

A red rose with water droplets on a dark, textured rock surface.

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Performing Twelve Centuries of New Music

Amelia LeClair, DIRECTOR

Saturday May 22nd @ 8:00pm,
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our annual pageant in Marblehead, Bedford and Newton

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CAPPELLA CLAUSURA ENSEMBLE

Gail Abbey, soprano

Darryl Abbey, tenor

Laura Betinis, mezzo

Fred Hoffman, baritone

Amanda Keil, mezzo

Lisa Lynch, soprano

Kimberly Sizer, soprano

Anna Turley, mezzo

Hendrik Broekman, organ, harpsichord

Mai-Lan Broekman, gamba, violone

Catherine Liddell, theorbo, baroque guitar

special guest Gigi Turgeon, violin

special guest Jesse Irons, violin

AMELIA LECLAIR - DIRECTOR

Please turn off cell phones and beepers



Cappella Clausura is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston.

This program is supported in part by a grant from the Newton Cultural Council, a local agency which is supported by the Massachusetts Cultural Council, a state agency.

Sonata Terza – Leonarda

Hendrik Broekman, Mai-Lan Broekman, Catherine Liddell, Gigi Turgeon, Jesse Irons

Godere e tacere – Strozzi

Kimberly Sizer and Anna Turley w/ Catherine Liddell, baroque guitar

Cor Donato – Strozzi

Lisa Lynch, Laura Betinis, Fred Hoffman w/ basso continuo

Sonata nona – Leonarda

Hendrik Broekman, Mai-Lan Broekman, Catherine Liddell, Gigi Turgeon, Jesse Irons

L'Amante timido

Gail Abbey, Darryl Abbey w/ basso continuo

Il contrasto de cinque sensi

*Kimberly Sizer, Lisa Lynch, Anna Turley, Darryl Abbey, Fred Hoffman
w/ Mai-Lan Broekman and Catherine Liddell*

Hor che Apollo

*Lisa Lynch, Gail Abbey, Kimberly Sizer, Amanda Keil, Anna Turley, Laura Betinis
Hendrik Broekman, Mai-Lan Broekman, Catherine Liddell, Gigi Turgeon, Jesse Irons*

INTERMISSION

Quis dabit mihi magna – Strozzi

*Kimberly Sizer, Lisa Lynch, Gail Abbey, Amanda Keil, Laura Betinis, Anna Turley
w/ basso continuo*

Desideri vani – Strozzi

*Gail Abbey, Amanda Keil, Fred Hoffman
w/ Hendrik Broekman and Mai-Lan Broekman*

Consiglio amoroso – Strozzi

Ensemble w/ basso continuo

Le tre Grazie – Strozzi

Laura Betinis, Amanda Keil, Anna Turley w/ Catherine Liddell, baroque guitar

Donna non sa – Strozzi

Gail Abbey and Fred Hoffman w/ Mai-Lan Broekman and Catherine Liddell

L'Amante Modesto – Strozzi

*Gail Abbey, Amanda Keil, Laura Betinis, Darryl Abbey, Fred Hoffman
w/ basso continuo*

Begli occhi – Strozzi

Kimberly Sizer and Laura Betinis w/ Catherine Liddell, theorbo

Priego ad amore – Strozzi

*Lisa Lynch, Kimberly Sizer, Amanda Keil, Darryl Abbey, Fred Hoffman
w/ basso continuo*

Vecchio Amante – Strozzi

*Anna Turley, Darryl Abbey, Fred Hoffman
w/ basso continuo and violins*

Sonata duodecima – Leonarda

Jesse Irons, Hendrik Broekman, Mai-Lan Broekman, Catherine Liddell

Con le belle – Strozzi

Ensemble w/ basso continuo

BARBARA STROZZI 1619-1677, VENICE, ITALY

Singer-poet-composer Barbara Strozzi published at least 125 works in eight opuses over a period of twenty years: more than most men of her time. Her earliest publication, the 1644 *Opus One* madrigals, is a collection of convivial part-songs for multiple voice types in a wide variety of styles, mostly about love. Strozzi demonstrates a unique joining of harmony and modality and an unfailing grasp of formal architecture, often emphasizing the bass line in imitation of the vocal line. To sing Barbara Strozzi is to sing the master of *affetti*, the moving of the soul's affections, as espoused in Monteverdi's *seconda prattica*. Chromaticism and *fioratura* are used for word painting; speech-pattern rhythms are often underscored with *basso seguente*. Strozzi's stylistic hallmarks include posing a question in the manner of a debate between duple and triple meters, homophony and imitative passages, and *arioso* and monody. Here, and throughout her oeuvre, Strozzi uses disruption of verse, mixed meters, and tonal/modal shifts to produce an emotional response.

The early life of this ground-breaking composer is revealed in three tiny volumes: *Veglie de Signori Accademici Unisoni*, reviews of the meetings of the Unisoni. Barbara's adoptive father, librettist and poet Giulio Strozzi (1583-1652), who wrote the poetry for *Opus One*, formed this club in his home. Meetings were held as an Athenian-style forum, featuring Barbara singing and playing music, at times with other musicians and singers. Barbara, in her *Opus One*, expresses her desire to "become a new Sappho" (sixth-century Grecian singer to the lyre). As I was reading the *Veglie*, the many references to The Graces strongly inferred that *Le Tre Gratie a Venere* must have been performed at these sessions. This beautiful and clever *mascherata*, for three feminine voices concerns the famed goddess contest in which Paris gives the prize to Venus to the chagrin of Hera and Minerva. The Graces approach Venus demurely with the question of whether clothing enhances sexual allure. The three women's voices in homophony convey the three Graces in accord; their tripartite nature is affirmed in three-part-chattering. *Godere e Tacere* is a pastoral dance duet redolent of Monteverdi's *Zeffiro Torno*. Sequential imitation in *dolce thirds* over a sustained instrumental bass transforms to a new tonal center and ends with repeated suspensions and dissonances underscoring the sounds of kissing, requiring the *gamba* to take up the music.

The five part *L'Amante Modesto* shows Strozzi at her most choral, utilizing all the hallmarks of her style. A philosophical debate regarding the chaste lover and the impure, involves the nymph Clori and her two lovers. This subject was also treated by Monteverdi, Cavalli and Handel. *Priego ad Amore* is another five part, *a la Monteverdi*, as is *Il contrasto de cinque sensi*, which uses one voice for each of the five senses as they discourse upon which gift has the greater impetus for love. The SATB work, *Con Le Belle Non Ci Vuol Fretta* conveys the impatience of young men in duple meter eighth notes. The girls' coquettish answer comes in a repeating chorus, finally slowing the action, revealing the subject for debate: that the consolation of waiting many years comes in one hour. *Consiglio Amoroso* provides a musical oratio according to classical rhetorical devices, alternating voice types and groupings. Part of the surprise topos for debate is that women are deserving of affectionate equal treatment. Another duet, *L'Amante*

timido is a strophic debate with vocal fioratura and virtuoso flourishes in the bass line, typical of Strozzi. The comic philosophical serenata *Vecchio amante che rende la piazza* utilizes recurring ensemble parts versus solo and duet arioso sections. Beautifully composed string duets pepper the debate, ending with martial stile concitato. In this unique and highly effective portrayal of 'love versus war', Strozzi views Monteverdi's ideology from a feminine perspective, pointing ahead to her later works. Beginning with *Opus Two*, Barbara follows the public frenzy for opera and replaces the genre of madrigals with arias, cantatas and duets, requiring a higher degree of vocal fioratura and dramatic characterization. Although the seeds of Barbara Strozzi's mature style exist in *Opus One*, her ability to derive dramatic structure through an independent bass motive expanded graphically in *Opus Two*, possibly because she emerged as a poetess. *Opus Three* was assembled quickly after the publication of *Opus Two*; one may surmise that the pieces were composed much earlier. The *Opus Three* dedication page "To The Unknown Goddess" bears an emblem with a Trojan warrior on Pegasus, lance in hand, accompanied by a lion: all Venetian archetypes. Giulio Strozzi, a devoted Venetian patriot, had died in 1652, shortly after *Opus Two* was published. Barbara apparently states her intentions of carrying on his tradition: most likely, this is a dedicatory opus. *Begli Occhi* 's text by Giovanni Francesco Loredano, once in line to be Doge, depicts "burning kisses that end in death." It alludes to Sappho's Ode quoted in Longinus: "I feel my life decay... All pale, and breathless then I lye, I sigh, I tremble, and I dye", with a double entendre. Strozzi's contrast of delicious dolce thirds duets, arioso, and suspensions to intensify textual meaning makes this piece one of her finest ensemble works. *Desideri vani* is a madrigalian trio a la Monteverdi, possibly composed much earlier. The duet *Donna non sa che dice* also seems madrigalian at first. Then Strozzi launches into duo and solo recitativo sections that create the sense, as in so many of Strozzi's later works, that this could be interpolated in an opera. *Cor donato, cor rubato* appears even more like an operatic scena, especially with its clearly delineated characters. Like her father, Barbara "had given much consideration to the affairs of the Republic," and is compared to the Caduceus (staff) of Mercury in the *Veglie*. The promise of this early acuity flowered. Her *Opus Two/Three lament scena*, which portrays the beheading of Henri de Cinq-Mars for his participation in a plot against Cardinal Richelieu during the Thirty Years War (1618-48), establishes an important appropriation of a political voice. The heart of this brilliant multi-sectional cantata about a king's betrayal of his friend is a profoundly moving aria, whose chaconne bass and harmonies form the basis of the final aria of the *Opus Eight* cantata, "*Hor Che Apollo*". To emphasize this transference, Barbara begins the *Opus Eight* aria with a text similar to "*Henri/Mars*" but transposes the political heartbreak into that of a lover seemingly betrayed. Embroidering the original chaconne with a different vocal line and enhanced string ritornelli, the intricacies of animus/anima that her father pioneered are brilliantly conveyed. In both of these cantatas, Barbara explored Giulio Strozzi's thematic constructions regarding the lover as warrior. In both cases, the lover-warrior begins his journey in the bosom of the god or king and ends up the paramour of death. The strings' overture in g minor prefigures the singer's melodic material as the shape-shifting sea goddess Thetis languishes upon the breast of Apollo, perhaps just after being given the knowledge of how to immortalize her son, Achilles. The protagonist arrives home from the Trojan War too late to save his beloved Phyllis from suicide. Before and after each vocal section, the strings become

animated as dramatic characters, repeating or prefiguring the melodic cells of the singer's lament. In the second section, the singer suddenly leaps into Bb, calling out to Phyllis, as his sanity begins to unravel. Thus, the strings must take up the melodic material again to finish the lament. The singer then becomes the image of Paris speaking to Helen of Troy, according to Hesiod: "if you must be beautiful, be less cruel". Strings assent, singer repeats with more commentary from strings as if logic could raise his dead beloved. As the cantata progresses, he calls out to the Vermillion rose, an emblem of both Venus and Mary, and then jumps angrily to Bb, erupting in a martial stile concitato. The final poignant appeal to the "sleeping" Phyllis is reiterated by strings in semitone harmonies. Arriving at the final recitative where all hope is abandoned, the singer then abruptly plunges into C minor, in a poignant lament built upon displaced octaves and angular intervals. The chaconne remains constant, the singer has two distinct, repeated sections. The violin duet harmony shrinks into semitone and finally unison, as it seems to disappear. Strings embrace the singer as he brokenly declaims: "I turn my foot in another direction...my soul, I leave you finally to God". Barbara Strozzi's sacred works appear in the middle of her output, during the time her children were preparing for monastic life. 1656, Barbara Strozzi's only sacred choral work *Quis dabit mihi tantem caritatem?* for ATB choir with alto soloist, was included in *Sacra Corona*. Reprinted in 1659, "*Quis dabit*" is one of her longest compositions, implying a unique standing in her oeuvre. Barbara created a large and expensive grave memorial for her father; the vocal setting makes it reasonable to infer that "*Quis dabit mihi?*" may have been a dedicatory composition. Musical and textual similarities align Strozzi's sacred works with the same tradition as the Milanese nun Chiara Margarita Cozzolani. Thus, it is appropriate to transpose this music for women's voices. Both women composed music to serve an "intense, personal spirituality." Antiphonal motives, varied textures, an active bass line, parallel thirds, and unusually prepared seventh chords empower Strozzi's text, which glows with a particularly effusive, intimate and unfettered love of Jesus Christ. The motet opens with and repeats a question in homophony: 'Who will give me', derived from laments at the Cross in the voice of the Virgin or Mary Magdalene. Short, profound laments on "*languentem*" reiterate from voice to voice in chromatic descent, imparting a deep intensity to the text. This is answered by joyful voices in concord and then imitation: "No one but Christ, who to me is love itself." Indeed, Strozzi's exultation of joyful faith and delight in Christ remains unequivocally in major mode, quite different from her other compositions. Strozzi's knowledge of peculiar non-liturgical texts implies that she was privy to the devotions of the *Scuole Piccole*, in which both men and women participated. The 'Piccole' departed from breviary and scripture, using texts which emphasized an intimacy with Christ and the Virgin Mary.

-Susan Mardinly

Dr. Susan Mardinly is author of "A View of Barbara Strozzi", IAWM Journal, 2009; "Barbara Strozzi: From Madrigal to Cantata," Journal of Singing, 2002, 5 Madrigals from Opus 1, "Quis dabit mihi?" "A S'Anna", 9 Ariettas from Opera 2, 3, 6, & 7, "L'Amante segreto", "Fin che tu spiri" and the complete solo works with violin ritornelli, published by ClarNan. Her dissertation, "Barbara Strozzi and The Pleasures of Euterpe", contains historical discussion, analyses, and 8 editions from Opus 7.

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ISABELLA LEONARDA 1620-1704, NOVARA, ITALY

Collegio di Sant'Orsola, Novara (Lombardy).

Leonarda, dubbed “La Musa Novarese” in her time, was a prolific composer of music for voices and violins. She came from a prominent family of Novara and entered the Ursuline convent Collegia di S Orsola in 1636 where she remained for the rest of her life. She may have studied with Gasparo Casati, maestro di cappella of Novara Cathedral, who included two of her compositions in his *Terzo libro di scari concerti*. Ursuline nuns, who ran schools and hospitals, escaped Clausura and permanent vows because of bishop Saint Carlo Borromeo’s special protection. Thus Leonarda, unlike her contemporaries in other convents, was not only able to publish over 200 works but to personally oversee their publication. Her sonatas for violins are the first to be found thus far written by a woman. They are well within the style of the so-called early modern baroque era, being of several rather short movements in different tempi and meters. Her writing for the violin looks spare on the page but because so much of baroque notation is a mere map or cue to the player or singer, it requires a skilled player who can bring it to life with the proper ornamentation. As for tempi, in the early modern baroque such terms as *adagio* or *presto* had far more to do with affect (*affetti*) than with actual metronomic speed: composers of this era were more concerned with the rhetorical consequences of meter and than their future colleagues. Leonarda loves sequential movement and harmonic change by the fifth or fourth. Unlike the far more sophisticated Strozzi, her attempts at chromaticism in her line are a bit raw and unskilled, but still exciting, with the exception of her last sonata, the *Sonata duodecima*.

Sonata terza (third sonata) is a collection of nine short sections, each about a minute, marked with a different *affetti*. There are dance-like sections, fugue like sections, languishing sections in both triple and duple time. Interestingly, there are solos for each bowed instrument as well, little precursors to our modern concerto style.

Sonata nona (ninth sonata) is a short four-section piece, fast duple-slow triple-fast duple-slow triple.

Leonarda’s masterwork for violin is undoubtedly the *Sonata duodecima* (twelfth sonata) written for solo violin. It opens with a toccata-like section that is wide open for extreme ornamentation. In all of her other sonatas sections are most often called *adagio*, *presto*, or *allegro*. In this piece Leonarda is much more specific: she calls her seven sections “*Adagio*”, “*Allegro, e presto*”, “*Vivace, e largo*”, “*Spiritoso*”, “*Adagio*”, “*Aria. Allegro*”, and finally “*Veloce*”. Her soloistic and virtuosic intentions are clear.

So the juxtaposition of these two composers is of one, the maestra of the vocal *affetti*, the other, the first maestra of instrumental *affetti*. We have chosen special guest violinists, Gigi Turgeon and Jesse Irons, to join our excellent band of players who will interpret the instrumental *affetti* for you, and to our ensemble of women we have invited men’s voices to interpret Strozzi’s very secular works.

- Amelia LeClair

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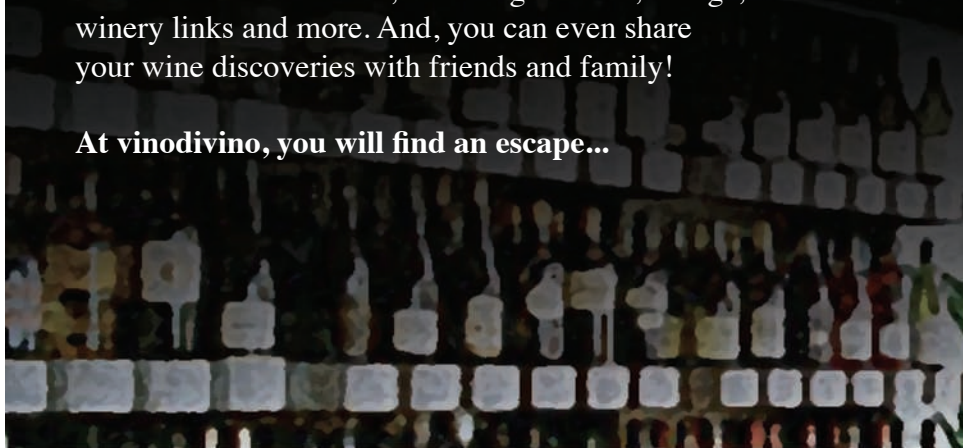
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