

A Hildegard Vespers - April 2-3, 2016

DEC EM

A Hildegard
Vespers

Repose, Reflect, Renew

10th anniversary
SEASON
MUSIC
WORTH
SHARING

welcome

Welcome to **DECEM: A Hildegard Vespers**. Tonight we offer you and opportunity for repose, reflection, and renewal through the singing of rare Hildegard Von Bingen chants and poetry. St. Hildegard was famous across Europe as an author, poet, physician, holistic healer, nutritionist, dramatist, counselor, diplomat, linguist, naturalist, and composer. She was an admired authority on theology, medicine, botany, international relations and women's orgasms. Kings and popes sought her advice and people from all walks of life traveled to experience her irresistible spirit. She had apocalyptic visions of the future, advocated for "green" life styles, and composed some of the most personal music ever written.

There are few ensembles that can perform the music of Hildegard and capture the soaring beauty of her distant melodies. However, Vox Musica is doing what many can not and that is bringing this 875 year old music to life and making it accessible for you and our community. This is an extremely significant concert project on many levels and it promises to be among the most powerful and spiritual performances this year.

You come from far and wide because our music is of value to you; it enriches your lives, and the life of our community. We hope that you will continue to actively experience this amazing choral art and our "*Music Worth Sharing*" for years to come.

NEXT CONCERT with VOX

TEN: A Community Sing Celebration

A concert project of new music by local composers & the 10th anniversary celebration of Vox Musica.

May 22, 2016 - 5:00 pm

organization

VOX MUSICA, INC.

1017 L Street, # 333 • Sacramento, CA 95814
www.VoxMusica.net • 916.844.2586 • Info@VoxMusica.net

Board President: **Joaquin Razo**

Vice President: **Zach Burkes**

Secretary: **Natalie Drager**

Treasurer: **Adam Miller**

Member: **Julee Starkey**

Member: **Jay Stebley**

Music Director: **Daniel Paulson**



t @VOX_MUSICA | **f** /VOXMUSICA | **l** @VOX_MUSICA | **h** #VOXMUSICA



Vox Musica was founded in 2006 to fill a niche of untapped potential in Sacramento's budding classical music scene. This women's ensemble enjoys the privileged position of nurturing the choral arts by combining outstanding vocal artistry with innovative programming. Vox Musica is committed to excellence in performance of diverse and challenging choral literature for women's voices, and is dedicated to promoting new works, including many premieres and commissioned works. Through collaborations with composers, conductors, choirs and musicians from around the world, Vox Musica's featured concert projects have included collected works from the eighteenth-century Venetian Ospedali, eastern music from India, Persia, and Georgia, works for guitars and women's voices, music for Taiko Drums and women's voices, and a concert project featuring electronic music and women's voices. Vox Musica has released one compact disc, has presented dual concert seasons in both Sacramento and Napa, and has been a featured artist on the prestigious Old First Concert Series in San Francisco and the American Choral Directors National Convention in Chicago.

Ariel Couch, soprano I
Anne-Marie Endres, soprano I
Tiffany Patterson, soprano I
Stephanie Tomicich, soprano II
Erin Brothers, soprano II
Susanna Peeples, soprano II/alto I
Heather Razo, soprano II/alto I/accompanist

"This new vocal ensemble is a welcome addition to the Sacramento music scene and they proved it by delivering the goods on a smartly selected program."

- Sacramento Bee, 2006.

"The recent arrival of the choir Vox Musica to the Sacramento music scene is also indicative of the talent moving into the area that highly values new music."

- American Music Center, 2007.

"The singers and conductor Daniel Paulson threw down a breathtaking performance of my Three Nightsongs."

- Joshua Shank, 2008.

"The ensemble breathed refreshing life into three contemporary arrangements of a 15th-century hymn 'Es Ist Ein Ros Entsprungen'."

- Sacramento Bee, 2010.

Ema Gluckmann, alto I
Stephanie Kvasager, alto I
Veronica Tonus, alto I
Jennifer Crawford, alto II
Mary Frank, alto II
Holly Spier, alto II

founder/director

Daniel Paulson, founder & music director, holds a Bachelor of Music Degree in Voice Performance from Sacramento State University, and a Masters of Music Degree in Choral Conducting from California State University, Los Angeles. He has been a featured conductor on the *International Festival of New American Music* in Sacramento, CA, the *Old First Concert Series* in San Francisco, CA, and the *American Choral Directors Association's 2011 National Convention* in Chicago, IL. He is a student of Dr. William Belan, Professor Emeritus of Choral Studies at California State University, Los Angeles, and Donald Brinegar, Professor Emeritus of Choral Studies at Pasadena City College and former Adjunct Professor of Graduate Choral Conducting at the University of Southern California. His extended education includes studying early music with the Western Wind Ensemble, the King's Singers, and at the 2013 American Bach Soloist's Summer Academy. He has been a two-time guest presenter for the Los Rios Community College District "INNOVATE" Technology Summit, working with educators on the use of the IPAD in the classroom, was a featured presenter at the Sacramento TEDx Conference, and he spent the summer of 2014 teaching Choral/Vocal music at the University of Costa Rica. He is Professor of Voice and Choral Music at Sacramento City College, is a resident artist with the Tahoe Symphony Orchestra and Chorus, and serves as Founder & Music Director for Vox Musica.



"Paulson has proved himself to be an astute programmer. He's not afraid of taking chances."

- Sacramento Bee, 2007.

"Stunning performance of my Desertscape; Paulson made it come to life."

- Maggi Payne, composer, 2008.

"Paulson coaxed a multi-layered sound from the singers. This gave a transcendent feel to the music, whose mysterious dimensions were delicately revealed."

- Sacramento Bee, 2010.

collaborating artist



Diana Silva, *vielle*, is honored to join Vox Musica for this program of Hildegard's music. She received her BA at UC Davis, her Master's at Westminster Choir College, and continued her studies at the Sweelink Conservatorium in Amsterdam. She has served on the music faculty at UC Davis, and was the founding Chair of the Music Department at Ave Maria University, where she also directed a program for choir directors from around the world to study Gregorian chant in Solesmes, France. She served as chant scholar at the Cathedral of the Blessed Sacrament, and teaches workshops in sacred music for the Diocese of Sacramento. A life-long church musician, she is finally embarking on the adventure of learning to play the organ.



Ariel Couch, *soprano*, is a recent graduate of UC Santa Cruz, where she majored in feminist studies. Prior to that, she received an Associates of Arts Degree in music from Shasta College in Redding, CA. At Shasta College, she performed in operas such as *The Magic Flute*, *The Tales of Hoffmann*, and *Gianni Schicchi*. When she is not singing, she enjoys sewing, photography, and watching too many cartoons. This is her first season with Vox Musica.

Tiffany Patterson, *soprano*, began singing in high school through a capella choirs in Redding, CA. She decided to pursue music academically, first through Shasta College where she received an Associates in Music, and began to study voice privately. In 2011 she relocated to CSU Sacramento to study opera and voice, and received her Bachelor of Music in 2015. She has been involved with several ensembles in the area, including Camerata California, Cappella Antiqua, Sacramento Opera Chorus, and Vox Musica. Tiffany currently sings as an alto at St. Mark's United Methodist Church. This is her second season with Vox Musica.



Anne-Marie Endres, *soprano*, received her Master of Music degree in vocal performance from the University of Missouri-Kansas City and later went on to study acting and musical theatre in New York City. She has done post-grad study in choral conducting at Portland State Univ. and the Univ. of North Texas. For five years she was the music director/conductor of Vivoce Womens Ensemble in Portland. She has sung professionally in everything from opera and musical theatre to contemporary popular styles of music. She currently maintains an active voice teaching studio. Anne-Marie is thrilled to be joining Vox for her second season.

Stephanie Tomicich, *soprano*, began her interest in music at the age of seven playing piano, and proceeded to fall in love with choir and singing in high school with the Bella Vista Madrigals. As a graduate of Sacramento State University, majoring in voice and music education, Ms. Tomicich has been able to participate in both her love of singing and teaching. This is Ms. Tomicich's third season with Vox Musica, and she is thrilled to be here! When she is not singing with Vox, she teaches elementary general music in the Twin Rivers Unified School District.





Erin Brothers, *soprano*, is singing in her third season with Vox Musica. As an inaugural member of this group, she is both honored and proud to be part of this milestone tenth season! Erin has been involved in music for longer than she can remember, playing and singing in many bands and choirs. She received degrees in both Music and Psychology with hopes of obtaining Master's Degree in Music Therapy in the future. Currently she is the Director of Music Ministry at Dixon United Methodist Church and in love with being a wife to Jeremiah and mother to the Amazing Brothers Brothers, Eamon and Kellan.

Susanna Peeples, *soprano*, has been a musician since birth. After playing the trumpet and French horn throughout her schooling, she started to sing in college at UC Davis, pursuing a major in Vocal Performance. As a glutton for punishment, Susanna continued her studies by attending University of the Pacific in Stockton, receiving her Master of Music in Music Education. She currently saves the world by teaching high school choir in Stockton. Now living in Sacramento, Susanna is thrilled to be in her third season singing with the talented, dedicated musicians of Vox Musica!



Stephanie Kvasager, *alto*, is honored to be starting her first season with Vox Musica. Her love of music started at the age of three, writing and singing her first song about a ladybug. Stephanie attended San Joaquin Delta Community College in Stockton, CA as a vocal major from 2002-2005. After community college she attended CSUS and graduated with a Masters in Social Work in 2010. Who says Social Workers can't sing? When not singing, Stephanie can be found at the gym, teaching yoga, spending time with her family (3 dogs and a husband :)), or working in the field of Social Work.

Heather Razo, *alto*, began her music training at the age of five with piano lessons, and later began her singing career in her elementary school choir. Heather is Director of Music at St. Ignatius Loyola Parish, teaches private piano lessons, and is a staff accompanist and vocal coach at Sacramento City College. She holds a Bachelors degree in Humanities from Sacramento State University and is currently pursuing a Master of Fine Arts degree in Collaborative Piano at Notre Dame de Namur University. Heather is thrilled to be embarking on her fourth season with Vox Musica.





Veronica Tonus, *alto*, received her Bachelor of Music in Music Education from the University of the Pacific in Stockton, CA. She has performed in vocal ensembles since high school, including the University Chorus at the University of the Pacific and as a member of Sigma Alpha Iota, an international music fraternity. When she is not performing with Vox Musica, she teaches elementary and junior high band in Davis, CA. This is Veronica's third season with Vox Musica.

Emma Gluckmann, *alto*, is extremely excited to begin her first year singing with Vox! After an embarrassing incident in high school choir she vowed never to be afraid to sing out again! She had a wonderful experience at UC Davis singing with the University Chorus. Ms. Gluckmann has sung with various local choirs and has even performed in some local musical theater. Her primary choral experience has been with the Congregation B'nai Israel Choir for the past 30+ years! When not singing, Ms. Gluckmann's day job as a high school chemistry teacher keeps her quite busy.



Mary Frank, *alto*, is in her fourth season with Vox Musica. A veteran of choral music, Mary has sung in a wide variety of ensembles from jazz to madrigal to Jewish women's choirs. She loves the challenge and fulfillment that comes with being a member of Vox. While not practicing her music, Mary is the Director of Education at Temple Or Rishon in Orangevale, California and the owner of an educational products business called Engaging Stations. She and her husband Adam live in Placer County and have three beautiful children, Gabriel, Miriam and Gideon.

Holly Spier, *alto*, is excited to join Vox Musica this season! Holly began her musical journey with piano lessons at a young age and played up the trumpet and French horn in high school, where she was also a part of the school choir. Holly received a double major in Human Development and Psychology from UC Davis, and currently teaches at the campus' lab preschool. When Holly is not singing or teaching, she can be found spending time with her fiancé, or instagramming pictures of her adorable chocolate Labrador, Walter.



Jennifer Crawford, *alto*, is honored to be in her ninth season with Vox Musica. Her musical upbringing includes singing in church, school and community choirs, as well as playing flute, oboe, and piano in concert bands, jazz ensembles, and woodwind quartets throughout her school career. When not singing, Jennifer can be found writing computer code, volunteering as a Master Food Preserver for Sacramento County, herding cats, or knitting.

Songs to the God the Father and Son

Antiphon/Collect for God the Father: **O Eterne Deus**

Antiphon for Divine Wisdom: **O Virtus Sapientie**

- READING -

Songs to the Virgin Mary and her Son

Sequence for the Virgin: **O Virga ac diadema**

Responsory for the Virgin: **Ave Maria, O Auctrix Vite**

- READING -

Songs to the Holy Spirit

Psalm antiphon for the Holy Spirit: **Spiritus Santus Vivificans**

Hymn to the Holy Spirit: **O ignee Spiritus**

- READING -

Songs for the Celestial Choir

Responsory for Patriarchs and Prophets: **O vos felices radices**

Votive antiphon for Patriarchs and Prophets: **O spectabiles viri**

*(Tonights concert will be performed without an intermission,
please hold your applause until the end of our concert.)*



HILDEGARD VON BINGEN (1098-1179)

Rooted in the Earth and in the Sky: The Spirit of Hildegard of Bingen

I am the Supreme and Fiery Force who kindles every living spark....As I circled the whirling sphere with my upper wings (that is, with Wisdom), rightly I ordained it. And I am the fiery life of the Divine essence: I flame above the beauty of the fields; I shine in the waters; I burn in the sun, the moon, and the stars. And, with the airy wind, I quicken all things vitally by an unseen, all-sustaining life. For the air is alive in the verdure and the flowers; the waters flow as if they lived; the sun too lives in its light; and when the moon wanes it is rekindled by the light of the sun, as if it lived anew. Even the stars glisten in their light as if alive.

She was born in 1098. Her visions began as a child but she hid them until her enclosure at age eight as a family "tithe" in a Benedictine monastery where she began her religious education. She revealed her astonishing visions only to her teacher, the anchoress Jutta, and a faithful monk named Volmar. At a time when women received little recognition for either spiritual insights or earthly wisdom, she was renowned as an author, poet, book illuminator, physician, holistic healer, nutritionist, dramatist, counselor, diplomat, linguist, naturalist, and composer. She wrote theological, medicinal, botanical and musical works as well as hundreds of letters that have given us clear and detailed pictures of life in the Middle Ages. She invented her own alphabet and wrote on topics such the female orgasm and menstrual cramps. She was called the "Sibyl of the Rhine" for her prophecies and spiritual purity. The range of her written work surpasses that of most of her male contemporaries and her music often attains an ecstasy that is seldom achieved in Old Roman or Gregorian chant. This short *curriculum vitae* from more than eight centuries ago scarcely scratches the surface of the life of the visionary prophetess named **Hildegard of Bingen**.

She lived in a time when visions, interior meditation, and an intimate, personal relationship with God were the stresses of a devout life. Her visions, which intensified as she grew older and dominate her poetry, were steeped in apocalyptic imagery and language (she was among the first to describe the Beast in Revelation as the Anti-Christ). After years in the monastery and later the convent she founded, she received a divine command through a vision that changed her life:

And it came to pass ... when I was 42 years and 7 months old, that the heavens were opened and a blinding light of exceptional brilliance flowed through my entire brain. And so it kindled my whole heart and breast like a flame, not burning but warming... But although I heard and saw these things, because of doubt and low opinion of myself and because of diverse sayings of men, I refused for a long time a call to write, not out of stubbornness but out of humility, until weighed down by a scourge of God, I fell onto a bed of sickness.

Fearful of attracting a following seduced by any outrageous doctrine and wishing her visions to be sanctioned, she wrote to St. Bernard of Clairvaux for his blessing. He merely passed the message on to the more congenial and enlightened Pope Eugenius who encouraged Hildegard to continue her writing. She would spend the remainder of her eighty-one years collecting her prophetic visions in three immense volumes as well as composing haunting poetry and the music you hear tonight.

To understand Hildegard from the distance of 875 years, it is necessary to make the distinction between her visions in the context of her time and more recent readings which draw broader implications from her work, particularly the suggestion that she was a prototype feminist. Most certainly, she was a brilliant woman by the standards of any time in human history but particularly in her era, a time in which women had little voice or influence in matters either earthly or divine. Yet she referred to herself as “paupercula feminea forma” or “poor, weak woman” and accepted the assumed conventions of the Medieval Age about the inferiority of women. She believed her age to be “feminine” (a critique of papal divisions and a feeble clergy) and therefore unstable, schismatic and sinful. Her visions were signs that God depended on women to deliver His message to humankind in chaotic times. When her work gained approval of Pope Eugenius, it allowed her to exercise far more authority than most women of her time and freed her to celebrate feminine community and beauty in both her writings and her music. In time, she became one of the most sought-after spiritual leaders in Europe as well as a practitioner of medical arts far in advance of her time. It has been theorized through archeo-forensics that Hildegard and others who had mystic visions suffered from migraine; the “scintillating scotomata”, often referred to as “seeing stars”, and intense auras lasting hours are among the many symptoms of migraine and correspond to descriptions of her visions. Yet we have to wonder why such visions were felt to be inspirations of the divine, not the diabolic and how spiritual affirmation and the power of life was gained rather than lost.

We are extremely fortunate that most of her music has survived and in the last forty years has enjoyed greatly heightened interest, for its beauty and for its significance to our spiritually ragged times. For Hildegard, music and musical instruments were invented for the purpose of praising creation, especially since Adam lost the voice of angels. Liturgical music is meant to recapture the original joy of Paradise and she composed most of the texts herself to celebrate and praise those who regained Paradise: saints, martyrs, apostles, and quite in keeping with her own beliefs, the holy virgins. Her great work, *Ordo virtutum*, is a morality play in dramatic verse that features only one male voice, that of the Devil, who, because he cannot sing, speaks his words. Most of her works were collected under the title, *Symphonia armonie celestium revelationum* – The Symphony of the Harmony of Heavenly Revelations.

The music is not drawn from plainchant. The hymns and sequences are rarely elaborate; the responds are complex in style with a remarkable elaboration of ornamentation. Her music features concentrated and brilliant melisma (singing several notes on a single syllable) that rise quickly, soaring high in pitch and intensity before settling into ethereal silence.

Jay Stebley

Vox Musica Board Member

O Eterne Deus

Antiphon/Collect for God the Father (D 153, R 466rb)

In both its salutation and its petition to be loosed from the need (necessitatem) that has fallen upon us, this antiphon burns with great intensity, both in its images and in its language. Hildegard uses more direct imperative commands: *inspice... abstrahe... perduc* ("Look upon... draw off... lead back"). In this antiphon, the emptiness that we yearn to be rescued from is our self-imposed absence from God's passionate love.

<i>O eterne Deus, nunc tibi placeat ut in amore illo ardeas, ut membra illa simus, que fecisti in eodem amore, cum Filium tuum genuisti in prima aurora ante omnem creaturam, et inspice necessitatem hanc que super nos cadit, et abstrahe eam a nobis propter Filium tuum, et perduc nos in leticiam salutis.</i>	O eternal God, may you be pleased to blaze once more in love and to reforge us as the limbs you fashioned in that love, when first you bore your Son upon the primal dawn before all things created. Look upon this need that over us has fallen, draw it off from us according to your Son, and lead us back into salvation's wholesome happiness.
---	--

translation by: *Nathaniel M. Campbell*

O Virtus Sapientie

Antiphon for Divine Wisdom (R 466rb)

The figure of Sapientia (Divine Wisdom), personified at several points in some of the Old Testament's more poetical books (e.g. Proverbs 8-9, Ecclesiasticus/Sirach 24, and Wisdom of Solomon 7-8), is one of Hildegard's most constant visionary companions. Like Caritas (Divine Love), who appears in similar ways in others of Hildegard's visions, she represents "the ultimate mystery of creation, the bond between Creator and creature" (Newman, *Sister of Wisdom*, p. 44). Hildegard's thought often works within the platonizing mirror of emanation and return, the cycle at the center of which is the Incarnation. That cyclical process is, for Hildegard, the place in which the feminine side of God is most clearly revealed. The hallmark of both her theology and her poetic style is that the feminine is the place where God stoops to human weakness and human weakness can, in turn, reach out to touch the face of God.

<i>O virtus Sapientie, que circuiens circuisti, comprehendendo omnia in una via que habet vitam, tres alas habens, quarum una in altum volat et altera de terra sudat et tertia undique volat. Laus tibi sit, sicut te decet, O Sapientia.</i>	O Wisdom's energy! Whirling, you encircle and everything embrace in the single way of life. Three wings you have: one soars above into the heights, one from the earth exudes, and all about now flies the third. Praise be to you, as is your due, O Wisdom.
--	---

translation by: *Nathaniel M. Campbell*

O Virga ac diadema

Sequence for the Virgin (R 473vb-474r)

Even in Hildegard's own lifetime, this incredible sequence in praise of the Virgin was recognized as one of her best. According to reports gathered into the *Acta Canonizationis* ("Proceedings of Canonization") prepared by three canons of Mainz and sent to Rome in 1233, it may have been one of Hildegard's personal favorites.

- 1a.** *O virga ac diadema purpure regis
que es in clausura tua sicut lorica:*
- 1b.** *Tu frondens floruisti in alia vicissitudine
quam Adam omne genus humanum produceret.*
- 2a.** *Ave, ave, de tuo ventre alia vita processit
qua Adam filios suos denudaverat.*
- 2b.** *O flos, tu non germinasti de rore
nec de guttis pluvie
nec aer desuper te volavit sed divina
claritas in nobilissima virga te produxit.*
- 3a.** *O virga, floriditatem tuam Deus in prima die
creature sue previderat.*
- 3b.** *Et te Verbo suo auream materiam,
o laudabilis Virgo, fecit.*
- 4a.** *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.*
- 4b.** *Inde concinunt celestia organa et miratur
omnis terra, o laudabilis Maria,
quia Deus te valde amavit.*
- 5a.** *O quam valde plangendum et lugendum
est quod tristicia in crimine
per consilium serpentis in mulierem fluxit.*
- 5b.** *Nam ipsa mulier, quam Deus matrem
omnium posuit, viscera sua
cum vulneribus ignorantie decerpsit,
et plenum dolorem generi suo protulit.*
- 6a.** *Sed, o aurora,
de ventre tuo novus sol processit,
qui omnia crimina Eve abstersit
et maiorem benedictionem per te protulit
quam Eva hominibus nocuisset.*
- 6b.** *Unde, o Salvatrix, que novum lumen
humano generi protulisti:
collige membra Filii tui
ad celestem armoniam.*
- 1a.** O branch and diadem in royal purple clad,
who like a shield stand in your cloister strong.
- 1b.** You burst forth blooming but different
than Adam's progeny—th' entire human race.
- 2a.** Hail, o hail! For from your womb a life,
that had been stripped by Adam from his sons.
- 2b.** O bloom, you did not spring from dew
nor from the drops of rain,
nor has the windy air flown; but the divine
has brought you forth upon that bough.
- 3a.** O branch, your God had foreseen
within the first day of his own creation.
- 3b.** And by his Word a golden matrix,
O Virgin, worthy of our praise.
- 4a.** O, how great in power is that side of man,
which God brought the form of woman forth,
a mirror made
of all his ornament, and an embrace
of all his own creation.
- 4b.** The heavens' symphony resounds,
all earth, O Mary, worthy of our praise,
for God has loved you more than all.
- 5a.** O cry and weep! How deep the woe!
What sorrow seeped with guilt
in womanhood because the serpents plan!
- 5b.** That woman, the mother of the world,
had pricked her womb with wounds
of ignorance—the full inheritance of grief
she offered to her offspring.
- 6a.** But from your womb, O dawn,
has come the sun anew;
the guilt of Eve he's washed away
and through you offered a blessing
greater than the harm that Eve bestowed.
- 6b.** O Lady Savior, a new and brighter light,
for the human race:
together join the members of your Son
into the heavens' harmony.

Ave Maria, O Auctrix Vite

Responsory for the Virgin (D 153r-v, R 467v)

The responsory Ave Maria, O auctrix vite, because it appears first in the Marian corpus, can be thought of as an introductory summary to the of Mary as an active, salvific agent.

*V. Ave Maria,
O auctrix vite,
reedificando salutem,
que mortem conturbasti
et serpentem contrivisti,
ad quem se Eva erexit
erecta cervice
cum sufflatu superbie.
Hunc conculcasti
dum de celo Filium Dei genuisti,*

*V. Hail Mary,
O authoress of life,
rebuilding up salvation's health,
for death you have disturbed,
that serpent crushed
to whom Eve raised herself,
her neck outstretched
with puffed-up pride.
That serpent's head you ground to dust
when heaven's Son of God you bore,*

R. Quem inspiravit Spiritus Dei.

R. On whom has breathed God's Spirit.

*V. O dulcissima atque amantissima
mater, salve, que natum tuum
de celo missum mundo edidisti:*

*V. O sweet and most beloved
mother, hail! Your Son from heaven
sent you gave unto the world:*

V. Gloria Patri et Filio et Spiritui sancto.

V. Glory be to the Father, to the Son & to the Holy Spirit.

Spiritus Sanctus Vivificans Psalm antiphon for the Holy Spirit (D 157r, R 466va)

In this opening antiphon of Symphonia's section devoted to the Holy Spirit, Hildegard offers swift, fulsome movement to convey the Spirit's place, both rooted and rousing, as the source and sustainer of all created life.

*Spiritus sanctus vivificans
vita movens omnia,
et radix est in omni creatura
ac omnia de inmunditia abluit,
tergens crimina ac ungit vulnera,
et sic est fulgens ac laudabilis vita,
suscitans et resuscitans omnia.*

*The Holy Spirit: living and life-giving,
the life that's all things moving,
the root in all created being:
of filth and muck it washes all things clean—
out-scrubbing guilty staining, its balm our wounds
constraining—and so its life with praise is shining,
rousing and reviving all.*

O ignee Spiritus

Hildegard's unique contribution in this hymn is to interpret the "sound...like the rush of a mighty wind" as music, the heavenly symphony whose harmony expresses the perfection of God's creativity. For Hildegard, the Word of God doesn't just speak—he sings; and thus, Hildegard's hymn shares almost sacramentally in the symphonic divine grace, whose musician here is the Holy Spirit.

*1. O ignee Spiritus, laus tibi sit,
qui in tympanis et citharis operaris.*

*1. O fiery Spirit, praise to you,
who on the tympana and lyre work and play!*

*2. Mentis hominum de te flagrant
et tabernacula animarum eorum
vires ipsarum continent.*

*2. By you the human mind is set ablaze,
the tabernacle of its soul
contains its strength.*

*3. Inde voluntas ascendit
et gustum anime tribuit,
et eius lucerna est desiderium.*

*3. So mounts the will
and grants the soul to taste—
desire is its lamp.*

4. *Intellectus te in dulcissimo sono
advocat ac edificia tibi cum rationali-
tate parat, que in aureis operibus sudat.*

5. *Tu autem semper gladium
habes illud abscondere quod noxiale pomum
per nigerrimum homicidium profert,*

6. *Quando nebula voluntatem
et desideria tegit,
in quibus anima volat et undique circuit.*

7. *Sed mens est ligatura voluntatis et desiderii.*

8. *Cum vero animus se ita erigit,
quod requirit pupillam mali videre
et maxillam nequicie, tu eum citius in
igne comburis cum volueris.*

9. *Sed et cum rationalitas se per
mala opera ad prona declinat, tu eam,
cum vis, stringis et constringis et reducis
per infusionem experimenterum.*

10. *Quando autem malum ad te gladium
suum educit, tu illud in cor illius refringis
sicut in primo perdito angelo
fecisti, ubi turrim superbie
illius in infernum deiecisti.*

11. *Et ibi aliam turrim
in publicanis et peccatoribus elevasti,
qui tibi peccata sua
cum operibus suis confitentur.*

12. *Unde omnes creature
que de te vivunt, te laudant,
quia tu preciosissimum
ungentum es fractis et fetidis vulneribus,
ubi illa in preciosissimas
gemmas convertis.*

13. *Nunc dignare nos omnes ad te colligere
et ad recta itinera dirigere. Amen.*

4. In sweetest sound the intellect upon you calls,
a dwelling-place prepares for you,
with reason sweating in the golden labor.

5. Yet in your hand you always hold the sword
to cut away the deadly apple offering
its blackened heart—a homicide,

6. when once that cloud reached out
to overshadow the will and its desires, in which
the soul takes flight and circles round about.

7. But of the will and the desire of the mind.

8. For when the spirit rears itself
to seek to see the evil eye,
the gaping maw of wickedness,
then swiftly in your fire you consume it.

9. But when the reason strays and,
working evil things, falls flat and low, then
as you will, you draw, constrain, & bring it back
through floods of trials and ordeals.

10. When evil yet its sword against you
draws, you break its blade into its heart—
the thrust against the fallen angel first
you made when into Hell you cast
his tower of pride.

11. Another tower you raised up in its place,
amongst the taxmen and the sinners—
to you their sins they do confess
by their own works and deeds.

12. So ev'ry creature, as it takes
its life from you, returns to you its praise,
for you are that most precious balm
for broken, fetid wounds,
transforming them into
most precious gems.

13. Now deign to gather us, to draw us all to you,
and to direct us on the upright course. Amen.

O vos felices radices Responsory for Patriarchs & Prophets (D 160r-v, R 469r)

This responsory advances on the antiphon's use of the Stem of Jesse's prefiguration and root of the Virgin's blossoming, living branch to address the prophets as their own roots upon the tree of life.

R. *O vos felices radices cum quibus
opus miraculorum et non opus
criminum per torrens iter
perspicue umbre plantatum est, et
o tu ruminans ignea vox,
precurrrens limantem
lapidem subvertentem abyssum:*

R. *Gaudete in capite vestro.*

V. *Gaudete
in illo quem non viderunt in terris multi
qui ipsum ardentem vocaverunt.*

R. O merry roots with whom
the work of miracles—
but not the work of crimes—
was planted by a journey
rushing, tearing forth, a path of shade perlucid;
and you, O voice of ruminating fire, forerunner of
the whetstone, the Rock that overthrows th' abyss:

R. Rejoice in him, your captain!

V. Rejoice
in him whom most on earth have never seen—
yet ardently they've called on him.

O spectabiles viri Votive antiphon for Patriarchs and Prophets (R 468vb-R 469ra)

This antiphon is often referred to have a “cryptic intensity.” It wraps up many of her most characteristic images—the living light (*viventem lucem*), Mary’s branch blooming with the Incarnation, and the circling wheel (as in her antiphon to Wisdom, *O virtus Sapientie*)—with several scriptural images drawn from the Old Testament prophets and the story of Moses and the Exodus.

*O spectabiles viri qui pertransistis,
occulta aspicientes, per oculos spiritus
et annuntiantes
in lucida umbra acutam
et viventem lucem
in virga germinantem, que sola
floruit de introitu radicantis luminis:*

*Vos antiqui sancti, predixistis
salvationem exulum animarum
que inmerse fuerant morti.*

*qui circuisti ut rote mirabiliter loquentes
mistica montis qui celum tangit,
pertransiens uniendo multas aquas,
cum etiam inter vos surrexit lucida lucerna,
que ipsum montem precurrens ostendit.*

O men of sight—what a sight! You’ve passed,
as mysteries perceiving, through spirit’s eyes
to announce
in shining shadow
a living, piercing light
that buds upon that single branch that
flourished at the entrance of deep-rooted light:

You saints of old!
You have foretold salvation
of souls in exile plunged, in death immersed.

You circled wondrously like wheels,
proclaimed the mountain’s mysteries
and passed through many waters with anointing
yet still among you rose a shining lamp
that raced ahead, that mountain to reveal.

contributors & credits

FOUNDERS CIRCLE (\$5,000 +)

DIRECTORS CIRCLE (\$2,500 to \$4,999)

PATRONS CIRCLE (\$1,000 to \$2,499)

Richard & Sandra Paulson
Joaquin & Heather Razo
Johan Schilling

INVESTOR (\$500 to \$999)

Lien Hoang

SPONSOR (\$250 to \$499)

Philip Trimboli

SUPPORTER (\$100 to \$249)

Ellen Kerrigan & Baker Peeples
James Turner
Richard Turner
Scwhab Charitable Fund
Amen Real Estate

FRIEND (up to \$99)

Natalie Drager

*(This list reflects donations given to the
general fund for the 2015-16 concert season.)*

Music Director

Daniel Paulson

Accompanist

Heather Razo

Reader

Terrie McGraw

Photographer & Videographer’s

Marton Radics

Mike Melliza

Web Site Hosting

Jennifer & Richard Crawford

PR Marketing

Vox Musica

Social Media

Amy Lynne Spier

Printing

Urban Art Lithography

Rehearsal/Concert Venue Facilitation

Beatnik Studios

VOX MUSICA

INFO@VOXMUSICA.NET

WWW.VOXMUSICA.NET

t @VOX_MUSICA | **f** /VOXMUSICA | **l** @VOX_MUSICA | **h** #VOXMUSICA