



CAPPELLA Twelve Centuries of New Music  
Amelia LeClair, Director CLAUSURA

# 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 recreations 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.

Apr. 26, 2014, Brandeis University  
Bernstein Festival of the Creative Arts.

May 3, Lindsey Chapel, Emmanuel Church,  
Boston.



**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 tenth anniversary season, Cappella Clausura presents an annual concert series in Greater Boston, tours to academic and community venues, and makes noteworthy recordings. Our most recent release is the world premiere recording of the complete madrigals of Vittoria Aleotti: “Love Songs of a Renaissance Teenager.”



**Amelia LeClair, founding director of Cappella Clausura**, and newly appointed Resident Scholar at the Brandeis University Women’s Studies Research Center, received her masters degree in choral conducting from New England Conservatory, studying with Simon Carrington.

Ms. LeClair also serves as director of choirs at the Church of St. Andrew in Marblehead, and director of Vermilion, a quartet singing a unique Unitarian Vespers service she created for the First Unitarian Society in Newton. 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.”

You can hear much more of Cappella Clausura on our website, where we will soon announce our 2014-15 season. Please visit us at [www.Clausura.org](http://www.Clausura.org) or contact [Manager@Clausura.org](mailto:Manager@Clausura.org) for more information.

*“...eavesdrop on paradise...personal and inviting, extravagant and intimate” - Boston Globe*

## PROGRAM

THE LITURGICAL HOURS WILL BE SUNG  
IN THEIR ENTIRETY BETWEEN 8:00 AND 10:00 PM.

### Matins (3AM)

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

### Lauds (3AM)

Rorate celi  
Alleluya VII  
*Psalm 90: Qui habitat in  
adiutorio altissimi*

### Prime (6AM)

Venit lumen (*banner*)  
Confessor Dei (St. Roche)

### Terce (9AM)

*Conditor alme siderum*  
Iste sanctus (St George)  
Absterget Deus (St Maurice)  
Diffusa est gratia  
(St Julianna)

### Sext (12PM)

O Huberte (St Huberte)  
*Magnificat*  
Benedicta sis maiestas  
Plebs fidelis

### None (3PM)

Alleluya IV  
*Psalm 144: Exaltabo Deus*

### Vespers (6PM)

Sancta Maria (*banner*)  
Alleluya X  
Ecce nomen Domini

### Compline (9PM)

Quem terra ponthus  
*Nunc dimittis*  
Ave Maria  
*Psalm 95: Venite exultemus*  
Ave Maris Stella

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

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## CAPPELLA CLAUSURA VOCAL ENSEMBLE

### *Sopranos*

Adriana Repetto, cantrice  
Shannon Rose Garvie  
Aliana de la Guardia

### *Mezzo Sopranos*

Teri Kowiak  
Elizabeth Mitchell  
Susan Byers Paxson  
Letitia Stevens

Amelia LeClair,  
maestra di cappella

**Our thanks to all of those who made ILLUMINATIONS possible.**

*Calligrapher/Scribe*  
Martha Bancroft

*Convent Cook*  
Margaret Raines

*Book Conservator/Maker*  
Nancy Southworth

*Curator / Art Historian*  
Judith Dietz  
*High resolution photographs of the  
Salzinnes Antiphonal © by Judith Dietz*

*Stage Direction*  
Alexandra Borrie

*Costumes:*  
Megan Conley

*Stage Manager*  
Kimberly Yaari

*Assistant Stage Managers:*  
Peter Schilling and  
Patricio Aguilera

*Graphic Design*  
Garrow Throop

*The Salzinnes Antiphonal is held in the collection of the Patrick Power Library, St Mary's University, Halifax, Nova Scotia. We are grateful to St. Mary's for permitting us to draw on this material.*

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

*The ILLUMINATIONS concert/installation was created and directed by Amelia LeClair, Director of Cappella Clausura and Visiting Scholar, Brandeis University Women's Studies Research Center*

*This program was made possible in part by:*

Brandeis University Leonard Bernstein Festival of the Creative Arts, with support from Brandeis University Office of the Arts

Brandeis University Women's Studies Research Center  
Research Funds Committee and Women and Music Mix

Heartfelt thanks to  
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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, 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. 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 Antiphony." 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.

# Celebrating 10 years...and Counting on YOU!

Cappella Clausura is a unique ensemble, bringing innovative programming, multi-media events, and beautiful music by women composers to light—and to you!

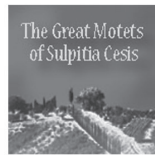
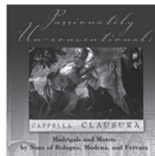
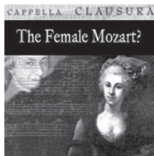
In this tenth season, our audiences are expanding in Boston, Brookline, Newton, Weston and at colleges and universities. And we are gaining increased recognition with features in the Boston Globe, on radio, and in the national magazine *EarlyMusicAmerica*.

But this work comes with a price – and we need your help to continue our research and performances at the highest level!

If you enjoyed tonight's unique production,  
**PLEASE MAKE A FINANCIAL CONTRIBUTION!**

You can make a contribution at the door tonight, by mail, or online at [Clausura.org/support.html](http://Clausura.org/support.html).  
Your contributions are tax-deductible.

*Thank you so very much!*



*Cappella CLAUSURA thanks our generous supporters*

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Early Music America's Spring  
2014 Issue featuring Director  
Amelia LeClair  
<http://earlymusic.org>

Profile

By Carole Friedman

## Choral Conductor Amelia LeClair

A new recording by her group, Cappella Clausura,  
features madrigals composed by an astonishing teenager

**A** CHORAL CONDUCTOR Amelia LeClair was bowing the music lines at the 2007 REHE! Exhibition. Her interest was piqued by a friends edition of the *Chorale de Madrigal* a genre said by Victoria Albert, a Renaissance prodigy who composed the set at the age of 15. LeClair is the founding director of Cappella Clausura, an early music vocal ensemble that recovers and performs music by women composers. She had never heard of Madrigal before, but she felt in love with the madrigals and programmed six of them for a concert she called "Madrigally Unconventional."

That concert and a subsequent one in 2011 of all 18 madrigals led to the promise recording of the complete *Chorale de Madrigal*—funded by a generous local donor and a Kickstarter campaign—to be released this March of 2014.

Worship, Caroline Smith, Judith Tick, Jane Rowers, and Susan Manfield.

Meanwhile, LeClair's children were growing up and she says, "I could no longer see the music, and I discovered that early music was where I lived." She went into "baric mode, releasing and honing my skills in theory, solfège, and performance practice." And she came to feel that weaving one music by women would be a gratifying way to make a unique contribution and to bring together the threads of her life.

At age 58 she created the New England Conservatory's master program in choral conducting, where, as she describes it, Susan Carington "spurred something in my ears and agreed to take me on as her first choral conducting graduate student—of the two he had considered to teach!" LeClair made her conducting debut in 2012.



"It is nothing short of extraordinary that a young girl of 14 composed these beautiful, varied, nuanced, sensitive, and delicate pieces."  
—Amelia LeClair

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Amelia LeClair, Director

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