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Saturday, April 6, 2024 at 7:00pm

St. Mark's Chapel
Storrs, Connecticut

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VOICES OF CONCINNITY

Erin Bartram
Sam Beckwith
Liz Bologna
Bruce Barger
Kara Hart
Brian Jones
Sarah Kaufold
Michael McAvaney
Alex O'Neil
Dan Pavone
Erica Shippee
Jermaine Woodard, Jr.

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BROMBAUGH, OPUS 21

Dr. Charles Houmard, organist

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GUEST MUSICIANS

Sofia DiNatale, cello
Rachel Embree, violin
Krystian Pawłowski, violin

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This concert is sponsored by:



Consonare
CHORAL COMMUNITY

Presented with support from:

Marjorie Jolidon Fund

Mirrored

when history reflects the unheard

CONCERT PROGRAM

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Domine ad adiuvandam m festina à 8

Chiara Margarita Cozzolani (1602-c.1607/9)

Vesper Music from the *Salmi a otto voice concertati* (Venice, 1650)
Edited by Candace Smith and Bruce Dickey, BC realized Miranda Aureli

Herr, wenn ich nur Dich habe Heinrich Schütz (1585-1672)

Double Choir Motet for 7 voices from *Musikalische Exequien*, Op.7 SWV 280, Part 2 (Dresden, 1636)

Dixit

Maria Rosa Coccia (1759-1833)

Motet on Psalm 110 (Dixit Dominus) for two 4-part choirs and organ

Ich lasse dich nicht, du segnest mich denn, BWV anh. 159

Composer speculated

Motet for 8 voices, first published in 1802 as composed by Johann Sebastian Bach, then later attributed to Johann Christoph Bach in an 1873 publication. Current scholarship may suggest the composer is J.S. Bach.

Miserere

Marianna von Martines (1744-1812)

Multisectional work for SATB choir and organ on Psalm 51 (1768)

Missa brevis Sancti Joannis de Deo

Kleine orgelmesse ("Little organ mass")

Joseph Haydn (1732-1809)

A small, intimate mass dedicated to the patron saint of the Brothers of Mercy, written for small chorus, strings (without viola), and organ

Beatitudes

Arvo Pärt

Composed for mixed choir and organ in 1990 (revised 1991)

Text: Biblical passage - Matthew 5:3-12

The central pitch of each recitation constantly rises and the process reverses through the organ solo at the end, taking us back to the starting point

TEXT & TRANSLATIONS

In an effort to be kind to the earth by minimizing paper, the text and/or translation for each song is located on our website:

www.consonare-sing.org/mirrored

Or, you can scan this QR code with your phone here -->



COMPOSER SPOTLIGHTS

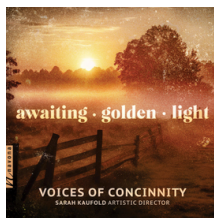
Chiara Margarita Cozzolani spent her adult life as a nun in Santa Radegonda in Milan, which were said to have the best singers in Italy. Cozzolani is one of only a dozen or so nuns in seventeenth-century Italy who published their music. The vibrant motet we are singing composed for 8-voices by Cozzolani will be paired with a double-choir motet by another early Baroque composer, Heinrich Schütz, who was a prolific German composer with over 500 surviving works but is often overshadowed in the history books by Johann Sebastian Bach.

A child prodigy who later fought for her music to be taken seriously, **Maria Rosa Coccia** was a composer, teacher, harpsichordist, and the first woman to achieve the qualification of Chapel Master of Rome. She worked to convince everyone that women can write [music] just as well as men. Coccia's compositions followed the typical styles of the time period, which you will hear in the double choir motet "Dixit" that we are performing. This aligning with convention is likely due to the challenges for women to take risks in an activity where few women resided. Despite setbacks, Coccia continued to compose, once writing, "How can we convince the world that it needs music, just as the body needs nutrients?"

Often invited by Wolfgang Amadeus Mozart to perform four-hand piano sonatas alongside him, **Marianna Martines** started piano lessons as a child with a young Joseph Haydn. Although music historian Charles Burney wrote of her skills as singer, keyboard artist, and accomplished composer of oratorios, masses, sacred and secular choral works, chamber cantatas, and more, Martines has been largely unknown throughout history despite her very famous circle of acquaintance and becoming the first woman to join the Bologna Academy of Music. Some scholars have even suggested that W.A. Mozart modeled a mass after the "Christe" of one Martines' mass settings.

DEBUT ALBUM

Voices of Concinnity will be releasing our debut album, *Awaiting Golden Light*, through Navona Records. Sneak preview is available on our website. Mark your calendars for **Friday, April 19, 2024** to listen. A hearty thank you to all of our donors who supported the creation of this album.



UPCOMING CONCERTS

Sunday, May 19, 2024 at 3PM

A special concert experience featuring Consonare Community Choir and Willimantic Orchestra at ECSU performance hall.

Saturday, June 8, 2024 at 7PM

Voices of Concinnity will host our album release party and sing with Concinnity concert experience in Hebron. More details soon.

CALLING ALL SINGERS!

Join our Consonare Community Choir to sing Elaine Hagenberg's "Illuminare" and excerpts from Carl Orff's "Carmina Burana" this May with orchestra on the ECSU stage! Rehearsals on Sunday afternoon in Storrs.

Register today: consonare-sing.org

THANK YOU FOR YOUR SUPPORT

We would like to recognize the generosity of individuals and businesses in our community that have supported Consonare Choral Community and our choirs. Many thanks as your generous donations help us to keep singing and building community through choral music.

This concert was supported by the Marjorie Jolidon Fund.



SPECIAL THANKS

St. Mark's Chapel
Charles Houmard
Marjorie Jolidon Fund
Consonare Board of Directors
Greater Hartford AGO
Cynthia Myers
Joan Doiron



Dr. Charles Houmard
Organist at St. Mark's

present

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Storrs, Connecticut

VOICES OF CONCINNITY


Connecticut's versatile vocal chamber ensemble illuminating the breadth and variety of choral music through innovative and artfully sung programming.


Sarah Kaufold
Artistic Director


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Concinnity is Sponsored by:



Consonare
CHORAL COMMUNITY

website: consonare-sing.org

Consonare Choral Community is a nonprofit, registered 501(c)3 organization that strives to build community through choral music through the sponsoring of four choral ensembles and communal singing opportunities.