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Saturday, January 21st, at 8:00 pm
Lindsey Chapel/Emmanuel Church, Boston

Sunday, January 22nd, at 4:00 pm
Eliot Church of Newton, Newton Corner

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Amelia LeClair, Director **CLAUSURA**

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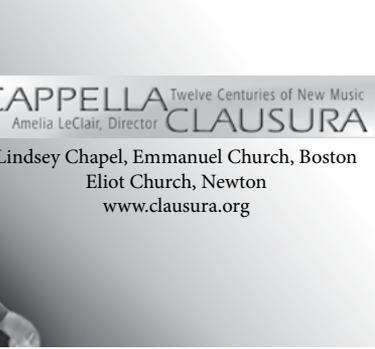
8PM Sat. Mar. 18 Boston
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CAPPELLA CLAUSURA
Amelia LeClair, Director

RESOUND: Immerse yourself in chant

William Byrd (1543-1623)	The Preces
Anon. (English c.1275)	Kyrie from Saturday Lady Mass
Drama from Sens Cathedral (13th c)	Quem Queritis 1-3
<i>Angel: Sierra Marcy, Maria 1: Agnes Coakley</i>	
Anonymous -instrumental	Saltarello
Liber Usualis	Psalm 90: Qui habitat in adiutorium Altissimi
Arvo Pärt (b. 1935)	The Woman with the Alabaster Box
Monache della Vis. di S Maria (Bologna, 1670)	Stabat Mater
<i>solo: Janet Stone</i>	
Sulpitia Cesis (c.1577-1619)	Stabat Mater
Lauda di Firenze (14th c)	Co la madre del beato
<i>soli: Anthony Garza, Peter Schilling, Lisa Hadley</i>	
<hr/>	
Sarum Gradual (Salisbury, 10th c)	Kyrie Litany V
Sens	Quem queritis 4-6
<i>Sierra Marcy & men</i>	
Anonymous -instrumental	La Manfredina
Salzannes Antiphonal	Psalm 95: Venite exultemus: women
Patricia Van Ness (b.1951)	Psalm 17 Keep me as the Apple of your Eye
Lauda di Firenze	Altissima stella lucente
<i>soli: Agnes Coakley, Sierra Marcy, Janet Stone</i>	
<hr/>	
Hildegard von Bingen (1098-1179)	Kyrie - from Symphonia, fol. 472a
Anonymous (French 13th c)	Deus in adiutorium
<i>soli: David Evans, James Williamson, Trey Pratt</i>	
Sens	Quem queritis 7-10
<i>Maria 2: Elizabeth Mitchell, Maria 3: Teri Kowiak</i>	
Anonymous -instrumental	La Quarte
Sulpitia Cesis (1577-after 1619):	Maria Magdalena et altera Maria
<i>soli: Lisa Hadley, David Evans</i>	
Orlando di Lasso (1532-1594)	Timor et Tremor (Ps. 30. Ps. 55)
Patricia Van Ness	Psalm 104 (Birds of the Air)
Lauda di Firenze	Facciam laude a tuct'i Sancti
<i>soli: Will Prapestis, Agnes Coakley</i>	
Liber Usualis	In Paradisum

Your applause is welcome between sets

TEXTS / TRANSLATIONS

The Preces

- William Byrd (1543-1623)

Cantor: O Lord, open thou our lips.

Answer. And our mouth shall show forth thy praise.

Cantor: O God, make speed to save us.

Answer. O Lord, make haste to help us.

Cantor: Glory be to the Father, and to the Son, and to the Holy Ghost;

Answer. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Cantor: Praise ye the Lord.

Kyrie from Saturday Lady Mass

– Anonymous c.1275)

Rex, virginum amator, Deus,
Mariae decus, eleyson.

Qui de stirpe regia claram producis
Mariam, eleyson.

Preces ejus suscipe dignas pro
mundo fusas, eleyson.

Christe, Deus de Patre, homo natus
Maria matre, eleyson.

Quem ventre beato Maria e didit
mundo, eleyson.

Sume laudes des nostras Marie
alme dicatas, eleyson.

O paraclite obumbrans corpus
Marie, eleyson.

Qui dignum facis thalamum pectus
Marie, eleyson.

Qui super celos spiritum levas
Marie, eleyson.

Fac nos post ipsam scandere tua
virtute, spiritus alme, eleyson.

King, lover of virgins who Mary
honors, have mercy.

Who from the line of kings brought
forth Mary, have mercy.

Receive her worthy powers offered
for the world, have mercy.

Christ, God of the fathers, man
born of Mary, have mercy.

Who from Mary's blessed womb
was given to the world, have mercy.

Highest praise to our beloved Mary
we offer, have mercy.

O Holy Spirit who stands over the
body of Mary, have mercy.

Who made a worthy marital cham-
ber of her heart, have mercy.

Who raises the spirit of Mary over
heaven, have mercy.

By your grace make us rise after
her, Beloved Spirit, have mercy.

Quem Queritis – drama from Sens Cathedral, based on the Sens Bible

-Transcribed by Donna La Rue

1. Angeli ad Marias: Quem queritis
in sepulchro Christe cole?

1. Angel to the 3 Marys: Who do
you seek in the sepulchre?

2. Mariam ad angelicos: Jhesum Nazarenum, crucifixum, o celi cole.
3. Angeli ad Marias: Non est his, surrexit, sicut predixerat. Ite nunciate quia surrexit.

2. Mary #1 to the Angel: Jesus of Nazareth, who was crucified, o heavenly creatures.
3. Angel to the 3 Marys: He is not here, he is risen, as the prophets foretold.

Psalm 90 - Qui habitat in adiutorio Altissimi - Liber Usualis

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

Have mercy on me, Oh God, and hear my prayer.

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 accedent ad te mala et flagellum non adpropinquabit tabernaculo tuo

1 He that dwelleth in the aid of the most High, shall abide under the protection of the God of Jacob.
2 He shall say to the lord: Thou art my protector, and my refuge: my God, in him will I trust.
3 For he hath delivered me from the snare of the hunters: and from the sharp word.
4 He will overshadow thee with his shoulders: and under his wings thou shalt trust.
5 His truth shall compass thee with a shield: thou shalt not be afraid of the terror of the night.
6 Of the arrow that flieth in the day, of the business that walketh about in the dark: of invasion, or of the noonday devil.
7 A thousand shall fall at thy side, and ten thousand at thy right hand: but it shall not come nigh thee.
8 But thou shalt consider with thy eyes: and shalt see the reward of the wicked.
9 Because thou, O Lord, art my hope: thou hast made the most High thy refuge.
10 There shall no evil come to thee: nor shall the scourge come near thy dwelling.

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

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 semper, et in saecula
saeculorum. Amen

11 For he hath given his angels charge
over thee; to keep thee in all thy ways.

12 In their hands they shall bear thee
up: lest thou dash thy foot against a
stone.

13 Thou shalt walk upon the asp and
the basilisk: and thou shalt trample
under foot the lion and the dragon.

14 Because he hoped in me I will
deliver him: I will protect him because
he hath known my name.

15 He shall cry to me, and I will hear
him: I am with him in tribulation, I
will deliver him, and I will glorify
him.

16 I will fill him with length of days;
and I will shew him my salvation.

Glory to the Father, the Son, and the
Holy Spirit, as it was in the beginning,
is now, and ever shall be.
Amen

The Woman with the Alabaster Box - Arvo Pärt (b. 1935)

Now when Jesus was in Bethany, in the house of Simon the leper, there came unto him a woman having an alabaster box of very precious ointment and poured it on his head as he sat at meat. But when his disciples saw it, they had indignation, saying, to what purpose is this waster? For this ointment might have been sold for much, and given to the poor. When Jesus understood it, he said unto them: "Why trouble ye the woman? For she hath wrought a good work upon me, for ye have the poor always with you; but me ye have not always. For in that she hath poured this ointment on my body, she did it for my burial. Verily I say unto you, wheresoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her."

Stabat Mater Monache della Visitazione di Sancta Maria - Bologna 1670

Stabat mater dolorosa
Iuxta crucem lachrymosa

The sorrowing mother stood
weeping beside the cross

Dum pendebat filius.
Cuius animam gementem
Contristantem et dolentem,
Per transivit gladius.

while her son was hanging there.
Her grieving soul sad and dolorous,
was pierced through as by a sword.

Stabat Mater

- Sulpitia Cesis (c.1577–1619)

Stabat Mater dolorosa
iuxta crucem lacrimosa
dum pendebat Filius.
Cuius animam gementem,
contristatam et dolentem,
per transivit gladius.

The sorrowing mother stood
weeping beside the cross
while her son was hanging there.
Her grieving soul sad and dolorous,
was pierced through as by a sword.

O quam tristis et afflicta
fuit illa benedicta
Mater unigeniti.
Quis est homo qui non fletet
Christi Matrem si videret
in tanto supplicio?

O how sad and afflicted
was that blessed mother of an only
son.
Who is the man who would not
weep if he saw the mother of Christ
in such distress?

Sancta Mater isud agas
crucifixi fige plagas
cordi meo valide.
Tui nati vulnerati,
iam dignatii pro me pati,
paenas mecum divide.

Holy Mother, hear me,
and inflict the wounds of the cross
deeply in my heart.
Your son, covered with wounds,
desired to suffer for me;
may I share his pains.

Fac me plagis vulnerari,
cruce hac inebriari
ob amorem filii.
Quando corpus morietur
fac ut animae donetur
paradisi gloria.

May his wounds hurt me,
may I become intoxicated with the
cross, for the love of your son.
When my body dies may my soul
be granted heavenly glory

Co la madre del beato - Lauda di Firenze, fol 30r-31r

- *Transcribed and arranged by Amelia LeClair*

Co la madre del beato
gaudiam, k'è risuscitato.

Let us rejoice with the mother
of the blessed one, who has risen.

Suscitat'è l'alta Vita,
Iesu, manna savorita;
alla gemma, rosa aulita,
apparì glorificato.

The noble Life has risen,
Jesus, savory manna;
to the gem, the fragrant rose,
he appeared in glory.

Suscitat'è 'l Salvatore
che morìo per nostro amore;
[alla madre] virgo flore
apparit'è gillio 'rnato.

Our Savior has risen,
he who died for love of us.
To his mother, virgin flower,
that splendid lily appeared.

Sanza alcuna dubitanza
alla madre di pietanza,
poi che non ne sia certanza
nel Vangelo nominato.

Without any doubt
he appeared to the mother of piety,
although it is not mentioned
with certainty in the Gospels.

Perch'el'era la radice
della fe' conservatrice,
però prim'a la nodrice
apparì, viso smerato.

Because she was the root
of the faith that saves,
that is why he appeared first
to his nurturer, that radiant face.

Poi apparve all'amorosa
quando stave dolorosa,
Magdalena gratiosa
con unguento apparecchiato.

Then he appeared to his beloved,
the gracious Magdalene,
as she was grieving,
with ointment ready.

Apparì Cristo sovrano
quasi in forma d'ortolano;
perché piangea, 'n voce piano,
con dolceza l'à parlato.

The sovereign Christ appeared
almost in the guise of a gardener;
since she was crying, he spoke to
her gently, with a soft voice.

Quella dixè: "Per amore
piango Cristo Redemptore;
se m'ài tolto lo mio dolzore
dimi dove l'ài portato."

She said, "Out of love,
I am mourning Christ the
Redeemer; if you have deprived me
of my sweet one tell me where you
have taken him."

Kyrie Litany V

- from Sarum Gradual (Salisbury, England)
- Text: attributed to St Dunstan, 10th c.

Kyrie eleyson
1. Kyrie, Rex splendens celi arce,
salve jugiter: et Clemens plebitue

Lord have mercy
1. Hail, o lord forever, king
resplendent through the height of

semper eleyson.

2. Ymnidice quem turm
Cherubyn laude perheniter
proclamant incessanter: nobis
eleyson.

3. Insigniter caterve precelse,
et quibus Seraphyn respondent,
Te laudantes: nostri eleyson.
Xriste eleyson

4. Xriste Rex alti throni,
ordines angelorum novem
quem laudant incessanter
pulchre: dignare servis tuis
semper eleyson.

5. Xriste quem toto orbe unica
Ecclesia ymnizat, sol et luna,
astra, tellus, mare, cui et famu-
lantur: semper eleyson.

6. Ipse idem inclite patrie
perpetue heredes sancti omnes
digno carmine proclamant
quem ovanter: nobis eleyson.

7. Virginis pie Marie O alma
Proles, Rex regum, benedictie
Redemptor: cruore mercatis
proprio mortis ex potestate
semper eleyson.

Kyrie eleyson

8. Insignissime Ingenite,
O Genite origine jam expers,
et sine virtute excellens
Omnia: caterve huis tue
Clemens eleyson.

9. Limpidissime glorie, Sol
justicie, Arbiter, omnes gentes
districted um iudices: turme
obnixie precamur tunc asstanti,
Clemens, eleyson.

Kyrie eleyson

heaven, in kindness have mercy on thy
people forever.

2. Whom the hosts of Cherubim proclaim
without ceasing, chanting hymns in eter-
nal praise of Thee: have mercy on us.

3. To whom the exalted hosts give praise
in a wonderful manner, answered by the
Seraphim: have mercy.

Christ have mercy

4. Christ, King enthroned on high, thou
whom the nine orders of Angels praise,
without wearying, and with beauty: be
pleased to have mercy on us thy servants
forever.

5. Christ, who throughout the earth the
One Church praiseth in her canticles, the
sun and moon, stars, earth, and ocean,
whom also they obey: have mercy.

6. Thou art he whom all the saints, heirs
of the glorious, unending kingdom,
proclaim with shouts of jubilation and
worthy melody: have mercy on us.

7. O life-giving son of Mary the holy
Virgin, O king of kings, our blessed
redeemer: on them ransomed from the
power of death by thine own bloodshed-
ding have mercy forever.

Lord have mercy

8. All illustrious Unbegotten, O thou
begotten already without beginning, and
surpassing all without striving: on this
thine assemblage have mercy, O God
one.

9. O Judge and Sun of righteousness, of
clearest glory, Good One, we beseech
thee so resolutely: when thou shalt
straitly judge all nations, show mercy
unto the multitude standing there.

Lord have mercy

Quem queritis

4. Mariam ad apostolos: Alleluia, resurrexit dominus hodie, resurrexit leo, fortis Christe, filius Dei, Deo gratias, dicite.

5. Apostolo ad Mariam: Dic nobis Maria quid vidisti in via.

6. Mariam ad apostolos: Sepulcrum xristi veventis et gloriam vidi resurgentis

4. Mary to the Apostles: Alleluia, our lord is risen today, the lion is risen, our powerful Christ, son of God, thank God, we say.

5. Apostles to the 3 Marys: Tell us, Mary, what did you see?

6. Mary #1 to the Apostles: The buried Christ lives, and glory be his renewed life.

Psalm 95: Venite exultemus

1 Venite: exultemus Domino
iubilemus Deo salutari nostro
2 Praeoccupemus faciem eius in
confessione 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 siccam 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

8 Hodie si vocem eius audieritis
nolite obdurare corda vestra

9 Sicut in irritatione secundum
diem temptationis, in deserto ubi
temptaverunt me patres vestri
probaverunt me et viderunt opera
mea

- Salzannes Antiphonal

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 Today if you shall hear his voice,
harden not your hearts:

9 As in the provocation, according
to the day of temptation in the wil-
derness; where your fathers tempted
me, they proved me, and saw my
works.

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 intra-
bunt in requiem meam.

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.

Psalm 17 Keep me as the Apple of your Eye

– Patricia Van Ness from MUSIC FOR THE PSALMS, 2016

Keep me as the apple of your eye and hide me under the shadow
of your wings.

Altissima stella lucente - Lauda di Firenze fol 45v-46v

- *Transcribed and arranged by Amelia LeClair*

Altissima stella lucent,
di noi sempre viste'amente.

Most high shining star,
keep us always in your mind.

Istella Chiara matutina
che risplende più che dia,
sovr'ogn'altra se' regina,
madre di Dio onipotente.

Luminous morning star,
brighter than daylight,
you are queen of all,
O mother of the almighty God.

Istella sov'ogn'altra bella,
vergine madre et pulzella,
dell'alto Dio fosti cella
et sua casa splendente.

Star more beautiful than any other,
virgin mother and maiden,
you were almighty God's chamber
and his splendid dwelling.

Istella se' tu delle stele
nella quale il sole risplende
che per noi in terra venne
quando aparve in Oriente.

You are the star of stars;
in you that sun shines
that for us came down to the earth
when it appeared in the Orient.

Istella sola fosti degna
per portare la nostra insegna
della qual molto se sdegna
lo nemico frodelente.

Star, only you were worthy
of bearing our ensign,
at which the fraudulent enemy
is most angry.

Istella degna da laudare,
da temere e da 'norare,

Star worthy of being praised,
feared, and honored,

voi sola foste senza pare,
vergine di Dio piacente

only you were unequalled,
O virgin pleasing to God.

Kyrie

- from Symphonia, fol. 472a
- Hildegard von Bingen 1098-1179
- *Transcribed and arranged by Amelia LeClair*

Kyrie eleyson, Xriste eleyson, Kyrie eleyson.
Lord have mercy, Christ have mercy, Lord have mercy.

Deus in adiutorium - Anonymous French 13th c.

Deus in adiutorium intende
laboratium
Ab doloris remedium, festina in
auxilium.
Ut chorus noster psallere possit,
et laudes dicere
Tibi Christe, rex gloriae:
Gloria tibi, Domine.
Amen, Amen alleluia.

O God, make haste to help those
in trouble; hurry to bring solace
to those who sorrow. So that our
choir may sing psalms and praises
to thee, O Christ, King of Glory:
Glory be to thee, O lord. Have
mercy on all those who believe in
thee, O Christ who art God in
Glory forever. Amen, Alleluia.

Quem queritis

7. Maria² ad apostolos: Angelicos
testes sudarium et vestes.
8. Maria³ ad apostolos: Surrexit
Xristus spes nostra preceedit suos
in galileam.
9. Apostoli ad chouros:
Credendum est magis soli Maria
veraci quam judeorum turbe falaci.
10. Chouros: Scimus xristum
surrexisse ex mortuis vere tu nobis
victor rex miserere.

7. Mary #2 to the Apostles:
The Angels testified to this truth.
8. Mary #3 to the Apostles: Christ,
our risen hope, precedes us to
Galilee.
9. Apostles to the Congregation:
The Magi and Marys believe in this
truth, which Christ's people believe
to be false.
10. All: Truly, you have risen from
the dead we know, Victorious King,
have mercy.

Maria Magdalena et altera Maria -Sulpitia Cesis (1577-after 1619)

Maria Magdalena et altera Maria
ibant di lucolo ad monumentum.
“Iesum, quem quaeritis,
non est hic:
surrexit sicut dixit,
precedet in Galileam,
ibi eum videbitis.”

Mary Magdalene and the
other Mary went to the place of the
sepulcher.
“Jesus, whom you seek,
is not here; He is risen, as he said.
He goes before you into Galilee:
There you shall see him.”

Timor et Tremor (Ps. 30. Ps. 55)- Orlando di Lasso (1532-1594)

Timor et tremor venerunt super me
Et caligo cecidit super me
Miserere mei, Domine
Quoniam in te confidit anima mea.
Exaudi,
Deus, deprecationem meam,
Quia refugium meum es tu
Et adiutor fortis.
Domine, invocavi te, non
confundar.

Fearfulness and trembling are come
upon me and horror hath over-
whelmed me:
Have mercy on me O lord for my
soul trusteth in thee.
O God, hear my prayer, for thou
art my refuge and my strong help.
In thee have I trusted: let me never
be confounded.

Psalm 104 (Birds of the Air) - Patricia Van Ness

from MUSIC FOR THE PSALMS, 2016

Beside your springs the birds of the air make their nests and sing among
the branches.

Facciam laude a tuct’i Sancti- Lauda di Firenze fol 133r-134v

- *Transcribed and arranged by Amelia LeClair*

Facciam laude a tuct’i sancti
colla vergine magiore,
di bon core, con dolzi canti,
per amor del Criatore.

Let us give praise to all saints
and to the highest virgin,
pure-heartedly, with sweet songs,
for love of the Creator.

Per amor del Criatore,
con timore et reverenza,

For love of the Creator,
with awe and reverence,

exultando con baldore
per divina provedenza,
tutt'i sancti, per amore,
intendiam, con ecclenza,
di far festa a llor Piacenza
con grandissimo fervor.

Tutta gente dica: "Ave!"
a la vergine de' sancti,
ch'elle'e la 'ngegnosa chiave
che li serra tutti quanti;
elle'e porto et ell'e nave,
ell'e stella delli erranti;
tutta la celestial corte
la rigguarda a tutte l'ore.

Innanzi al throno imperiale
stanno i quarto vangelista,
per la luce supernale
tutta la corte n'a vista,
che laudran perpetuale
lo Signore col Batista:
"Alleluya, alleluia,
agnus Dei et pastore."
Let us give praise to all saints
and to the highest virgin,

In paradisum

In paradisum: deducant te Angeli:
in tuo adventu suscipiant te Mar-
tyres, et perducant te in civitatem
sanctam Jerusalem.
Chorus Angelorum te suscipiat, et
cum Lazaro quondam pauper aeter-
nam habeas requiem.

exulting with joy
for divine providence;
for love, we intend to celebrate
all the saints with solemnity
and with greatest fervor,
in order to please them.

Let all people say, "Hail"
to the virgin of the saints,
because she is the secure key
who locks them all;
she is harbor, she is ship
she is star of the errant;
the entire celestial court
contemplates her at all hours.

Before the imperial throne
stand the four evangelists;
thanks to the supernal light
all the court beholds them;
they perpetually praise
the Lord with the Baptist,
"Alleluia, alleluia,
Lamb of God and Shepherd."

~Liber Usualis

May Angels lead you into paradise;
may the Martyrs receive you at
your coming
and lead you to the holy city of
Jerusalem.
May a choir of Angels receive you,
and with Lazarus, who once was
poor, may you have eternal rest.

ReSound immerses us into chant via a liturgical playlet from the Sens Cathedral in France called “Quem Queritis” (whom do you seek). It is the earliest known so called *trope* (an addition or expansion to the liturgy). Troping of liturgical texts was a common practice in both Medieval and Renaissance times. The Sens version of this trope, probably mid to late 13th c., is one of many. According to independent scholar Donna LaRue, Sens Cathedral, 75 miles south of Paris, is the first wholly Gothic structure in both concept and execution. Ms LaRue has spent years in Sens studying the liturgies of the cathedral; it was she who unearthed and transcribed the Sens version of “Quem Queritis”. Originating from the Gospel of Luke (24:1-8), the brief story effectively cements the whole of the Christian faith on a single moment: 3 women who have come to anoint the body of Jesus the morning after his death are met by an angel -or angels- who tells them that Jesus is not here, and has gone before them to Galilee. Performed either on Easter eve or on a pre-dawn Easter morning, “Quem Queritis” gave rise to other dramas that celebrated and expanded upon the stories from the Nativity and the Resurrection. In their classic form, such dramas were brief, a mere 15-100 lines long, so that they could be performed within the celebration of the liturgy. Performers included priests or nuns, monks or *schola cantorum* students. These tropes were not meant for public consumption.

We have troped our trope, dividing it into three short sections, expanding the drama with psalms and antiphons, anthems and sequences, chant and laude.

Our evening begins with Renaissance English composer William Byrd’s “The Preces”, the opening to services based on ancient Judeo-Christian custom of introducing the psalms. Byrd was of such recognized genius that he was “allowed” to compose for both the new services of the English court and for the outlawed Catholic church. This particular Preces opens the Anglican service of Evening Prayer. “O Lord open thou our lips...” is a fitting phrase for singers to intone as they begin singing. Tenors and basses then process in to a 13th century English “Kyrie”, the opening to a Saturday Lady Mass. A Lady Mass is a celebration in honor of the Virgin Mary that was widespread in Medieval Britain. This anonymous composition may have come from Salisbury Cathedral, and was intended for the full Saturday service at the central altar. The medieval cult of the Virgin was strong, especially among lay people who saw her as an ordinary human being who could intercede on their behalf. This Kyrie is troped with texts that are both in praise and in adoration, suggesting this Mass may

have been in celebration of one of the feasts of Mary's life-cycle, principal among which were her conception (8 December), nativity (8 September), and assumption into heaven (15 August). Part 1 of "Quem Queritis" involves Mary, James the Less' mother; Mary Salome, and Mary Magdalene, and an angel or two.

Arvo Pärt's "Woman with the Alabaster Box", with text from the King James Bible, tells of another woman, nameless, who anoints Jesus for burial, this time while he is very much alive and dining with his friends in Bethany (Matthew 26, 6-13). "Stabat Mater" is perhaps the most famous poem from the middle ages, written in the 1300's by either Pope Innocent III or Jacobus de Benedictus. Called the "queen of sequences" its pathos and vividness secured it in the hearts of many faithful, even to this day. We bring you two versions, one from the Convent of the Visitation in Bologna, 1670, the other from Sulpitia Cesis, one of our favorite composing nuns of the baroque period. We finish this segment of our concert with a processional, a lauda, from the early 14th century Florentine *Laudario*, a book of Italy's oldest repertory of sung vernacular poetry. Florence then was rich with laudesi companies. The Laudesi were professional singers, specially trained and hired, much like a cantor, to lead the sung services of the day. They sang the many florid stanzas while the congregation responded with the simpler *ritornelli*. *Lauda* singing was the most popular devotion of its day in 14th c. Florence, and the powerful left the companies money and property – especially after the Black Plague. "Co la madre del beato" tells the story of Mary the bereft mother of Jesus, sure that she was there at the tomb, *per che non ne sia certanza*, although it is not mentioned with certainty in the Gospel.

We process back in to another troped Kyrie from the Sarum Gradual, Salisbury Cathedral, on a 10th c. text by St Dunstan, which leads us into the next few phrases from "Quem Queritis". Again, we follow the drama with a psalm, this one a Cistercian – pared down - setting from the Antiphonal of the Salzinnes convent of Belgium, 1554, and another stunning psalm setting by Patricia Van Ness, which we premiered in spring of 2016. We recess to another lauda, "Altissima Stella lucente" a classic medieval plea to the woman who can actually gain access to the remote and patriarchal sky God on our behalf.

We enter for our final segment with a Kyrie by the inimitable Hildegard von Bingen (11th c.). This particular chant is unique in her oeuvre, the only chant based on liturgical text and not of her authorship. It is florid and difficult, written in true F mode, that is, in the "key" of F without the B flat. In a most poignant and vivid outcry, Hildegard begins her plea,

“Lord have mercy!” with “diabolus in musica”, the tritone, the dissonant interval between F and B natural. It has been argued that this is a misprint, but I believe that HvB knew exactly what she was doing here as there is indeed one B flat clearly marked in the middle of the chant. How better for Hildegard, with her known penchant for individualism, to describe in the middle ages the desperation of the human race. Lord have mercy indeed.

We’ll process in to “Deus in adiutorium”, a conductus from 13th c. France. In the 13th century three genres dominated French polyphonic music: organum, the motet, and conductus. Organum (harmonized chant) and motets (ornamentally harmonized chant) were both based on pre-existing chants, while the conductus was a freely composed setting of a metrical Latin text for one, two, or three voices, and often used as a processional. We finish our short drama, “Quem Queritis”, affirming the miraculous resurrection of Jesus from the sepulcher, but we’ll go back for a moment to two of our Marys: the Magdalene, and the so-called “other” Mary, as they reiterate their search for their rabbi in a starkly beautiful setting by Sulpitia Cesis. Although Orlando di Lasso’s “Timor et Tremor” text is from the psalms, which very much predate this story, we felt the words well express the fear and trepidation that must have taken hold of the people who heard it. And because the psalms – attributed to King David but now known to have been written over several centuries by varying hands – are the basis of so much in the Judeo-Christian tradition, we return to Patricia Van Ness’s hopeful and soaring setting of Psalm 104, “The Birds of the Air”. We bid you fare well with our final lauda, “Facciam laude a tuct’i Sancti”, praising all of the saints, the virgin, Jesus, the Baptist, and the creator; all of the characters that make up our incredible story that has fascinated and awed so many for so long. “In paradisum: deducant te...” may they lead us all to Paradise.



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Amelia LeClair, *Director*, Resident Scholar at the Brandeis Women's Studies Research Center since 2013, received her Bachelor's degree in Music Theory and Composition from UMass/Boston and her Master of Music in choral conducting from New England Conservatory, studying with Simon Carrington. She made her conducting debut in Boston's Jordan Hall in March of 2002.

Her early interest in composition and conducting having been frustrated by the limited opportunities for women in these fields, Ms. LeClair was later inspired and motivated by the work of musicologists in the 1970s who dedicated themselves to researching the history of women in classical music, scholars such as Robert Kendrick, Craig Monson, Claire Fontijn, Candace Smith, Judith Tick, Jane Bowers, Liane Curtis, Ann Carruthers, and Laurie Monahan, to name just a few whose work had personal impact on LeClair. The work of these music historians and others led to the publication of the Grove Dictionary of Women Composers and dozens of other scholarly volumes and articles, and to the greater availability of source material and manuscripts.

With this impetus, in 2004, Amelia LeClair founded Cappella Clausura, an ensemble of voices and instruments specializing in music written by women from the 8th century to the present day. In addition to presenting many works by women of the Medieval, Renaissance, Baroque and Romantic eras, Cappella Clausura, under Ms. LeClair's leadership, has presented and in many cases premiered music of our own time, from 20th century greats such as Rebecca Clarke to 21st-century composers Hilary Tann, Patricia Van Ness, Abbie Betinis, Elena Ruehr, Emma Lou Diemer, and many others.

In addition to her work with Clausura, Ms. LeClair directs Vermilion, a quartet singing a unique Unitarian Vespers service she created for the First Unitarian Society in Newton.

Amelia LeClair lives in Newton, Massachusetts, with her husband Garrow Throop, an artist and graphic designer. Her daughter Julia, a Chinese language and culture specialist, lives in Washington, D.C. Her son Nick, a classical guitarist, lives in Brooklyn, New York.



photos by Eric Antoniou

CAPPELLA CLAUSURA ENSEMBLE
(For complete bios visit www.clausura.org)



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soprano



David
Evans,
tenor



Anthony
Garza,
bass



Lisa
Hadley,
*mezzo
soprano*



Teri
Kowiak
alto



Sierra
Marcy,
soprano



Elizabeth
Mitchell,
alto



Will
Prapestis,
baritone



Trey
Pratt,
tenor



Peter
Schilling,
tenor



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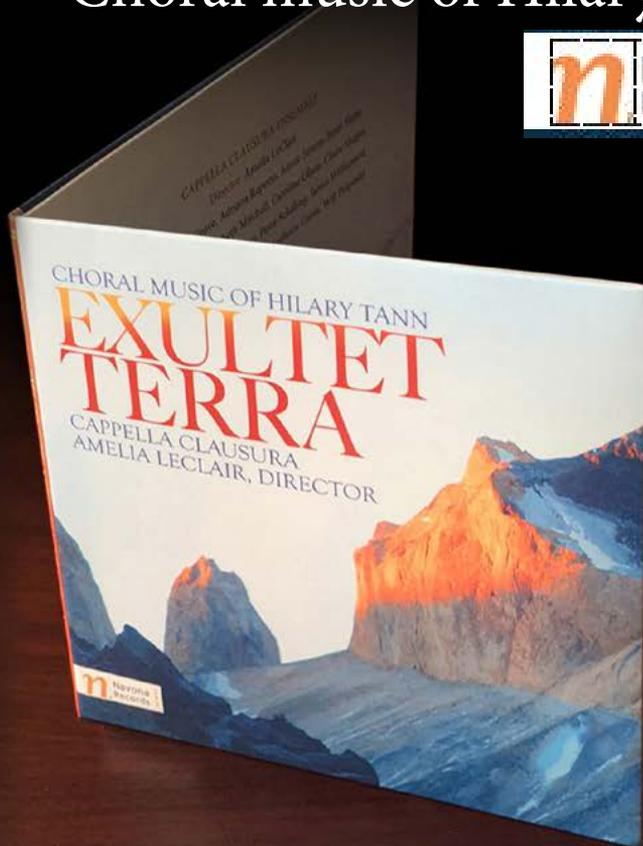
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Cappella Clausura was founded by Amelia LeClair in 2004 to research, study and perform the music of women composers. Our twin goals are to bring engaging performances of this music to today's audiences, and to help bring women composers into the classical canon. Our repertoire extends from the earliest known music by women, written in the middle ages, to the music of our own time.

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