the nativity of the Blessed Virgin Mary; let us celebrate with joy the one through whom the salvation of the world appeared to believers, whose loveliness the Lord regarded, who, as the angel announced, conceived the savior of the world.

THE ANNUNCIATION:

2. Magnificat - Patricia Van Ness
Ensemble
CreationDance: *"In the timeless eternity Archangels Gabriel and Raphael accompany this very special mystery of life and God's presence from generation to generation."*

My soul magnifies the Lord, and my spirit rejoices in God my Savior, for he has regarded the low estate of his handmaiden; henceforth all generations will call me blessed, for he who is mighty has done great things for me, and holy is his name.

And his mercy is on those who fear him from generation to generation.

He has shown strength with his arm, he has scattered the proud in the imagination of their hearts, he has put down the mighty from their thrones, and exalted those of low degree; he has filled the hungry with good things, and the rich he has sent empty away.

He has helped his servant Israel, in remembrance of his mercy, as he spoke to our fathers, to Abraham and Sarah and their posterity forever and ever. Amen.

3. O Gloriosa Domina –

Chiara Margarita Cozzolani (1602 - 1677)
Chelsea Lewis, Adriana Repetto, Liz Mitchell & basso continuo
CreationDance: *"The Archangels celebrate the Glorious Woman who will give birth to the new Lord."*

O glorious Lady, exalted over the stars! Hail Mary, full of grace, the Lord be with you; blessed are you among women.

O glorious Lady ...

Do not fear, Mary, for you have favor in the Lord.

Behold, you shall conceive and bear a son.

O glorious Lady...

The Lord will give him the throne of David his ancestor, and he shall reign for all eternity.

O glorious Lady...

4. Ave Donna Sanctissima -

Lauda di Firenze
Chelsea Lewis & Ensemble

Hail most holy Lady,
most powerful queen.

The celestial virtue with its divine grace most benignly descended in you.

virgin of virgins

Our redeemer became incarnate; without defiling you,

he most benignly descended.

You are the door, you are the house, from you was born God and man,

O tree with sweet fruits, always in full flower.

Even though your doors were shut, Christ closed himself in you;

when he came out of you, you remained most pure.

MARY'S JOURNEY:

5. O viridissima virga -

Hildegard von Bingen (1098 – 1170)
transcribed by Amelia LeClair

Ensemble

Helena Froehlich: *“Riding her donkey on their way to Bethlehem, Mary asks for hospitality, as she is with child and about to deliver. There is no place in the Inn, so it is in a simple barn, surrounded by Heaven and Nature that she prepares to give birth ...”*

Hail Greenest branch! You came forth in a windy blast of the questioning of saints. When the time came for you to blossom in your branches, “hail” was the word to you, for the heat of the sun distilled in you a fragrance like balsam. For in you bloomed the beautiful flower that gave fragrance to all spices that had grown dry. And they appeared in full verdure, so the skies rained dew on the grass, and the whole earth exulted – for her womb brought forth wheat, and the birds of heaven made nests in it. Then food was prepared and the banqueters felt great joy. So in you, sweet virgin, no joy ever fails. Eve despised these things. Thus, now, praise most high to you.

THE BIRTH OF THE CHILD:

6. *Ecce Annuncio Vobis* –

Cozzolani (omitted Dec 7)

Adriana Repetto & basso continuo

Behold, I announce to you a great joy! For unto us is born today the Saviour of the world who is Christ.

Behold born to us today is the angel of counsel, father of the world to come, prince of peace, who is Christ.

Listen, for there was a multitude of the heavenly host, praising and saying: glory to the infant who is Christ.

See how the shepherds run to adore the virgin’s child, who is Christ.

So come, you peoples, to adore the infant wrapped in swaddling clothes and lying in a manger. Let us adore the infant, who is Christ. So come, you peoples, with me; hurry with your warm breath to warm the delicate limbs of the baby boy, who is Christ. Alleluia.

THE MAGI:

7. *Magi videntes stellam* -

Sulpitia Cesis (1577 - 1619)

Ensemble a cappella

CreationDance: *“Three Wise Men, coming from far away Lands, search the sky. Finding a new Star, they bring gifts of Gold, Incense, and Myrrh. Meeting each other on the way, they decide to travel together following the Star, the sign of a great new king.”*

The wise men, seeing the star, said among themselves: This is the sign of a great king. Let us seek him out and offer him gifts, gold, frankincense, and myrrh. Alleluia.

8. *Ave Regina Coelorum* –

Isabella Leonarda

Ensemble & basso continuo

Hail, Queen of Heaven! Hail Mistress of Angels! Hail, root, hail portal, from which the Light for the world has risen. Rejoice, glorious Virgin, beautiful above all others. Farewell, most gracious, and pray for us to Christ.

THE ANGELS AND SHEPHERDS

9. *Angelus ad pastores* – Cesis

Ensemble

CreationDance: *“On the hills of Bethlehem, shepherds gather their lambs for the night, while Gabriel listens to their prayers from up above and blesses them to sleep.”*

The angel said to the shepherds: I bring you good news of great joy, for to you is born this day the Saviour of the world, and he will be called God, mighty and wonderful, prince of peace, everlasting father whose reign will have no end.

10. *Facta est cum angelo* -

Aleotti

Ensemble

CreationDance: *“In that region there were shepherds living in the fields, keeping watch over their flock by night. The Archangel Gabriel, surrounded by*

Angels, flies down to Earth..."
There was with the Angel a multitude
of the heavenly host, praising God, and
saying: Glory to God in the highest,
and on earth peace to men of good
will, alleluia"

Host of Angels, rejoice! For salvation has appeared.

11. Angelus ad pastores ait –

Aleotti
Ensemble

CreationDance: *"... and the Angels,*
announcing the news, invite the shep-
herds to follow the new Star leading to
Bethlehem."

The Angel said to the shepherds: I tell you news of great joy for there is born to you today a Saviour, alleluia.

12. Quis audivit unquam tale? –

Cozzolani
Adriana Repetto, Donata Cucinotta, Liz
Mitchell & basso continuo

Whoever heard such a thing as this? Whoever saw anything like this?

Be amazed, O heaven; admire, O earth; contemplate, o world.

God has descended to flesh, flesh has ascended to God, the Word has been made flesh, the Virgin adores Him whom she bore.

O deepest descent, o most sublime elevation.

He lies on straw in a manger, who sits in heaven on the throne of glory.

He keeps company with lowly beasts, who receives the homage of angelic hosts.

He sits silently at his Mother's breast, who usually speaks in his Father's lap.

He hides in a humble stable, but a shining star reveals him.

He is wrapped in rough cloth but receives visits from kings.

He brings forth cries and tears who is the laughter and joy of paradise.

O what great majesty!

O what great humility!

Majesty within, humility without; power within, infancy without;

The treasures of divinity within, the poverty of humanity without.

O Child, truly worthy of divine light!

Whoever heard of such a thing as this? Whoever saw anything like this?

Let us, the humble and devout, adore with the shepherds, let us praise with the angels, let us praise the Salomonic king in the diadem of flesh with which his Mother, the Virgin Mary, has crowned him.

REJOICE!

13. Gloria in altissimus Deo –

Cozzolani
Chelsea Lewis, Adriana Repetto, Teri
Kowiak, Liz Mitchell, ensemble

CreationDance: *"In turn all arrive*
in front of the barn under the Star of
Bethlehem: Gabriel... the Angels...
and the shepherds asking for the mean-
ing of the Star, dancing the "lamb
adage"... and they all join to discover
the Nativity. "

Angels: Glory to God in the highest, and peace on earth to all men of good will.

Come o shepherds, awaken, make haste, see and adore.

Shepherds: what new light is this? What joyful voice? Who is this spirited messenger?

Angel I: Behold a great joy for you: Behold, from heaven a God descends, a God is born. Behold the splendor of the father, behold the brilliance of eternal light, which spreads over the earth and visits men.

Shepherd I: O blessed night, o luminous darkness. O sweet, o melodious silence of night.

Angel II: To you the Son of the Virgin shows himself, the newborn Word. For you await happy thoughts, a glad heart, golden peace, serenity, tranquility, glory.

Shepherd II: O how happy are we, o speak citizens of heaven, show the Word which has been made into flesh, disclose the mystery, reveal the

miracle.

Angels: Come therefore, come o shepherds.

Awaken, make haste, see and adore.

All: Alleluia!

14. *Altissima stella* –

Lauda di Firenze (1400's Florence)

Adriana Repetto, Donata Cucinotta,
Ensemble

CreationDance: *“Now they patiently
take turn to admire Mary and Baby Je-
sus and give them their precious gifts.”*

Most high shining star, keep us always in your
mind.

Luminous morning star, brighter than daylight,
You are queen of all, o mother of the almighty
God.

Most high shining star...

Star more beautiful than any other, virgin
mother and maiden,

You were almighty God's chamber and his
splendid dwelling.

Most high shining star...

You are the star of stars; in you the sun shines
that for us came down to earth

When it appeared in the Orient.

Most high shining star...

Star, only you were worthy of bearing our ensign,
at which the fraudulent enemy is most angry.

Most high shining star...

Star, worthy of being praised, feared and honored,

Only you were unequalled, o virgin pleasing to
God.

Most high shining star...

15. *Gloria in cielo e pace'n terra*–

Lauda di Firenze

Susan Byers Paxson, Chelsea Lewis, Ensemble

CreationDance: *“They all celebrate danc-
ing and singing together.”*

Glory in heaven and peace on earth,
Our Saviour is born.

The glorious Christ is born, the marvelous high
God, the benign Creator has become man, long
desired.

Glory in heaven...

Let us sing peace on earth, let us desire glory
in heaven; the sacred maiden gave birth to the
Saviour.

Glory in heaven.

16. *Alleluia, alto re de gloria* –

Lauda di Firenze

Teri Kowiak, Liz Mitchell, Ensemble

CreationDance: *“...And the whole audi-
ence is invited to sing and celebrate with
them all...”*

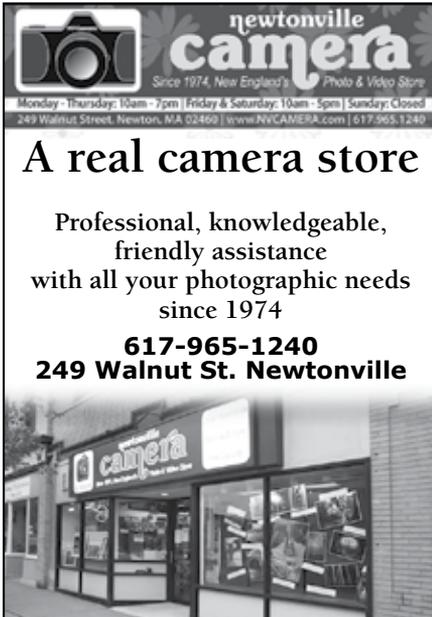
Alleluia, high king of glory, who came and de-
scended to us because of your grace.

God, sweetest Lord, give us victory; let us win over
the flesh and all pride, and let those who also
praise you, and do so at length, live in righteous-
ness and keep you in our thoughts.

Alleluia...

So that we can reign with you forever and ever;
let the devil be defeated, let our sins be forgiven,
receive us in glory. Let us praise Jesus Christ who
for us was crucified, the sweet king of glory.

Alleluia...



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Alleluya, refrain

arr: A. LeClair

Laudario de Firenze



Al - le - lu - ya, al - le - lu - ya al - to Re - di glo - ri - a,

5

3

The image shows a musical score for the Alleluya refrain. It consists of two staves of music in 6/8 time. The first staff contains the melody with lyrics: "Al - le - lu - ya, al - le - lu - ya al - to Re - di glo - ri - a,". The second staff continues the melody, starting with a measure number of 5 and ending with a triplet of eighth notes marked with a '3' above them.

Lo, How a Rose E'er Blooming



1. Lo, how a Rose e'er bloom-ing from ten-der stem hath sprung!
2. I - sa - iah 'twas fore - told it, the Rose I have in mind,

The image shows the first system of the musical score for "Lo, How a Rose E'er Blooming". It features a vocal line and a piano accompaniment. The lyrics are: "1. Lo, how a Rose e'er bloom-ing from ten-der stem hath sprung! 2. I - sa - iah 'twas fore - told it, the Rose I have in mind,".



Of Jes-se's line-age com-ing as seers of old have sung.
with Ma-ry we be - hold it, the Vir-gin Mo - ther kind.

The image shows the second system of the musical score. The lyrics are: "Of Jes-se's line-age com-ing as seers of old have sung. with Ma-ry we be - hold it, the Vir-gin Mo - ther kind."



It came, a blos-som bright, a - mid the cold of
To show God's love a - right, she bore to us a

The image shows the third system of the musical score. The lyrics are: "It came, a blos-som bright, a - mid the cold of To show God's love a - right, she bore to us a"



win - ter, when half spent was the night.
Sa - vior, when half spent was the night.

The image shows the fourth and final system of the musical score. The lyrics are: "win - ter, when half spent was the night. Sa - vior, when half spent was the night."

Angels We Have Heard on High

traditional French Carol
trans. Jams Chadwick (1813-1882), alt.

Gloria, traditional French carol
arr. Edward Shippen Barnes, alt.

1. An - gels we have heard on high sweet - ly sing - ing o'er the plains,
2. Shep - herds, why this ju - bi - lee? Why your joy - ous strains pro - long?
3. Come to Beth - le - hem and see Him whose birth the an - gels sing;

and the moun - tains in re - ply ech - o back their joy - ous strains,
Say what may the ti - dings be, which in - spire your heav - nly song.
come a - dore on ben - ded knee Christ, the Lord, the new - born King.

Glo - - - - - ri - a -

in ex - cel - sis De - o. De - - - - o.

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We Wish You a Merry Christmas

§

We wish you a Mer-ry Christ-mas; We wish you a Mer-ry Christ-mas; We
Oh, bring us a fig-gy pudd-ing; Oh, bring us a fig-gy pudd-ing; Oh,
We won't go un-til we get some; We won't go un-til we get some; We

§

wish you a Mer-ry Christ - mas and a Hap - py New Year.
bring us a fig - gy pudd - ing and a cup of good cheer.
won't go un - til we get some, so — bring some out here.

Fine

Good tid - ings we bring to you and your kin; Good

tid - ings for Christ - mas and a Hap - py New Year.

Fine

tid - ings for Christ - mas and a Hap - py New Year.

§

tid - ings for Christ - mas and a Hap - py New Year.

§

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PROGRAM NOTES:

The convents of Italy in the seicento were filled with educated daughters of patrician families. While many of these women chose to come into the convents to avoid the perhaps life-threatening course of marriage and childbirth, many others – second and third daughters – were tithed to the convents for smaller dowries than those required by the families of marriageable men. In this century over half – 56% - of the daughters of the elite entered their local convents. However, at this time in particular, the convents of northern Italy were uniquely favored with the support of their prelates and communities for the teaching of music. With a wink at the Vatican's frequent edicts prohibiting anything but simple chant in women's monasteries (these edicts seem proof that music was made anyway), the locals gave both financial, practical and emotional support by providing instruments, teachers, audiences, and halls for listening to the performances of the cloistered women: convents were built with a chiesa esteriore (outer church), where patrons could sit and listen through the opening in the cloister wall. In the convents educated women were able to practice the skills they brought with them, and so musical daughters grew more expert with the training they received there. Some convents were renowned for their skill at teaching music, and parents sought to send their talented daughters to them. Many of these nuns became famous singers, instrumentalists, and composers. The veritable explosion of music making by nuns in the Italian seicento followed the course of the newly fashionable inclusion of women (the concerto della donne of Ferrara) in the musical activities of the courts and no doubt would have continued but for the Church's continued and severe oppression. Ironically, the Napoleonic suppression of religious institutions from 1796 onwards dispersed monastic communities, male and female, and destroying the buildings as well as many of the archives. Fortunately for us they are still being unearthed. Interestingly the birth of Jesus does not figure largely in these composer's imaginations:

Christmas as we know it today did not exist as anything more than a holy day. Rather, these composers celebrated and worshipped the storied virginity of Jesus's mother Maria, the woman they most admired and would try to emulate, the woman whose example gave them the courage to live their lives shut away from the world, imprisoned, with eyes wide open.

HILDEGARD VON BINGEN (1098-1179), visionary, poet, composer, natural physician, nutritionist, and spiritual advisor lived in a time when women in the church were often credited with saintliness and a direct line to the Almighty. Clearly a force to contend with, she wrote books and letters on all of the above topics, traveled widely, and penned what is arguably the first opera in western music, the *Ordo Virtutum*. Her music is radically different from the chant that surrounded her: she takes great leaps of fifths followed by fourths frequently (thus spanning an octave), and the florid writing is not meant for the faint of heart. She obviously had very well trained singers at her disposal. Her poetry is raw and wonderful, and has no precedent. For her, Mary, the mother of God, was the ultimate role model, and virginity a priceless keepsake.

CHIARA MARGARITA COZZOLANI, (1602 – c. 1676–78) a cloistered Benedictine nun, wrote exquisitely dramatic, almost melodramatic works, which betray excellent training as well as a clear talent for composition, and again it is clear she had trained singers in her convent. Like many patrician young women of her day, Chiara Cozzolani entered her neighborhood convent in her teens and remained there until her death. At a relatively ripe old age she published four editions of music. Why she waited until this late date in her life is unknown, but given the constrictions of her time, she may have been simply unable to publish. Of all the works that have been rediscovered, those of Donna Cozzolani show the finest composer's craft, the most musical of choices, the most skill and nuance in her treatment of the texts.

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VITTORIA ALEOTTI / DONNA RAFFA-
ELLA ALEOTTI (c. 1570–after 1646)

Vittoria Aleotti, was the second of five daughters of a prominent architect of Ferrara, Giovanni Battista Aleotti, who wrote this about his daughter in the dedication of her madrigals: “...as it happened while she (Vittoria’s oldest sister) was learning...Vittoria (aged 4-5) was always present. She... learned so much that within the space of a year so loosened her tiny hands that she began to play the harpsichord in a way that astonished not only her mother and me, but also the teacher himself.” Giovanni Aleotti was a friend of Giovanni Battista Guarini, a prominent poet of the day, and he made a gift of Guarini’s poetry to his daughter to be set to music. The delightful madrigals of the 16 year-old Vittoria that ensued were written just before she took the veil in the Augustinian convent of San Vito in Ferrara, calling herself Raffaella. Donna Raffaella went on to become organist, and prioress of the convent. She wrote a collection of motets for 5,7,8 and 10 voices, from which our selection comes. They are very well crafted and lovely, as you will hear.

SULPITIA CESIS (1577- c. 1619?)

“...with the splendor and nobility of your name, these few musical labors may be defended against the meanness of their detractors, and also that they might be occasionally performed in the convents of nuns, in praise of our common Lord.” Thus lute player and composer, Sulpitia Cesis, dedicates her collection of Motetti Spirituale for 2 to 12 voices to another nun whose family ties held more sway

in the world of music and publishing. It is always interesting to note that these nuns were not unaware of the risks they were taking, nor of the boundaries they were constantly pushing. Donna Cesis’ motets are lovely renaissance works, despite their being written in the early baroque. They are clearly written by someone whose musical thoughts were more harmonic (lute playing) than melodic. As such they are difficult to perform, nevertheless, we bring you just a sampling of her sweetest works.

ISABELLA LEONARDA (1620 –1704) was an Italian composer from Novara. At the age of 16, she entered the Collegio di Sant’Orsola, an Ursuline convent, where she stayed for the remainder of her life. Leonarda is most renowned for being one of the most productive woman composers of her time, with no less than 200 works to her name. It has been suggested that Ursuline nuns were not in fact cloistered, as their work was largely in the community of hospitals and orphanages. This would explain how Donna Leonarda was able to oversee the publication of her works personally. Ave Regina Coelorum is one of the four Marian Antiphons traditionally sung at Compline, the service at the close of the day. Antiphons were “liturgical chants performed as a refrain” between the verses of a psalm or canticle. However, because Marian Antiphons were added to services around the eleventh-century they are not considered “true antiphons” and are not typically used as refrains.

PATRICIA VAN NESS (b. 1951)

Composer, violinist, and poet, Van Ness draws

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upon elements of medieval and Renaissance music to create a signature voice that has been hailed by musicians, audiences, and critics. She is Composer in Residence at First Church in Cambridge, Massachusetts (Peter Sykes, Music Director), and has been an invited lecturer on her music at the Harvard University Department of Music and at Boston University's Core Curriculum Program. Ms. Van Ness's music has been commissioned, premiered and performed by numerous musicians and organizations, including the Heidelberg New Music Festival Ensemble, Schnittpunktvoal in Austria, the Celebrity Series in Boston, the Spoleto Festival Orchestra, Tapestry, the Boston Athenaeum, Julie Ince Thompson, Sanford Sylvan, Chanticleer, Jacob's Pillow Dance Festival, Ellen Hargis, Coro Allegro, Boston Ballet, the Radcliffe Choral Society, the Harvard Radcliffe Collegium Musicum, and Ensemble Project Ars Nova. Her work has been presented at the Vatican and the Basilica of St. Francis of Assisi in Italy; the Musica Sacra Festival in Maastricht, Holland; and in halls and cathedrals throughout Italy, Austria, Germany, Hong Kong, Sweden, Latin America, Canada, Russia and the United States. In addition to her position as Composer in Residence at First Church in Cambridge, Ms. Van Ness has served residencies at the Boston Athenaeum (2002-2003); with Boston Landmarks Orchestra (2003); and Coro Allegro (1998).

LAUDE DI FIRENZE

The Florence Laudario is a collection of monophonic hymns dating from the 14th century, and is only one of two extant hymnals that include the written music, the other being the Cortona Laudario from the 13th century. The Florence Laudario belonged to the Company of Santo Spirito, an ensemble of "laudesi" (much like a group of cantors, or even a schola), which sung the compline service every evening for the Church of Santo Spirito. A church of any renown had its company of laudesi whose chief job it was to help the congregation sing the hymns, the way we still use cantors today. Hymns were composed with a ritornello ("refrain") that was easy enough for the

congregation to learn. All text, notably, was in the vernacular, not in Latin, again providing the congregation with access to the language. This is probably why these hymns are still around in some version or another. Unlike the Cortonese who kept their laude simple, the laudesi of Florence, being Florentine, refined and ornamented their laude such that only trained singers could successfully sing the complex bits. However, the ritornello was always there to return to, and the congregations could, and would, join in.

ABOUT THE ENSEMBLE



Amelia LeClair,

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, 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 2012, Ms. LeClair was appointed a visiting scholar by the Brandeis University Women's Studies Research Center. In 2013, Ms.

LeClair was interviewed by Robin Morgan for Women's Media Center Live, and presented a paper – on Cappella Clausura's performance of Hildegard von Bingen's *Ordo Virtutum* - at the annual Medieval Studies Institute in Kalamazoo, Michigan.

In addition to her work with Clausura, Ms.

LeClair has conducted workshops for the Syracuse Schola Cantorum, Concord's Ars & Amici, and Greater Boston Choral Consortium. As a Brandeis Visiting Scholar, LeClair has presented lecture demonstrations at the Brandeis Women's Studies Research Center and at Regis College. Currently, she 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.

She is former director of Schola Nocturna, a compline choir at the Episcopal Parish of the Messiah in Newton, of Coro Stella Maris, a renaissance a cappella choir in Gloucester, and of the children's choirs for 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. Brooklyn, NY.

CreationDance is a sacred dance company in residence at FUSN, contributing to services, community celebrations, fundraising and performances throughout the year in FUSN, New England and France where the company originated. We love to create meaningful dances with a spiritual content where dance can be experienced as a form of communion, prayer, worship... Inspiration can come from

varied spiritual teachings and traditions, the services theme, seasonal celebrations, nature, and of course music ... While our basic dance training is ballet, we also use other dance techniques to create colorful pieces such as historic steps (in Gloria we use some Renaissance steps for example), folk dances, modern dance ... The company is intergenerational and composed of adult and children. Since its inception in France, CreationDance has had the privilege to work with many professional composers and musicians and it is a delight to collaborate with Amelia LeClair and her unique Ensemble Cappella CLAUSURA! While the passion is to share the joy of dance and music with the community, the process is an opportunity to explore and create together dances with spiritual awareness, in a supporting and loving group. CreationDance can lead audiences in "moving prayers & meditations" and workshops Please don't hesitate to contact us if you would like to have us come dance in your church, facility or event too! CreationDance@gmail.com

Creationdance would like to warmly thank all the dancers and their families, for their hard work and great dedication to bring this production together as well as the artist Martha Bancroft for creating the amazing puppets of the Three Wise Kings: Melchior, Gaspar and Balthazar... Heartfelt thank you for the essential support of our FUSN community, and all the great people who help us along the way.



Helena Froehlich is a faculty member of the Boston Ballet School teaching ballet, modern, and Pilates www.bostonballet.org, she is also an EMF Balancing Technique practitioner www.EMFBalancingTechnique.org.

Mrs. Froehlich works internationally as a choreographer, teacher, and dancer. She has worked with several companies and schools including Princeton Ballet School and American Repertory Ballet in the USA; Opera du Rhin and Centre National de Danse Contemporaine in France; and Peter Janssens Gruppe and Stadttheater Biberach in Germany. She founded

Greater Boston Choral Consortium
www.bostonsingers.org



Visit our website for a complete Concert Calendar, Chorus directory, and links for all our member groups

A Cappella Singers, www.thecappellasingers.org
 Andover Choral Society, www.andoverchoral.org
 The Apollo Club of Boston, www.apolloclub.org
 Arlington-Salem Chorale, www.aarlington.org
 Back Bay Chorale, www.bcboston.org
 Belmont Open Singers, www.powerrsmusic.org
 Boston Bay Choir, www.bostonbaychoir.org
 The Boston Cecilia, www.bostoncecilia.org
 Boston Childrens Chorus, www.bostonchildrenschorus.org
 Boston Choral Ensemble, www.BostonChoral.org
 Boston Early Music Festival, www.bemf.org
 Boston Gay Men's Chorus, www.bgmc.org
 Boston Saengerfest Men's Chorus, www.saengerfest.org
 Braintree Choral Society, www.braintreesingers.org
 Broadmoor Chamber Singers, www.broadmoorsingers.org
 Brookline Chorus, www.brooklinechorus.org
 Calliope, www.calliopeusonic.org
 Cambridge Chamber Singers, www.cambridgechambersingers.org
 Cambridge Community Chorus, www.cambridgechorus.org
 Cantata Singers, www.cantatasingers.org
 Cantemus Chamber Chorus, www.cantemus.org
 Carliniana, www.carliniana.org
 Cappella Clausura, www.clausura.org
 Capriccio Chorus, www.riverschoolconservatory.org
 Choral Art Society, www.choralarthsociety.org
 Chorus pro Musica, www.choruspromusica.org
 Concord Chorus, www.concordchorus.org
 Concord Women's Chorus, www.concordwomenschorus.org
 Convivium Musicum, www.convivium.org
 Coolidge Corner Community Chorus, www.cccchorus.org
 Coro Allegro, www.coroallegro.org
 Coro Stella Maris, www.corostellamaris.org
 Dedham Choral Society, www.dedhamchoral.org
 Ensaltemus, www.ensaltemus.org
 Fine Arts Chorale, www.fineartschorale.org
 Golden Tones, www.goldentones.org
 Greater Boston InterGenerational Chorus, www.bostonchorus.net
 Halafisa Singers, www.halafisa.org
 Handel & Haydn Society, www.handelshaydn.org
 Harvard Pro Musica, www.harvardpromusica.org
 Harvard-Radcliffe Choral Groups, www.fas.harvard.edu/~hichoir/

Heritage Chorale, www.heritagechorale.org
 Highland Glee Club, www.highlandgleeclub.com
 In Choro Novo, www.inchoronovo.com
 King's Chapel Concert Series, www.kings-chapel.org
 Kolleriu, www.kolleriu.org
 Lexington Pops Chorus, www.alexingtonpopschorus.org
 The Master Singers of Lexington, www.themastersingers.org
 Masterworks Chorale, www.masterworkschorale.org
 Musica Sacra, www.musicasacra.org
 Mystic Chorale, www.mystichorale.org
 Nashoba Valley Chorale, www.nashobachorale.org
 National Choral Society, www.ncschorus.org
 New England Classical Singers, www.newenglandclassical.org
 Newton Choral Society, www.newtonchoral.org
 Newton Community Chorus, www.newtoncommunitychorus.org
 The Newton Singers, www.gocollies.com/newton_singers
 The Oriana Consort, www.theorianaconsort.org
 The Orpheus Singers, www.orpheussingers.org
 PALS Children's Chorus, www.palschildrenschorus.org
 Quincy Choral Society, www.quincychoral.org
 Paul Madore Chorale, www.paulmadorechorale.org
 Pilgrim Festival Chorus, www.pilgrimfestival.org
 Polymnia Choral Society, www.polymnia.org
 Reading Community Singers, www.readingcommunitysingers.org
 Revels, www.revels.org
 Schola Amicorum, www.univoxboston.org (Schola)
 Seraphim Singers, www.seraphimsingers.org
 Sharing A New Song, www.sharinganewsong.org
 Somerville Community Chorus, www.somervillechorus.com
 The Spectator Singers, www.spectatorsingers.org
 Stambandel, www.stambandel.org
 Stow Festival Chorus & Orchestra, www.stowfestivalchorus.com
 Treble Chorus of New England, www.treblechorus.com
 Voices Rising, www.voicesrising.org
 Wakefield Choral Society, www.wakefieldchoralsociety.org
 Wellesley Choral Society, www.wellesleychoralsociety.org
 Youth pro Musica, www.youthpromusica.org
 Zaniir Chorale of Boston, www.zaniir.org

Cu Dubh) and has performed with Cappella Clausura, the Seraphim Singers, Ensemble 44, the Lorelei Ensemble, El Fuego Spanish Ensemble, the Harvard Early Music Society and the choir of the Church of Our Saviour in Brookline, MA. She is the founder and director of Mervelha Medieval Ensemble.



Adriana Repetto, Soprano

Adriana Repetto's voice has been described by critics as "...radiant tones sung from the heart" (Munich), and as having a "melting bloom" (Thomas Garvey, The Hub Review). As soprano soloist, she has performed in Germany and Italy with the Philharmonic Orchestra of Bad Reichenhall and the Bell-Arte Baroque Orchestra of Salzburg in the passions and cantatas of Bach, Mozart's Solemn Vespers; Dvořák's Stabat Mater, Mendelssohn's Paulus, Händel's Messiah and Haydn's Creation, among others. At the 'Festival of Sacred Music' in Lucca, Italy, Adriana was featured as Dalila in Händel's Samson. Regionally, her orchestral work has focused on the oratorios and operas of Haydn and Mozart with various chorales and university ensembles. In Boston, she has sung and/or recorded with Philovox, King's Chapel Singers, Longwood Opera, and Boston Seccession. An avid recitalist, she has concertized in Europe and the U.S., most recently in Boston for the world premiere of Toward Shalom: Songs for Peace (Gustafson). She is a native Bostonian and holds Bachelor's degrees both in music (voice) and religion from Oberlin College and Conservatory and a Master of Music in voice from Boston University. She has studied with Richard Miller, Phyllis Curtin and Helen Hodam. Currently, she is a soprano soloist at the Old South Church in Boston's Copley Square, serves on the voice faculties of Emerson College and Buckingham, Browne & Nichols Upper School, and manages her own voice studio. Adriana sang her first concert with Cappella Clausura in December of 2009 and is pleased to add her voice to its roster of gifted singers.

Creationdance in France in 1999 where they continue to perform in the summer and received several prestigious scholarships and grants for her dance and choreographic work. Helena lives in Newton with her husband Juergen, and their children Tobias, Catheline, Tatiana, and Pascale.



Teri Kowiak, mezzo-soprano

A graduate of the Longy School of Music's Early Music Program, Teri Kowiak specializes in the historically-inspired performance of medieval, renaissance and baroque music while also performing a wide range of styles including classical, jazz, traditional Irish/Celtic, and premiering new compositions. Recent stage credits include "Anima" in Hildegard's Ordo Virtutum, "La Inmortalidad" in Salir el Amor del Mundo, and "La Poesie" in Les Arts Florissants. She is a featured vocalist on the premier solo album "Redline" by bagpiper Michael McNutt (of



Elizabeth Mitchell, mezzo soprano
Originally from Central Massachusetts Elizabeth holds two bachelors in music education and Vocal performance from the

University of New Hampshire. She took masters level classes in early music performance practice at Case Western Reserve University in Cleveland Ohio studying with Ellen Hargis and Aaron Sheehan.

In addition to singing with Capella Clausura, Elizabeth is a freelance musician subbing in several different churches in the city. She works at Beth Israel Deaconess Medical center as a Practice Assistant and has recently been pursuing musical interests such as folk and bluegrass.



Susan Paxson, mezzo soprano
Susan Byers Paxson maintains an active career in opera, oratorio and recital, and has appeared regularly with many of Boston's renowned music organiza-

tions. She has been a featured artist with the Handel & Haydn Society and Boston Baroque (formerly Banchetto Musicale) for many years, and has toured and recorded with these ensembles. Ms. Paxson is a longtime performer with Emmanuel Music and the Boston Early Music Festival, and was a founding member of Ensemble Abendmusik and the Castle Hill Music Festival. In addition to her work in early music, Ms. Paxson has performed in opera with many companies, including the Boston Academy of Music, Monadnock Music, and Opera Aperta. She holds a BM degree in Harpsichord Performance and an MM degree in Performance of Early Music (voice and harpsichord) from the New England Conservatory of Music, and has studied voice with such early music specialists as Jantina Noorman, Andrea von Ramm, and Max von Egmond, and keyboard with John Gibbons, Mireille Lagacé and Gustav Leonhardt. Ms. Paxson can be heard on recordings for the Arabesque, Decca, Deutsche Grammophon, l'Oiseau Lyre, Northeastern, and Telarc record labels.



Donata Cucinotta is establishing herself as a young soprano to watch. She began her season with her Knoxville Opera debut as Adele in Die Fledermause where she was noted for her

“bright and lively comedy” and listed as one of Knoxville’s “Most Memorable Classical Music Performance of 2012: A marvelous Donata Cucinotta revealed the flexibility of her character of Adele by doing onstage cartwheels and a split.” (Knoxville MetroPulse, Alan Sherrod). She then went on to sing Roxanne in Figaro! (90210) with Morningside Opera, and return to Knoxville Opera in to sing Clorinda in Cenerentola as well as being featured in their Rossini Festival. Finishing her season as the Soprano Soloist in the Dvorak Requiem with the Denver ChoralFest. She has appeared at Avery Fisher Hall, Opera Colorado, Opera New Jersey, Shreveport Opera, Amarillo Opera, Opera Fort Collins, Ohio Light Opera, New York Gilbert and Sullivan Players in roles such Gilda (Rigoletto), Musetta (La Boheme), Juliette (Roméo & Juliette), and Gretel (Hansel & Gretel). For more, please visit www.Donata-Cucinotta.com



Chelsea Beatty Lewis

recently completed her Master's degree in Vocal Performance at University of Colorado, Boulder. Since

returning to Boston, she has performed with Boston Modern Orchestra Project and Juventas New Music Ensemble, and looks forward to upcoming engagements with Capella Clausura and OperaHub. Recent operatic roles include Anne Trulove in The Rake's Progress, Mimí in La Bohème, the title role in Suor Angelica, Pamina in The Magic Flute, Mary Warren in The Crucible, Countess Charlotte Malcolm in A Little Night Music, Belinda in Dido and Aeneas and Flora in The Turn of the Screw. An avid performer and advocate of new music, Chelsea has given the world premiere of a number of operatic roles and chamber works with companies including Juventas New Music Ensemble, The Fifth Floor Collective and CU

New Opera Workshop. Chelsea serves as General Director of Boston Opera Collaborative and has enjoyed engagements as a production manager and assistant director in both the Denver and Boston areas. She holds a Bachelor's degree from The Boston Conservatory and currently studies with Rebecca Folsom.



Hendrik Broekman, organ and harpsichord

Hendrik Broekman attended the Mannes College of Music where he was a recipient of a Harpsichord Music Society

scholarship for study with Sylvia Marlowe. He has enjoyed solo performances as well as directed and performed in several ensembles in the Boston and Hanover, New Hampshire area, including Bach's Lunch, La Donna Musicale, and Amphion's Lyre. Mr. Broekman studied harpsichord making with Wallace Zuckermann, Eric Herz, and Frank Hubbard and later maintained his own harpsichord shop in Hanover, NH. Currently, Mr. Broekman is the technical director for Hubbard Harpsichords, Inc.



Mai-Lan Broekman, gamba, violone and vielle

Mai-Lan Broekman studied cello with Georges Miquelle at the Eastman School of

Music, viola da gamba with Gian Lyman Silbiger, Sarah Mead, and Alice Robbins and performance practice at the Longy School of Music. She has performed in juried masterclasses for Weiland Kuijken and Paolo Pandolfo, is a founding member of the baroque ensemble Amphion's Lyre and has performed with renaissance and baroque ensembles in the New England area, including Sine Nomine, Schola Cantorum of Boston, and Plaine and Easie.



Nancy Hurrell performs and records on a variety of historical harps, from medieval Gothic and renaissance arpa doppia to Spanish

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baroque cross-strung. She has performed with several early music ensembles including Musicians of the Old Post Road, Exsultemus, Ensemble Trinitas, Ensemble Musica Humana, and Renaissomics, with whom she recorded Carols for Dancing, produced by WGBH radio for PRI's Sound and Spirit program. Nancy has appeared at numerous music festivals including: Boston Early Music Festival, Amherst Early Music Festival, SoHIP Series, UK Harp Festival and Somerset Harp Festivals.

In Boston, Nancy is a harp consultant at the Museum of Fine Arts, presenting gallery talks and recording soundfiles and videos on historical harps in the collection. She teaches early harp repertoire at the Boston Conservatory, where she directed the school's first Renaissance Consort. Classically trained with a masters degree in harp performance, Nancy also regularly performs on classical and celtic harps. She has several solo and ensemble recordings and five published books of harp arrangements, including her Historical Harp Collections of early music. www.HurrellHarp.com

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