

CONVIVIUM·MUSICUM  
CHOIR FOR RENAISSANCE MUSIC



Duo Seraphim Clamabant  
Works by Italian Women

Spring 2023

# CONVIVIUM·MUSICUM

Allegra Martin, *music director*

## Duo Seraphim Clamabant

Works by Italian Women

— *program* —

Protectoꝛ Noſter	Lucrezia Orsina Vizzana (1590 - 1662)
Io d'odorate	Maddalena Casulana (1554 - 1590)
O notte, O ciel	
Datemi Pace	
O Meſſaggier di miei penſieri, 5vv	
Imple Os Noſtrum	Caterina Assandra (1590 - 1618?)
Duo Seraphim	
Baciai per haver vita	Vittoria Aleotti (1575 - 1620?)
Amor mio perche piangi	
Hor che la vaga Aurora	
Ascendens Chriſtum	Raffaella Aleotti (1575 - 1646?)
Miserere Mei Deus	
Ego Flos Campi	
Surge, Propera, Amica Mea	
Alma Redemptoris Mater	Isabella Leonarda (1620 - 1704)
Canon Coronato	
Ave Regina Coelorum	



Saturday, May 20th, 2023, 8:00 pm  
First Unitarian Church, Worcester

Sunday, May 21st, 2023, 7:30 pm  
United Parish, Brookline

BEMF Fringe Concert

Saturday, June 10th, 2023, 12:00 pm  
Old West Church, Boston

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*Bass:* Spencer Bambrick\*, Connor Burke, Michael Dettelbach,  
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*\*guest, °on leave, ^assistant conductor*

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# NOTES ON THE PROGRAM

During the 16th and 17th centuries, upper-class Italian women had one of two options. They could get married; or they could enter a convent. The latter option was often a more attractive financial option for their families. A marriage which was politically and socially advantageous often required an incredibly expensive dowry (in this time and place, a sum paid from the wife's family to the husband's) and therefore sending daughters to a convent was often more financially desirable for the family. Convents also required dowries, and families often provided ongoing financial support to convents which housed their family members, but it was still a less expensive prospect and had certain advantages. With the increasing concentration of well-educated and well-connected women in convents, nuns who rose to leadership positions in the convents could wield considerable influence that advantaged their families. The result was huge numbers of women in the cloisters. One source states that by 1552, roughly one in eight Florentine women lived in a religious community.

Life inside a convent was very restrictive; but some residents managed to flourish in this environment. Convents were also a center of musical excellence, and a woman with musical skills could benefit from a reduction in her "spiritual" dowry upon entering the convent. However, nuns received mixed messages about performing music. Musical talent was prized, but then sometimes subsequently discouraged. As the liner notes to Cappella Artemisia's 1995 album *Canti nel Chioſtro* state:

The importance of music to the nuns is understandable, for beyond the simple pleasure and solace which it undoubtedly provided, it also represented an important link with the outside world. However, music was discredited by moralists as an impelling danger to the spiritual well-being of the nuns, and church authorities did everything possible to limit and even suppress its use.

According to the rules drawn up in 1580 by Gabriele Paleotti, archbishop of Bologna, the use of polyphony was strictly limited to feast days (once a year); musical instruments other than the organ, occasionally the bass viol, and the harpsichord inside the cells, were banned; and, perhaps most significantly, unlicensed musical education from outside teachers was completely prohibited.

Similar rules continued to be published throughout the 16th and 17th centuries—an encouraging sign that they were not being adhered to.

Despite these restrictive rules, it was equally difficult for women outside the cloisters to practice, compose, and publish music; only one of today's composers managed that feat. Even with the restrictions placed on them, the fact that musical education was considered an attractive quality in upper-class young women during this period made possible the training and development of the composers you will hear today.

The earliest composer today is the only one who was not a cloistered nun. Madalena Casulana (c. 1544-1583) may have been born in Siena, south of Florence, but definitely spent most of her adult life in Vincenza, 20 miles west of Venice. Her three books of madrigals are the first works of music to be printed by a woman in Europe. She published two books of madrigals for 4 voices in 1568 and 1570; and a book for 5 voices in 1583. Her first book was dedicated to her patron Isabella de' Medici Orsini, and in the dedication Casulana wrote, "These first fruits of mine, flawed as they are...show the world the futile error of men, who believe themselves patrons of the high gifts of intellect, which according to them cannot also be held in the same way by women." There are indications that she was respected as a composer even before this first publication: earlier in 1568 she traveled to Munich for a royal wedding where she had a five-part piece performed. Before her final book of madrigals she evidently got married to a Mezari, as the title page for the 1583 publication reads "Di Madalena Mezari detta Casulana Vicentina."

The five-voice madrigals were not available for performance until a year ago, the spring of 2022, because the alto partbook was missing. (Each voice part had an individually published book during this time period.) Musicologist Laurie Stras tracked down the missing alto partbook to the Russian State Library in Moscow, and her ensemble Musica Secreta has now published all of these madrigals on their website. We are delighted to be performing what are possibly the American premieres of "Datemi pace, o duri miei pensieri" and "O messaggier di miei pensieri," written 440 years ago. When contrasted with her 4-voice madrigals, published 15 years earlier, one can hear the increased amount of polyphonic complexity. It is also interesting that rather than choosing straightforward texts about love, the two later five-voice madrigals address complicated emotional topics: wrestling with mental health in a time of political turmoil (something



we can all surely relate to) and struggling with feelings of imposter syndrome as one tries to create.

The case of Raffaella and Vittoria Aleotti is a particularly interesting one. Musicologists cannot decide whether they were siblings, or actually the same person. (Some musicologists definitively state one or the other without acknowledging the debate at all.) Vittoria Aleotti was born in the 1570's in Ferrara, and was one of the daughters of architect Giovanni Battista Aleotti. According to her father, she supposedly entered the convent of San Vito in Ferrara at the age of 14. Sometime after that her father encouraged her to write madrigals to texts by Guarini and had them published as the *Ghirlanda de madrigali a quattro voci* in 1593.

Raffaella Aleotti became the prioress of S Vito and she also published in 1593, *Sacrae cantiones quinque, septem, octo et decem vocibus decantande*, which was a collection of sacred motets for 5, 7, 8, and 9 voices. This publication bears the distinction of being the first book of sacred music composed by a woman published in Europe. It is particularly interesting that both of the publications came in the same year. Some musicologists believe that because women often changed their names when they entered convents, and because there was no record of a Vittoria at San Vito but there was a composer named Raffaella, and because Giovanni did not mention Vittoria in his will but did mention Raffaella, that Raffaella and Vittoria must be the same person. We encourage you to listen to their compositions and see if you think the same person wrote all of them at around the same time; or whether Vittoria was Raffaella's younger sister, who eavesdropped on her older sibling's musical lessons!

Caterina Assandra (c.1590-after 1618) was born in Pavia, just south of Milan. Assandra studied with private musical tutors as a child, and entered the cloister of Sant' Agata in 1609. Her first published book of music is lost, but her op. 2, *Motetti à due, & tre voci*, was published in 1609 in Milan. Individual pieces by her were also published in subsequent collections by other composers in 1611 and 1618, but it is possible that increasing administrative duties prevented her from publishing another collection. "Imple Os Nostrum" features an upbeat setting of a jubilant text, with bouncy dotted rhythms and quick eighth note runs. "Duo Seraphim" is one of Assandra's most popular works, with the upper two voice parts dramatically twining together to illustrate the idea of two angels calling out to each other.

Lucretia Orsina Vizzana (1590-1662) was born in Bologna, and entered the convent of Santa Christina there at about the age of eight. Her aunt also lived in this convent and sometimes served as the convent organist, so was likely one source of her musical education. Vizzana published one book of motets in 1623, “for one or more voices” - the motet we will sing is one of her few for four voices, as most are solos and duets. Vizzana’s style is very much “stile moderno,” or what we would associate with early Baroque style - often a single voice over a continuo, large expressive leaps, and more unexpected juxtapositions of harmony. Vizzana reportedly retired early from music due both to ill health, and to the stress she felt from the continuous clashes between the convent and the diocesan curia. The curia was the Catholic body which governed the convent from the outside, and which included Archbishop Gabriele Paleotti, mentioned above. Some of these political clashes were around what kind of music should be allowed in the convent. Grove Music Online says that “According to her confessor, Vizzana was so traumatized by these events that she lost her mind.” Unfortunately the repressive measures of the Catholic church towards the artistic activities within the convents did sometimes succeed in stifling the creativity of the composers living there.

Isabella Leonarda (1620-1704) is the latest and most prolific of the composers on our program. Born in Novara, just west of Milan, she entered the Collegio di Sant’Orsola in 1636. By 1676 she had reached the rank of mother superior. Leonarda published 20 books of music during her lifetime, which included works in all sacred genres. Her 1693 book of instrumental music is thought to be the earliest published sonatas by a woman composer. The writer A. Saminati Lucchese wrote a sonnet which compared Leonarda’s compositional prowess to the military prowess of Emperor Leopold I. She also exhibits a wonderful sense of humor in her compositions, being particularly fond of word-play. “Ave Regina Caelorum” features an echo-motive at the end of each section, and in one instance, when the singers echo the last two syllables of “exora” (to plead) it turns into “ora” (to pray.) In the Canon Coronato, the last syllables of the poem are “sol do” and she sets them on the appropriate notes of the scale to turn them into solfege.

Sources and further reading:

[www.theguardian.com/music/2022/mar/05/maddalena-casulana-missing-renaissance-madrigals-re-discovered](http://www.theguardian.com/music/2022/mar/05/maddalena-casulana-missing-renaissance-madrigals-re-discovered)

[musicasecreta.org](http://musicasecreta.org)

[www.tactus.it/en/tc600001-aavv-chants-in-the-cloisters-music-in-convents-of-17th-century-bologna](http://www.tactus.it/en/tc600001-aavv-chants-in-the-cloisters-music-in-convents-of-17th-century-bologna)

[nationalhumanitiescenter.org/fellows-book/nuns-and-nunneries-in-renaissance-florence](http://nationalhumanitiescenter.org/fellows-book/nuns-and-nunneries-in-renaissance-florence)

[www-oxfordmusiconline-com](http://www-oxfordmusiconline-com)





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IN MEMORIAM  
MONIKA OTTER  
1959 - 2023



With sadness, Convivium Musicum reports the passing earlier this month of our beloved alto, corporate member, and board member Monika Otter. Both profoundly kind as a friend and gifted in the extreme as a musician, Monika anchored the alto section and beautified our sound since joining in 2018. Her voice was glowing and rich, just like her personality and erudition, and her dedication to our group became legendary: she won the unofficial award for longest commute to rehearsal, traveling those same distances even for pick-up singing gatherings. Likewise, she provided program text translations (starting from, at times, rather zany source material), recorded commentaries, and offered pronunciation tutoring, drawing upon her scholarly and linguistic expertise in turn. Despite the loss of her voice from our group, those inspiring contributions, almost as much as her warm heart and spirit, will have lasting impact. With her captivating voice, ceaseless enthusiasm, and passion for European artistic history, Monika could easily have joined the ranks of many other ensembles. We are so grateful she chose to spend what, we hope, were some of her cherished music-making years with us. We offer our condolences to Monika's family and loved ones with this program, dedicated to her memory.

# OBITUARY

Monika was born on Dec. 15, 1959 in Ailingen, Germany. She attended the University of Freiburg, where she completed a Staatsexamen, with a concentration in English and German studies. She also attended the University of Massachusetts, Amherst, where she earned an MA in English in 1983; the University of Toronto, where she completed work in medieval studies; and Columbia University, where she received her MPhil and PhD in English and comparative literature. Otter came to Dartmouth in 1991 as an assistant professor and was promoted to associate professor in 1997. Her scholarly work focused on how we understand the use of language, particularly in relation to medieval texts, and on translation theory. Working in German, Latin, French, Italian, and English, and with reading knowledge of Dutch, Spanish, and Provençal, plus a smattering of medieval Welsh and ancient Greek, Monika's command of languages was wide-ranging and impressive.

Monika died on May 5 following a long battle with illness.

Monika and I auditioned for Convivium the same day. I was in awe of her talent and forward, rich sound. I was surprised to be let into the group with someone like Monika auditioning the same day. We became friends quickly. Even when she herself was dealing with her own health issues she'd think about other people and worry about their health rather than focusing on her own. She was strong, had an independent spirit while always being a great collaborator in the music world, and oh, so knowledgeable. Ich vermisse sie.

- Deanna Biddy

Monika was a powerhouse of sound, intention, generosity, and intelligence. We'll miss her voice and her spirit.

Ruthie Miller,



# TEXTS & TRANSLATIONS

**Protectōr noster**, magnus eorum

Domino

et magna Gloria virtutis eius:  
quoniam elegit eum et vocavit  
latissimus

O bone Pastor, Deo dilectus  
custodi filios protectionis tuae

exultantes et magnificantes  
excelsa opera tua.

Narrate populi! Dicite gentes

quam gloriosus Dominus in sanctis suis  
et laudabilis et admirabilis in saecula

Our great protector is in the presence  
of the Lord,

and great is the glory of his virtue;  
For the most high elected and called  
him.

O good shepherd, beloved by God,  
Watch over the children under your  
protection,

Exalting and glorifying your most  
lofty works.

Tell the people and say unto the  
nations,

How great is the Lord in his saints  
and how praiseworthy and wonderful  
throughout the ages

Translation: Seattle Pro Musica,  
Karen P. Thomas, conductor

**Io d'odorate** fronde de bei fiori

Che la felice arabbia in grembo asconde

Te sacra un gran altar tra verde alhori

Che arda mai sempre qui vicin al onde.

E de le nimphe de la nobil Clori  
Meco la più leggiadra in queste sponde

Cantera, cantera le due lodi ad una

Fin che col sol il ciel tutto si inbruna.

With the sweet-smelling leaves of  
lovely flowers

that grow in the fertile region of  
Arabia,

I dedicate to you a great altar among  
green laurels

where a flame will eternally burn here  
near the water.

Here on these banks the prettiest of  
the nymphs who escort the noble  
Chloris

will join me in singing the praises of  
an incomparable woman  
until the sun sets and the sky turns  
dark.

Translation by Mick Swithinbank

**O notte O cielo** O mar O piagge O  
monti

Che si spesso m'udite chiamar morte

O valli O selve O boschi O fiumi O  
fonti

Che soſt' alla mia vita fide scorte

O fere snelle che con liete fronti  
Errando andate con gioiosa sorte

O teſtimon de miei si duri accenti

Dar'audientia insieme a miei lamenti

**Datemi pace**, o duri miei pensieri!

Non baſta ben ch'Amor, Fortuna, et  
Morte

mi fanno guerra intorno e' n su le porte,  
senza trovarmi dentro altri guerreri?

**O messaggier di miei** pensieri,

Amore,

vanne dinanzi al mio Signor Gentile  
e di, con atto riverente e humile,  
quanto ho desio di dimoſtrarlob il  
cuore:

Ma toſto che la man muove e lo ſtile,

per honorarlo in parte,  
io mi sento mancar l'ingegno e l'arte.

Oh night, oh sky, oh sea, oh shores, oh  
mountains,

you that so often hear me wish that I  
were dead,

oh valleys, oh forests, oh woods, oh  
rivers, oh ſprings,

you that have been loyal companions  
to me during my life,

you agile beaſts that wander  
contentedly through the woods and  
fields,

you who have heard me complain  
before,

hearken to my sad laments.

Translation by Mick Swithinbank

Give me some peace, o cruel thoughts  
of mine!

Isn't it enough that Love, Fortune,  
and Death

wage war around and at my very gates,  
without having to find more foes  
within?

Translation by Laurie Stras with  
Musica Secreta

O Love, messenger of my thoughts,

come before my gentle Lord  
and say with a reverent and humble aſt  
how much I want to show him my  
heart:

But as soon as the hand moves, and the  
pen,

to honor him in part,  
I feel a lack of ingenuity and art.

Translation by Laurie Stras with  
Musica Secreta

**Imple os nostrum**

laude tua Domine,  
 et gaudio tuo  
 reple labia mea,  
 Gloriam tuam ut laudemus  
 in timpanis et organis,  
 in citharis et tubis,  
 in cimbalis iubilationis,  
 gratias agentes tibi Christe Deus  
 noster

Fill our mouths, Lord,  
 with your praise,  
 and may my lips  
 overflow with your joy,  
 we worship your glory  
 with timbals and organs,  
 with lutes and trumpets,  
 with jubilant cymbals,  
 thanks be to you Christ, our Lord.

Translation by Francisca Vanherle and  
 Will Wroth

**Duo seraphim** clamabant alter ad  
 alterum:

Sanctus Dominus Deus Sabaoth.  
 Plena est omnis terra gloria ejus.

Two seraphim cried to one another:

Holy is the Lord God of Sabaoth.  
 The whole earth is full of his glory.

Tres sunt, qui testimonium dant in  
 coelo:

Pater, Verbum et Spiritus Sanctus:

There are three who bear witness in  
 heaven:

the Father, the Word, and the Holy  
 Spirit:

et hi tres unum sunt.

Sanctus Dominus Deus Sabaoth.  
 Plena est omnis terra gloria ejus.

and these three are one.

Holy is the Lord God of Sabaoth.  
 The whole earth is full of his glory.

Translation by John Kilpatrick

**Baciai per aver vita,**

Ch'ov'è bellezza è vita,  
 ed ebbi morte:  
 Ma morte sì gradita,  
 Che più bramata sorte  
 Vivendo non avrei:  
 Nè più bramar potrei  
 Da sì soave bocca in un bel volto.

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

Baciando, il cor mi fu rapito,  
 e tolto.

Kissing, my heart was ravished  
 and taken away.

Translation by Amelia LeClair



**Amor mio, perchè piangi?**

Perchè fai tu con sì duri lamenti  
Più gravi I miei tormenti?  
Brama il mio cuor quel che'l tuo cuor  
desia,  
Ma che colpa è la mia  
Se Fortuna ti toglie il don d'Amore?  
Deh, se tu sei il mio cuore,  
Come malgrado di Fortuna sei,  
Dovresti pur sentir gli affetti miei.

**Hor che la vaga aurora,**

sovra un caro di foco  
appar in ogni loco,  
co'l figlio di Latona,  
  
che'l suo dorato crine  
a l'Alpi e a le campagne  
à noi vicine mostra  
con dolci accenti  
questi la ben temprata lira suona  
  
onde gli spiriti  
pellegrini intenti  
odono l'armonia  
che l'alme nostre al ciel erg'et in via.

**Ascendens Christus** in altum,  
captivam duxit captivitatem:  
dedit dona hominibus. Alleluia.

**Miserere mei,** Deus, miserere mei,  
quoniam in te confidit anima mea.  
Et in umbra alarum tuarum sperabo,  
donec transeat iniquitas.

My love, why do you weep?  
Why, with such harsh laments,  
do you worsen my sufferings?  
My heart wishes for what your heart  
desires,  
But what fault is it of mine if Fortune  
robs you of the gift of Love?  
Pray, if you are my heart,  
as despite Fortune you are,  
then you should also feel my emotions.

Translation by Amelia LeClair

Now that lovely Dawn  
riding a fiery chariot  
appears everywhere  
with Latona's son  
  
and shows her flaxen hair  
to the Alps and to the countryside  
near us  
With sweet tones  
he plays his tuned lyre  
  
so that wandering spirits  
listen intently  
to the harmonies  
that lift and send our souls heavenward

Translation by Amelia LeClair

Christ, ascending on high, led  
captivity captive:  
He gave gifts to men. Alleluia.

Be merciful unto me, O God, be  
merciful unto me,  
for my soul trusteth in thee:  
and under the shadow of thy wings  
shall be my refuge,  
until this tyranny be over-past.

**Ego flos campi** et lilium convallium.

Sicut lilium inter spinas sic amica mea  
inter filias.

Sicut malus inter ligna silvarum, sic  
dilectus meus inter filios.

**Surge, amica mea**, speciosa mea, et  
veni.

Columba mea, in foraminibus petrae,

in caverna maceriae,  
ostende mihi faciem tuam,  
sonet vox tua in auribus meis: vox  
enim tua dulcis,  
et facies tua decora.

**Alma Redemptoris Mater**, quae  
pervia caeli porta manes,

et stella maris, succurre cadenti  
surgere qui curat populo:  
Tu quae genuisti, natura mirante,  
tuum sanctum Genitorem:  
Virgo prius ac posterius, Gabrielis ab  
ore sumens illud Ave, peccatorum  
miserere.

### **Canon Coronato**

Quest'opera mia ti dono col cor  
O Madre Maria per pegno d'amor.

Con l'alma divota che dono a te  
Del canto la nota consagro al tuo piè.

L'offerta è vile, Maria, lo so,  
D'affetto humile un segno sol do.

I am the rose of Sharon, and the lily of  
the valleys.

As the lily among thorns, so is my love  
among the daughters.

As the apple tree among the trees of  
the woods, so is my beloved among  
the sons.

Arise, my love, my fair one, and come  
away.

O my dove, who is in the clefts of the  
rock,

in the secret places of the stairs,  
let me see your countenance,  
let me hear your voice; for sweet is  
your voice,  
and your countenance is comely.

Loving Mother of the Redeemer,  
who remains the gate by which we  
mortals enter heaven,

and star of the sea, help your fallen  
people who strive to rise:

You who gave birth, amazing nature,  
to your sacred Creator:

Virgin prior and following, taking  
from the mouth of Gabriel that  
Hail! have mercy on our sins.

This work of mine I offer with my heart,  
O Mother Mary, as a token of love.

With the devoted soul that I give you,  
I consecrate at your feet this note in  
song.

The offering is wretched, Mary, I know.  
I give but a sign of my humble affection

**Ave Regina coelorum,**  
Ave Domina Angelorum:  
Salve radix, salve porta,  
Ex qua mundo lux est orta:

Hail, Queen of Heaven.  
Hail, Lady of Angels  
Hail, root, hail, gate  
From whom unto the world a light  
has arisen:

Gaude Virgo gloriosa,  
Super omnes speciosa,  
Vale, o valde decora,  
Et pro nobis Christum exora.

Rejoice, glorious Virgin,  
Lovely beyond all others,  
Farewell, most beautiful maiden,  
And pray for us to Christ.



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# ACKNOWLEDGMENTS

Convivium would like to thank Susan DeSelms and the United Parish in Brookline for our rehearsal home. We gratefully acknowledge our concert hosts and supporters this season: the United Parish in Brookline, First Unitarian Church in Worcester, and Old West Church in Boston. Many thanks to those who continue to help us fulfill our financial obligations; our ability to make music is completely due to your generosity.

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# GREATER BOSTON CHORAL CONSORTIUM

Convivium Musicum is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding areas.

## GUEST MUSICIANS

Sarah Coffman - Viola da Gamba-

Praised for her “deeply expressive singing” (Cleveland Classical) and for performances featuring “unspeakable beauty and poignancy” (Boston Music Intelligencer), Sarah Coffman, Soprano and Early String Player, has performed a variety of repertoire from the Middle Ages to the present. Now based in Boston, Sarah has appeared with The Boston Camerata, The Thirteen, The New York Philharmonic, Apollo’s Fire, Schola Cantorum Boston, Les Délices, and the Ashmont Bach Project, among other ensembles. Sarah recently graduated from Case Western Reserve University’s Historical Performance program, where her dissertation received the Adel Heinrich Award for Excellence in Musicological Research.

Charles Iner - Theorbo and Guitar

Charles is a Boston-based lutenist, guitarist, educator, and basso continuo performer. He received an MM in Historical Performance at Boston University, where he was awarded a departmental award for outstanding excellence in 2020, and a BA in Music Performance from Benedictine College. Recent performances include collaborations with Capella Clausura, Baroque Orchestra of Maine (BOOM), and SoHIP Boston. Charles maintains dual lives as performer and instructor in Boston and the surrounding area.

# ABOUT THE ARTISTS

Founded and run by its singers, **Convivium Musicum** has been dedicated to concerts of uplifting beauty since 1987. Praised in *The Boston Musical Intelligencer* for our “radiant and full sound ... complete interpretive assurance and a palpable sense of dedication to this music,” Convivium is known for performances of Renaissance choral music that shimmer with precision, fine intonation, rhythmic accuracy, and lively attention to text. Over three decades we have offered rarely-heard gems alongside stirring masterworks, and we have collaborated with the Boston Camerata, the Boston Youth Symphony Orchestras, The Cape Cod Symphony Orchestra, and the Viola da Gamba Society of New England. The 2017-2018 season saw Convivium undertake our first international tour, singing concerts in Boston and Montreal in a collaboration with Montreal’s Ensemble Bellechose. As we enter our first season with Music Director Allegra Martin, our programs continue to be informed by careful research and scholarship, and our performances devoted to bringing to life the complex and profound emotional texture of this repertoire. *Early Music America* has acclaimed our performance as “the kind of transforming experience that concert junkies are always seeking.” This is what Convivium strives for in every concert program.

**Dr. Allegra Martin** is delighted to be the new Music Director for Convivium Musicum. Allegra also serves as the Director of Music at First Unitarian Worcester, the Chorus Director at the Pioneer Valley Symphony, and an Assistant Professor at the Berklee College of Music. Previously, Allegra worked as the Director of College Choirs at the College of the Holy Cross in Worcester, the Music Director of First Parish Cohasset, and the Artistic Director of the Cantilena Women’s Chorale. Allegra completed her undergraduate degree at Williams College, her Masters in Conducting at Westminster Choir College, and earned her Doctorate in Choral Music at the University of Illinois Urbana-Champaign. Allegra is also an active area singer, performing with Schola Cantorum of Boston.

Assistant Conductor **Katherine Yosua** is a Boston-based church musician. This season is her twelfth as a singer with Convivium Musicum and her fifth as its assistant conductor. She holds a Master of Sacred Music from Boston University, where she studied organ with Peter Sykes, and a Bachelor of Arts in Music from Williams College, where she studied voice with Kerry Ryer-Parke and choral conducting with Brad Wells. She is currently the Music Director of Church of Our Saviour in Brookline, Massachusetts.

Visit our website to learn more about the ensemble:

[www.convivium.org](http://www.convivium.org)

