

Saturday November 5, 2022, 7:00 PM
Princeton Theological Seminary Chapel

The Living Word

Music by and inspired by: Hildegard of Bingen

ModernMedieval Voices

Jacqueline Horner-Kwiatek

Chloe Holgate

Martha Cluver

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THE LIVING WORD

PROGRAM

<i>Presul vere Civitatis</i>	Hildegard von Bingen
<i>Three-Winged Wisdom*</i>	Daniel Thomas Davis
<i>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>Karitas Abundat Caritas Habundat*</i>	Hildegard von Bingen Caroline Shaw
<i>Viridissima Virga</i>	Hildegard von Binge
<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, *Karitas Abundat*, *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.

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.

Program notes by Jacqueline Horner-Kwiatek

Daniel Thomas Davis: Three-Winged Wisdom

COMPOSER'S NOTE: 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. At the same time, a second, slowly pulsing layer of music gradually unfolds over the duration of the piece. 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: FROM: 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 Brunnhilde, 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.

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 received its world premiere performance on May 2022 in Washington DC. Their recording of The Living Word will be available in December 2022.

“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)

www.modernmedieval.org

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 and directs the Early Music Princeton vocal ensembles as well co-directing the Certificate program in Consort Singing. She is also on the voice faculty at NYU.

Chloe Holgate recently made her soloist debut at Alice Tully Hall with the American Classical Orchestra. This summer she joined the American Soloist Ensemble on a tour of South Korea alongside the National Chorus of Korea. In recent seasons she has performed with Ensemble Échappé, Melius Consort, Chatham Baroque, Folger Consort, Saint Andrew Music Society and the Prototype Festival. A versatile ensemble singer, Chloe performs regularly with Voices of Ascension, Musica Sacra, the choir of Trinity Wall Street, and other renowned groups in New York City. In addition to performing, Chloe writes and records intricate and colorful vocal arrangements and composes original music for the duo Sibyl with her sister, violinist Lily Holgate.

Martha Cluver has been an active member of the New York music scene and abroad since 2003. She is an original member of Grammy award winning vocal band Roomful of Teeth, where she frequently performs the music of Pulitzer Prize winners Caroline Shaw and David Lang. World premieres as soloist include works by John Zorn, Caleb Burhans, Emmanuel Nunes, Missy Mazzoli, Ellen Reid, and Shara Nova. Notable operatic roles include works by Vivier, Feldman, Berio, Saariaho and George Benjamin. Cluver has performed with Boston Symphony Orchestra, New York Philharmonic, Cincinnati Symphony Orchestra, New York City Ballet, Seattle Symphony, Janáček Philharmonic Orchestra, Remix Ensemble, Prague Modern, LA Phil, L'Instant Donné, ICE, Trio Medieval, Pam Tanowitz Dance, BOAC All Stars, American Composers Orchestra, Fifth House Ensemble, So Percussion, and NEXUS Percussion. She has made television appearances with John Cale and The Roots and has performed on the same stage with The Rolling Stones, Glenn Kotche, Merrill Garbus, Tigran Hamasyan, Holly Herndon, Laurie Anderson, and Lou Reed. She resides in New York City with husband and fellow musician Caleb Burhans, and their daughter Fiona.

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 finial-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 omni
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 aromatibus que arida erant.

Et illa apparuerunt omnia in viriditate plena.

Unde celi dederunt rorem super gramen
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 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,
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

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.

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 Ruperte,
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 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,
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.*

*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.*

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

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

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 burden 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 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, 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.

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

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.

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.

All Things Are Set Ablaze

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

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

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

vindicta, ultio, veritas, audi me!

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

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

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

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.
