

St Hildegard of Bingen (1098-1179) · Stevie Wishart
Ivan Moody (b.1964) · Marcus Davidson (b.1965)
Emily Levy (b.1980) · Laura Moody (b.1978)
Tim Lea Young (b.1975)

SOMMCD 0652

voice

Emily Burn^a · Victoria Couper^b · Clemmie Franks^c

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| 9 | Sermon | 0:56 | | Total duration: | 67:33 |
| 10 | Sing | 1:50 | | | |
| 11 | St Hildegard of Bingen O mirum admirandum ^b | 2:30 | | | |
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*First recordings

**Exclusive versions for this recording

Recorded at St Nicholas' Church, Thames Ditton on June 17-19, 2021
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voice

Victoria Couper · Clemmie Franks · Emily Burn

First Recordings

St. Hildegard of Bingen (1098-1179) joined the monastery in Disibodenberg (in Germany's Rhineland-Palatinate) when she was just eight-years-old and would stay there for nearly 40 years, eventually becoming Abbess in 1136. She founded her own abbey at Rupertsberg near Bingen in 1147 and a second monastery in nearby Eibingen in 1165. Throughout her life, Hildegard was a great spiritual leader, theologian, mystic, scientist and composer. Revered as a saint for centuries, she was canonised by Pope Benedict XVI a decade ago this year, on May 10, 2012.

Her music has been familiar to the three members of Voice – Emily Burn, Victoria Couper and Clemmie Franks – since we were in school. From as young as 12-years-old we joined Stevie Wishart's group Sinfonye alongside Vivien Ellis and Jocelyn West, and were gently led into techniques such as drone, organum, melisma and ornamentation as part and parcel of the music. Singing together with more experienced women and working deeply into St. Hildegard's music has shaped the way we work and sing together, forging our ensemble sound, forming the backbone of many programmes, and inspiring the works we have commissioned. The soaring, melismatic lines, the flourishes and ornamentation, and mesmerising unison sound all draw us to her music time and again.

We begin the album with St. Hildegard's ***O clarissima mater***, an uplifting expansive responsory extolling the virtues of the Virgin Mary as healer of the world.

Hildegard Portraits takes its title from a suite of pieces written for our trio, Voice, by composer Laura Moody in 2021 as part of a collaborative multimedia show, *Hildegard Transfigured*, with visual artist Innerstrings.

Moody writes: "Amidst the strangeness that was Spring 2020, I was delighted to be invited by Voice to write a new suite of miniatures and a finale piece that would tie their beautiful, multimedia show together. I saw the commission as a really exciting opportunity to not only work with the trio's extraordinary voices but also to engage with Hildegard herself – her luminous, visionary musical language and multifaceted perspective on life and spirituality. It is some kind of miracle to have the kind of access to a woman creator of this period that we have with Hildegard, her influence and output only having been permissible during her lifetime because of her sacred status.

"However, I decided to set secular texts of Hildegard's and attempt to engage with her not so much as saint, seer or symbol, but as a woman who lived and loved. Any attempt to separate aspects of Hildegard's personality or world view from her faith is inherently a futile one, but Hildegard's personal correspondence gives a particularly fascinating window onto the different facets of her character and passions. I sought to depict some of the most striking of these in the different movements.

"*Hildegard Portraits* sets text from Hildegard's personal letters to a wide variety of correspondents, from the people who wrote to her somewhat like a 12th-century agony aunt, to the Pope and the Emperor themselves. Some texts are from a single letter and some collect extracts thematically from different letters to form a poetic libretto."

These pieces form a narrative thread through the album and shine a light on St. Hildegard's strong personality as an extraordinarily influential woman in a male-dominated world, her capacity to love passionately, play up to a subservient role, and wield ferocious power in the name of God.

Her voice shines through in **Humility**. The Abbess positions herself as a “poor little woman” in subservient reverence to aid her success in giving orders to the secular authorities in the name of God. This segues into **Universe as Body** where we hear a stronger voice describing her vision of the world as the physical body of God.

The following two pieces from the suite are also greatly contrasted. **Sermon** takes inspiration from the experimental composer Luciano Berio in some of the techniques used to emphasise St. Hildegard’s tirade delivered to the clerics of Cologne in 1162. The men appreciated the dressing down so much they requested a written copy of the sermon. This moves seamlessly into **Sing**, a beautifully delicate piece in which St. Hildegard describes the relationship between the divine and the voice in song.

The final pairing from the suite, **O Woman** and **Love**, touch on St. Hildegard’s strength in womanhood and her more tender nurturing side. **O Woman** is a short exaltation in response to the criticism of her “unseemly” religious ceremonies, mounting a fulsome and sensuous defence of the virtues of women. **Love**, in contrast, is a haunting setting of text written to and about her companion Richardis von Stade who was transferred to another convent against St. Hildegard’s will and who tragically died soon after. She wrote to everyone including the Pope in a desperate and unsuccessful effort to be reunited with Richardis.

The Living Light forms the climactic finale to the suite. The composer remarks, “The libretto for this collects words that Hildegard used to describe the presence she encountered in her visions. The neurologist Oliver Sacks famously hypothesised that Hildegard’s visions were a symptom of migraine

with aura and (as a fellow migraineur) I have tried to capture some of that relentless pressure in this virtuosic and rhythmic depiction of her experiences of transcendence.”

Aside from *Hildegard Portraits* and St. Hildegard’s own work, the other pieces on this album reflect a range of newly commissioned music alongside other work inspired by the Abbess.

Ivan Moody’s work is relatively new to the trio. We have included his **O quam mirabilis** as a way of working from the original cantus firmus, keeping part of the original line intact and referencing it throughout. The composer notes: “*O quam mirabilis* was written to a commission in 2006. It was requested that the text be in Latin, which gave me the perfect reason to set, once again, words by the remarkable mystic St. Hildegard of Bingen, expressing to perfection awe at the mystery of the Creator God.”

Tim Lea Young, who wrote **Three Wings: pt 1**, won a commissioning competition to write for Voice in the early stages of the *Hildegard Transfigured* project. This extract of a longer piece takes inspiration from the text of St. Hildegard’s *O virtus sapientie*, sung by Emily as a solo, rendering it both in fragments of Latin and English, and was the composer’s first experience writing for a cappella vocals.

Young explains: “Hildegard’s imagery, characteristically that of light, flowing water, a burning love, the natural world and the relationship to the universal whole, enkindle uplifting feelings. I found in her words, whilst never straying from Bible teachings, the one truth that remains constant throughout history and is as relevant today as it ever was. The connectedness of all things on Earth.

“Throughout my varied musical career, this re-imagining of 12th-century vocal music for a modern audience and particularly working with Voice, has been one of the most interesting and stimulating experiences.”

Marcus Davidson first heard Voice singing in an underground venue in London in 2009 and was moved to write for us. Since that first encounter we have formed a longstanding relationship and very much enjoy how he weaves the different textures of our voices together, having come to know our individual sound so well.

Musical Harmony is a re-working of an early piece that he wrote for the trio. He writes: “On first reading Hildegard’s text to *Musical Harmony*, I found the words curious, but on the second I seemed to fall into them. It was like a door opened and the entire piece just came to me almost in one go. It was an instinctive reaction to the words; there was almost no planning. I was surprised by the tonality. It reminded me of the music I used to sing as a chorister in Worcester Cathedral, seeming more appropriate than a more modern tonality. It conveys the feeling I had when we sang ancient sacred music that filled the air of the cathedral; I felt transported.”

His other composition on the album is a recent work directly connected to Clemmie’s solo rendition of St. Hildegard’s ***O orzchis ecclesia***.

“The words ***O Boundless Ecclesia*** (meaning church or assembly),” Davidson says, “particularly influenced me in this piece. It immediately conjured an image of the boundless, timeless universe – like a collected church of billions of souls, shining like lights, shimmering on an endless sea. I particularly tried to portray the effect of shimmering light, held in timelessness. The repetition

of the words ‘such music’ is a heavenly host proclaiming the wonders of the universe through song.”

Stevie Wishart, who first introduced the trio to St. Hildegard’s work, is a composer with whom we still have a strong connection as friend and mentor. Her *Azeruz* has been a firm favourite of ours for many years. In this new arrangement, ***Aseruz trium vocum***, we use improvisational passages, the technique of hocketing, and play with the composer’s instrumental line (normally rendered by the hurdy-gurdy) passing it between the voices.

Wishart’s ***O choruscans lux*** was commissioned for the Southbank Centre’s Women of the World Festival in 2012, and included Voicelab community choir (director Mary King) and audience participation. For this version, the trio worked with sound engineer Adrian Hunter and producer Siva Oke to recreate the feeling of a choir by multi-tracking all the choral lines, each line covered at least once by all three voices and sung from different parts of the church.

When performed live many of the works on this album are presented from sonically different spaces; surround-sound (within or around the audience), in procession, or sometimes with a physical fade (by actively leaving the space whilst singing). To give the listener as close to a live experience as possible, we have experimented with a variety of different ways to create distance and space – both while recording, and in post-production.

Recording engineer Adrian Hunter writes: “When first considering this project, we wanted to address the potential variety of acoustical possibilities offered by the range of repertoire, from large-scale ecclesiastical sonority all

the way through to close, intimate settings. I therefore used several pairs of microphones placed at varying distances from the singers, and spot-mics close to each of the trio – though even these are thankfully never absolutely devoid of the signature acoustic of St. Nicholas' Church.

"So the more distant 'ambient' mics have a much higher proportion of reflected sound, whereas the close mics get lots of detail in those pieces at the contemporary end of the spectrum which use techniques such as non-specific pitch, speech or unvoiced sounds – for example in Laura Moody's *Love*, where an ethereal, almost spooky effect is produced when Clemmie's sung line is 'ghosted' by Victoria simultaneously whispering the same text."

Emily Levy's *How Sweetly You Burn* draws upon a myriad of musical influences. The ornamentation slips between the worlds of British folksong and that found in St. Hildegard's music. The lines given to each singer weave in and out of one another, pushing the boundaries of range and texture. The text, as with Laura Moody's *Love*, explores Hildegard's close relationship with Richardis and is taken from her *Ordo Virtutum* (Play of Virtues).

The composer writes: "My personal connection with the work is that Emily, Victoria, Clemmie and I knew each other and sang together as we grew up in Oxford. As members of Stevie Wishart's Sinfonye we recorded and performed the works of Hildegard over several years, and this blend of developing as singers and musicians through learning medieval music combined with the normal varied developments of teenage life was a strange and wonderful thing! It was lovely therefore to return to this shared experience in writing this piece for Voice and to draw connections between the communal musical life of Hildegard's nuns and our own musical memories."

Engineer Adrian Hunter again: "At the end of Emily Levy's *How Sweetly You Burn*, the unchanging iterations of 'never fade' ironically invited a 'pop fade' – wherein the linear fadeout allows us to preserve the position, and hence the immediacy, of the voices – as distinct from the physical fade-in at the beginning of *Unde quocumque*, where we exploit the building's acoustic and have the singers process gradually from a distance right up to the mics, appropriately enough on the text 'apparuerunt' (literally 'to appear' or 'to become visible')".

Unde quocumque venienetes begins with distant singers slowly approaching the listener. For this recording, Clemmie and Victoria began, mirrored and equidistant, on North and South sides of the church respectively. They sang barefoot, walking slowly towards the main microphones in the centre of the church. The lower part in this piece is organum written to mirror and enhance the melody line.

The album concludes, as it begins, with a piece by the Abbess herself, *Nunc gaudeant*. It has been suggested that this joyful piece was written in response to the lifting of an interdict that restricted music-making, at the point of welcoming back this essential part of daily worship. With its reference to the "heavenly harmony" it feels like the perfect piece to augment with rich organum. Ending with "Alleluia", the music reiterates a feeling of celebration, an apt conclusion to an album marking the 10-year anniversary of Hildegard's own welcome inclusion into those numbered as Saints.

1 St. Hildegard of Bingen (1098-1179)

Responsorium: O clarissima mater

Responsory of the Virgin

Performing edition by Stevie Wishart, arranged by Stevie Wishart and Voice
Translation © Stevie Wishart

Responsus I

*O clarissima mater sancte medicine
tu unguenta per sanctum filium tuum infudisti
in plangentia vulnera mortis
que eva edificavit in tormenta animarum.*

Respond I

O most radiant mother of sacred healing,
thou pourest ointment through thy holy Son
upon the mournful wounds of death,
that Eve made as torments for our souls

Responsus II

tu destruxisti mortem edificando vitam

Respond II

Thou hast destroyed death by building life.

Responsus III

*ora pro nobis ad tuum natum
stella maris maria*

Respond III

Pray for us unto Him that was born of thee,
Mary, star of the sea.

Versus

*o vivificum instrumentum
et letum ornamentum
et dulcedo omnium deliciarum
que in te non deficient*

Verse

O life-making instrument
and ornament of joy,
the sweetness of all delights
that are not lacking in thee.

Responsus III iterum

Repeat Respond III

Doxologia

*gloria patri et filio
et spiritui sancto*

Responsus III iterum

Doxology

Glory to the Father, and to the Son,
and to the Holy Spirit.

Repeat Respond III

2 Ivan Moody (b.1964)

O quam mirabilis

Text: St. Hildegard of Bingen
Translation: Ivan Moody

*O quam mirabilis
praescientia pectoris
quae praescivit omnem creaturam*

*Nam cum Deus inspexit hominis,
quem formavit,
omnia opera sua in eadem forma
integra aspexit.*

*O quam mirabilis est inspiratio,
quae hominem sic suscitavit.*

O how miraculous is
the prescience of the divine heart
which foreknew all Creation.

When God gazed upon the face of man,
whom He formed,
all His works He saw
reflected in that same human, entire.

O what a miracle is the informing breath
which thus awakened mankind.

3 Laura Moody (b.1978)

Hildegard Portraits: Humility

Libretto for Hildegard Portraits adapted by Laura Moody from *The Personal Correspondence of Hildegard of Bingen*, translated by Joseph L. Baird and Radd K. Ehrman, © OUP, 2006.
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How could God work through me?
Poor little woman though I am, a poor little form of a woman.
If I were not aware
I am but a poor little creature, I tremble in fear
Totally ignorant
I count myself as nothing
But I stretch my hands to God
So He might raise me up like a feather
Which having no weight of its own, flies on the wind

4 Laura Moody (b.1978)

Hildegard Portraits: Universe as Body

Text: St. Hildegard of Bingen
Translated by Joseph L. Baird and Radd K. Ehrman © OUP

I shored up the four corners of the world with fire, cloud, and water,
I joined together all bound'ries of the world like veins.
Rocks from fire
Water like bones
Earth from moisture
Viridity like marrow
The sun, the light of his eyes,
The wind, the hearing of his ears,
The air, his fragrance,
The dew, his taste,
Exuding viridity like his mouth.

5 Tim Lea Young (b.1975)

Three Wings: pt 1

Latin text: St. Hildegard of Bingen

Translation after Sabina Flanagan, edited by Tim Lea Young

In una via, quae habet vitam,
tres alas (habens),

I, the fiery life of the divine substance, blaze in the beauty of the fields,
shine in the waters and burn in the sun, moon and stars.
I bring all things to life.

Quarum una in altum volat,
et altera de terra sudat,
et tertia undique volat.

In one life-giving path,
three wings you have.

6 St. Hildegard of Bingen (1098-1179)

Antiphona: O virtus sapientie

Antiphon for Divine Wisdom

Performing edition by Stevie Wishart, arranged by Stevie Wishart and Voice
Translation © Stevie Wishart

*O virtus sapientie
que circuiens cicuisti
comprehedendo omnia
in una via, quae habet vitam
tres alas habens
quarum una in altrum volate
et altera de terra sudat
et tertia undique volat
Laus tibi sit sicut te decet
O sapientia*

O strength of wisdom
that circulating, encircles,
surrounding all that has life
in one path;
having three wings,
one flies in the heights
and another sweeps the earth
and the third flies in every place.
Praise to you, as befits you,
O Wisdom.

7] **Marcus Davidson** (b.1965)

Musical Harmony

Text from Scivias by St. Hildegard of Bingen
Translation sourced from Canberra Academy of Music and Related Arts

Musical harmony softens hard hearts. It induces in them the moisture of reconciliation, and it invokes the Holy Spirit. When different voices sing in unity, they symbolise the simple tenderness of mutual love. When different voices blend in song, they symbolise the blending of thoughts and feelings which is the highest pleasure human beings can know. Let the sweet sound of music enter your breast, and let it speak to your heart. It will drive out all darkness, and spread spiritual light to every part of you.

8] **Stevie Wishart**

Aseruz trium vocum

Arranged by Voice
Text from *Lingua ignota* by St. Hildegard
Translation after Pitra, *Typis Sacri Montis Casinensis*, 1882

Anziz	Cowbane	Zizanz	Briar	Cririschia	Laurel
Marizma	Common centaury	Gusca	Lesser celandine	Mikoziz	Garden radish
Zizria	Cinnamon	Dizia	Burning bush	Laufrica	Coltsfoot
Sparinichibus	Almond	Mazma	Vetch	Fulzia	Marigold
Aseruz	Hemp	Pazia	Henbane	Florisca	Balsam seed
Magizima	Black hellebore	Gimeldia	Pine		

9] **Laura Moody** (b.1978)

Hildegard Portraits: Sermon

Text: St. Hildegard of Bingen
Translated by Joseph L. Baird and Radd K. Ehrman © OUP

I see a black fire in you kindled against us. The luminaries are missing from the firmament of God's justice in your utterances, as when the stars do not shine, for you are like the night exhaling darkness, and you are like people who do not work, or even walk in the light because of your indolence. But just as a snake hides in a cave after it has shed its skin, you walk in filth like disgusting beasts.

You are quick in your pursuit of adolescent lust, incapable, like children, of even speaking your own salvation. You do whatever your flesh demands. For the power of God will crush and destroy your necks which have become stiff with iniquity, for they have been puffed up as with the breath of the wind, since you neither know God nor fear men. You do not see God nor even wish to do so.

Oh, what great and evil enmity this is! That a person is unwilling to live an upright life, either for God's sake or mankind's, but, rather, seeks honour without work and eternal rewards without abstinence. Such a one, in his supposed sanctity, vainly longs to cry out, as the devil does, I am good and holy. But this is not true.

Sometimes you are like a bear which growls under its breath, But sometimes like an ass, not prudent in your duties, but worn down.

I see you like a little boy or some madman,
Living before Living eyes

10 Laura Moody (b.1978)

Hildegard Portraits: Sing

Text: St. Hildegard of Bingen

Translated by Joseph L. Baird and Radd K. Ehrman © OUP

Sing the mysteries of God like a trumpet
Which only returns a sound
But does not function unassisted
For it is another who breathes into it.
From time to time I resound a little
Like the dim sound of a trumpet from the living light.

11 St. Hildegard of Bingen (1098-1179)

Antiphona: O mirum admirandum

Psalm Antiphon for St. Disibod

Performing edition by Stevie Wishart, arranged by Stevie Wishart and Voice
Translation © Stevie Wishart

*O mirum admirandum,
quod absconsa forma praecellit,
ardua in honesta statura
ubi vivens altitudo
profert mystica
unde o Disibode
surges in fine
succurrente flore
omnium ramorum mundi
ut primum surrexisti*

O marvellous miracle
that a hidden figure stood out
steep on the noble stature
where the living height
utters mysteries
hence o Disibod
you will arise in the end
with the aid of a flower
of all the branches of the world
as you first arose

12 Stevie Wishart

O choruscans lux

For Voice, on a cantus firmus by St. Hildegard of Bingen
(version for three treble solo voices and choir)

Latin text: St. Hildegard of Bingen. Translated text © Stevie Wishart

*O choruscans lux stellarum
o splendidissima specialis
forma regalium nuptiarum
o fulgens gemma
Tu es ornata in alta persona
quae non habet maculatam rugam
tu es etiam socia Angelorum
et civis sanctorum
fuge, fuge speluncam antiqui perditoris!
et veniens, veni in palacium Regis.*

O glistening starlight,
O splendid special one
of the royal marriage,
O glowing gem:
You are arrayed as a person of high rank
who has no mark nor wrinkle;
You are also an angel's companion
and a citizen of sacredness.
Run, flee from the ancient destroyer's cave!
Come, enter into the palace of the King.

13 St. Hildegard of Bingen (1098-1179)

Antiphona: O orzchis ecclesia

Votive Antiphon for the Dedication of a Church

Performing edition by Stevie Wishart, arranged by Stevie Wishart and Voice
Translation © Stevie Wishart

O orzchis (immensa) Ecclesia
armis divinis praecineta
et hyazintho ornate
tu es caldemia (aroma)
stigmatum loifolum (populorum)
et urbs scientiarum
O, o, tu es etiam crizanta (uncta)
in alto sono
et es chorzta (corusca) gemma*

*Latin translation of *lingua ignota*

O orzchis (immense)* Church,
encircled by divine weapons,
and adorned with hyacinths,
you are the caldemia (fragrance)
of the stigmata of the loifolum (peoples),
and a city of knowledge.
O, o, you are crizanta (anointed)
with soaring sound,
and you are a chorzta (twinkling) jewel.

*English translation of *lingua ignota*

14 Marcus Davidson (b.1965)

O Boundless Ecclesia

Translated text edited by Voice after St. Hildegard's *O orzchis ecclesia*

O boundless Ecclesia
your gems the colour of heaven:
you are the fragrance of the wounds of nations,
the city of knowledge.
O lady, O jewel ever sparkling:
such music sounds at your crowning!

15 Laura Moody (b.1978)

Hildegard Portraits: O Woman

Text: St. Hildegard of Bingen
Translated by Joseph L. Baird and Radd K. Ehrman © OUP

O woman, oh what a splendid being you are!
For you have set your foundation of the sun and have conquered the world.

16 Laura Moody (b.1978)

Hildegard Portraits: Love

Text: St. Hildegard of Bingen
Translated by Joseph L. Baird and Radd K. Ehrman © OUP

Daughter listen to me, your mother	Your wisdom
Speaking to you in the spirit	Your chastity
I so loved	Your spirit
The nobility of your character	Every aspect of your life

Let all who have grief like mine mourn with me
She was like a flower in her beauty and loveliness in the symphony of this world

17 Emily Levy (b.1980)

How Sweetly You Burn

Text after St. Hildegard of Bingen's *Ordo Virtutum*
Translation after Barbara Newman, edited by Emily Levy

Oh friend you stand in the royal bridal chamber,
Oh how tenderly you burn in the King's embraces.
When the sun shines through you
So that your noble flower shall never wilt.

Oh noble friend, no shade will ever find your flower drooping.
The flower of the field falls before the wind.
The rain scatters its petals.

Oh friend, you abide forever
In the chorus of the company of heaven.
Hence, you are a tender flower that shall never fade.

18 St. Hildegard of Bingen (1098-1179)

Antiphona: Unde quocumque venientes

Antiphon for St. Ursula

Performing edition by Stevie Wishart, arranged by Stevie Wishart and Voice
Translation © Stevie Wishart

*Unde quocumque venientes,
perexerunt velut cum gaudio
celestis paradisi suscepte sunt
quia in religione morum
honorifice apparuerunt*

From wherever they came
they were welcomed
with the joy of celestial paradise
because in their spiritual life
they appeared full of honour.

19 Laura Moody (b.1978)

Hildegard Portraits: The Living Light

Text: St. Hildegard of Bingen

Translated by Joseph L. Baird and Radd K. Ehrman © OUP

The words I speak are not my own nor any human being's
I looked to wisdom and I saw and heard these words
From that light which I see in my soul
I, poor little form of a woman
A fragile vessel
Not from myself but from the Serene Light
In a vision of my waking soul
A clear revelation in a true vision says
The Living Light says
The Bright Fountain, truthful and just, says
I say these things to you in the light of true visions
Lux Licht Light Limix
The light, the Living Light
Not like the words of human speech but like a blazing flame
Far brighter than the lucent cloud through which the sun shines
A cloud that moves through clear air
I can by no means grasp this form of light any more than I can stare at the sun
When I do see it all my sorrow and pain vanish from my memory
And I become more like a young girl than an old woman

The words
The light
The living fountain

The living light
The bright fountain
I saw

I heard
From that light
Which I see in my soul.

20 St. Hildegard of Bingen (1098-1179)

Antiphona: Nunc gaudeant

Votive Antiphon for the Dedication of a Church

Performing edition by Stevie Wishart, arranged by Stevie Wishart and Voice
Translation © Stevie Wishart

<i>Nunc gaudeant materna viscera ecclesia</i>	Now let the motherly womb of the Church rejoice,
<i>quia in superna simphonia</i>	because in heavenly harmony
<i>filii eius in sinum suum collocati sunt</i>	her sons are gathered to her bosom.
<i>Unde o turpissime serpens</i>	Go hence, O shameful serpent,
<i>confusus es</i>	you are confounded,
<i>quoniam quos tua estimatio</i>	for those you thought
<i>in visceribus tuis habuit</i>	you had in your maw
<i>nunc fulgent in sanguine filii dei</i>	now shine in the blood of the Son of God.
<i>et ideo laus tibi sit</i>	And therefore praise be to you,
<i>rex altissime</i>	O King most high.
<i>alleluia</i>	Alleluia.

voice

Emily Burn, Victoria Couper and Clemmie Franks started singing together in their early teens as part of the Oxford Girls' Choir. They formed the trio Voice in 2006 to combine their love of early and traditional music with commissioning new works, especially by female composers, and making their own arrangements. They have honed a truly unique sound and a blend that has been described as "one voice", and are even seen as worthy successors "for the slot left by the dissolution of Anonymous 4" by *Gramophone*.

The trio has toured throughout the UK, USA and Europe with their two self-released albums: *Musical Harmony* (2013), "a stunning body of work destined to prick up the hairs on the back of one's neck" (*Oxford Times & Mail*), and *Patterns of Love* (2015). Collaborative releases include: *I Have Set My Hert So Hy* (Avie, 2015) with the Dufay Collective, whom they also toured two new programmes of Spanish medieval pilgrim music in Galicia in September 2019); and Leoš Janáček's *The Diary of One Who Disappeared*; *Moravian Folksongs*; Říkadla with Julius Drake and Nicky Spence (Hyperion, 2019). "The arrival of the siren-like trio... is heart-stopping and haunting in equal measure" (*Gramophone* Recording of the Month).

voicetrio.co.uk

 [@Voicetrio](https://twitter.com/Voicetrio)

MARCUS DAVIDSON lives in Bergen, Norway and has special interests in organ, dance, vocal and electro-acoustic music. He has written numerous pieces for Voice. He featured in 2020 at the Bergen kirkeautunnale (church music festival) with his concert *Sacred Space*, where his works were performed by Tabula Rasa vocal ensemble and organist Anders Eidsten Dahl, including the premiere of *Oh Great Spirit*. In 2016 he premiered with violinist Roger Huckle *Standing Waves*, a multimedia concert using Earth sounds and film with the music of the West and Eastern hemispheres. Their album, *The Wave*, was released in 2019 to great reviews and was performed at St.

George's Bristol with the Bristol Ensemble. Marcus has collaborated with sound recordist Chris Watson on *Bee Symphony*, where recordings of honeybees are fused with human song. It was premiered at Queen Elizabeth Hall in London in 2009 and released on Touch. Their second piece, *Sea Polyphonies*, which fuses voice with sea recordings, was premiered at Our Lady of Lebanon Cathedral, New York City, in 2012.



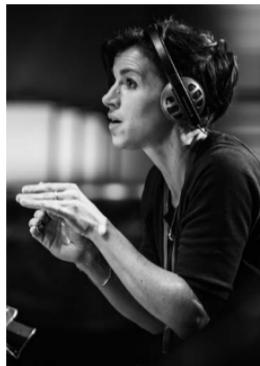
Photograph: Øystein Haara

He is currently writing *Out of Darkness* for NyNorsk Messingkvintet (New Norwegian Brass Quintet), a piece about the appearance of light in the universe, to be premiered in 2022.

marcusdavidson.net

[@davidsonmarcusj](https://twitter.com/davidsonmarcusj)

EMILY LEVY is a British singer and composer with a particular interest in voice, sound design and narrative work. Recent projects include multiple commissions for BBC Radios 3 and 4, composer-in-residence with Streetwise Opera, a song-cycle for baritone Roderick Williams, and choral works for choirs and vocal ensembles. Her new project, *Songs of Belonging*, is in development with support from Arts Council England, Sound and Music, and Britten Pears Arts. With musical influences that range from medieval to classical, folk to jazz, Emily seeks to blur boundaries between stylistic genres, focusing on listening and responding to specific stories, sounds and ideas.



Photograph: Amanda Benson, BBC

emilylevy.co.uk

[@emilylevymusic](https://twitter.com/emilylevymusic)

IVAN MOODY was born in London in 1964 and studied composition with Brian Dennis, Sir John Tavener and William Brooks. He has worked with musicians of world renown such as the Hilliard Ensemble, Singer Pur, Trio Mediaeval, the Tallis Scholars, English Chamber Choir, Cappella Romana, New York Polyphony, Regensburger Domspatz, Singcircle, Lumen Valo, Tapestry, Cappella Nova, Ars Nova Copenhagen, Taverner Consort, Fretwork, Raschèr Quartet, Raphael Wallfisch, Suzie Leblanc, Artur Pizarro and Paul Barnes. His output includes *Passion and Resurrection* (1992), *Revelation* (1995), *Akathistos Hymn* (1998), *The Dormition of the Virgin* (2003), *Passione Popolare* (2005), *Ossetian Requiem* (2005), *Moons and Suns* (2008), *Stabat Mater* (2008), *Qohelet* (2013), *Stephans-Weihnacht* (2019) and a substantial amount of chamber and concert music. He is also a conductor and musicologist, and a priest of the Orthodox Church.



Photograph: Vox Laci

ivanmoody.co.uk

[@ivanmoody](https://twitter.com/ivanmoody)

LAURA MOODY is a composer, cellist, vocalist, songwriter and theatre performer from the UK. Her work focuses on storytelling, ritual, the expressive potential of musicians' physicality and the transformation of spaces through sound, music and movement. She considers all of her work to be theatre of some kind. In her solo work she explores what is possible using only acoustic cello and voice to create performances which draw on hugely diverse influences. She has also created works for The Hermes Experiment, Phaedra Ensemble, Aldeburgh Festival and is a frequent collaborator at Shakespeare's Globe and with Radiohead's Philip Selway. Cellist with



Photograph: Gerald Jenkins

the Elysian Quartet for 15 years, she has also worked with Meredith Monk, Björk, Simon Fisher Turner and Kae Tempest among many others.

lauramoodymusic.com

[@MsMoodymusic](https://twitter.com/MsMoodymusic)

STEVIE WISHART With one foot in early music and the other in contemporary music, Stevie Wishart has brought Hildegard of Bingen's songs to life and transmitted her passion to younger generations. Wishart has directed the recordings of 'The complete works of Hildegard of Bingen' with her medieval ensemble Sinfonye joined by singers from the Oxford Girls' Choir and it is thanks to the choir's director, Richard Vendome, that the three singers from Voice were introduced into Sinfonye.



Photograph: Sophie van Baren

Out of this World, a large-scale choral work, was commissioned by the BBC Proms for the BBC Singers and the Sinfonye singers, including Voice, with Wishart setting to music Hildegard's last songs from which only the lyrics have survived.

Forthcoming this year is the publication of Wishart's *Vespers for St Hildegard*, the initial songs of which were first performed as part of the 2012 ceremony for the canonisation of Hildegard as saint and Doctor of the Church by Pope Benedict XVI at St Peter's Rome, and a formative version for the 2013 York Early Music Festival which was then recorded as a cross-over collaboration with the producer Guy Sigsworth for Decca.

Wishart is honoured to contribute to Voice's 'Hildegard Portraits'. *O choruscans lux* was specially commissioned by Voice, and *Aseruz* originally written for Sinfonye was arranged by Voice to express their unique sound.

TIM LEA YOUNG (also known as M3ON) is a composer-musician and artist living and working in Brighton, UK. Predominately a pianist/composer/arranger, he has scored numerous films and prolifically writes music for television and production music companies (KPM/Sony, BMG). He has previously been involved as a synth player/producer on some UNKLE releases, and currently works out of the Toy Rooms Studio in Brighton. As a painter/artist, his abstract acrylic art pictures are on sale in various outlets throughout Brighton and Hove.



Photograph: Kenny McCracken

timyoungcomposer.com

M3ON.music

[@M3ON_](https://twitter.com/M3ON_)

Voice would like to thank the team at SOMM Recordings, our producer Siva Oke, and engineer Adrian Hunter, who made this recording possible and guided us so skilfully through the sessions and in post-production. We are so fortunate to have support from many others both professionally and as friends, whose kindness and generosity have helped our trio so much over the years. Thank you to each and every one of you. With special thanks to family, friends and anonymous supporters who donated towards the newly commissioned music for Voice, Help Musicians, Brighton Early Music Festival, Paul de Lusignan, Richard Vendome (without whom we never would have met and sung together), Stevie Wishart (for introducing us to St. Hildegard and for use of her transcriptions), and to all our wonderful composers on this album for their beautiful music.

Tracks 1, 6, 11, 13, 18, 20: Stevie Wishart / Voice © 2022

Track 2: Ivan Moody © 2006

Tracks 3, 4, 9, 10, 15, 16, 19: Laura Moody © 2021

Track 5: Tim Lea Young © 2018

Tracks 7, 14: Marcus Davidson © 2021

Track 8: Stevie Wishart, arr. Voice © 2021

Track 12: Stevie Wishart © 2012

Track 17: Emily Levy © 2014