

The University of Notre Dame College of Arts and Letters, Graduate Program in Sacred Music,
Institute for Scholarship in the Liberal Arts, Department of Music, Medieval Institute,
and DeBartolo Center for the Performing Arts present:

MODERNMEDIEVAL VOICES

Jacqueline Horner-Kwiatek, Artistic Director

Jacqueline Horner-Kwiatek
Chloe Holgate
Martha Cluver

WORDS OF LOVE AND WISDOM

Sunday, November 7, 8:30 p.m.
Basilica of the Sacred Heart

PROGRAM:

<i>O Presul vere Civitatis</i>	Hildegard von Bingen
<i>Three-Winged Wisdom*</i>	Daniel Thomas Davis
<i>O Virtus Sapientie Meditation*</i>	Hildegard von Bingen Jacqueline Horner-Kwiatek
<i>Spiritus Sanctus Vivificans</i>	Hildegard von Bingen
<i>All Things are Set Ablaze*</i>	Joel Phillip Friedman
<i>Caritas Habundat Caritas Habundat*</i>	Hildegard von Bingen Caroline Shaw
<i>O Viridissima Virga</i>	Hildegard von Bingen
<i>We Cannot Live*</i>	Caleb Burhans
<i>O Jerusalem</i>	Hildegard von Bingen

*Commissioned by **ModernMedieval**

PROGRAM NOTES

ModernMedieval Voices presents a program of chants by Hildegard of Bingen paired with new works inspired by her music and her message.

Hildegard of Bingen (1098-1179) is revered as a mystic, a poetess, a composer and a visionary. Her music consists of over 70 chants collectively known as *Symphonia armonie celestium revelationum*, (Symphony of the Harmony of Celestial Revelations) and a morality play *Ordo virtutum*, (Play of the Virtues) which includes more than 80 songs.

Given to the monastery at Disibodenberg when she was a child, she was placed under the care of the anchoress Jutta of Sponheim, a woman who devoted herself to the teachings of God and to the education of young girls. Over the years the community of women grew under Hildegard and Jutta's guidance, and upon Jutta's death in 1136 Hildegard took over as magistra, or leader, of the community.

In 1150, after leaving Disibodenberg, Hildegard and her nuns moved to Bingen and re-founded the monastery of Saint Rupert on the Rhine.

Hildegard wrote two large-scale chants to commemorate both Saint Disibode and Saint Rupert, *O Presul vere Civitatis* and *O Jerusalem*, which begin and end our program. These chants are examples of a *sequence*, a form of composition common in the twelfth-century consisting of versicles, that is, a verse divided into two parts. Usually both parts of a verse were set to the same melody, with each subsequent verse having a different melody, producing the melodic structure of AA, BB, CC and so on. Hildegard frequently departed from this format, and frequently the second part of each versicle is an elaboration of the material in the first, becoming increasingly inventive as the piece progresses and the poetic stanzas become longer.

The three short chants, *Caritas Habundat*, *O Virtus Sapientie*, and *Spiritus Sanctus Vivificans*, portray Hildegard's vision of the Holy Spirit as the Divine Feminine, a being representing Love (Caritas) and Wisdom (Sapientie) who protects and inspires humanity. *O Viridissima Virga* is a rapturous hymn portraying the Virgin Mary as the bringer of new life through poetic images of nature's renewal.

Program notes by Jacqueline Horner-Kwiatek.

The five pieces by Daniel Thomas Davis, Joel Phillip Friedman, Jacqueline Horner-Kwiatek, Caroline Shaw and Caleb Burhans were all commissioned by ModernMedieval, and represent each composer's unique approach to interpreting and reinventing Hildegard's musical language and philosophy.

Daniel Thomas Davis: *Three-Winged Wisdom*

COMPOSER'S NOTE: "I've frequently had the feeling that Hildegard simply couldn't have been just ONE person but somehow many minds rolled into one body — musician, writer, prophet and community leader yet singular in her creative vision. Prompted by the dizzyingly multi-layered creativity of this genre-defying polymath, I've imagined a composition that consists of two fundamentally separate musical layers, each informing the other but each with its own distinct language and personality.

In one of these musical layers, based on Hildegard's radiant chant *O virtus Sapientie* ("O Wisdom's Energy"), a flowing and twisting melody passes freely between the vocalists. Here, in her characteristically resplendent Latin text, Hildegard envisions wisdom as a mystical, three-winged figure: one exuding from the earth, one soaring through the air and a third whirling around everything. At the same time, a second, slowly pulsing layer of music gradually unfolds over the duration of the piece, sung by shifting, sliding and fluttering pairs of voices. In this musical layer, I've assembled texts from Hildegard's mysterious *Lingua Ignota*, an invented, secret language she devised for reasons that still remain unclear. In an allusion to Hildegard's idea of earthy wisdom, the first half of this music features consonant-heavy, imaginary words that denote species of trees and plants, while the second half then employs the names of flying birds — wisdom soaring high above the heavens."

Jacqueline Horner-Kwiatek: *Meditation*

COMPOSER'S NOTE: "I have written a short piece inspired by Hildegard's vision of wisdom and love as embodiments of the Divine Feminine. In one of her visions she describes Wisdom as 'a figure so bright and glorious that I could not look at her face or her garments for the splendor with which she shone.'" (English translation by Mother Columbia Hart). This text forms the basis for a meditation on the nature and beauty of Wisdom, using drones and melodic motives that are hallmarks of Hildegard's compositional style."

Joel Phillip Friedman: *All Things Are Set Ablaze*

COMPOSER'S NOTE: "I imagine a modern Hildegard von Bingen, rising up and returning to tell us "you have lost your way and face destruction, listen to me *now...* or face the consequences." She warns, in her own words: "All Things Are Set Ablaze... From Me!" My invented Hildegard is a mixture of the real and prescient woman of many enormous talents and startling visions, Wagner's Valkyrie warrior Brünnhilde, the future prophesying Oracle of Delphi, and perhaps even a badass Wonder Woman. Most of the words I set are Hildegard's own, in English translations by Medieval Latin scholars Nathaniel Campbell and Barbara Newman. If Hildegard's writings initially had...a *slightly* different context... they do speak with potent currency today. I have added some non-Hildegard text: short cautionary Latin fragments (e.g. "Monitum... Praedictum... Ignifer... Audi me" - "A warning... Foretelling... Fire-bearing... Listen to me!), as well as, fittingly, a single line from Wagner's opera *Die Walküre* - the famous Valkyrie war cry ("Hojotoho! hojotoho! heiaha! Heiaha!"). If Hildegard were to return today I imagine she would identify with Brünnhilde and join her singing those spirited words!

Caroline Shaw: *Caritas Habundat*

This piece is based on the chant you will hear directly before, *Caritas Habundat*. Caroline experiments with the nature of the words "Caritas Habundat," meaning "Love abounds," deconstructing the text and allowing the voices to contemplate the words, and their meaning, through repetition and soaring melodic lines.

Caleb Burhans: *We Cannot Live*

COMPOSER'S NOTE: "The text I chose has become attributed to Hildegard in recent years but was written by a writer named Elaine Bellezza. It is an excerpt from her article entitled, Hildegard of Bingen, Warrior of Light."

About ModernMedieval Voices:

"They sang exquisitely together, their voices so tightly intertwined that they often sounded as one clear strand....an evening of gloriously clear voices singing exquisitely wrought music spanning centuries." (Steven Pisano, Feast of Music)

ModernMedieval was created by Dr. Jacqueline Horner-Kwiatek, a member of the world renowned vocal quartet Anonymous 4, to explore the worlds of early and new music through lectures, workshops, masterclasses and performances. ModernMedieval Voices is a project based all female ensemble directed by Jacqueline. She is joined by early and new music specialists for concerts and special projects that combine medieval chant and polyphony with music from later eras and new commissions influenced by the poetry and sonorities of music from the Middle Ages.

ModernMedieval Voices takes the vocal techniques developed by Anonymous 4 for singing this repertoire and combines them with a fresh approach to programming that introduces this wonderful music to new audiences.

The ensemble gave a triumphant debut performance at the Metropolitan Museum of Art in NYC performing the Hildegard chant *O Jerusalem* as part of the *Al-Quds:Jerusalem* concert with MetLive Arts, described by Heidi Waleson of *The Wall Street Journal* as "exquisitely sung." MMV has given performances at The National Museum for Women in the Arts in D.C., The Virginia Arts Festival, VA and the Ecstatic Music Festival in NYC, which was broadcast live on WNYC NewSounds Live, hosted by John Schaefer. The ensemble has given residencies and performances at East Carolina University NewMusic Initiative, University of Tampa, FL, Binghamton University, Pittsburgh Dance Project, Liquid Music in Saint Paul, MN, Princeton Sound Kitchen, Electric Earth Concerts in NH, Dumbarton Oaks, and The Cloisters in NYC as part of the Metropolitan Museum of Art's MetLiveArts series. They are also featured on the award-winning CD *To Shiver the Sky* with music by composer Christopher Tin, which receives its world premiere performance on May 2022 in DC.

"Although more than eight centuries separate us from this music, ModernMedieval's approach to Hildegard is above all natural, emphasizing her fluent expressivity in perfect medieval Latin. Hildegard is always a good listen, and juxtaposed with sympathetic contemporary works, her beauties were especially resplendent." (Patrick Rucker, The Washington Post)

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INDIVIDUAL BIOS:



Dr. Jacqueline Horner-Kwiatek is a former member of the acclaimed vocal quartet Anonymous 4 and currently is Artistic Director of **ModernMedieval**, an umbrella ensemble devoted to developing projects that combine early and new music. She has a reputation as a versatile and accomplished soloist, specializing in early and new music. She has collaborated with many composers including Judith Weir, Karlheinz Stockhausen, Luciano Berio, Orlando Gough, Richard Einhorn, Andrew Toovey, Andrew Lovett, Louis Conti, Daniel Thomas Davis, Gregory Spears, Phil Kline and David Lang, appearing as a guest soloist with many distinguished ensembles including Ensemble Modern Frankfurt, Ensemble Intercontemporain Paris, Washington Bach Consort, Hesperion XXI, Distinguished Concerts International New York, Singcircle, Continuum, Washington Square Contemporary Music Society, Ixion, Dogs of Desire, Ekmeles, S.E.M. Ensemble and the Locrian Chamber Ensemble. She was a featured soloist on the double Grammy Award-winning CD *Calling All Dawns*. She has sung with English National Opera, The Royal Opera Covent Garden, Opera Factory Zurich and London, Center for Contemporary Opera and American Opera Projects, premiering roles in works by Daniel Thomas Davis, Sir Harrison Birtwistle and Iannis Xenakis, among others, and was the mezzo soloist in the world

premieres of *The Origin* (Richard Einhorn) and *Requiem for the Titanic* (Philip Hammond). She holds degrees from Queens University Belfast and Columbia University, and has a D.M.A in Music History and Performance from The Juilliard School. Jacqueline is also a voice teacher and lecturer: she is on the performance faculty at Princeton University where she teaches voice, directs the Early Music Princeton Singers and is Associate Director of the Certification Program in Consort Singing. She is also on the faculty of New York University and The Juilliard School Extension Division.



Chloe Holgate has appeared in recent seasons as a soloist with the American Classical Orchestra, Prototype Festival, Melius Ensemble, Saint Andrew Music Society and Chatham Baroque in works ranging from Handel's *Dixit Dominus* to *Carmina Burana*. As an ensemble singer, Chloe has continued exploring works of the medieval and renaissance with acclaimed early music group, *Pomerium*. She has performed with *Musica Sacra*, *Trinity Wall Street*, *Bard Festival Chorale*, *Virtuoso Singers* and many others as well as her own vocal quintet, *Ping Voices*. During this past year Chloe has focused her efforts on arranging music and composing with her sister, violinist Lily Holgate.



Martha Cluver has been praised by the New York Times for her “exquisitely sultry, dusky”, “fluid, dark-hued” and “soulful” vocals. Martha is an original member of the Grammy award winning vocal band Roomful of Teeth. She also performs regularly with Pomerium and is a former long time member of the Church of Trinity Wall Street Choir. Martha has been a guest soloist with AXIOM, Albany Symphony's Dogs of Desire, Remix Ensemble Casa da Música, Janáček Philharmonic, Prague Modern, Deutsches Symphonie-Orchester Berlin, S.E.M Ensemble, Rebel Baroque, Alarm Will Sound, ACME, Wordless Music Orchestra, Vox Vocal Ensemble, Voices of Ascension, Signal, ICE, American Composers Orchestra, Fifth House Ensemble, Clarion Music Society, So Percussion and Nexus Percussion. Notable solo performances include works by Morton Feldman, John Adams, Louis Andriessen, Arvo Pärt, Kaija Saariaho, Claude Vivier, George Benjamin and world premieres by Caleb Burhans, John Zorn, Alice Shields and Emmanuel Nunes. Martha spends most of her musical life as a chamber musician, focusing on early and new music. She has performed and recorded many works by Steve Reich, and frequently works with the composers of Bang on a Can. Martha

attended the Eastman School of Music, where she earned her Bachelor's degree in Music Performance, Viola, in 2003. She currently resides in Brooklyn, NY.

LATIN TEXT TRANSLATIONS

O Presul Vere Civitatis

O Presul vere civitatis
qui in templo angularis lapidis
ascendens in celum
in terra prostrates fuisti
propter Deum.

Tu, peregrinus a semine mundi,
desiderasti exul fieri
propter amorem Christi.

O mons clause mentis
tu assidue pulcrum faciem aperuisti
in speculo columbe.

Tu in absconso latuisti,
inebriatus odore florum,
per cancellos sanctorum
emicans Deo.

O culmen in clavibus celi,
quod propter perspicuam vitam
mundum vendidisti
hoc certamen, alme confessor,
semper habes in Domino.

In tua enim mente
fons vivus clarissima luce
purissimos rivulos eduxit
per viam salutis.

Tu magna turris
ante altare summi Dei
et huius turris culmen obumbrasti
per fumum aromatum.

O Disibod, in tuo lumine,
per exempla puri soni
membra mirifice laudis edificasti
in duabus partibus
per Filium Hominis.

In alto stas
non erubescens ante Deum vivum,
et protegis viridi rore
laudantes Deum ista voce:

'O Dulcis vita,
et O beata perseverantia,
que in hoc beato Disibodo
gloriosum lumen
semper edificasti in celesti Jerusalem.'

Nunc sit laus Deo
in forma pulcre tonsure
viriliter operante.

Et superni cives
gaudeant de his qui eos
hoc modo imitantur.

O dance-leader of the true city,
who in the temple with the final-stone
soaring Heavenwards
was prostrate on the earth
for God.

You, wanderer of the seed of Man,
longed to be an exile
for the love of Christ.

O summit of the cloistered mind
you tirelessly showed a beautiful face
in the mirror of the dove.

You lived hidden in a secluded place,
intoxicated with the aroma of flowers,
reaching forth to God
through the lattices of the saints.

O gable on the cloisters of Heaven,
because you have bartered the world
for an unclouded life
you will always, nourishing witness,
have this prize in the Lord.

For in your mind
the living fountain in clearest light
courses purest rills
through the channel of salvation.

You are an immense tower
before the altar of God
and you cloud the roof of this tower
with the smoke of perfumes.

O Disibod, by your light,
with examples of pure sound,
you have wondrously built aisles of praise
with two parts
through the Son of Man.

You stand on high
not blushing before the living God,
and you cover all with refreshing dew
praising God with these words:

'O sweet life,
and O blessed constancy,
which in this blessed Disibod
a glorious light
has always been built in heavenly Jerusalem.'

Now praise be to God
in the form of the beautiful tonsure.

And let the Heavenly citizens
rejoice in those
who have imitated them in this way.

Caritas Habundat

Caritas
Habundat in omnia,
de imis excellentissima
super sidera
atque amantissima
in omnia,
quia summo regi osculum pacis
dedit.

Love
abounds in all,
from the depths exalted and excelling
over every star,
and most beloved
of all,
for to the highest King the kiss of peace
she gave.

O virtus Sapientie

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.

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.

Spiritus sanctus vivificans

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 viridissima virga

O viridissima virga, ave,
que in ventoso flabro sciscitationis
sanctorum prodisti.

Cum venit tempus
quod tu floruisti in ramis tuis,
ave, ave fuit tibi,
quia calor solis in te sudavit
sicut odor balsami.

Nam in te floruit pulcher flos
qui odorem dedit
omnibus aromatis que arida erant.

Et illa apparuerunt omnia in viriditate plena.

Unde celi dederunt rorem super gramen

O branch of freshest green, hail,
that blooms within the airy breezes
of the prayers of saints.

When it was time
you blossomed in your boughs
hail, hail to thee,
for in you seeped the sunlight's warmth
like balsam's sweet perfume.

For in you bloomed a beautiful flow'r,
whose fragrance wakened
all the aromas from their arid state.

They all appeared in full bloom.

Then rained the heavens dew upon the grass
and all the earth was made joyful,

et omnis terra leta facta est,
quoniam viscera ipsius frumentum
protulerunt et quoniam volucres celi
nidos in ipsa habuerunt.

Deinde facta est esca hominibus
et gaudium magnum epulantium.
unde, O suavis Virgo,
in te non deficit ullum gaudium.

Hec omnia Eva contempsit.

Nunc autem laus sit Altissimo.

O Jerusalem

O Jerusalem, aurea civitas,
ornata Regis purpura.
O edificatio summe bonitatis,
que es lux numquam obscurata.

Tu enim es ornata in aurora
et in calore solis.

O beata pureritia,
que rutilas in aurora,
et o laudabilis adolescentia,
que ardes in sole.

Nam tu, O nobilis Ruperte,
in his sicut gemma fulsisti,
unde non potes abscondi
stultis hominibus,
sicut nec mons valli celatur.

Fenestre tue, Jerusalem,
cum topazio et saphiro
specialiter sunt decorate.

In quibus dum fulges, O Ruperte,
non potes abscondi tepidis moribus,
sicut nec mons valli,
coronatus rosis,
liliis et purpura in vera ostensione.

O tener flos campi,
et a dulcis viriditas pomi,
et o sarcina sine medulla,
que non flectit pectora in crimina.

O vas nobile,
quod non est pollutum nec devoratum
in saltatione antique spelunce,
et quod non est maceratum
in vulneribus antiqui perditoris.

In te symphonizat Spiritus Sanctus,
quia angelicis choris associaris,
et quoniam in Filio Dei ornaris,

for from her womb she brought forth fruit
and for the birds in the sky
have nests in her.

Then was prepared that food for humankind
and tidings of great joy for the feast-takers. Then, O sweet
Virgin,
in you joy can never fail.

All these things Eve chose to scorn.

Now let praise ring forth unto the Highest.

O Jerusalem, golden city,
adorned in royal purple;
O edifice of highest excellence,
who are a light never darkened.

You are resplendent in the dawn
and in the heat of the sun.

O blessed childhood
which glimmers in the dawn,
and O wonderful time of youth,
that burns in the sunlight.

For you, O noble Rupert,
glittering like a jewel,
You cannot be hidden
by foolish humans,
Just as a mountain
cannot be hidden by a valley.

Your windows, Jerusalem,
are wondrously decorated
with topaz and sapphire.

In these windows you blaze, O Rupert,
and cannot be obscured by the apathy of mortals,
just as a mountain cannot be hidden by the valley, crowned
with roses, lilies and purple, in a true revelation.

O tender flower of the field, sweet green of the apples,
and burdened without bitterness,
let none stoop to evil.

O noble vessel
which was not polluted nor drained in the dance in the
ancient cave,
and is not made vulnerable
by attacks from the ancient destroyer.

The Holy Spirit sings in you,
for you belong with the angelic choir, through whom you are

cum nullam maculam habes.

Quod vas decorum tu es,
O Ruperte,
qui in pueritia et in adolescentia tua
ad Deum anhelasti in timore Dei
et in amplexione caritatis
et in suavissimo odore bonorum operum.

honored in the Son of God,
having no stain.

What a pure chalice you are,
O Rupert,
for in your childhood and youth
you sighed after God in fear of God, in the embrace of Love,
and in the sweetest odor of good works.

O Jerusalem, fundamentum tuum positum est cum torrentibus
lapidibus,
quod est cum publicanis et peccatoribus,
qui perditae oves erant,
sed per Filium Dei invente ad te cucurrerunt
et in te positi sunt.

O Jerusalem, your foundation is laid with fiery stones,
being the tax-gatherers and sinners who were lost sheep,
but found by the Son of God
they ran to you, and were placed in you.

Deinde muri tui fulminant vivis lapidibus,
qui per summum studium bone voluntatis
quasi nubes in celo volaverunt.

Thus your walls blaze with living stones,
who by a great effort of good will
have flown like clouds into the heavens.

Et ita turrets tue, o Jerusalem,
rutilant et candent per ruborem
et per candorem sanctorum
et per omnia ornamenta Dei
que tibi non desunt, o Jerusalem.

And so your towers, O Jerusalem,
glow and gleam with the redness of dawn and with the
incandescence of the saints and with all the treasures of God
in which you are not lacking, O Jerusalem.

Unde vos, o ornati et o coronati,
qui habitatis in Jerusalem,
et o tu, Ruperte,
qui es socius eorum in hac habitatione,
succurrite nobis famulantibus
et in exilio laborantibus.

Whence you, O adorned and crowned ones who live in
Jerusalem, and you, O Rupert,
who are their companion in that dwelling,
help us, who are serving and laboring in exile.

Latin Texts From: *All Things Are Set Ablaze*

Ignifer, aduro, exuro
Vindicta, ultio, audi me!

Fire-bearing! I am burning, I am scorching! Vindication!
Listen to me!

Omnia vitalia de me ardent.
Ego summa et ignea vis, que omnes viventes scintillas
accendi.

All things are set ablaze from me.
I am the Supreme and Fiery Force who kindles every
living spark.

Ignifer, monita moneo
Praedico, aduro, exuro, combusta, ambusta
Immanis, improba, ruina,

Fire-bearing! Warnings—I am warning!
I'm foretelling, setting fire, burning down! Things are
scorched, are consumed! Monstrous, heartless ruination!

vindicta, ultio, veritas, audi me!

Vindication, vengeance! Truth! Listen to me!

*The English translations of Hildegard von Bingen are used and adapted with permission from the translators
Nathaniel Campbell and Barbara Newman.*



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