

ILLUMINATIONS



7pm Saturday, October 19th at Eliot Church
5pm Sunday, October 20th at St. Paul's Church

CAPPELLA CLAUSURA Twelve Centuries of New Music
Amelia LeClair, Director

Ready for what lies ahead?

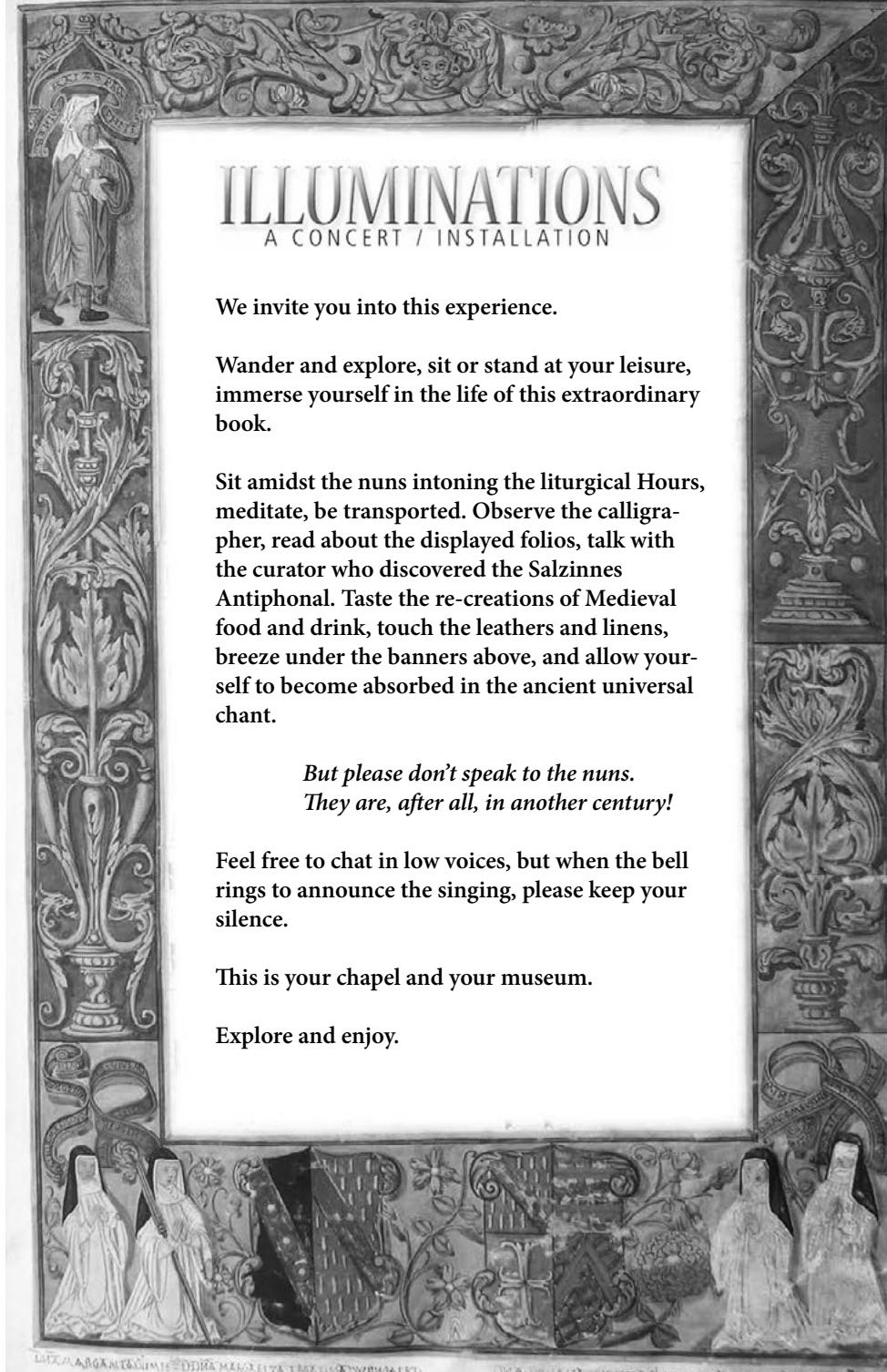
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ILLUMINATIONS

A CONCERT / INSTALLATION

We invite you into this experience.

Wander and explore, sit or stand at your leisure, immerse yourself in the life of this extraordinary book.

Sit amidst the nuns intoning the liturgical Hours, meditate, be transported. Observe the calligrapher, read about the displayed folios, talk with the curator who discovered the Salzinnes Antiphonal. Taste the re-creations of Medieval food and drink, touch the leathers and linens, breeze under the banners above, and allow yourself to become absorbed in the ancient universal chant.

*But please don't speak to the nuns.
They are, after all, in another century!*

Feel free to chat in low voices, but when the bell rings to announce the singing, please keep your silence.

This is your chapel and your museum.

Explore and enjoy.



CAPPELLA CLAUSURA

Winner of the 2017 Chorus America ASCAP-ALICE PARKER AWARD for Adventurous Programming



This program is sponsored in part by a grant from the Massachusetts Cultural Council as administered by the Newton Cultural Council.



Amelia LeClair is a Resident Scholar at the Women's Studies Research Center of Brandeis University



Cappella Clausura is a member of ArtsBoston

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

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Fax: (617) 244-7007
Cell: (508) 951-1885
E-mail: mike@mmpnewton.com
www.mmpnewton.com

Mike Hurley

PROGRAM
THE LITURGICAL HOURS WILL BE SUNG
WITH SHORT BREAKS BETWEEN EACH HOUR

Pieces in italics are psalms, hymns or canticles referenced by rubrics in the Antiphonal

THE HOURS

Matins (2AM)

Alleluya X
Ecce nomen Domini
Quem terra ponthus
Lauds (5AM)

Aspiciens a longe (*banner*)
Ave Maria (*banner*)
Missus est Gabriel

Rorate celi

Prime (6AM)

Alleluya VII
Psalm 90: Qui habitat in adiutorio altissimi

Terce (9AM)

Venit lumen (*banner*)
Confessor Dei (St. Roche)
Conditor alme siderum

Sext (12PM)

Iste sanctus (St George)
Absterget Deus (St Maurice)
Diffusa est gratia (St Julianna)

None (3PM)

O Huberte (St Huberte)
Magnificat
Benedicta sis maiestas

Plebs fidelis

Vespers (6PM)

Alleluya IV
Psalm 144: Exaltebo Deus

Compline (8PM)

Sancta Maria (*banner*)
Psalm 95: Venite exultemus
Ave Maria

Ave Maris Stella

MUSIC for ALL SOULS

Ave Maria	Rebecca Clarke
Contemplations 8,9	Hilary Tann
Psalm 55	Patricia Van Ness
O Domine	Sulpitia Cesis
O Viridissima Virga	Hildegard von Bingen

CAPPELLA CLAUSURA

Sopranos:

Abigail Haynes
Shannon Larkin
Carol Millard
Adriana Repetto
Janet Ross
Janet Stone

Altos:

Lisa Bloom
Nora Burgard
Rebecca Crivello
Lisa Hadley
Barbara(Bobbie) Hill
Teri Kowiak
Liza Zuñiga

Abbess: Amelia LeClair

Conducting Intern: Rebecca Crivello

Scribe: Martha Bancroft

Cook: Robin Robinson

Scholar: Judith Dietz

Costumes: Megan Connolly

Cheryl Hayden

Executive Director: Sheila B. Lalwani

Chorus Manager: Anthony Garza

Scholar in residence: Judith Dietz

Banner production: Garrow Throop

Book-making tools:

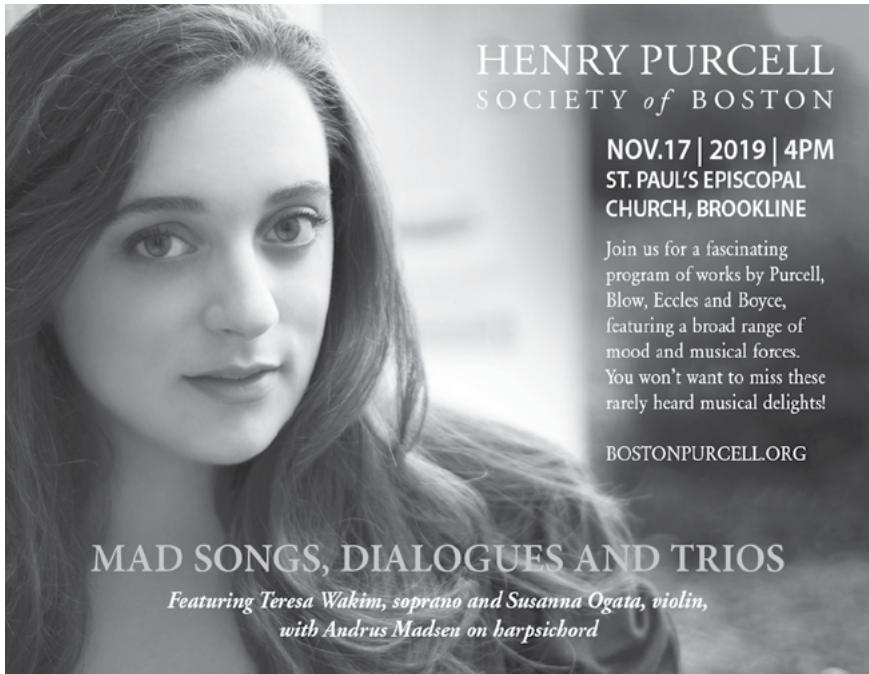
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THE SALZINNES ANTIPHONAL

Completed in 1554-55, the Salzinnes Antiphonal was commissioned by Dame Julienne de Glymes, prioress and former cantrix at the Cistercian Abbey of Salzinnes, Namur in present-day Belgium. Research suggests that the creation of the Antiphonal marked the 350th anniversary of the incorporation of the Abbey in the Cistercian Order in 1204. Like most monastic institutions, the Convent experienced periods of economic hardships, religious reform, political and religious wars, sieges, and natural disasters over the centuries. In 1795, the French Revolutionary armies suppressed the Abbey, destroying most of the contents, dispersing the nuns, by the following year all of the buildings were sold. The only remnant of the Abbey of Salzinnes that remains today is the arched gateway known as the Porte St. Julienne.

The Salzinnes Antiphonal is a liturgical book containing the chants associated with the Divine Office and would have been used during the cycle of daily prayers. Hand-produced on vellum made of animal skin, the Antiphonal contains 240 folios (or 480 pages) written in Latin in a late Gothic hand. Painted in a bright palette in gouache, the Salzinnes Antiphonal contains twelve illuminations including six full-page, four two-line and two four-line historiated initials and includes several scenes depicting various Biblical narratives. The images reflect the late Gothic and Renaissance styles of the fifteenth and sixteenth centuries, as well as the influences of French, Flemish and Italian schools.

The most fascinating feature of the Salzinnes Antiphonal is the depiction of full length portraits of thirty-four nuns with their names in cursive script; nuns from three different religious orders including Cistercians, Carmelites and Benedictines and patron's coats-of-arms. To date no other manuscript has been identified which includes all of these elements together, making the Salzinnes Antiphonal a rare find, which offers a compelling and unique glimpse of convent culture and life in the sixteenth century.

The Salzinnes Antiphonal was likely acquired in the 1840s or 1850s in France by Bishop William Walsh, the first Archbishop for the Archdiocese of Halifax, Nova Scotia, Canada. It was donated to the Patrick Power Library, Saint Mary's University in 1975 and catalogued as a "Roman Catholic Antiphonary." During her exhibition research at the Art Gallery of Nova Scotia, Judith Dietz discovered the Salzinnes Antiphonal which subsequently became the subject of intensive research and documentation, and the focus of her thesis: "Centuries of Silence: The Discovery of the Salzinnes Antiphonal." Its study and identification has attracted national and international interest in Europe, North America and Australia. The findings of the research and study attest to the Antiphonal's significance and intrinsic value as a rare cultural and ecclesiastical treasure. As a historical and cultural portrait of the Abbey of Salzinnes and symbol of its monastic patrimony, the Antiphonal, which for many years remained silent, now 'speaks' for itself.

- Adapted for this program from the writing of **Judith E. Dietz**, Art Gallery of Nova Scotia

The Salzinnes Antiphonal and the Cistercians

Sensum litterae non evacuet, sed fecundet.

Music should not obscure the meaning of the text, but should make it fruitful.

-St Bernard of Clairvaux

St. Bernard was one of the first monks of the Order of Citeaux, or Cistercians. The Cistercians were former Benedictines who yearned for a return to the original Rule of St. Benedict, established in the 6th century. In 1098 a small group formed a new monastery at Citeaux. By 1125, they had established a monastery for women near Dijon. Cistercians (also known as White monks, because they wore white instead of Benedictine black), tried to follow The Rule strictly, increasing manual labor and doing away with what they saw as the frivolous accretions to the liturgy acquired over the years. Only the barest bones of ritual survived the editing process: the number of hours it took to sing the office in a day, the number of psalms sung in a day, the number of feast days, and even the number of saints - all were cut back. The Cistercians changed the daily routine in many ways; there was more work and less singing. The Bible itself was edited, with the help of rabbis and Hebrew scholars, in an effort to arrive at a standard and more authentic version.

Even after chant was organized, codified, and notated during the 9th and 10th centuries, the world of the 12th century had little musical or liturgical uniformity. The Cistercians went to Metz to collect what they thought was the most authentic chant but found instead most of it was "corrupt" and "slovenly." In 1147, they charged Bernard of Clairvaux with fully revising it. The resulting edition imposed modal (what we call tonal) unity, restricted melodies to a range of 10 notes, avoided repetition, and got rid of notes considered extraneous (much of the melismatic movement). Manuscripts reveal that notes were literally scraped off the vellum. On the positive side, since the 12th century was still a largely oral culture, memorization of the sacred texts was no doubt easier. Bernard's collection survived several hundred years, and it was this collection that was revived in the 19th century by the monks of the Benedictine abbey of St. Pierre de Solesmes who restored the singing of chant to the Catholic Church. St Pierre decided that chant must be sung more or less equally, so that no one note or phrase becomes more important than another, to prevent music from overwhelming text. This is the method used by the Catholic Church since the Solesmes revival of chant, and by many professional and nonprofessional performers of chant. It has become the norm, and we believe it is the reason that chant, as it is performed today, is thought of as Zen-like, peaceful, lovely, and non-disturbing, perhaps even inducing sleep. It is also much easier for an ensemble of singers to learn this style.

There are many schools of thought on what, for the performer, makes text more important. Cappella CLAUSURA believes that text can only be paramount if text dictates the movement of the notes. We do not sing with measured and unstressed phrases; rather we make an effort to bring the text to life by singing soloistically, declaiming the text as if it were indeed a prayer, a lesson, a story. It can be disturbing; it should draw in the listener; it should not

induce sleep. Despite the number of singers, you will hear the words clearly. Cappella CLAUSURA will sing selections from the Salzinnes Antiphonal that follow the season of Advent, the beginning of the Christian liturgical calendar.

-Amelia J. LeClair

Music in the Salzinnes Antiphonal

An Antiphonal was one of the standard books that would be found in any convent or monastery in the Middle Ages and in the centuries following. Monks and nuns participated in a series of eight religious services a day known as the Divine Office, comprising a mix of singing, recitation and prayer. An Antiphonal contains the antiphons, hymns and responsories that were needed for that daily round of services following the Church's annual calendar. For example, over the course of every week all one hundred and fifty Psalms from the Old Testament were recited and every psalm required an antiphon. The antiphons would change though according to the time of year (similarly today nobody would sing "O Little Town of Bethlehem" at Easter), and whether or not a saint was being celebrated on a particular day. So Antiphonals were very large books, containing many, many texts and melodies. From one monastic institution to another, much of the liturgy contained in these Antiphonals would be the same, but rarely would you find two books that were identical.

The first image in the Manuscript, The Annunciation, features the Virgin Mary as the central character, receiving the surely terrifying news that she was carrying the Son of God. The image heralds the beginning of Advent, a time when the faithful look towards the arrival of the Christ Child. The texts focus on the child in the womb and the Mother who carries Him, and revisit the announcement to Mary at the time of Christ's conception. The first two selections, the antiphon *Ecce nomen domini* and the hymn *Quem terra pontus*, were sung on the eve of Advent, the Saturday night before the first Sunday of the season. Although *Ecce nomen domini* is a D mode chant, we only hear the D 'final' - the tonic in modern terms - at the very beginning and at the end. In fact the opening gesture sounds so much like F major to our modern ears that the descent to D at the end strikes us as something quite new. The exquisite hymn *Quem terra pontus* is in beautiful E mode which has a half step above its final, making it the one mode that sounds strikingly different from the major/minor system with which we are so familiar. The hymn in this repertory uses a strophic form just like its modern equivalent, with several stanzas of text all sung to the same melody. *Rorate celi*, which begins with the same opening figure as *Once in Royal David's City*, also avoids its final G for most of the antiphon, hovering instead on the fourth and fifth above. In antiphonals, the first letter of the responsory *Aspiciens a longe* is often highly decorated (as it is here), since it marks not only the beginning of the first day of Advent, but also the beginning of the Liturgical year. Although clearly in G mode at the end, *Aspiciens* spends much of its time circling around the fifth above its final, particularly at the beginning. As is typical for a responsory, the most elaborate genre found in an Antiphonal, *Missus est Gabriel* exploits a wide range, but is more contained at the beginning and the end.

Dating back to perhaps the 8th century, the popular hymn praising Mary, Ave maris stella, is expansive in range. The two phrases of the equally praising invitatory antiphon, Ave Maria gratia plena, are variations of each other. As an invitatory, the antiphon is paired again with the standard invitatory psalm Venite exultemus, but is sung this time to a psalm tone with a different melody.

The next four images, all quarter-page historiated initials, appear in the Common of Saints, the generic part of an antiphonal. The music in this section is organized according to category of saint (virgin, martyr, Pope, not a Pope, Bishop, not a Bishop etc.), and could be adapted to particular saints important to the Order or region. Responsories here are shorter and less elaborate, probably because of this ‘catch-all’ function; you would want the descriptions of saintly characteristics to be simple enough to fit a multitude of figures.

It is unusual, then, that in the Common of Saints in this manuscript particular saints are depicted and named: St. George (patron saint of the Abbey of Salzinnes), St. Maurice, St. Juliana (patron saint of Julianne de Glymes who commissioned the manuscript), and St. Hubert. St. Hubert is not only depicted in the manuscript, but also has music especially for him in another section, alongside some antiphons for St. Roch. The relatively simple and short responsory, Diffusa est gratia, is designated for a single virgin, and curiously, given the popular reputation of Mary Magdalene, it appears in other manuscripts as well for her feast.

While the Salzinnes Antiphonal follows its Cistercian predecessors closely, it also contains some items of great musical interest. The five antiphons you will hear tonight for the local St. Hubert (first Bishop of the city of Liège) and St. Roch (venerated widely for healing those with the Plague) are very rare indeed. Three of the melodies I have not yet found in any other manuscripts (Benedicta sis maiestas, Ave Roche sanctissime, and Confessor Dei), and the other two (O Huberte dedicatam and Plebs fidelis iocundetur) appear in only a few other sources. All five feature musical elements of ‘late’ chant (from the 11th century onwards), reinforcing the primary notes of its mode: the final, the fifth and, notably, the octave above the final. The melodies are quite structured, interacting frequently with the structure of the texts (which in this case usually rhyme). They often use musical repetition, sometimes of small gestures or motives, and sometimes of longer phrases. O Huberte dedicatam will be performed here as liturgically intended, with its Canticle or Biblical song, the Magnificat, which was intoned (like a psalm) every day in monastic settings, to a repeating melodic phrase.

Musically the Salzinnes Antiphonal offers a fascinating window on Cistercian liturgical practices and on the role and importance of music in convent life. When most people hear the term “Gregorian chant” they think of monks singing. But nuns also celebrated the Divine Office, and the Salzinnes Antiphonal with its many depictions and naming of actual women in the convent at Salzinnes reminds us that this music was theirs as well. How fortunate we are to hear it performed by Cappella CLAUSURA, an ensemble that makes the historical fact of women’s participation in this repertoire manifest to today’s audiences.

The Translation of the Salzinnes Manuscript

The Latin text of the Salzinnes manuscript is fairly straightforward, being composed of the various antiphons, hymns etc. which were sung for centuries in convents and monasteries across medieval Europe as part of the daily religious offices. While some of the sections, for example those connected with Sts. Roch and Hubert, are unknown to most audiences today, they were part of a familiar canon, particularly popular in what are today France and Belgium. Thus in transcribing/translating the Salzinnes manuscript checks against other published manuscripts are invaluable. They give us assistance in understanding the text, especially when the Salzinnes manuscript is difficult to read, or when a form seems unusual or incorrect. The handwritten Salzinnes manuscript sometimes presents us with a text whose letters are cramped, flowing into one another, and one which frequently uses abbreviations and shorthand expressions. Rubrics or manuscript directions for the singers pose a special challenge. In this transcription/translation I have maintained most of the Salzinnes spellings, although they do sometimes deviate from classical Latin, but I have corrected two obvious errors (e.g. flamine and not famine). I have also left intact what seems to me to be a badly rendered accusative and infinitive construction in the Ave Maris Stella, because it is attested in numerous other manuscripts. Special thanks in this work are owing to Judy Dietz, James Fleming and Fr. Michael Schields.

-Geraldine Thomas, Ph.D.

Dept. of Modern Languages and Classics
Saint Mary's University, Halifax, NS

Facsimiles from Brandeis University Goldfarb Library created by Archive librarians Ann Woodrum and Surella Seelig

The Salzinnes Antiphonal is from the collection of the Patrick Power Library, St Mary's University, Halifax, Nova Scotia.

ILLUMINATIONS is an entirely fictional vision created and directed by Amelia LeClair.

THANK YOU

Cappella Clausura is deeply indebted to the Patrick Power Library of Saint Mary's University in Halifax, Nova Scotia for their permission to use selections from the Salzinnes Antiphonal.

We are also grateful to Judy Dietz for her willingness to share with us the beautiful manuscript she found, as well as the mountain of information she has amassed in her study and careful dissection of the Salzinnes Antiphonal. Grateful thanks also go to Dr. Jennifer Bain, medievalist, who has helped us so much with understanding the rubrics of a Cistercian antiphonal, as well as the musical ideas of the day. And finally, to Dr Geraldine Thomas of Saint Mary's University in Halifax, our sincerest thanks for her work on the translations of the text.

Alleluya

Ecce nomen domini venit de longinquo et claritas eius replet orbem terrarum.

Quem terra pontus et ethra collunt adorant predicantrinam regentem machinam claustrum marie baiulat. Cui luna sol et sydera deserviunt per tempora perfusa celi gratia gestant puelle viscera. Beata mater munere cuius supernus artifex mundum pugillo continens ventris sub archa clausus est. Beata celi nuncio fecunda sancto spiritu desideratus gentibus cuius per alvum fusus est. Laus honor virtus gloria deo patri et filio sancto simul paraclito in sempiterna secula. Amen.

Aspiciens a longe

ecce video dei potentiam venientem et nebulam totam terram tegentem. Ite obviam ei et dicite. Nuncia nobis si tu es ipse qui regnaturus es in populo Israel.

Ave Maria gratia plena

Dominus tecum

R: Spiritus Sanctus super veniet in te et virtus altissimi obumbrabit tibi quod enim ex te filius Dei.

V: Quomodo fiet istid quoniam virum non cognosco,

et respondens angelus dixit ei:

R: Spiritus Sanctus

Missus est Gabriel angelus ad mariam virginem despontas tam Ioseph nuncians ei verbum et expavescit virgo de luminene timeas maria invenisti gratiam apud

Alleluya

Behold the name of the Lord has come from afar and his glory fills the world.

Mary's womb encloses the one whom the earth, the sea and sky worship, adore and proclaim the ruler of their triune fabric. The maiden's womb suffused with heavenly grace carries the one whom the moon, sun and stars forever serve.

O Blessed mother, by whose gift the supernal creator, holding the world in his hand, was enclosed in the ark of your womb.

O Blessed One, at the announcement of heaven made fertile by the Holy Spirit, the desired one was brought forth to his people through your womb.

Praise, honor, power and glory to God the Father and to the Son and to the Holy Spirit forever and ever. Amen.

Aspiciens a longe

Looking from afar, behold I see the power of God coming, and a cloud covering the whole earth. Go to meet him and speak. Tell us if you are he who will reign over your people Israel.

Ave Maria gratia plena

V. Hail Mary, full of grace, the Lord be with you.

R. The Holy Spirit will come upon you from above and the power of the Most High will overshadow you because from you will be born the Holy One, and he will be called the Son of God.

V. How will he become that since I know not a man? And the Angel responds:

R. the Holy Spirit

Missus est Gabriel

The angel Gabriel was sent to the Virgin Mary, the betrothed of Joseph, announcing the Word to her and the Virgin was terrified

dominum. Ecce concipies et paries et vocabitur altissimi filius.

Rorate celi

desuper et nubes pluant iustum.
Aperiatur terra et germinet
salvatorem.

Alleluya

Psalm 90

Antiphon: Miserere mihi, Domine, et exaudi orationem meam.

1 Qui habitat in adiutorio Altissimi in protectione Dei caeli commorabitur.

2 Dicit Domino susceptor meus es tu et refugium meum Deus meus sperabo in eum.

3 Quoniam ipse liberabit me de laqueo venantium et a verbo aspero

4 Scapulis suis obumbrabit te et sub pinnis eius sperabis.

5 Scuto circumdabit te veritas eius non timebis a timore nocturno.

6 A sagitta volante in die a negotio perambulante in tenebris ab incursu et daemonio meridiano.

7 Cadent a latere tuo mille et decem milia a dextris tuis ad te autem non adpropinquabit.

8 Verumtamen oculis tuis considerabis et retributionem peccatorum videbis.

9 Quoniam tu Domine spes mea Altissimum posuisti refugium tuum.

10 Non acce dent ad te mala et flagellum non adpropinquabit tabernaculo tuo.

11 Quoniam angelis suis mandabit de te ut custodiant te in omnibus viis tuis.

12 In manibus portabunt te ne forte offendas ad lapidem pedem tuum.

13 Super aspidem et basiliscum ambulabis et conculcabis leonem et draconem.

14 Quoniam in me speravit et liberabo eum protegam eum quia cognovit nomen meum

by the light. "Do not fear, Mary. You have found favour with the Lord. Behold you will conceive and you will give birth and he will be called the Son of the Most High."

Rorate celi

Drop down dew, ye heavens, from above,
and let the clouds rain down the Just One.
Let the earth be opened up and bring forth
her Saviour.

Alleluya

Psalm 90

Antiphon: Have mercy on me O Lord, and hear my prayer.

1 Whoever dwells in the shelter of the Most High will rest in the shadow of the Almighty.

2 I will say of the LORD, "He is my refuge and my fortress, my God, in whom I trust."

3 Surely he will save you from the fowler's snare and from the deadly pestilence.

4 He will cover you with his feathers, and under his wings you will find refuge; his faithfulness will be your shield and rampart.

5 You will not fear the terror of night, nor the arrow that flies by day,

6 nor the pestilence that stalks in the darkness, nor the plague that destroys at midday.

7 A thousand may fall at your side, ten thousand at your right hand, but it will not come near you.

8 You will only observe with your eyes and see the punishment of the wicked.

9 If you say, "The LORD is my refuge," and you make the Most High your dwelling,

10 no harm will overtake you, no disaster will come near your tent.

11 For he will command his angels concerning you to guard you in all your ways;

12 they will lift you up in their hands, so that you will not strike your foot against a stone.

13 You will tread on the lion and the cobra; you will trample the great lion and the serpent.

14 "Because he loves me," says the LORD,

15 Clamabit ad me et exaudiam eum
cum ipso sum in tribulatione eripiam
eum et clarificabo eum.
16 Longitudine dierum replebo eum et
ostendam illi salutare meum.
Gloria Patri, et Filio, et Spiritui Sancto,
sicut erat in principio, et nunc et sem-
per, et in saecula saeculorum.
Amen.

Venit lumen tuum Iherusalem, et
gloria domini super te orta est, et am-
bulant gentes in lumine tuo. Alleluya.
Gloria patri et filio et spiritui sancto,
sicut erat in principio et nunc et sem-
per et in saecula saeculorum. Amen.

De Sancto Rocho

Confessor dei venerande
obtinuit in celis deprecatio
tua ut qui deinceps in afflictione sua
devoti ad te clamaverint
ab omni peste epidimie
ac mortis periculo tuis precibus proti-
nus liberentur.

Ave Roche

sanctissime nobili natus sanguine
crucis signaris stigmate sinistro tuo
latere
Roche peregre profectus
pestifere curas tactus mirifice
tangendo salutifere
vale Roche angelice vocis citatus
famine obtinuisti deifice
a cunctis pestem pellere.

Cónditor alme síderum

ætérrna lux credéntium,
Christe, redémptor ómnium,
exáudi preces súpplicum.

Qui cóndolens intéritu
mortis períre sæculum,
salvásti mundum lánguidum,
donans reis remédium.

"I will rescue him; I will protect him, for he
acknowledges my name.

15 He will call on me, and I will answer him;
I will be with him in trouble, I will deliver
him and honor him.

16 With long life I will satisfy him and show
him my salvation."

Glory to the Father, and to the Son, and to
the Holy Spirit, as it was in the beginning, is
now, and to the ages of ages. Amen.

Venit Lumen

Your light has come, O Jerusalem, the glory
of the Lord rose upon you, and the peoples
walk in your light. Alleluia. Glory to the Fa-
ther, and to the Son, and to the Holy Spirit,
as it was in the beginning, is now, and to the
ages of ages. Amen.

De Sancto Rocho

Venerable confessor of God, your praying
has held strong in heaven, when again and
again those devout ones in their afflic-
tion have cried out to you that they might
straight-way be freed from the danger of
every pestilence of epidemic and death by
your intercessions.

Ave Roche

Hail most holy Roch, born of noble lineage
signed with the stigmata of the cross on
your left side. O Roch, the traveler, having
escaped from a terrible pestilence, touched
by a miracle you bring a cure by your touch.
O great bringer of health, be strong Roch,
roused by the cry of an angelic voice, you
have obtained from God the power to drive
away pestilence from all.

Condítur alme

Creator of the stars of night,
Thy people's everlasting light,
Jesu, Redeemer, save us all,
And hear Thy servants when they call.

Thou, grieving that the ancient curse
Should doom to death a universe,
Hast found the medicine, full of grace,
To save and heal a ruined race.

Vergénte mundi vespere,
uti sponsus de thálamo,
egréssus honestíssima
Vírginis matris cláusula.

Cuius fortí poténtiæ
genu curvántur ómnia;
cælestia, terréstria
nutu faténtur súbdita.

Te, Sancte, fide quæsumus,
ventúre iudex sæculi,
consérva nos in tempore
hostis a telo pérfidi.

Sit, Christe, rex piíssime,
tibi Patriqué glória
cum Spíritu Paráclito,
in sempitérna sæcula. Amen.

St George

Iste sanctus pro lege dei sui certavit
usque ad mortem et
a verbis impiorum non timuit funda-
tus enim erat supra firmam petram.
Alleluya, alleluya.

St Maurice

Absterget deus omnem lacrimam
ab oculis sanctorum et iam non erit
amplius neque luctus neque clamor
sed nec ullus dolor quoniam priora
transierunt.
Non esurient neque sitient amplius
et non cadet super illos sol neque ullus
estus quoniam priora transierunt

St Julianna

Diffusa est gratia
in labiis tuis
propterea benedixit te deus in
eternum.
Dilexisti iusticiam et odisti
iniquitatem propterea benedixit
te deus in eternum.

De Sancto Huberto

O Huberte dedicatam aulam
a te primitus tue quoque subarratam
sepulture dotibus

Thou cam'st, the Bridegroom of the bride,
As drew the world to evening-tide;
Proceeding from a virgin shrine,
The spotless victim all divine.

At whose dread name, majestic now,
All knees must bend, all hearts must bow;
And things celestial Thee shall own,
And things terrestrial, Lord alone.

O Thou whose coming is with dread
To judge and doom the quick and dead,
Preserve us, while we dwell below,
From every insult of the foe.

To God the Father, God the Son,
And God the Spirit, Three in One,
Laud, honor, might, and glory be
From age to age eternally.

St George

On behalf of God's law that saint strength-
ened himself even unto death and he did
not fear the words of the impious for he
had been founded on solid rock. Alleluia,
alleluia.

St. Maurice

God will wipe away every
tear from the eyes of the
saints, and there will be no
more lamentation, nor clamor
nor any sorrow,
R. for earlier will they have crossed over.
They will not hunger nor thirst anymore,
nor will any sun or heat fall upon them,
R. for earlier will they have crossed over.

St Julianæ

Grace has spread abroad on your lips, and
therefore God has blessed you forever
Moreover you have loved justice and you
have hated wickedness, and therefore God
has blessed you forever. Moreover you have
loved justice, and you have hated
wickedness.

St. Hubert Antiphons

O Hubert, first of all keep safe the church
dedicated by you, and also the crypt for
your burial place consecrated by your gifts

et corpore consecratam serva tuis
precibus atque plebem congregatam
hic in tuis laudibus.

Magnificat anima /mea Dominum
Et exultavit spiritus meus in Deo
salutari meo;
Quia respexit humilitatem
ancillæ suæ:
ecce enim ex hoc beatam me
dicent omnes generationes
Quia fecit mihi magna qui potens est,
et sanctum nomen eius;
Et misericordia eius a progenie
in progenies timen/tibus eum
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui
Deposuit potentes de sede
et exaltavit humiles
Esurientes im/plevit bonis
et divites dimisit inanes,
Suscepit Israel puerum suum
recordatus misericordiæ suæ,
Sicut locutus est ad patres nostros,
Abraham et semini eius in sæcula
saeculorum, Amen.

Benedicta sis maiestas
creatoris omnium que Huberto tuum
prestas hodie palatum cuius virtus
et potestas non habet initium in qua
nulla sit egestas sed ubertas omnium.

Plebs fidelis iocundetur hodie leodii
sacrum corpus veneretur presulis
eximii ut eidem suffragetur opera
patrocinii.

Alleluya

Psalm 144 (145)

1 Exaltabo te Deus meus rex et benedicam nomini tuo in saeculum et in saeculum saeculi

2 Per singulos dies benedicam tibi et laudabo nomen tuum in saeculum et in saeculum saeculi

3 Magnus Dominus et laudabilis nimis et magnitudinis eius non est finis

and by your body. Keep safe too by your prayers the people gathered here in praise of you.

Magnificat

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour. Because he hath regarded the humility of his handmaid; for behold from henceforth all generations shall call me blessed.
Because he that is mighty, hath done great things to me; and holy is his name.
And his mercy is from generation unto generations, to them that fear him.
He hath shewed might in his arm: he hath scattered the proud in the conceit of their heart.
He hath put down the mighty from their seat, and hath exalted the humble.
He hath filled the hungry with good things; and the rich he hath sent empty away.
He hath received Israel his servant, being mindful of his mercy
As he spoke to our fathers, to Abraham and his seed forever and ever, Amen.

Benedicta sis maiestas

Blessed be you, the majesty of the creator of all, which offers to Hubert today your royal palace, whose virtue and power has no beginning, in which there should be no poverty but abundance for all.

Plebs fidelis iocundetur...Let the faithful people of Liège today rejoice, let them venerate the sacred body of that distinguished bishop, so that he may help with all the strength of his protective power.

Psalm 144 (145)exaltabo te Deus

1 I will extol thee, O God my king: and I will bless thy name for ever; yea, for ever and ever.

2 Every day I will bless thee: and I will praise thy name for ever; yea, for ever and ever.

3 Great is the Lord, and greatly to be praised: and of his greatness there is no end.

- 4 Generatio et generatio laudabit opera tua et potentiam tuam pronuntiabunt
- 5 Magnificentiam gloriae sanctitatis tuae loquentur et mirabilia tua narrabunt
- 6 Et virtutem terribilium tuorum dicent et magnitudinem tuam narrabunt
- 7 Memoriam abundantiae suavitatis tuae eructabunt et iustitia tua exultabunt.
- 8 Miserator et misericors Dominus patiens et multum misericors
- 9 Suavis Dominus universis et miserationes eius super omnia opera eius
- 10 Confiteantur tibi Domine omnia opera tua et sancti tui confiteantur tibi
- 11 Gloriam regni tui dicent et potentiam tuam loquentur
- 12 Ut notam faciant filii hominum potentiam tuam et gloriam magnificentiae regni tui
- 13 Regnum tuum regnum omnium saeculorum et dominatio tua in omni generatione et progenie fidelis Dominus in omnibus verbis suis et sanctus in omnibus operibus suis
- 14 Adlevat Dominus omnes qui corrunt et erigit omnes elisos
- 15 Oculi omnium in te sperant et tu das escam illorum in tempore opportuno
- 16 Aperis tu manum tuam et imple omne animal benedictione
- 17 Iustus Dominus in omnibus viis suis et sanctus in omnibus operibus suis
- 18 Prope est Dominus omnibus invocantibus eum omnibus invocantibus eum in veritate
- 4 Generation and generation shall praise thy works: and they shall declare thy power.
- 5 They shall speak of the magnificence of the glory of thy holiness: and shall tell thy wondrous works.
- 6 And they shall speak of the might of thy terrible acts: and shall declare thy greatness.
- 7 They shall publish the memory of the abundance of thy sweetness: and shall rejoice in thy justice.
- 8 The Lord is gracious and merciful: patient and plenteous in mercy.
- 9 The Lord is sweet to all: and his tender mercies are over all his works.
- 10 Let all thy works, O lord, praise thee: and let thy saints bless thee.
- 11 They shall speak of the glory of thy kingdom: and shall tell of thy power
- 12 To make thy might known to the sons of men: and the glory of the magnificence of thy kingdom.
- 13 Thy kingdom is a kingdom of all ages: and thy dominion endureth throughout all generations. The Lord is faithful in all his words, and holy in all his works.
- 14 The Lord lifteth up all that fall: and setteth up all that are cast down.
- 15 The eyes of all hope in thee, O Lord: and thou givest them meat in due season.
- 16 Thou openest thy hand, and fillest with blessing every living creature.
- 17 The Lord is just in all his ways: and holy in all his works.
- 18 The Lord is nigh unto all them that call upon him: to all that call upon him in truth.

19 Voluntatem timentium se faciet et depreciationm eorum exaudiet et salvos faciet eos

20 Custodit Dominus omnes diligentes se et omnes peccatores disperdet

21 Laudationem Domini loquetur os meum et benedicat omnis caro nomini sancto eius in saeculum et in saeculum saeculi, Amen.

Sancta Maria succure miseris iuva pusillanimes, refove flebiles, ora pro populo, interveni pro clero, intercede pro devoto femineo sexu.

Gloria patri...

Hec in regina virginum que genuit regem velut rosa decora
virgo dei genitrix per quam reperimus deum et hominem
alma virgo intercede pro nobis omnibus.

Gloria patri...

Psalm 95

Venite exultemus

Domino iubilemus Deo salutari nostro

1 Laus cantici ipsi David Venite exultemus Domino iubilemus Deo salutari nostro

2 Praeoccupemus faciem eius in confesione et in psalmis iubilemus ei

3 Quoniam Deus magnus Dominus et rex magnus super omnes deos

4 Quia in manu eius fines terrae et altitudines montium ipsius sunt

5 Quoniam ipsius est mare et ipse fecit illud et siccum manus eius formaverunt

6 Venite adoremus et procidamus et ploremus ante Dominum qui fecit nos

7 Quia ipse est Deus noster et nos populus pascuae eius et oves manus eius

19 He will do the will of them that fear him: and he will hear their prayer, and save them.

20 The Lord keepeth all them that love him; but all the wicked he will destroy.

21 My mouth shall speak the praise of the Lord: and let all flesh bless thy holy name for ever; yea, for ever and ever.

Sancta Maria succurre...

Holy Mary, bring succour to the miserable. Help the weak. Comfort the wretched. Pray for the people. Intervene on behalf of the clergy. Intercede for the devoted female sex.

Glory be to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, is now, and ever shall be. This is the queen of the virgins who bore the king like a graceful rose. Virgin, mother of God, through whom we find God and Human. Gracious virgin, intercede for us all. Glory be...Amen

Psalm 95

Venite Exultemus...

1 Come let us praise the Lord with joy: let us joyfully sing to God our saviour.

2 Let us come before his presence with thanksgiving; and make a joyful noise to him with psalms.

3 For the Lord is a great God, and a great King above all gods.

4 For in his hand are all the ends of the earth: and the heights of the mountains are his.

5 For the sea is his, and he made it: and his hands formed the dry land.

6 Come let us adore and fall down: and weep before the Lord that made us.

7 For he is the Lord our God: and we are the people of his pasture and the sheep of his hand.

- 8 Hodie si vocem eius audieritis
nolite obdurare corda vestra
- 9 Sicut in irritatione secundum diem
temptationis in deserto ubi temp-
taverunt me patres vestri probaver-
unt me et viderunt opera mea
- 10 Quadraginta annis offensus fui
generationi illi et dixi semper errant
corde
- 11 Et isti non cognoverunt vias meas
ut iuravi in ira mea si intrabunt in
reliquum meum.

Ave Maria Gratia Plena
dominus tecum
Benedicta tu in mulieribus.

Ave maris stella
dei mater alma
atque semper virgo
felix celi porta.

Sumens illud ave
gabrielis ore
funda nos in pace
mutans nomen eve.

Solve vincla reis
profer lumen cecis
mala nostra pelle
bona cuncta posce.

Monstra te esse matrem
sumat per te precem
qui pro nobis natus
tulit esse tuus.

Virgo singularis
inter omnes mitis
nos culpis solutos
mites fac et castos.

8 To day if you shall hear his voice, harden
not your hearts:

9 As in the provocation, according to the
day of temptation in the wilderness: where
your fathers tempted me, they proved me,
and saw my works.

10 Forty years long was I offended with
that generation, and I said: These always
err in heart.

11 And these men have not known my
ways: so I swore in my wrath that they
shall not enter into my rest.

Ave Maria Gratia Plena
Hail Mary full of grace, the Lord is with
you. Blessed art thou among women.

Ave maris stella
Hail star of the sea, comforting
mother of God, virgin forever,
blessed gate of heaven.

Taking the “ave”
from Gabriel’s mouth,
establish us in peace,
changing Eve’s name.

Break the chains of sin,
bring light to the blind,
chase evils from us,
ask for all good things.

Show thyself to be a mother;
may he receive prayers through you,
he who for us was born
chose to be your son.

Virgin all excelling,
mildest of the mild,
make us free from sin,
meek and undefiled.

Translations:
Dr. Geraldine Thomas
Boston: February, 2008

Ave Maria – Rebecca Clarke

Gratia plena, Dominus tecum. Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus. Sancta Maria, Regina Coeli, dulcis et pia, O Mater Dei. Ora pro nobis peccatoribus, ut cum electis te videamus.

Psalm 55 (My Heart Quakes)- Patricia Van Ness
My heart quakes within me. And the terrors of death have fallen upon me. And I said, “Oh, that I had wings like a dove! I would fly away and be at rest.” Had it been an enemy who was against me I could have hidden from him, but it was you, my own companion, my guide. I said, “Oh, that I had wings like a dove! I would fly away and be at rest.”

Contemplations 8, 9 – Hilary Tann

text: Ann Bradstreet, Vulgate & King James Bibles
Silent, alone, where none or saw, or heard,
In pathless paths I lead my wand’ring feet,
My humble eyes to lofty skies I reared
To sing some song, my mazed Muse thought meet.
My great Creator I would magnify,
That nature had thus decked liberally;
But Ah, and Ah, again, my imbecility!

Laudate Dominum de caelis

Laudate eum in excelsis

(Praise the God of heaven, praise God in the highest)

I heard the merry grasshopper then sing.
The black-clad cricket bear a second part;
They kept one tune and played on the same string,
Seeming to glory in their little art.
Shall creatures abject thus their voices raise
And in their kind resound their Maker’s praise,
Whilst I, as mute, can warble forth no higher lays?
Laudate eum omnes angeli eius: laudate eum omnes virtutes eius.

Praise ye God, all ye angels.

15. O Domine Jesu Christe - Sulpitia Cesis

O Domine Jesu Christe, adoro te, in cruce vulneratum, felle et aceto potatum.
Deprecor te ut vulnera tua sin remedium animae meae et mors tua sit vita mea.

O Lord Jesus Christ, I worship you, wounded on the cross, having drunk of gall and vinegar.
I pray that your wounds be a remedy for my soul, and that your death be my life.

O Viridissima Virgo

– Hildegard von Bingen

O viridissima virga, ave, que in ventoso flabro sciscitationis sanctorum prodisti.

Cum venit tempus quod tu floruisti in ramis tuis, ave, ave sit tibi, sicut odor balsami.

Nam in te floruit pulcher flos qui odorem dedit omnibus aromatibus que arida erant.

Et illa apparuerunt omnia in viriditate plena.

Unde celi dederunt rorem super gramen et omnis terra leta facta est, quoniam viscera ipsius frumentum protulerunt et quoniam volucres celi nidos in ipsa habuerunt.

Deinde facta est esca hominibus et gaudium magnum epulantium. Unde, o suavis Virgo, in te non deficit ullum gaudium. Hec omnia Eva contempsit. Nunc autem laus sit Altissimo.

Hail, O greenest branch, you who came forth in the windy blast of the questioning of saints.

When the time came that you blossomed in your branches – hail, hail was (the word) to you!

For the warmth of the sun distilled in you a fragrance like balsam.

For in you blossomed the beautiful flower that gave fragrance to all the spices dry though they were.

And they all appeared in full verdure.

Hence the heavens dropped dew upon the grass and the whole world was made glad, because her womb brought forth wheat, and the birds of heaven made their nests in it.

Then a meal was prepared for humanity, and great joy for the banqueters. Hence, O sweet Virgin, in you no joy is lacking. Eve despised all these things. Now, however, praise be to the Most High.

Cappella Clausura Vocal Ensemble

sopranos



Abigail
Haynes,
soprano



Shannon
Larkin,
soprano

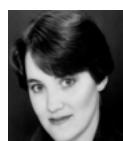
altos



Lisa
Bloom,
alto



Nora
Bugard,
alto



Carol
Millard,
soprano



Adriana
Repetto,
soprano



Lisa
Hadley,
alto



Barbara
Hill,
alto



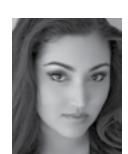
Janet
Ross,
soprano



Janet
Stone,
soprano



Teri
Kowiak,
alto



Liza
Zuñiga,
alto



Rebecca Crivello conducting intern is a 6-8 grade chorus teacher in Hudson, NH. She recently received her Master's in Music Education from Boston University after receiving her BA from UMass Lowell. She received an award of recognition for Excellence in Music Education at BU. In addition to being the Conducting Intern for Clausura, she's the Assistant Conductor of Coro-Dante, Cambridge and the Advisor for The Sachimes at Saugus High School.



Amelia LeClair, Artistic Director is founding director of Cappella Clausura, and Resident Scholar at the Brandeis University Women's Studies Research Center. She received her masters degree in choral conducting from New England Conservatory, studying with Simon Carrington. Ms. LeClair writes: "Cappella Clausura doesn't focus on music by women because it's politically correct, but because it is beautiful and important repertoire. Our audiences are invariably struck by two things: its incomparable beauty, and its unexplained disappearance." Ms. LeClair also serves as director of Vermilion, a vocal quartet singing a unique monthly service of Evening Song which she created for the First Unitarian Society in Newton.

Cappella Clausura is among a small handful of ensembles worldwide dedicated to the research and performance of music by women composers. Our repertoire extends from the earliest known music by women, written in the middle ages, to the music of our own time. Now in our 16th season, Cappella Clausura presents an annual concert series in Greater Boston, tours to academic and community venues, and makes noteworthy recordings. Cappella Clausura is a Parma artist.

You can hear much more of Cappella Clausura on our website. Please visit us at

www.clausura.org

or contact Executive Director Sheila Lalwani at
slalwani@Clausura.org for more information.

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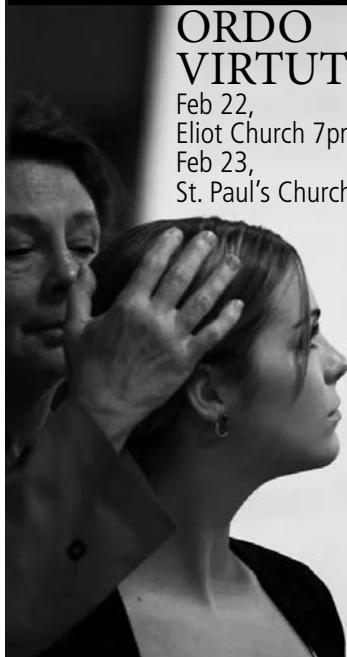
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