Phoenix Club

Elizabeth B-Rich
Allison Brault
Kimberly Casey
Allison Cranmer
Brooke D’Aprile
Samantha Day
Kristen Grajek
Lindsay Heck
Emary Iacobucci

Demetrious McMullen
Carolina Medina
Emily Milne
Elizabeth Mortati
Chelsea Perticone
Mikaela Salem
Kaylee Tasber
Elizabeth Tetlak

Phoenix Club & Hosmer Choir
Nils Klykken, conductor

MEDITATION, MYSTICISM, AND (IN)SANITY
Phoenix Club

Strong Back, Soft Front
Jerod Sommerfeldt
(b. 1982)
Electronic media

O Ecclesia
Hildegard von Bingen
(1098–1179)
Jerod Sommerfeldt, drone

Choral Hymns from the Rig Veda, Third Group
Gustav T. Holst
(1874–1934)
I. Hymn to the Dawn
II. Hymn to the Waters
III. Hymn to Vena
IV. Hymn of the Travelers
Julie Miller, piano
Elizabeth B-Rich, Elizabeth Tetlak, conductors

Pallaanda
Raga Shulini
arr. Ethan Sperry
Jerod Sommerfeldt, drone

Short Break

Hosmer Choir

Totus Tuus, Op. 60
Henry Mikołaj Górecki
(1933–2010)
Christopher Danilich, conductor

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is music and therefore he is God.

For the instruments are by their rhimes.
For the Shawm rhimes are lawn fawn moon boon and the like.
For the cymbal rhymes are bell well toll soul and the like.
For the flute rhymes are tooth youth suit mute and the like.
For the Bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place heat heat and the like.
For the Clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound soar more and the like.
For the TRUMPET of God is a blessed intelligence and so are all the instruments in HEAVEN.
For GOD the father Almighty plays upon the HARP of stupendous magnitude and melody.
For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man by a remarkable stillness and serenity of soul.
Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnifical and mighty.
Christopher Smart

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature, in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.
Let Nimrod, the mighty hunter, bind a Leopard to the latar and consecrate his spear to the Lord.
Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large.
Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a Reward eternal.
Let Daniel come forth with a Lion, and praise God with all his might through faith in Christ Jesus.
Let Ithamar minister with a Chamois, and bless the name of Him, that cloatheth the naked.
Let Jakim with the Satyr bless God in the dance.
Let David bless with the Bear—The beginning of victory to the Lord—to the lord the Perfection of excellence—Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnifical and mighty.

For I will consider my cat Jeoffry.
For he is the servant of the Living God, duly and daily serving him.
For at the first glance of his glory of God in the East he worships in his way.
For this is done by wreathing his body seven times round with elegant quickness.
For he knows that God is his Saviour.
For God has blessed him in the variety of his movements.
For there is nothing sweeter than his peace when at rest.
For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

For the Mouse is a creature of great personal valour.
For—this is a true case—Cat takes female mouse—male mouse will not depart, but stands threat’ning and daring.
...If you will let her go, I will engage you, as prodigious a creature as you are.
For the Mouse is a creature of great personal valour.
For the Mouse is of an hospitable disposition.

For the flowers are great blessings.
For the flowers have their angels even the words of God’s Creation.
For the flower glorifies God and the root parries the adversary.
For there is a language of flowers.
For flowers are peculiarly the poetry of Christ.
For I am under the same accusation with my Saviour—For they said, he is besides himself.
For the officers of the peace are at variance with me, and the watchman smites me with his staff.
For Silly fellow! Silly Fellow! is against me and belongeth neither to me nor to my family.
For I am in twelve HARDSHIPS, but he that was born of a virgin shall deliver me out of all.

Heyr þú oss himnum án
Anna Þorvaldsdóttír

(1977)

Diana Minerva, conductor

from Wie ein Kind (Adolph Wölfli)
I. Wiigen-Lied

Brittany DeLuca, soprano
Michael Woods, tenor

Rejoice in the Lamb (Christopher Smart)
Benjamin Britten

(1913–1976)

Emma Marhefka, soprano
Anna Ziolkowski, mezzo-soprano
Adam Jones, tenor
Liam Zaffora-Reeder, baritone
Karl Robson, organ

Texts, Translations, and Program Notes

Strong Back, Soft Front

A sonic meditation on the teaching "Strong Back, Soft Front" as given by Frank Ostaseski of the Metta Institute. It is gratefully dedicated to both him and Roshi Joan Halifax of the Upaya Zen Center for their continued guidance and profoundly positive influence on so many lives.

-Jerod Sommerfeldt
O Ecclesia

German Benedictine abbess, visionary, writer and composer, Hildegard is known for her literary, musical and scientific works, and for her religious and diplomatic activities. Her oeuvre includes recorded visions, medical and scientific works, hagiography and letters; also lyrical and dramatic poetry, which has survived with monophonic music.

She was famous for her prophecies and miracles. Later described as the ‘Sibyl of the Rhine’ (1383), she was consulted by and held lengthy correspondences with popes, emperors and other secular and ecclesiastical leaders as well as lower members of the clergy and lay persons, and involved herself in politics and diplomacy at a time of immense political and ecclesiastical turmoil. Exceptionally for a woman, she undertook four preaching missions through Germany between 1160 and 1170. But above all, as spiritual mother and ‘magistra’, she guided her nuns by fortifying their commitment to the Virgin through the teaching of scripture and the Rule of St Benedict, and the discernment of the right path in monastic life.

From the age of five Hildegard experienced visions, and in 1141 her abbot gave her permission to record what she saw, with the aid of Volmar. The result, Scivias, which contains 14 lyric texts that later appeared with music, took ten years to write and comprised 26 revelations.

-Ian D. Bent and Marianne Pfau, musicologists

Hildegard von Bingen (Wiesbaden manuscript)

O Ecclesia,
oculi tui similis saphiro sunt,
et aures tuæ monti Bethel,
et nasus tuæ est sicat mons mirre et thuris,
et os tuæ quasi sonus aquarum multarum.

In visione vere fidei
Ursula Filium Dei amavit
et Virum cum hoc seculo reliquit
et in solem aspexit
atque pulcherrimum iuvenem vocavit,
dicens:

In malto desiderio
desideravi ad te venire
et in celestibus naptis tecum sedere,
per alienam viam ad te currens
velut nubes que in purissimo aere
carrmur similis saphiro.

Et postquam Ursula sic dixerat,
rumor iste per omnes populos exit.

Et dixerunt:
"Innocentia puellaris ignorantie
nescit quid dicit."

O Beloved,
your eyes appear as sapphires,
your ears as the mount of Bethel,
your nose as mountains of myrrh and incense,
and from your mouth issues sound,
as a multitude of waters.

Enraptured by true faith,
Ursula gave her love to the Son of God,
leaving behind men with the things of this world,
and she gazed into the sun
summoning the fairest youth, saying:

"With the greatest desire
I have longed to come unto you
and cleave to you in heavenly marriage,
hastening to you on this unknown path,
like clouds that in the purest air
appear to fly in sapphire."

After Ursula had so said,
a rumor spread through all the peoples.

And they said:
"This innocent young girl is ignorant of what she is saying."

Wiigen-Lied

The first movement, Lullaby (“Wiigen-Lied,” in Adolph Wölfi’s typically sensual spelling) has many psychological aspects, and it is punctuated by strange, distant calls, reminiscent of those of a street vendor or those of a mother calling from way up in a tower block to her child way down in a narrow courtyard.

From 1895 until his death in 1930, Wölfi was detained in Waldau, an asylum for the mentally disturbed. He developed here a unique artistic ability, the intensity of which has impressed an increasing number of people.

-Per Nørgård, composer

1) Adolph Wölfi
G’ganggali ging g’g’ang, g’gung g’gung!
G’ganggali ging g’g’ang, g’gung g’gung!

Rittare-Gritta, d’Zittara witta.
G’ganggali ging g’g’ang, g’gung g’gung.
G’g’anggali ging g’g’ang, g’gung g’gung!

2) Ole Sarvig
Kummer fasst uns alle, keiner geht frei,
Beliebig fasst uns der Kummer
Woe seizes us all, no goes freely, Randomly seizes us all, the grief.

Rejoice in the Lamb

The words of the Cantata—“Rejoice in the Lamb”—are taken from a long poem of the same name. The writer was Christopher Smart, an eighteenth century poet, deeply religious, but of a strange and unbalanced mind.

“Rejoice in the Lamb” was written while Smart was in an asylum, and is chaotic in form but contains many flashes of genius.

It is a few of the finest passages that Benjamin Britten has chosen to set to music. The main theme of the poem, and that of the Cantata, is the worship of God, by all created beings and things, each in its own way.

The Cantata is made up of ten short sections. The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah. In the fourth section, Smart takes his beloved cat as an example of nature praising God by being simply what the Creator intended it to be. The same thought is carried on in the fifth section with the illustration of nature praising God by being simply what the Creator intended it to be. The sixth section speaks of the flowers—“the poetry of Christ.” In the seventh section Smart refers to his troubles and suffering, but even these are an occasion for praising God, for it is through Christ that he will find his deliverance. The eighth section gives four letters from an alphabet, leading to a full chorus in section nine which speaks of musical instruments and music’s praise of God. The final section repeats the Hallelujah.

-Walter Hussey, Anglican priest and commissioner of Rejoice in the Lamb (1943)
Periyazhwar (500–800 C.E.)

Pallaanda pallaanda
For years and years
Pallaanda thaanda
For thousands and thousands of years
Palaakothi nooraayiram
For millions and millions of years
Mallaanda thinthol Manivanna oon
O Manivanna, with strong shoulders that
vanquished the mighty wrestlers
Shevvadi shevvi thiru kaapu
May your shining Red Lotus feet (pure and
untainted feet) bring divine protection.

Totus Tuus
Maria Boguslawska (1868–1929)

Totus Tuus sum, Maria,
I am all yours, Mary,
Mater nostri Redemptoris,
Mother of our Redeemer,
Virgo Dei, Virgo pia,
Virgin of God, pious Virgin,
Mater mundi Salvatoris.
Mother of the world’s Savior.

Totus Tuus sum, Maria!
I am all yours, Mary!

Heyr þú oss himnum á
Olafur á söndum (d. 1672)

Hear us in heaven,
loving Father, as we, your small children,
ask for the fortune
to receive eternal life.
We shall not stray from your path.

May we help your kingdom
to grow here on earth.
Following your guidance,
we gather around in your name,
and gladly celebrate.
We cannot make a joyful song
unless we are moved by love.
So let us sing our gentle praise
to you, Lord God, in heaven,
as the truly faithful have done.

Choral Hymns from the Rig Veda, Third Group
Gustav Holst (translated from Sanskrit)

I. Hymn to the Dawn

Hear our hymn, O Goddess,
Rich in wealth and wisdom,
Ever young yet ancient,
True to Law Eternal.

Wak’ner of the song-birds,
Ensign of th’Eternal,
Draw thou near, O Fair one,
In thy radiant Chariot.

Bring to her your off’ring,
Humbly bow before her,
Raise your songs of welcome,
As she comes in splendour.
II. Hymn to the Waters

Flowing from the firmament
Forth to the ocean,
Healing all earth and air,
Never halting.

Indra, Lord of Heav’n, formed their courses,
Indra’s mighty laws can never be broken.

Cleansing waters, flow ye on,
Hasten and help us.

Lo, in the waters, dwelleth One,
Knower of all on earth and sea,
Whose dread command no man may shun,
Varuna, sovran Lord is He.

Onward, ye waters, onward hie,
Dance in the bright beams of the sun,
Obey the ruler of the sky
Who dug the path for you to run.

III. Hymn to Vena (the sun rising through the mist)

Vena comes born of light,
He drives the many colour’d clouds onward
Here, where the sunlight and the waters mingle
Our songs float up and caress the newborn infant
Vena comes.

The child of cloud and mist appeareth on the ridge of the sky,
He shines on the summit of creation.
The hosts proclaim the glory of our Common Father.
Vena comes.

He hath come to the bosom of his beloved.
Smiling on him,
She beareth him to highest heav’n.

With yearning heart
On thee we gaze,
O gold-wing’d messenger of mighty Gods.

Wise men see him in their libations,
As the sacrifice mounts to the eternal heights, mingling with our solemn chant.
He stands erect in highest heav’n,
Clad in noble raiment,
Arm’d with shining weapons,
Hurling light to the farthest region,
Rejoicing in his radiant splendor.

IV. Hymn of the Travellers

Go thou before us,
Guide us on our way, Mighty One.
Make our journey pleasant,
Never let us stray.
Wonder worker hearken.
Come in thy splendour, come in thy mighty pow’r.

Trample on the wicked,
All who would oppose, Mighty One.
Drive away the robber,
Drive away our foes.
Wonder worker hearken,
Come in thy splendour, come in thy mighty pow’r.

As we journey onward,
Songs to thee we raise, Mighty One.
Thou didst aid our fathers,
Guard us all our days.
Wonder worker hearken,
Come in thy splendour, come in thy mighty pow’r.

Feed us and inspire us,
Keep us in thy care, Mighty One.
Lead us past pursuers
Unto meadows fair.
Wonder worker hearken,
Come in thy splendour, come in thy mighty pow’r.

Pallaanda

The lyrics and probably the melody to this piece are a Tamil devotional prayer written by the poet/saint Periyazhwar sometime between 500–800 C.E. It is a prayer of longing, asking Vishnu (in his incarnation as Manivanna the warrior) to protect and prolong beauty over the eternities of time.

-Ethan Sperry, composer