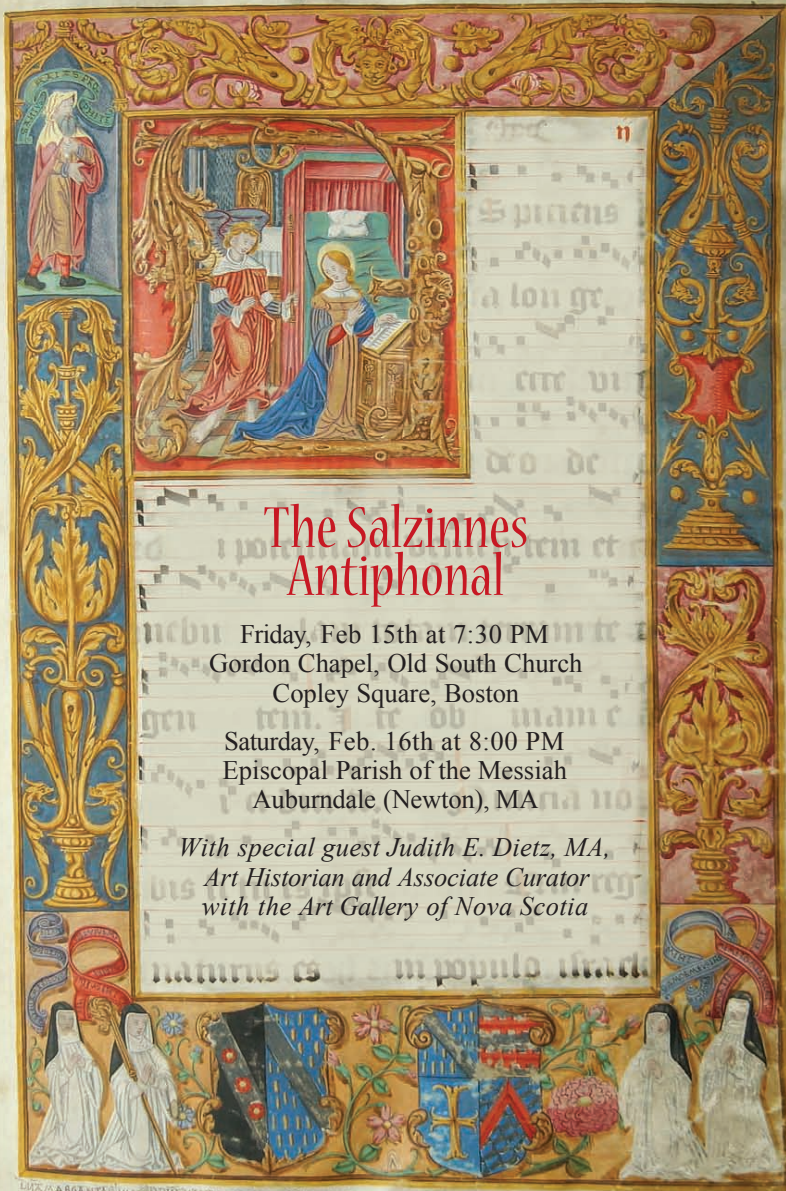


CAPPELLA CLAUSURA

Performing Twelve Centuries of New Music

AMELIA LECLAIR, DIRECTOR

Presents



**The Salzennes
Antiphonal**

Friday, Feb 15th at 7:30 PM
Gordon Chapel, Old South Church
Copley Square, Boston

Saturday, Feb. 16th at 8:00 PM
Episcopal Parish of the Messiah
Auburndale (Newton), MA

*With special guest Judith E. Dietz, MA,
Art Historian and Associate Curator
with the Art Gallery of Nova Scotia*

THE SALZINNES ANTIPHONAL

from the collection of The Patrick Power Library,
Saint Mary's University - Halifax, N.S.

Cappella CLAUSURA
Amelia LeClair, Director

THE ENSEMBLE :

Christina Calamaio, mezzo-soprano

Janna Frelich, soprano

Sharon Kelley, soprano

Leah Krznarich, soprano

Brooke Larimer, mezzo-soprano

Jeanne Lucas, soprano

Allegra Martin, mezzo-soprano

Special Guests:

Women of Schola Nocturna,
Episcopal Parish of the Messiah, Newton, MA:
Martha Bancroft, Sandra Stuart, Debra Anderson,
Martha Heddon, Lisa Rucinski

With a special presentation of the art of the
Salzinnnes Antiphonal
by Judith Dietz, MA, Art Historian and Associate Curator
with the Art Gallery of Nova Scotia
and
accompanied by projections of this
ancient, illustrated manuscript that have been
created especially for this concert by
Garrow Throop of GaroGraphics

musical transcriptions by Amelia LeClair

Kindly turn off all cell phones and beepers.

Advent:

Ecce nomen Dominum - cantrice: Christina Calamaio
Quem terra ponthus
Rorate celi - sopranos

The Annunciation:

Aspiciens a longe - sopranos w/ Leah Krznarich, solo
Missus est Gabriel - Jeanne Lucas, soprano solo, Brooke Larimer, mezzo solo

Christmas:

Christus natus est - altos
Psalm 94 - Venite exultemus - cantrice: Martha Bancroft
Christus natus est - tutti
Hodie nobis celorum - sopranos

Epiphany:

Magi videntes stellam - altos w/ Allegra Martin, solo
O magnum Mysterium

BRIEF INTERMISSION

Baptism:

Baptizat miles regem

The Passion:

In Monte Oliveti - altos w/ Christina Calamaio, solo

The Resurrection/Christ in Majesty:

Alleluya
Psalm 144 - Exaltabo te Deus - cantrice: Martha Bancroft
Angelus Domini - Allegra Martin, solo

Holy Kinship:

Ave maris stella
Ave Maria gratia plena
Psalm 94 - Venite exultemus - cantrice: Martha Bancroft
Ave Maria gratia plena

INTERMISSION

St. George - cantrice: Martha Bancroft
St. Maurice - Brooke Larimer and Christina Calamaio, soli
Ste. Juliana - Leah Krznarich and Jeanne Lucas, soli

De Sancto Huberto:

O huberte dedicatam - cantrice: Sharon Kelley
Magnificat - cantrice: Sharon Kelley
Benedicta sis maiestas- cantrice: Allegra Martin
Plebs fidelis - cantrice: Allegra Martin

De Sancto Rocho

Confessor Dei - cantrice: Sharon Kelley
Ave Roche -cantrice: Christina Calamaio

The Salzennes 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' daily routine was changed 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 Gregorian chant but found instead chant that 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 in the Catholic Church. The monks 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 non-professional 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.

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 life of Jesus Christ, especially those moments in his life deemed worthy of illustration by painters, as you will see. The second half of our concert highlights the pieces meant to be sung on saints' days, in particular the saints who deserved, in the eyes of the Salzinnes scribes and painters, historiated (elaborately decorated) initials.

-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 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 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.

When programming music from an antiphonal like this for a contemporary concert setting, artistic directors have a few different options. They could choose one of the 8 services from a particular Feast Day and reconstruct it using music from the antiphonal as well as all of the psalms, readings and prayers that would complete the service. Or they could choose selections from across all of the services of a particular Feast Day to give a sense of what it was like to follow the liturgical day. Or they could choose a theme for the concert and select music from across the entire spectrum of the manuscript to give a sense of the document itself. It is this last approach that Amelia LeClair, Director of Cappella CLAUSURA, has taken. Focusing in on the illuminations from the manuscript, one of the elements that makes this particular Antiphonal so spe-

cial, she has chosen music with texts that are thematically associated with the images. The half and full-page illuminations follow the life of Christ, while the quarter-page historiated initials in the last part of the Antiphonal depict particular saints.

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.

The next two images found in the manuscript, The Adoration of the Shepherds and The Adoration of the Magi, accompany Christmas. The invitatory antiphon from Christmas Day, *Christus natus est*, the medieval equivalent of the more recent Christmas carol, *O Come all ye Faithful*, invites us to adore Christ along with the shepherds and the Kings. Musically and textually very short, its function is to make the Old Testament psalm that it accompanies, *Venite exultemus*, sound prophetic, so we will equate the Lord of the Psalm not only with God the Father, but also with Christ the Son. Psalms are intoned with a repeating and flexible melodic gesture that can be adapted to each verse, and their antiphons usually precede and follow their recitation. The joyful *Hodie nobis celorum* stretches to a 7th above its final never quite reaching the octave on F. When *Magi viderunt stellam* follows *O magnum mysterium*, the riches offered by the Kings contrast with the humility of the child in the manger sur -

rounded by livestock. Although emphasizing G throughout and using melodic gestures associated with the mode on G, at the very end of the antiphon *Magi viderunt stellam* descends from its arrival on G through F to D. These last two notes, rather messy looking in the manuscript in contrast to the otherwise beautifully executed notation, were clearly an afterthought and may be unique to the Salzinnes Antiphonal; indeed versions of the antiphon found in other manuscripts maintain G as the ending.

Just as *Magi viderunt stellam* uses direct speech - the kings conversing with each other - so too do the selections that accompany the next three images, *The Baptism of Christ*, *The Agony in the Garden of Gethsemane*, and *The Resurrection*. Continuing with representations from the life of Christ, these iconic images feature Christ now as an adult, being baptized, retiring to the Garden of Gethsemane after the Last Supper, and conquering death following the Crucifixion (an image which is noticeably absent in this series; it was probably on the page that is now missing from the manuscript). Drawing from the Gospels in the chant texts, the Father acknowledges his Son at the baptism, the Son addresses his Father during the Agony, and an angel addresses the women at the tomb. Musically, the antiphon *Baptizat miles regem* emphasizes its final G through much repetition, a less usual technique for this genre. In the plagal range, it spends a lot of time below the final rather than above, the first melody in this program to do so. The responsory, *In monte Oliveti*, is also in the G mode but spends all of its time above the final. The image of the Resurrection heralds the beginning of Easter and the end of Lent, and the celebrations begin on Easter's Eve with the exuberant Alleluia antiphon, a jubilant outburst of praise all the more significant because along with the abstention from eating meat during Lent so too did the faithful abstain from singing Alleluia. This antiphon will be sung as liturgically intended, preceding and following the intoning of the psalm of praise, *Exaltabo te Deus* (I will exalt you O God). The responsory, *Angelus domini locutus*, is also infused with joy through a highly decorated melody replete with numerous short melismas, where individual syllables are set to many notes.

The Holy Kinship is the only non-Biblical full-page illumination in the manuscript. A popular image in the 16th century, it represents the family of Christ, with St. Anne the mother of Mary presiding as the grand Matriarch. The version of Christ's family projected here was important in this period for supporting several ideas about Mary, including one presented in the very first verse of the hymn, *Ave maris stella: virgin forever*. The brothers of Christ mentioned in the New Testament are transformed in the image as his cousins, children of his mother's sisters (all named Mary and daughters of Anne, but one from each of her successive three husbands). Dating back to at least the ninth century, if not the eighth, the popular hymn praising Mary, *Ave maris stella*, is expansive in range. The two phrases of the equally praising invitational antiphon, *Ave Maria gratia plena*, are variations of each other. As an invitational, 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 Julienne 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. One of the responsories for a martyred saint, *Iste sanctus pro lege*, encompassing a wide musical range, also appears in the Salzinnes Antiphonal for the feast of St. Stephen. The responsory, *Absterget deus omnem*, extending both above and below its G final, is used for feast days that celebrate more than a single martyr (making its association with St. Maurice somewhat tenuous even though he is represented and named in its historiated initial), and also appears in other manuscripts for the Feast of the Exaltation of the Cross. 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 maestas*, *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, a women's ensemble that makes the historical fact of women's participation in this repertoire manifest to today's audiences.

- Dr. Jennifer Bain, Dalhousie University

History

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. Founded in 1196-97 by Philip the Noble, Count of Namur, the Abbey was incorporated in the Cistercian Order in 1204. Like most monastic institutions the Convent experienced periods of economic hardship, 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, and 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. The text comprises two annual cycles in liturgical order, the Temporale (music for the main seasons in the Church calendar, such as Advent, Christmas and Easter) and the Sanctorale (music for feast days associated with particular saints or events, such as St. Andrew, St. Peter etc.), as well as the Common of Saints (music that can be used interchangeably for different categories of saints, such as martyrs or virgins). Hand-produced on vellum made of animal skin, the Antiphonal measures 61.5 x 39.5 x 14.5 cm (24" x 15" x 6") and contains 240 folios or 480 pages written in Latin in a late Gothic hand. It weighs approximately 16.5 kg (36 lbs). 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 multiple narratives from the Bible. 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 in full length portrait of thirty-four nuns with their names in cursive script, some with patrons' coats-of-arms. Although Salzinnes was a Cistercian convent, nuns from three different religious orders are represented: Cistercians, Carmelites and

Benedictines. 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.

In addition to its liturgical function, the Salzinnes Antiphonal commemorates the Abbey (350 years of incorporation in the Cistercian Order), and offers a memorial record of the nuns of Salzinnes and a dedicatory record of the de Glymes family as patrons. Historical documents confirm that the de Glymes were members of the nobility from the Namur region. Together with Julienne de Glymes, immediate and extended family members not living in the Abbey of Salzinnes and not members of the Cistercian Order are represented in the illuminations in the Antiphonal, namely her biological sisters Francisca (Carmelite) and Sybilla (Benedictine). Familial kinship is identified and corroborated by the representations of family coats-of-arms in three of the illuminations which also include a portrait of her first cousin, Abbess Marguerite de Wyngaert and a niece, Marguerite de Glymes. Thus, in addition to representing the legacy of Julienne de Glymes, the Salzinnes Antiphonal also represents the de Glymes family legacy to the Abbey of Salzinnes. Also of significance are the portraits which include three named abbesses, as well as regular members from the Cistercian convent, all confirmed and identified by the abbatial election records for the Abbey dated 1553 and 1559, preserved at the Royal Archives in Brussels.

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. It was donated to the Patrick Power Library, Saint Mary's University by Archbishop James M. Hayes in 1975 and catalogued as a "Roman Catholic Antiphony". Initially found during the course of research for my exhibition, *An Expression of Faith: Sacred Art of Centuries Past* at the Art Gallery of Nova Scotia, the Salzinnes Antiphonal became the subject of intensive research and documentation, including the focus of my thesis entitled, *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. In 2007 the Salzinnes Antiphonal was accepted by the Canadian Conservation Institute in Ottawa and is currently under-going scientific and technical analysis prior to restoration.

The findings of the research and study attest to its 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 Salzinnes Antiphonal which for many years remained silent, now 'speaks' for itself.

-Judith E. Dietz

*Associate Curator of Historical European Art,
Art Gallery of Nova Scotia*

The Transcription/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. The transcription/translation of the Salzinnes antiphonal is an ongoing project and I would welcome comments and suggestions from interested individuals.

-Geraldine Thomas, Ph.D.

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

THANK YOUs:

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. We are also grateful 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!

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Help us perform this unique music for the future by making a donation now. Your tax-deductible gift in any amount will help us realize the goal of giving a voice to early as well as contemporary women composers and their music. (*Cappella CLAUDURA is a 501(c)(3) charitable organization.*)

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Sat., April 19th 8:00pm - Episcopal Parish of the Messiah, Newton



This program is supported, in part, by the Massachusetts Cultural Council as administered by the Newton Cultural Council.

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