

EXULTET!

Saturday, May 2, at 8:00 pm
Lindsey Chapel/Emmanuel Church,
Boston

Sunday, May 3, at 4:00 pm
Eliot Church of Newton,
Newton Corner

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

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

CAPPELLA CLAUSURA
Amelia LeClair, Director
EXULTET!

Hildegard von Bingen (1098-1177)	Qui sunt hi / O Antiqui Sancti / Nos sumus radices - <i>from Ordo Virtutum</i>
Arvo Pärt (b. 1935)	I am the True Vine
Eric Whitacre (b. 1970)	Lux Aurumque
Pärt	Bogoróditse Djévo
Whitacre	A Boy and a Girl
Pärt	Tribute to Caesar
Whitacre	Sleep
Hildegard	O Deus – <i>from Ordo Virtutum</i>

INTERMISSION

Hilary Tann (b. 1947)	EXULTET TERRA
	I. Exultet Terra
	II. Trio of Descent
	III. In Sanctis Eius
	IV. Trio of Ascent
	V. Iubilare Domino

Peggy Pearson and Jennifer Slowik, oboe
Barbara Lafitte, English horn
Tom Stephenson and Stephanie Busby, bassoon

Cappella Clausura ensemble

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altos	Teri Kowiak, Elizabeth Mitchell, Claire Shepro, Caroline Olsen
tenors	Sean Lair, Michael Sansoni, Peter Schilling, James Williamson
basses	Elijah Blaisdell, Anthony Garza, Will Praepstis, Albert Craig

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TEXTS / TRANSLATIONS

Hildegard *from Ordo Virtutum – Patriarchs and Prophets*

Patriarche et prophete

Qui sunt hi, qui ut nubes?

O antiqui sancti, quid admiramini in nobis? Verbum dei clarescit in forma hominis, et ideo fulgemus cum illo, edificantes membra sui pulchri corporis.

Nos sumus radices et vos rami, fructus viventis oculi, et nos umbra in illo fuimus.

Patriarchs and prophets:

Who are these, who seem like clouds?

O ancient holy ones, why do you marvel at us? The Word of God grows bright in the form of a man, and thus we shine with him, building the limbs of his beautiful body.

We are roots, and you are branches, the fruit of the living eye, of which we were the shadow.

Pärt *I Am the true Vine*

I am the true vine, and my Father is the husbandman.

Every branch in me that beareth not fruit he taketh away: and every branch that beareth fruit, he purgeth it, that it may bring forth more fruit.

Now ye are clean through the word which I have spoken unto you.

Abide in me, and I in you. As the branch cannot bear fruit of itself, except it abide in the vine; no more can ye, except ye abide in me.

I am the vine, ye are the branches: He that abideth in me, and I in him, the same bringeth forth much fruit: for without me ye can do nothing.

If a man abide not in me, he is cast forth as a branch, and is withered; and men gather them, and cast them into the fire, and they are burned.

If ye abide in me, and my words abide in you, ye shall ask what ye will, and it shall be done unto you.

Herein is my Father glorified, that ye bear much fruit; so shall ye be my disciples. As the Father hath loved me, so have I loved you: continue ye in my love.

If ye keep my commandments, ye shall abide in my love; even as I have kept my Father's commandments, and abide in his love.

These things have I spoken unto you, that my joy might remain in you, and that your joy might be full.

This is my commandment, That ye love one another, as I have loved you.

Greater love hath no man than this, that a man lay down his life for his friends.

Ye are my friends, if ye do whatsoever I command you.

- John, chapter 15, 1-14 King James

Whitacre *Lux Aurumque*

Lux, calida gravis que, pura velut aurum

Canunt et canunt et canunt modo natum.

Light, warm and heavy, pure like gold, they sing and sing and sing,
to the newborn babe.

- Edward Esch / trans. by Charles Anthony Silverstri

Pärt *Bogoróditse dyévo*

Bogoróditse dyévo, raduisya,

Blagodatnaya Mariye

Gospod s Toboyu.

Blagoslovenna Ty v zhenakh,

I blagosloven plod chreva Tvoyevo,

Yako Spasa rodila yesi dush nashikh.

Rejoice, O mother of God.

Virgin Mary, full of grace, the Lord is with thee;

*blessed art thou among women, and blessed is the fruit of thy womb,
for thou hast borne the Saviour of our souls.*

Whitacre *A Boy And A Girl*

Stretched out on the grass,

a boy and a girl.

Savoring their oranges,

giving their kisses like waves exchanging foam.

Stretched out on the beach,

a boy and a girl.

Savoring their limes,

giving their kisses like clouds exchanging foam.

Stretched out underground,

a boy and a girl.

Saying nothing, never kissing,

giving silence for silence.

- from "Agua nocturna" Octavio Paz / trans. Muriel Rukeyser

Pärt *Tribute to Caesar*

Then went the Pharisees, and took counsel how they might entangle him in his talk.

And they sent out unto him their disciples with the Herodians, saying, Master, we know that thou art true, and teachest the way of God in truth, neither carest thou for any man: for thou regardest not the person of men.

Tell us therefore, What thinkest thou? Is it lawful to give tribute unto Caesar, or not?

But Jesus perceived their wickedness, and said, Why tempt ye me, ye hypocrites?

Shew me the tribute money. And they brought unto him a penny.

And he saith unto them, Whose is this image and superscription?

They say unto him, Caesar's. Then saith he unto them, Render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's.

When they had heard these words, they marvelled, and left him, and went their way.

- Matthew, chapter 22, 15-22 King James

Whitacre *Sleep*

The evening hangs beneath the moon

A silver thread on darken dune

With closing eyes, and resting head
I know that sleep is coming soon
Upon my pillow, safe in bed
A thousand pictures fill my head
I can not sleep my mind's aflight and yet my limbs seem made of lead
If there are noises, in the night
A frightening shadow, flickering light
As I surrender unto sleep
Where clouds of dream, give second sight
What dreams may come both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep
Unto sleep
Sleep

- Charles Anthony Silvestri

Hildegard from *Ordo Virtutum* – *O Deus*

O deus, quis es tu, qui in temet ipso hoc magnum consilium habuisti, quod destruxit infernalem haustum in publicanis et peccatoribus, qui nunc lucent in superna bonitate! Unde, O rex, laus sit tibi.

Who are you, God, who held such great counsel in yourself, a counsel that destroyed the draught of hell in publicans and sinners who now shine in paradisa! goodness! Praise to you, King for this!.

EXULTET TERRA

Gaudebunt campi; cantate Domino omnis terra

Let the earth be glad:
Let the field be joyful,
Then shall all the trees of the wood rejoice.
For ye shall go out with joy,
and be led forth with peace:
the mountains and the hills shall
break forth before you into singing,
and all the trees of the field
shall clap their hands.

Psalm 95 (96) 1, 11, 12

Vulgate Bible, Psalm 96,

Isaiah 55:12, King James Bible

*I Blesse thee, Lord, because I GROW
Among thy trees, which in a ROW
To thee both fruit and order OW.
What open force, or hidden CHARM
Can blast my fruit, or bring me HARM,*

*While the inclosure is thine ARM?
Inclose me still for fear I START.
Be to me rather Sharp and TART,
Then let me want thy hand and ART.
When thou dost greater judgements SPARE,
And with thy knife but prune and PARE,
Ev'n fruitfull trees more fruitfull ARE.
Such sharpnes shows the sweetest FREND:
Such cuttings rather heal then REND:
And such beginnings touch their END.*
"Paradise" George Herbert,

LAUDATE DOMINUM

In sanctis eius

My heart is smitten, and withered like grass;
I am like an owl of the desert.
I watch, and am as a sparrow
alone on the house top.
Unless the Lord had been my help,
my soul had almost dwelt in silence.

Psalm 150:1 Vulgate Bible,

Psalms 102:4, 6-7; 94:17,

King James Bible

*MY words and thoughts do both expresse this notion,
That LIFE hath with the sun a double motion.
The first IS straight, and our diurnall friend,
The other HID and doth obliquely bend.
One life is wrapt IN flesh, and tends to earth:
The other winds towards HIM, whose happie birth
Taught me to live here so, THAT still one eye
Should aim and shoot at that which IS on high:
Quitting with daily labour all MY pleasure,
To gain at harvest an eternall TREASURE.
"My life is hid in him that is my treasure."
"Colos. 3.3" George Herbert.*

IUBILATE DOMINO, OMNIS TERRA.

Make a joyful noise unto the Lord all the earth.

Flumina plaudent manu, simul montes exultabunt a conspectu Domini

*Let the floods clap their hands,
let the hills be joyful together
before the Lord.*

Psalm 97 (98) 4, 8-9 Vulgate

Bible; Psalms 98:4, 8-9;

65:9-13 King James Bible

Thou visitest the earth,
 thou makest it soft with showers:
 thou blessest the springing thereof.
 Thou crownest the year with thy goodness;
 the little hills rejoice on every side;
 they shout for joy, they also sing.
O who will show me those delights on high? I.
Thou Echo, thou art mortall, all men know. No.
Wert thou not born among the trees and leaves? Leaves.
And are there any leaves, that still abide? Bide.
What leaves are they? impart the matter wholly. Holy.
Are holy leaves the Echo then of blisse? Yes.
Then tell me, what is that supreme delight? Light.
Light to the minde: what shall the will enjoy? Joy.
But are there cares and businesse with the pleasure? Leisure.
Light, joy, and leisure; but shall they persevere? Ever.
Light, joy, and leisure ... Ever.
 "Heaven", George Herbert

PROGRAM NOTES –Amelia LeClair

Twelfth century abbess, mystic and healer Hildegard von Bingen is the standard bearer for women composers. Her music is unique, her texts are unique, and the fact that she confesses to being the author of her works is unique for her time. The *Ordo Virtutum*, is also unique: scholars still disagree as to whether it is liturgical drama, passion play, or opera, but I consider it the first opera ever written, as it is a drama fully sung with the exception of one character who is given no music: the devil. It is also a tract of sorts, a statement of her beliefs, at the conclusion of which is this question: "O Deus, qui est tu?" (O God, who are you?)

This chant, in the dorian mode, the mode on D, is unique in the *Ordo*, in chant repertoire, and in Hildegard's entire opus because of its daring leaps of intervals: it begins with a fanfare of consecutive leaps of fifths from D to A to E, rising immediately to the 9th of the mode. Those remarkable leaps are unknown elsewhere in chant, and were quite probably forbidden. This chant served as inspiration for Hilary Tann's also remarkable "Exultet Terra," about which more below.

Estonian composer Arvo Pärt, one of the most performed composers of our time, has also become renowned for his sacred music, steeped in wonder. His early works, however, were quite different, showing the influence first of Shostakovich and Prokofiev, and later that of the twelve-tone school and serialism. This brought on the criticism of the Soviet regime and also, as importantly, proved to be a creative dead-end. When his early works were banned by the

Soviet censors, Pärt entered a period of contemplative silence, in which he returned to the roots of Western music, studied medieval and Renaissance music, immersed himself in plainsong and early polyphony and converted to the Russian Orthodox faith. The music that emerged from this eight-year hiatus and evolution is radically different, a kind of “holy minimalism,” at once austere and sensuous, like Machaut and Dufay, and Hildegard.

Pärt’s music composed since the 1990’s is known for its use of simple triads, which he came to call “tintinnabulation,” evoking the ringing of bells.

“Tintinnabulation is an area I sometimes wander into when I am searching for answers - in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises - and everything that is unimportant falls away. Tintinnabulation is like this. . . . The three notes of a triad are like bells. And that is why I call it tintinnabulation.”

-Arvo Pärt, from Richard E. Rodda, *The Orchestra of Flanders, Rudolf Werthen*, (Telarc CD-80387)

Tintinnabulation evokes the bells’ rich sonorous mass of overtones as they unfold, revealing first the so-called consonant intervals, and moving to the dissonances that occur toward the end of the sound itself, like the ninth. Because his music moves in a slow, unmetered time that allows for these sounds to reveal themselves, it feels static, but the slow revealing of overtones renders its movement constant, like sound waves, like Hilary Tann’s later river of sound.

Pärt’s “I Am the True Vine” is written for four voice parts, frequently *divisi*; it looks on the page like a vine: one voice begins, another follows, then two, then three voices then four, then one drops out, then two, and all of this in a rising and falling pattern.

Pärt rarely departs from the tonal center of the piece, and uses minimal chromaticism, primarily to emphasize the text. “Bogoroditse Djévo,” a Marian hymn commissioned by King’s Choir College and written in 1990, the early years of Pärt’s new style, is triadic but uncharacteristically rhythmic and jaunty. “Tribute to Caesar,” written 1997 is in Pärt’s hallmark style of static triads stretching and contracting, like the breath.

Eric Whitacre, a hugely popular young composer, also writes spiritual works for chorus. It is evident that Pärt’s music has been an important influence in the development of his musical sensibility. Born in Nevada, Whitacre joined a marching band at school and also played in a techno-pop group. He studied composition with John Corigliano and David Diamond at the Juilliard School, receiving his M.Mus.

in 1997. His early output for choir and symphonic wind ensemble was well received by critics in the United States and has been eaten up by performers and audiences alike. Like Pärt, Whitacre's music is harmonically conservative, based in triads, but with chords often extended by the addition of the second or fourth.

Whitacre's music is spiritually uplifting in the manner of Pärt's, but without the underlying angst of Soviet oppression nor the strong attachment to the other-worldly traditions of Orthodox Christian music. Whitacre has enjoyed smashing success with his "Virtual Choirs," in which individual singers from all over the world recorded themselves singing one part of one of his pieces, and he digitally fused hundreds of such recorded samples into one huge sound. These virtual choirs now number in the hundreds, and have had millions of hits on YouTube. The concept is a technical marvel, engaging young people in the art of choral singing in an exciting new way. Whitacre's music can be tranquil, with calm tempi: "Lux Arumque." It is romantic and sweet: "A Boy and a Girl." It is dreamlike and moving: "Sleep." As with Pärt, he favors tempi that allow for the revelation of overtones. As with Tann, he doesn't shy away from chromatic movement or harmonic shifts away from a central tone. He is a masterful craftsman. Some critics find some of his music too easy, lacking in depth and struggle; in this regard, his popularity is sometimes compared to that of Andrew Lloyd Webber. Perhaps one senses almost too much facility, and the absence of the big emotions, the universal questions that fuel so many other composers. Or is craftsmanship enough? Do stay after the concert to talk about this and other questions with Hilary Tann.

Welsh-born composer Hilary Tann lives in the foothills of the Adirondack Mountains in upstate New York where she is the John Howard Payne Professor of Music at Union College, Schenectady. She holds degrees in composition from the University of Wales at Cardiff and from Princeton University. She was guest Composer-in-Residence at the 2011 Eastman School of Music Women in Music Festival and composer-in-residence at the 2013 Women Composers Festival of Hartford.

Praised for its lyricism and formal balance, her music is influenced by her love of Wales and a strong identification with the natural world. A deep interest in the traditional music of Japan has led to private study of the shakuhachi and guest visits to Japan, Korea and China. Her compositions have been widely performed and recorded by ensembles such as the European Women's Orchestra, Tenebrae, Lontano, Meininger Trio, Thai Philharmonic, Royal Liverpool Philharmonic, BBCNOW and KBS Philharmonic in Seoul, Korea. Her work has been supported and commissioned by many distinguished organizations including the Welsh Arts Council, New York State Council on the Arts, Hanson Institute for American Music, Vaughan Williams Trust, Holst Foundation, National Endowment for the Arts, Meet the Composer/Arts Endowment Commissioning Music USA. Arts, Vaughan Williams Trust, Holst Foundation, National Endowment for the Arts, Meet the

Composer/Arts Endowment Commissioning Music USA. Her connection with Wales continues in various choral commissions, including Psalm 104 (Praise, my soul) for the North American Welsh Choir (1998) and Paradise for Tenebrae (Gregynog Festival, 2008). The influence of the Welsh landscape is also evident in many chamber works and in text selections from Welsh poets such as George Herbert, whose texts we hear today.

In its original form, the piece we are performing today, *Exultet Terra*, was the result of a commission by the Hanson Institute for American Music. Ms. Tann has graciously re-cast this work especially for Cappella Clausura's performing forces and you are hearing the premiere of this new version this weekend. Hildegard's "O Deus, qui est tu?" with its ecstatic leaps to the ninth of the mode, served as the inspiration for Tann's equally remarkable work, a five piece cycle for five double reeds and double chorus. Tann quotes the chant verbatim, but also treats it in a variety of rich and moving ways. She opens the first movement with what seems like her own fugal "answer" to the chant, then quotes it soon after. The first movement, "Exultet Terra," quickly moves from this incipit, to a "danza" which is drawn from that answer. And what a dance it is: in 5/8 time, with frequent changes and the most wonderful "hiccups," it is a celebration of sheer joy, a call to the fields, mountains and rivers to rejoice. The second movement, a "Trio of Descent" for oboes and English horn, quotes a snippet of "O Deus," and makes circles around that theme, bringing us ever so sweetly from E down to B for the third movement. "In Sanctis Eius," in a straight-forward 3/4 with only a solo oboe accompanying the singers, is soft, contemplative, yet relentlessly moving forward like a river of sonority, with little waves that call attention to themselves as they float by. Again, the harmonic structure is of compound intervals rather than basic triads. The "Trio of Ascent," for English horn and bassoons, is another perfect palate cleanser, between the thicker textures of the choral movements, echoing the motifs from them. It brings us to the fifth movement, "Iubilare Domino." Beginning in a sprightly 6/8 time, this movement consolidates all of the others into one powerful exultation of all that life is, ending with a resounding quote again of "O Deus."

Tann's setting of the Herbert poems pays close attention to their use of word conceits: "Paradise" prunes each ending word by one letter. "Colos" includes a hidden inner text running diagonally down through the poem. "Heaven" echoes the final syllable with a new rhyming word. *Exultet Terra* is, in short, a textual and musical answer to Hildegard's eternal question.

Oboist **Peggy Pearson** is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. Pulitzer prize-winning music critic Lloyd Schwartz called her "my favorite living oboist." Peggy has performed solo, chamber, and orchestral music throughout the US and abroad. She is solo oboist with the Emmanuel Chamber Orchestra,

an organization that has performed all of the cantatas of Johann Sebastian Bach. She is also a member of the Bach Aria Group. According to former Boston Globe music critic Richard Dyer, "Peggy Pearson has probably played more Bach than any other oboist of her generation; this is music she plays in a state of eloquent grace." Ms. Pearson is the founding director of, and oboist with, Winsor Music, and also a founding member of the chamber group La Fenice. She has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra, St. Paul Chamber Orchestra, and the Orchestra of St. Luke's as principal oboist, the Chamber Music Society of Lincoln Center, and Music from Marlboro. In addition to her freelance and chamber music activities, Ms. Pearson has been an active exponent of contemporary music. She was a fellow of the Radcliffe Institute in contemporary music, and has premiered numerous works, many of which were written specifically for her. As artistic director of Winsor Music, Inc., Ms. Pearson organized the Winsor Music Consortium (a project to commission works for oboe) and has premiered over 20 works in her chamber music series. She has been on the faculties at Songfest, the Tanglewood Music Center (Bach Institute), Boston Conservatory, MIT, the Conservatory of Music (University of Cincinnati), Wellesley College, the Composers Conference at Wellesley College and the Longy School of Music of Bard College. She is currently on the faculty of the Bach Institute, a collaboration between Winsor Music, Emmanuel Music and Oberlin College.

Oboist **Barbara LaFitte** is a familiar face on the Boston music scene. She is the principal oboist in the Boston Ballet Orchestra and Boston Classical Orchestra, and holds the English horn position in the Boston Pops Esplanade Orchestra. She is also a regular performer in Emmanuel Music's Bach Cantata Series, where she performs Bach's sacred works that include oboe; she is also a member of the cutting-edge Boston Modern Orchestra Project. She can be heard on two 2010 Grammy-nominated recordings: Boston Modern Orchestra Project's *Dreamhouse*, by Stephen Mackey, and Danilo Perez's highly-acclaimed jazz recording, *Providencia*. Ms. LaFitte is a professor in the woodwinds department at Boston's Berklee College of Music, where she developed an innovative oboe studio, coaches contemporary chamber ensembles, and founded the Berklee Contemporary Symphony Orchestra.

Oboist **Jennifer Slowik** is currently principal oboe with the Boston Modern Orchestra Project (BMOP), assistant principal oboe at the Orchestra of Indian Hill, and a member of Emmanuel Music, where she was a recipient of the 2009/10 Lorraine Hunt Lieberman Fellowship. She has been featured in the Dame Myra Hess chamber music series in Chicago, the Phillips Collection series in Washington, DC, and as a member of the wind quintet Southspoon Winds. Ms. Slowik was awarded a grant from the Midori Foundation's Outreach Program to present a series of chamber music master classes in New York public schools. Recent highlights include the world and US premieres of Tod Machover's multi-media opera *Death and the Powers* at the Sally Garnier Theater in Monte Carlo and the Chicago Opera Theater, Opera Boston's production of Zhou Long's Pulitzer-Prize winning *Madame White Snake*, and composer Livia Lin's *Ju* for solo oboe, composed for Ms. Slowik. Ms. Slowik has recorded Thomas Oboe Lee's *Persephone* for oboe and strings as well as Lisa Bielawa's *Synopsis #10: I Know This Room So Well*, for solo English horn, both on the BMOP Sound label.

Bassoonist **Thomas Stephenson** has been an active freelancer in Boston for most of his career. He has performed with the Orchestra of Emmanuel Music since 1975, where he has played numerous Handel operas and oratorios, Mozart operas, symphonies, and chamber music and works of many other composers including the entire cycle of Bach cantatas under Craig Smith. He has also performed on a number of Emmanuel Music collaborations, including Mark Morris's setting of Handel's L' Allegro, il Penseroso ed il Moderato; and Bach cantatas staged by Peter Sellars and featuring Lorraine Hunt Lieberson. Mr. Stephenson has also performed with many of Boston's prominent musical organizations, including the Boston Symphony, Boston Lyric Opera, the Opera Company of Boston, the Cantata Singers, the Handel and Haydn Society, the Pro Arte Chamber Orchestra, and the Boston Ballet Orchestra. His discography includes recordings on Koch, Nonesuch, and AVIE labels.

Bassoonist **Stephanie Busby** is a freelancer in the Boston area and has performed professionally throughout New England, as well as in Mexico and Italy. She has performed as a bassoonist and contrabassoonist with the Boston Ballet Orchestra, Boston Philharmonic, Boston Modern Orchestra Project, Pro Arte Chamber Orchestra, Atlantic Symphony Orchestra, Rhode Island Philharmonic, among others. In addition to teaching at Holy Cross, Ms. Busby is on the applied music faculty at UMass Lowell, Worcester Polytechnic Institute, Salem State University, Clark University, Indian Hill Music School, and the Instrumental Music School of Carlisle and Concord. She attended Boston University where she earned both a Bachelor of Music degree in Bassoon Performance and Music History and Literature, and a Master of Music degree in performance. Her primary teachers were Matthew Ruggiero and Richard Plaster. For several summers, Ms. Busby has traveled to Italy to perform and to study at the Sebino Summer Class and Festival.

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Kevin Wilson and Laurie LeClair
 Patsy Leibensperger
 Joel Levitt
 Catherine Liddell
 John Marcuse
 Catherine Morocco
 Linda Morrison
 Julie Nelson
 Bettina Norton
 Naomi Olsen
 Mary Ann Pappanikou
 Janet and Tim Parker
 Rosemarie Pegueros
 Ronalie Peterson
 Kenneth Proctor
 Peter and Lee Reich
 Shauna Roberts
 Patsy Rogers
 Roberta Rosenberg
 Rosie Rosenzweig
 Ellen Rovner
 Judy Ryde
 Murray Sackman
 Sondra Shick
 An Sokolovska
 Steffi Sommer
 Bobbie Sproat
 Cynthia Turover

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BIOS

Cappella Clausura was founded by Amelia LeClair in 2004 to research, study and perform the music of women composers. Our twin goals are to bring engaging performances of this music to today's audiences, and to help bring women composers into the classical canon. Our repertoire extends from the earliest known music by women, written in the middle ages, to the music of our own time.

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



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

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

Her early interest in composition and conducting having been frustrated by the limited opportunities for women in these fields, Ms. LeClair was later inspired and motivated by the work of musicologists in the 1970s who dedicated themselves to researching the history of women in

classical music, scholars such as Robert Kendrick, Craig Monson, Claire Fontijn, Candace Smith, Judith Tick, Jane Bowers, Liane Curtis, Ann Carruthers, and Laurie Monahan, to name just a few whose work had personal impact on LeClair. The work of these music historians and others led to the publication of the Grove Dictionary of Women Composers and dozens of other scholarly volumes and articles, and to the greater availability of source material and manuscripts.

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

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

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

Cappella Clausura Ensemble Members for EXULTET!
(For complete bios visit www.clausura.org)



Elijah
Blaisdell,
baritone



Albert
Craig,
bass



Anthony
Garza,
bass



Hailey
Fuqua,
soprano



Teri
Kowiak,
mezzo



Sean
Lair,
tenor



Shannon
Rose
McAuliffe,
soprano



Elizabeth
Mitchell,
alto



Sarah
Moyer,
soprano



Caroline
Olsen,
alto



Will
Prapestis,
baritone



Adriana
Repetto,
soprano



Peter
Schilling,
tenor



Claire
Shepro,
alto



James
Williamson,
tenor

Not pictured: Michael Sansoni, *tenor*

*Cappella Clausura is honored
to be a participant in the*



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