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Performing Twelve Centuries of New Music

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From Bingen to Salzinnes

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CAPPELLA CLAUSURA ENSEMBLE

Deb Anderson, alto & soprano

Laura Betinis, alto

Jaime Bonney, soprano

Mai-Lan Broekman, vielle

Anna Maria Dwyer, soprano & alto

Janna Frelich, soprano, harp

Martha Heddon, alto

Lisle Kulbach, vielle

Sudie Marcuse, soprano

Richard Maloney, oud, percussion

Sandra Stuart, soprano

Amelia LeClair, director, soprano, percussion

“Every word we speak, every pulse... is related to harmony...if we live virtuously we are ... under its discipline, but when we commit injustice we are without music. To be immoral is to be unmusical” – Hildegard von Bingen

*Honoring the extraordinary life of our friend, supporter,
and most excellent soprano, Sharon Kelley*

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 and the surrounding areas. This program is also 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.



CAPPELLA CLAUSURA
FROM BINGEN TO SALZINNES
Program, Text, and Translations

BINGEN (AD 1000s)

1. O virga ac diadema / Antiphon for the Virgin

Anna Dwyer, Sudie Marcuse, Laura Betinis, and tutti a cappella

O virga ac diadema purpure regis que es in clausura tua sicut lorica. Tu frondens floruisti in alia vicissitudine quam adam omne genus humanum produceret. Ave ave de tuo ventre alia vita processit quam adam filios suos denuda verat. O flos tu non germinasti de rore nec de guttis pluvie nec aer desuperte volavit sed divina claritas in nobilissima virga te produxit. O virga floriditatem tuam Deus in prima die creature sue previderat. Et de Verbo suo auream materiam o laudabilis Virgo fecit. O quam magnum est in viribus suis latus viri de quo Deus formam mulieris produxit. Quam fecit speculum omnis ornamenti sui et amplexionem omnis creature sue. Inde concinunt celestia organa et miratur omnis terra o laudabilis Maria quia Deus te valde amavit. Quam valde plangendum et lugendum est quod tristitia in crimine per consilium serpentis in mulierem fluxit. Nam ipsa mulier quam Deus patrem omnium posuit viscera sua cum vulneribus ignorantie decerpsit et plenum dolorem generi sui protulit. Sed o aurora de ventre tuo novos sol processit qui omnia crimina Eve abstersit et maiorem benedictionem per te protulit quam Eva hominibus nocuisset. Unde o Salvatrix que novum lumen humano generi protulisti collige membra Filii tui ad celestem harmoniam.

O branch and diadem of royal purple, you stand fast in your cloister like a breastplate. Unfolding your leaves, you blossomed in another way than Adam who brought forth the whole human race. Hail! Hail! From your womb came another life, the life that Adam stripped from his children. O flower, you did not spring from the dew, nor from the drops of rain, nor did an airy wind fly over you, but the divine radiance brought you forth on the noblest bough. O branch, God foresaw your blossoming on the first day of his creation and he made you as a golden matrix for his Word, O all-praised Virgin. O how great in its strength is the side of man, from which God produced the form of woman. He made her the mirror of all his beauty and the embrace of his whole creation. So the instruments of heaven chime and the whole earth marvels, O Mary all-praised, for God has greatly loved you. O how we must weep and mourn because, through the serpent's counsel, sadness flowed with guilt into woman. For the woman God made to be mother of all, plucked at her womb with the wounds of ignorance, and bore consummate pain for her kind. But from your womb, O dawn, has come forth a new sun that cleansed all the guilt of Eve, and through you, brought humans a blessing greater than the harm that Eve did. O saving Lady, you who bore the new light for humankind: gather the members of your Son into celestial harmony.

2. O virtus Sapientie / Antiphon for Divine Wisdom

tutti a cappella

*O virtus Sapientie, que circuiens circuiisti, comprehendendo omnia in una via
ue habet vitam, tres alas habens, quarum una in altum volat, et altera de terra
sudat et tertia undique volat, Laud tibi sit, sicut te decet, o Sapientia.*

Sophia! you of the whirling wings, circling encompassing energy of God: you quicken the world in your clasp. One wing soars in heaven, one wing sweeps the earth and the third flies all around us. Praise to Sophia! Let all the earth praise her!

3. O nos peregrine / from the “Ordo Virtutem”

tutti with vielles and oud

*O nos peregrine sumus quid fecimus ad peccata deviantes. Dilie regis
essedebuimus sed in embram peccatorum cecidimus. O vivens sol porta nos in
humeris tuis in iustissimam hereditatem quam in Adem perdidimus. O rex regum
in tuo prelio pugnamus.*

Oh we are wanderers; straying in sin. We should have been daughters of the king but in the shadow of sin we have fallen. O living sun carry us on your back in your most just heritage which in Adam we lost. King of kings, in your battle we fight!

4. O Ierusalem / Sequence for St. Rupert

tutti with vielles and oud

*O Ierusalem, aurea civitas ornata regis purpura: O edificatio summe bonitatis,
que es lux numquam obscurata: tu enim es ornata in aurora et in calore solis.
O beata puericia que rutilas in aurora, et o laudabilis adolescentia que ardes
in sole. Nam tu, o nobilis Ruperte, in his sicut gemma fulsisti, unde non potes
abscondi stultis hominibus sicut nec mons valli celatur. Fenestre tue, Ierusalem,
cum topazio et saphiro specialiter sunt decorate. In quibus dum fulges, o
Ruperte, non potes, abscondi tepidis moribus, sicut nec mons valli coronatus
rosis, liliis et purpura in vera ostensione. O tener flos campi, et o dulcis viriditas
pomi et o sarcina sine medulla, que non flectit pectora in crimina. O vas nobile,
quod non est pollutum nec devoratum in saltatione antique spelunce, et quod
non est maceratum, in vulneribus antiqui perditoris: In te symphonizat Spiritus
sanctus, quia angelicis choris associaris et quoniam in Filio Dei ornaris, cum
nullam maculam habes. Quod vas decorum tu es, o Ruperte, qui in puericia et in
adolescentia tua ad Deum anhelasti in timore Dei et in amplexione caritatis et
in suavissimo odore bonorum operum. O Ierusalem, fundamentum tuum positum
est cum torrentibus lapidibus, quod est cum publicanis et peccatoribus qui
perdite oves erant, sed per Filium Dei invente, ad te cucurrentur et in te positi
sunt. Deinde muri tui fulminant vivis lapidibus, qui per summum studium bone
voluntatis quasi nubes in celo volaverunt. Et ita turres tue, o Ierusalem, rutilant
et candent per ruborem et per candorem sanctorum et per omnia ornamenta*

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Dei, que tibi non desunt, o Ierusalem. Unde vos, o irnati et o coronati que habitatis in Ierusalem, et o tu Ruperte, que es socius eorum in hac habitatione, succurrite nobis famulantibus et in exilio laborantibus.

Jerusalem! Royal city, walls of gold and purple banners, building of utmost bounty, light never darkened, lovely at dawn, ablaze at noon, blessed be your childhood that glimmers at dawn, praised be your vigor that burns in the sun. O Rupert! Peal of the morning, diamond at noon, ever sparkling! Fools cannot hide you, nor the vale the mountain. Jerusalem! In the frames of your windows glisten your gems, lapis lazuli with topaz, Rupert among them, a light never quenched. Indifference cannot hide you, nor the vale the mountain—rose-crowned and purple-mantled, lily-veiled, the mount of vision. O delicate bloom of the field, green as of fruit before harvest, sheaf without pith: your ripeness weighs lightly, burdens no hearts. Your body's a chalice, its wine never drained in the ancient cave dance. The ancient foe could not ravish or scar your flesh. In your soul the Spirit's symphonies ring, you sing with angels, join their carols, Christ your radiance, pure your song. Chalice of honor! Child and youth, you sighed after God, feared and embraced him whose bounty lured yours like a rare perfume. O Jerusalem! founded on glowing stones, shooting stars, sheep lost and found: Christ called and publicans raced, sinners made haste to your walls to be laid in their place. Like clouds they coursed through the skies, the living stones, on wings of goodwill, to gleam in your walls. Blood-red beacons of martyrs flash there, candor of virgins, splendor of saints without number, flashing forever in your turrets, Jerusalem. Hear, O crowned ones, O radiant-gowned ones, you who dwell in Jerusalem! And Rupert, helper and friend, remember and send for

your servants in exile when exile has ended.

5. O viridissima virga - Song to the Virgin

tutti with vielles and harp

O viridissima virga, ave, que in ventoso flabro sciscitationis sanctorum prodisti. Cum venit tempus quod tu floruisti in ramis tuis, ave, ave fuit tibi, quia calor solis in te sudavit 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. Diende facta est esca hominibus et gaudium magnum epilantium. Unde, o suavis Virgo, in te non deficit ullum gaudium. Hec omnia Eva contempsit. Nunc autem laus sit Altissimo.

Never was leaf so green, for you branched from the spirited blast of the quest of the saints. When it came time for your boughs to blossom (I salute you!) your scent was like balsam distilled in the sun. And your flower made all spices fragrant ,dry though they were: they burst into verdure. So the skies rained dew on the grass and the whole earth exulted, for her womb brought forth wheat,

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for the birds of heaven made their nests in it. Keepers of the feast, rejoice! The banquet's ready. And you sweet maid-child are a fount of gladness. But Eve? She despised every joy. Praise nonetheless, praise to the Highest.

6. O quam preciosa / Responsory for the Virgin
tutti a cappella

O quam preciosa est virginitas, virginis huius que clausam portam habet, et cuius viscera sancta divinitas calore suo infudit, ita quod flos in ea crevit. Et Filius Dei per secreta ipsius quasi aurora exivit. Unde dulve germen, quod Filius ipsius est, per clausuram ventris eius paradisum aperuit. Et Filius Dei per secreta ipsius quasi aurora exivit.

Priceless integrity! Her virgin gate opened to none. But the Holy One flooded her with warmth until a flower sprang in her womb and the Son of God came forth from her secret chamber like the dawn. Sweet as the buds of spring, her son opened paradise from the cloister of her womb. And the Son of God came forth from her secret chamber like the dawn.

7. Quia ergo femina / Antiphon for the Virgin

Sudie Marcuse, Anna Dwyer with vielles, oud, and harp

Quia ergo femina mortem instruxit, clara virgo illam interemit, et ideo summa benedictio in feminea forma pre omni creatura, qui Deus factus est omo in dulcissima et beata virgine.



BOSTON OPERA COLLABORATIVE 2nd ANNUAL GALA

April 17, 2009

Dante Alighieri Society, 41 Hampshire St., Cambridge, MA

6 pm: Cocktails and dinner catered by Wildflour

8 pm: Dessert and Rossini's *La Cambiale di Matrimonio*

For more information, contact info@bostonoperacollaborative.org

Because it was a woman who built a house for death a shining girl tore it down. So now when you ask for blessings seek the supreme one in the form of a woman surpassing all that God made since in her (O tender! O blessed!) he became one of us.

8. Kyrie - from the Mass Ordinary

tutti a cappella

Kyrie eleison, Christe eleison, Kyrie eleison

Lord have mercy, Christ have mercy, Lord have mercy.

SALZINNES (AD 1500s)

9. Ecce nomen domini

Laura Betinis, Martha Heddon, Deb Anderson

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

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

10. Quem terra pontus

*Quem terra pontus et ethra collunt adorant predicant trinam regentem
machinam claustrum marie baiullat 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 sancta spiritu desideratus gentibus cuius per alvum fusus est
laus honor virtus gloria deo parti et filio sandcto simul paraclito in sempiterna
secula amen.*

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.

11. Rorate caeli

Sudie Marcuse, Janna Frelich, Deb Anderson, Sandra Stuart, Jaime Bonney

*Rorate caeli de super et nubes pluant iusetum aperiatur terra et germi net
salvatorem.*

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

12. Aspiciens a longe

Sandra Stuart, Sudie Marcuse, Laura Betinis, and tutti

Aspiciens a longe ecce cideo dei potentiam venientem et nebulam totam terram tegentem ite obviam ei et dicite nuncia nobis si tu es ipse que regnaturus es in populo Israel

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.

13. Missus est Gabriel

Missus est Gabriel angelus ad mariam virginem deponsatam ioseph nuncians ei verbum et expavesvit virgo delimine ne timeas maria invenistui gratiam apud dominum ecce concipies et paries et vocabitur altissimi filius

The angel Gabriel was sent to the Virgin Mary, the betrothed of Joseph, announcing the Word to her and the Virgin was terrified by the light. Do not fear, Mary. You have found favor with the Lord. Behold you will conceive and you will give birth and he will be called the son of the most high.

14. Ave Maria gratia plena

Ave Maria gratia plena dominus tecum spiritus sanctus superveniet in te et virtus altissimi obumbrabit tibi quod enim ex te nascetur sanctum vocabitur filius dei.

Hail Mary full of grace, the Lord is with you. The Holy Spirit will come unto 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.

15. Ave Maris stella

Ave Maria 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 preces qui pro nobis natus tulit esse tuus virgo singularis inter omnes mitis nos culpis solutos mites fac et castos vitam presta puram iter paratum ut videntes iseam semper collemur sit laus deo patri summo Christo decus spiritui sancto tribus honor unus.

Hail, star of the sea, loving Mother of God, and also always a virgin, Happy gate of heaven. Receiving that Ave from Gabriel's mouth confirm us in peace, reversing Eva's name. Break the chains of sinners, bring light to the blind, drive away our evils, ask for all good. Show yourself to be a mother, may he accept prayers through you, he who, born for us, chose to be yours. O unique virgin, meek above all, make us, absolved from sin, gentle and chaste. Keep life pure, make the journey safe, so that, seeking Jesus, we may always rejoice together. Let there be praise to God the Father, Glory to Christ in the highest, to the Holy Spirit, One honor to all three. Amen.

16. Alleluya

FROM BEHIND THE CARAVAN (AD 2000s)

soloists: Anna Maria Dwyer, soprano and Laura Betinis, alto

17. We have come

Mâ, be-den dar, na pey-e heshmato jâh...âmâde- 'im; az-bad-e hâdese, 'injâ, be-panâh, âmade- 'im. Rahro-e manzel-e 'eshqimo ze sarhadde 'adam, ta, be-ealim-e vojûd, in-hame râh... âmade- 'im. Langar-e helm-e to, ey kashti-ye tofiq^o, kojâst? ke dar in bahr-e karam, qarq-e gonâh... âmade- 'im. Hâfez, in kherq-ye pashmine bi-yandâz^o, ke mâ az-pe-ye qâfele, bâ- âtash-e âh... âmade- 'im!

We, to this door, seeking neither pride nor glory...we have come. For shelter from ill-fortune, here...we have come. Traveling along love's journey, from the borders of nothingness, now into states of being, all this way...we have come. O ship of grace, where is thy anchor of forbearance? For in this ocean of generosity, immersed in sin...we have come. Hâfez, throw off your woolen kherqe (Sufi cloak), for we, from behind the caravan, with the fire of sighing "ah!"...we have come.

18. Suffer no grief

Yusof-e gom-gashte bâz-âyad be Kan 'ân. Quam ma-khor. Kolbe-ye ahzân shavad, ruzi, golestân. Qam ma-khor. Dar-biâbân, gar, be-shoq-e Ka 'be, khâhi zad qadam, sar-zanesh-hâ, gar konad khâr-e moqilân, qam ma-khor...qam ma-khor, qam ma-khor, ey del. Vin sar-e shuride bâz-âyad be-sâmân. Qam ma-khor,, O ey del, del-e qam-dide, ey! ey! qam ma-khor...Hich^o râhi nist, ka-ân-râ nist pa-âyân.

Joseph, forsaken, shall return to Canaan. Suffer no grief. From the thorny stalks of family grief, one day, a rose garden. Suffer no grief. If you desire the Way and plant your pilgrim foot in the desert, then if the mighty Arabian thorn makes reproofs, suffer no grief. Suffer no grief, suffer no grief, o heart. Back to reason, comes this distraught head. Suffer no grief. O heart, despairing heart, O! O! Suffer no grief...There is no road that has no end.

19. Closer to the fire

Dush^o didam ke malâ-yek dar-e mey khâne za-dand; gel-e âdam be-seresht-and-o be peymâne za-dand. Jang-e haftâd-o do mellat, hame râ ozr^o be-neh; chon^o nadid-and haqiqat, rah-e afsâne za-dand. Âtash, âtash! Â! Â! Shokr-e izad ke miân-e man-o u solh^o oftâd, sufian raqs^o-konân, sâqar-e shokrâne za-dand. Âtash, âtash! Â! Â!

Last night I saw the angels beating at the door of the tavern, the play of Adam they shaped, and into the mould they cast it. The churches war among themselves, forgive them; when they cannot see the truth, the door of fable they beat. Fire! Fire! Oh! Oh! Thanks be to God, for between me and Him, peace chanced, Sufis, dancing, cast their cups of thankfulness! Fire! Fire! Oh! Oh!

20. Boatpeople

*Del miravad ze dastam, sâheb-delân khodâ râ; Dard-â ke râz-e penhân, khâhad^o
shod âshkâ râ. Bar-khiz, bar-khiz...ey bâd-e...âsâyesh-e do giti tafsir-e in do
harf-ast: B dustâan morov'at, bâ doshman-âan modârâ. Kashti-shekastegân-im,
ey bâd-e shorte bar-khiz Bâshad ke bâz binam, didâr-e âsna râ. Bengar...!*

My heart falls from grasp! Come to my cry, for God's sake: O the pain that
Love's hidden mystery should be disclosed! Arise, arise...O breeze...To ease
the pain of the world, live by these words: With friends, give kindness; with
enemies, courtesy. Shipwrecked are we. O fair breeze, arise! So that, again, we
may behold the face of the Beloved. Behold...!

21. We have come (reprise)

*Mâ, be-den dar, na pey-e heshmato jâh...amâde- 'im; az-bad-e hâdese, 'injâ,
be-panâh, âmade- 'im. Hâfez, in kherq-ye pashmine bi-yandâz^o, ke mâ az-pe-ye
qâfele, bâ- 'âtash-e âh... âmade- 'im!*

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from ill-fortune, here...we have come. Hâfez, throw off your woolen kherqe
(Sufi cloak), for we, from behind the caravan, with the fire of sighing "ah!"...we
have come!

PROGRAM NOTES:

The Cistercian Connection:

In 1175, Guibert of Gembloux relayed a message of thanks to the Magistra Hildegard von Bingen on behalf of the brothers at the Cisterian monastery in Villers for a book she sent as a gift that they were "...reading zealously and embracing affectionately ." Hildegard scholars believe this book to be the famous Dendermonde Codex Ms. 9, the earlier of the two extant 12th century sources which contain her liturgical chants commonly referred to as the Symphonia Armonice Celestium Revelationum. For many years the thought of a Cistercian Hildegard, especially with regard to her music, had been almost totally ignored, owing to the wide-spread belief that the strict liturgical practice of the Cistercians had already been in effect and enforced during Hildegard's lifetime. With this in mind, the stereotypical character of Hildegard's chants with their extreme pitch range and prolonged melismatic passages certainly would have been rejected by contemporary Cistercians.

The exploration into a possible Hildegard / Cistercian connection was introduced with the 1998 Early Music article by Richard Witts. He hypothesized that after Pope Eugenius III's famous 1147/8 Synod of Trier endorsement of Hildegard's first visionary treatise, Scivias, the 49 year old nun set about founding her own community for women -- aligned with the Cistercian Order. Witts argument was intuitive -- After all Eugenius was not only the first Cistercian pope but was no less a pupil of Bernard of Clairvaux, the orders' biggest proponent. While

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Dedham Choral Society: www.dedhamchoral.org

Exsultemus - period vocal ensemble:

www.exsultemus.org

Fine Arts Chorale: www.fineartschorale.org

Golden Tones: www.goldentones.org

Gordon Symphonic Chorale:

www.gordon.edu/music/community

Halalisa Singers: www.halalisa.org

Harvard Choral Groups:

www.fas.harvard.edu/~holchoir/

Heritage Chorale: www.heritagechorale.org

In Choro Novo: www.inchoronovo.com

King's Chapel Concert Series: www.kings-chapel.org

Koleinu, Jewish Community Chorus of Boston:

www.koleinu.org

Lexington Pops Chorus:

www.LexingtonPopsChorus.org

The Master Singers: www.themastersingers.org

Musica Sacra: www.musicasacra.org

Nashoba Valley Chorale, www.nashobachorale.org

Neponset Choral Society, Inc.: www.ncschorus.org

New England Classical Singers:

www.newenglandclassical.org

Newton Choral Society: www.newtonchoral.org

Newton Community Chorus:

www.NewtonCommunityChorus.org

The Oriana Consort: www.theorianaconsort.org

The Orpheus Singers: www.orpheussingers.org

PALS Childrens Chorus:

www.palschildrenschorus.org

The Paul Madore Chorale:

www.paulmadorechorale.org

Pilgrim Festival Chorus: www.pilgrimfestival.org

Polymnia Choral Society: www.polymnia.org

Reading Community Singers:

www.readingcommunitysingers.org

Saengerfest Men's Chorus: www.saengerfest.org

Seraphim Singers: www.seraphimsingers.org

Sharing A New Song: www.sharinganewsong.org

Somerville Community Chorus:

www.somervillechorus.com

Ståmbandet - The Scandinavian Vocal Ensemble:

www.stambandet.org

The Spectrum Singers: www.spectrumsingers.org

Stow Festival Chorus & Orchestra:

www.soundsofstow.org

Treble Chorus of New England:

www.treblechorus.com

Voices Rising: www.voicesrising.org

Wellesley Choral Society:

www.wellesleychoralsociety.org

Westford Chorus: www.westfordchorus.org

Youth pro Musica: www.youthpromusica.org

Zamir Chorale of Boston: www.zamir.org

it is easy to disregard some aspects of Witts' argument his intuition regarding a Cistercian connection might not be so far fetched.

Through my investigation, which relies largely on primary source material including Hildegard's vast correspondence and the availability of newly authenticated 12th century Cistercian liturgical books, it became apparent that Hildegard carried

on better relations with Cistercian authorities and their preference for strict adherence to the Rule of St. Benedict than with members of her own Benedictine order. In an 1170 letter to her nuns, Hildegard herself stated the purpose of Rupertsberg's founding: "...at God's admonition I paid a visit to Mount St. Disibod where I presented the following petition to all who dwelt there: I requested that our monastery, as well as the alms accruing therefrom, be free and clear from their jurisdiction, for the sake of the salvation of our souls and our concern for the strict observance of the Rule (the rule of St. Benedict)..."

Furthermore after careful comparison of Hildegard's own 77 liturgical chants with those composed by 12th century Cistercians themselves, I found more similarities than differences. Very telling was my discovery that the melodies of those Hildegard chants with the wide ranges and more florid passages corresponded to those texts she had written, along with the Scivias, prior to her 1150 move to the Rupertsberg, but that the majority of her chants, presumably written afterward, did in fact conform more or less to Cistercian music theory. Perhaps even more significant to our understanding of Hildegard's liturgical practice is that her chants composed for Feast Days and Commemorations, namely those for the Virgin Mary, St. Ursula and the 11,000 Virgin Martyrs, and the Holy Spirit, correspond with the inclusion of these days into the Cistercian order between 1150 and 1180. This suggests that many of the chants found in the *Symphonia* were composed to supplement a deficient liturgical book.

Even if Hildegard's chants did not follow Cistercian liturgical theory, the Cistercian preference for divine knowledge over the limits of temporal reason would preclude any contradictions between her chant and the theories of liturgical reform. This position is echoed by Cistercian scholar Chrysogonus Waddell who comments on the manner conducted by Bernard of Clairvaux's team when editing the Ambrosian hymn-texts, "One simply does not "correct" a doctor of the Church such as Ambrose. To do so would be the equivalent of correcting the Holy Spirit, whose mouthpiece and amanuensis Ambrose was."

In this light, Hildegard's compositions speak with an authority not from schooled men of reason and learning, but by the gift of divine revelation bestowed upon her by the Holy Spirit. Like John the Evangelist, one of her favored Saints, this was a reward for her perpetual virginity.

- Christian McGuire, Augsburg College

Hildegard von Bingen (1098 - 1179)

In the last millennium, a seer, nutritionist, botanist, artist, poet, advisor to kings, and popes, and all manner of spiritual seekers, Hildegard of Bingen, wrote sacred text and music based largely upon her visions. That she was taken seriously, even as a woman, may be difficult for us in the 2nd millennium to believe, however the practice was quite common in her time. Women may not have been allowed to teach by ecclesiastical approbation, however, they were allowed to teach by grace. A woman who proved herself to be in possession of divine inspiration, through humility, was highly respected. Hildegard always maintained that she was a "poor little figure of a woman," a mere vessel who deserved no

acclaim. With her genius, and multiple gifts, Hildegard was able to circumvent the status quo in her writings as well as in her music. She professed lack of training, and yet managed to compose some of the most daring, and vocally demanding music not only of her time, but also of any time. We have chosen a small sampling here of pieces that might be considered in the Cistercian mode, as well as pieces that probably wouldn't be. "O Jerusalem", a sequence of ten stanzas in honor of the patron saint of her new convent, Rupert, stands out as a perfect example of Cistercian style composition. The ambitus (range) is relatively small, the patterns repetitive, and the overall arc not terribly adventurous. The highest note, g, an octave above the tone note, is reserved for one single use, in the 7th verse (which we sing all together) on the word "publicanis." Perhaps she is alluding to the brightest gems in Jerusalem's walls being the lost sheep? Contrast that with another long sequence, "O virga ac diadema", which extols Mary, God's foreordained bride, and rues Eve, the cause of the fall of humanity, at the same time as it conflates the two in the "form of woman". It is a technically demanding work requiring frequent leaps of a 5th to the octave at high a. "Quia ergo femina" and "O virtus Sapientiae" fall into the same framework on a smaller scale – both consist of great leaps of the 5th and to the octave, both move in remarkably fluid motion, relying only a little on melismatic movement, and maintaining text as the overarching principle. An even more free flowing responsory, "O quam preciosa," honors the womb from which Jesus emerged, using a long, beautiful melisma to emphasize the word in Latin, "exivit." If there were a hit tune from the Hildegard opus, it would be "O viridissima virga". This free song, with its frequent use of gently rising and falling 3rds, seems simple and declamatory, yet the complexities within each stanza belie any predictability. Hildegard's "Kyrie", a little piece stuck in the Riesencodex between the melodies and the Ordo Virtutum, is so well known it appears in the Episcopal Hymnal. Yet, the original is quite different from the tamed modern transcription: the original very clearly marks only one B flat, yet there are several B's in the piece that form the forbidden interval of a tritone from the tone note F, the so-called devil in music. This means the very first interval in each iteration of "Lord have mercy" and "Christ have mercy" is a tritone. Modern ears may not agree, but as the transcriber of these works, I make no assumptions about Hildegard's notation, especially as she was a composer and not a theorist. "Lord have mercy": an anguished cry for help – would it not be dissonant?

All my arrangements of Hildegard's music are based on the assertion Hildegard faced her detractors with: she was unlearned, and therefore, blameless, only a vessel. This disclaimer gave her the freedom to explore as a composer beyond theoretical strictures of her time. I, along with many modern interpreters of Hildegard, experiment here with choosing instruments (of her time), placing accompaniment here, several voices there, a solo, a drone, spoken or intoned. Like jazz, medieval music gives us only a rubric – it's up to us to improvise the whole and make it live off the page. —Amelia LeClair

Music in the Salzinnes Antiphonal (1554)

An Antiphonal was one of the standard books found in any convent or monastery in the Middle Ages and 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 contained 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 150 Psalms from the Old Testament were recited and every psalm required an antiphon. The antiphons would change though according to whether a saint was being celebrated on a particular day or according to the time of year. (Similarly today nobody would sing "O Little Town of Bethlehem" at Easter.) 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 that were identical.

The Salzinnes Antiphonal follows its Cistercian predecessors closely but also contains some items of great musical interest. It features elements of 'late' chant (from the 11th century onwards), reinforcing the primary notes of its mode: the final (literally the final note of the chant, what we would think of today as a tonic note), 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.

The Cult of Mary was at its height from the 12th to the 14th centuries, which is exactly when the Cisterican Order – to which the Abbey of Salzinnes belonged – was founded and rapidly grew. Mary was critical to the Order, and her importance to the convent at Salzinnes is made very clear from the emphasis that she is given in the manuscript. She is, of course, the central figure in the Annunciation scene (when the angel Gabriel announced Christ's birth), which is featured in the most prominent location in the manuscript: its very beginning.

- Jennifer Bain, Dalhousie University

Cappella Clausura is deeply indebted and ever 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 (from the collection of St Mary's University, Halifax, Nova Scotia). We are also grateful to Dr. Jennifer Bain, medievalist, who has helped us with understanding the rubrics of a Cisterican antiphonal, as well as the musical ideas of the day. And finally to Dr Geraldine Thomas of St Mary's University we say thank you for the translations of text!

The selections you will hear from the Salzinnes Antiphonal comprise the music from the monastic hours on the first Saturday and Sunday in Advent, the season of darkness and hope that precedes Christmas. We have added the hymn, "Ave Maris Stella" because it is the best known of Marian hymns (songs to Mary), and may just be familiar to some 20th century ears.

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Venice 1673-4:47
8. **Laudate Pueri**
-Cozzolani-7:59
9. **Sonata terza a quattro**
-Legrenzi XV from LA CETRA-4:51
10. **Incipit –**
Deus in adiutorium meum
intende-Liber Usualis-0:05
11. **Domine ad adiuvandum**
-Cozzolani-2:25
12. **Magnificat**
-Cozzolani-11:09

A note on Cappella Clausura's performance of chant:

There are many schools of thought on what, for the performer, makes text more important. According to some scholars the early Cistercians took full advantage of their simpler music and advanced acoustical knowledge and, contributing hugely to the development of Romanesque and Gothic architecture, built their churches so that the reverberations of their singing might go on for a long, long time without obscuring the notes or text.

In the late 19th century monks from Solesmes, a monastery in France, revived the tradition of singing chant. In their research on performance practice they theorized that chant must be sung more or less equally, so that no one note or phrase becomes more important than another. This, they felt, prevented music from overwhelming text. The Solesmes method is now used by the Catholic Church and by many professional and non-professional performers of chant. It has become the norm, and the reason behind chant being thought of as Zen-like, ethereal, peaceful, lovely, undisturbing, and perhaps even soporific.

Cappella Clausura believes that text can only be paramount if it dictates the movement of the notes. We make an effort to bring the text to life by singing as poets, declaiming the text as if it were indeed a poem, a prayer, a lesson, or a story. It can be disturbing; it should draw the listener in; it should not induce sleep. -Amelia LeClair

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“From Behind the Caravan: Songs of Hâfez” (2007)

Johann Wolfgang Goethe once wrote, “Only with you, Hafez, do I wish to compete, for the older you get the younger you become. . . And religion is no obstacle, for if the word ‘Islam’ means to submit to God, we all live and die in Islam.”

Khwajeh Shams al-Din Muhammad Hâfez-e Shirazi (ca. 1320-1390) was born in Shiraz, Persia (Iran). He wrote nearly 400 lyric poems, called ghazals, and is the undisputed master of that particular poetic form. His writing is mystical and based on Sufism, a tradition of Islam that is associated both with the Sunni and Shi’a denominations, as well as other currents of Islam.

I was drawn to these four ghazals particularly because of the elegant way they depict longing... longing for Truth, longing for Reason, longing for Kindness, Love, and – always – longing for the Beloved. Also, as I was reading, I found that many of Hâfez’s poems seem to have in common beautiful metaphors of transience... like fire, breath, and breeze.

I was fascinated to learn that the symbols of fire and breath are connected.

In the first (and fifth) text, Hâfez addresses himself, asking himself to throw off his “kherqe” (his woolen shawl), which is a symbol of outward piety, and to show his true faith by breathing out his despair with the sigh “Ah!” It is said that the “Ah!” is a sign of sincerity, and can burn a hypocrite with the genuine fire of the soul.

Because Persian is somewhat of a tonal language, I have set the text carefully, to remain true to the pitches of the language, and to Hâfez’s intent. The music, however, is entirely my own, and not at all authentically Persian. It is my interpretation of an assortment of influences, which include my recent study of Persian speech, scales and modes, listening to live Turkish music by the local ensemble Voices of Sepharad, and probably, I’m sure, it comes also from somewhere as far back in my memory as when I was four years old and danced – joyfully and tirelessly – with my Greek relatives in Athens.

- Abbie Betinis, February 2007

Abbie Betinis, composer: Reviewed as “most audacious... edgy and thrilling,” the music of Abbie Betinis is being performed increasingly in the United States and abroad. At age 29, Betinis has been commissioned by more than 40 music organizations including the Alchemy Project, American Suzuki Foundation, Cantus, Cornell University Chorus, Dale Warland Singers, and the Young New Yorkers’ Chorus. Betinis holds a BA from St. Olaf College, and MA in music composition from the University of Minnesota. She has also attended the European American Musical Alliance summer sessions in Paris, France, where she studied harmony and counterpoint in the tradition of Nadia Boulanger. Betinis has received grants and awards from the American Composers Forum, American Society of Composers and Publishers (ASCAP), the Jerome Foundation, and the Minnesota Music Educators Association. Since 2005, Betinis has been a Composer-in-Residence for The Schubert Club in St. Paul, Minnesota. She has also held residencies with The Singers—Minnesota Choral Artists and The Rose Ensemble.

Lisle Kulbach, vielle: Co-founder (1978) and recording artist with the pioneering quartet, Voice of the Turtle; Graduate, New England Conservatory of Music. Bodky Award winner. Performer and teacher of Medieval, Renaissance, Baroque, Classical and Country Dance music. She is a founding member and performer with Alexander's Feast and Assistant Director, Quadrivium School;

A singer and voice coach, Lisle performs and teaches: a.) medieval, middle eastern strings—rebec, kamanja, violin, vielle, harp, b.) baroque strings—violas da gamba, and c.) winds, e.g., recorders and double-reeds (shawms, krumphorns), and piano. Lisle has taught viola da gamba and has been a member of the faculty of Concord Academy, Concord, MA, (recorder and medieval consort) since 1990, and Cambridge Friends School, Cambridge, MA, (recorder) since 1987-present. She also teaches at Powers Music School (recorder, piano), The Mountain Collegium, Georgia (viola da gamba), Viola da Gamba Society of America, (medieval strings, consort songs; Brasstown Folk School, North Carolina (recorders, viola da gamba), and is a member of the Dance Band on the violin.

Anna Maria Dwyer, mezzo-soprano: a founding member of Cappella Clausura, recently sang her first staged lead role as The Mother in a full production of Amahl and the Night Visitors which she also produced as founder of Mermaid Music Productions (Jan '09). Last year's performances included singing Rosina in highlights of Rossini's *Il barbiere di Siviglia* (Orient Heights Music, Arlington, MA), the 3rd Lady in *Die Zauberflöte* (Janice Edwards Studio, Manchester, NH), and ensemble in *La Traviata* (Granite State Opera, Concord, NH). Anna was also a soloist for Longwood Opera (Needham, MA) and Masterworks Chorales (Lexington, MA) summer concerts. She performed her first Messiah with orchestra last Christmas in Manchester, NH. Anna also has an extensive history as a collaborative pianist. She has worked with Granite State Opera, Boston Conservatory, Plymouth State University, Gordon College, and John Brown University, as well as with several notable singers from around the country. Her next show as producer and singer/pianist is an original production called "Film Grooves", an interactive concert between musicians and audience's members, featuring popular music found in films. For more information, visit <http://www.annamariadwyer.com> and <http://www.mermaidmusicproductions.com>.

Richard Maloney, lauta, dumbek: Received undergraduate degrees from Bates College and Berklee College of Music (guitar), a Graduate Performance Diploma in Early Music (lute) from the Longy School of Music, and a Master of Science in Arts Administration from Boston University. He has performed on lute with many ensembles in the Boston area, most recently with the Greek early music group, Ensemble Trident. Maloney is a doctoral candidate in Law, Policy, and Society at Northeastern University where his research focuses on cultural policy and the arts and economic development. Currently, he is Assistant Professor of Arts Administration and Assistant Director of the Arts Administration graduate program at Boston University.

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