

# Early Music Now

Presents

## The Rose Ensemble

Jordan Sramek, Founder/Artistic Director

Soprano: Bethany Battafarano, Julianna Emanski, Chelsie Probst

Alto: Alyssa Anderson, Clara Osowski

Tenor: Garrett Eucker, Bradley King, Jordan Sramek (psaltery, hurdy-gurdy)

Bass: Mark Dietrich (recorder) Jake Endres (percussion)

GINNA WATSON (harp, vielle)

December 10 (Sunday) at 5:00 and December 11 (Saturday) at 3:00, 2016

Saint Joseph Chapel – Milwaukee, Wisconsin

## A Rose in Winter

*The Miracle of New Life in the Dark of Night*

***Please hold your applause until the end of each section of the program.***

- Christe, qui lux es et dies* ..... Robert White (d. 1574)
- Ysayas cecinit*..... Anon. 12<sup>th</sup>-century French
- Quant repaire la verdor / Flos de spina rumpitur* ..... Anon. 13<sup>th</sup>-century French
- Vidi civitatem sanctam* ..... Jan Tullius (ca. 1550 – post 1603)
- Prudentes virgines* ..... Francisco Guerrero (1528 – 1599)
- Mediae noctis tempus est*..... plainchant
- O lux beata Trinitas*..... Michael Praetorius (1571 – 1621)
- Of a rose sing we (instrumental)*..... Anon. 15<sup>th</sup>-century English carol
- Flos florum* ..... Guillaume Dufay (1400 – 1474)
- Fulgebunt iusti sicut lilium* ..... Orlando di Lasso (1532 – 1594)
- O Virga ac diadema* ..... Hildegard von Bingen (1098 – 1179)
- Virga Jesse (instrumental)*..... Anon. 12<sup>th</sup>-century, arr. Bill McJohn
- A Brighter Ray*..... Victor Zupanc (b. 1959)
- World premiere performance. Commissioned for The Rose Ensemble by Roger and Virginia Wilson.*

## INTERMISSION

- A solis ortus cardine*..... plainchant
- Ecce, quod natura* ..... Anon. 15<sup>th</sup>-century English carol
- O frondens virga*..... Hildegard von Bingen
- Sicut rosa inter spinas* ..... Orlando di Lasso
- Surge, illuminare, Jerusalem* ..... Giovanni Pierluigi da Palestrina (1525 – 1594)
- There is no rose of snych vertu*..... Anon., (ca. 1420) English carol
- Es ist ein Ros entsprungen* ..... Michael Praetorius
- Hail, Mary, full of grace*..... Anon. 15th-century English carol
- Ave Maria – virgo serena (prima pars)*..... Jean Mouton (1459 – 1522)
- Benedicite omnia opera* ..... Orazio Vecchi (1550 – 1605)



Founded in 1996 by Artistic Director Jordan Sramek, **The Rose Ensemble** is based in Saint Paul, Minnesota and enjoys a full schedule of performing, recording and outreach. Through virtuosic artistry and scholarly research, the group produces imaginative and inspiring musical performances and educational programs that connect each individual to compelling stories of human culture and spirituality from around the world. Each season, the group illuminates several centuries of rarely heard repertoire, bringing to modern audiences research from the world's manuscript libraries and fresh perspectives on music, history, languages, politics, religion and more. With ten critically acclaimed recordings and a diverse selection of concert programs, The Rose Ensemble has thrilled audiences across the U.S. and Europe with repertoire spanning 1,000 years and 30 languages, including recent programs highlighting Maltese, Hawaiian, French, Ukrainian, Middle Eastern, and Cuban history.

Rose Ensemble musicians have received acclaim for their ability to perform both as an ensemble and as individual soloists, while Mr. Sramek has been lauded for diverse programming and ground-breaking research. The group is the recipient of the 2005 *Margaret Hillis Award for Choral Excellence* and took first place in both secular and sacred categories at the 2012 Tolosa (Spain) International Choral Competition.

Recognized as a leader and innovator in the world-wide vocal music scene, The Rose Ensemble tours regularly. Recent appearances include *Trinity Wall Street Series* (NYC), the Musical Instrument Museum (Phoenix), Cornell University, Luther College, and the J. Paul Getty Museum. In 2012 the group served as artists in residence at the Society for Biblical Literature Conference, and in 2013 appeared at St. Quirinus Cathedral, Neuss (Germany). In 2014, The Rose Ensemble was chosen to represent the United States at the international Baroque music festival *Misiones de Chiquitos* in Bolivia, and later that year made its debut performance with the Minnesota Orchestra. Performance highlights last season included the National Gallery in Washington, D.C., Princeton University, Houston Early Music, Chautauqua Institute, and the Madison Early Music Festival. In 2017, The Rose Ensemble will represent the United States at the World Symposium on Choral Music in Barcelona. The group can be heard regularly on *American Public Media*, the *European Broadcasting Union* and NPR.

**Jordan Sramek** (Founder/Artistic Director) enjoys an active career as a performing musician, scholar, teacher, and arts consultant. He studied early vocal performance and harpsichord at the College of St. Scholastica which recently awarded him a PhD, *honoris causa*. Respected for his meticulous research of music rarely heard in the concert hall, he has championed vocal repertoire from early Poland, Bohemia, Malta, Sweden, Mexico, Bolivia, as well as the Holy Land and 19th-century Hawaii.

In demand as a scholar-lecturer, Dr. Sramek has led workshops and master-classes at universities, conferences, and festivals across the U.S., and has served as international guest clinician at Festival d'Ile de France (Paris), Certamen Coral de Tolosa (Spain), The Hebrew University (Jerusalem), and St. Quirinus Cathedral, Neuss (Germany). He has also developed several award-winning educational programs for young people, including intensive workshops and week-long residencies, and he is known for his engaging presentations designed for libraries, community centers various public gatherings. His honors include a Minnesota State Arts Board Fellowship for Performing Musicians; a Jerome Foundation Travel/Study Grant; and the 2010 Chorus America *Louis Botto Award for Innovative Action and Entrepreneurial Zeal*.

## About the Guest Composer

**Victor Zupanc** has composed music for nearly 300 plays at some of the most prestigious theaters in America including The La Jolla Playhouse, The Guthrie, Playwrights Horizon, SITI Company, The Acting Company, New Victory Theatre, Brooklyn Academy of Music, The Kennedy Center, Missouri Rep, San Diego Rep and The Berkeley Rep. Artists he has worked with include Des McAnuff, Bill Irwin, Anne Bogart, Tony Taccone, Marion McClinton, Robert Woodruff, Stephen Sondheim, Randy Newman and David Byrne. He has composed many concert pieces for various choirs, orchestras and chamber groups and has received numerous major awards and honors around the country for his work including two time Hollywood Dramalogue Award and two time Theatre Critics Circle Award as well as a three-time McKnight Artist Fellow, Fullbright, Jerome and Otto Bremer Foundations and he was the 2006 Bush Foundation Artist Fellow.

Mr. Zupanc's music has also been heard in China, Japan, Europe, South America, Great Britain, Australia, New Zealand and Canada. In addition, he has scored several feature films and documentaries that have been distributed worldwide including the critically acclaimed motion picture, *The Operator* by Jon Dichter. Mr. Zupanc's theme music can also be heard regularly on National Public Radio. Since 1989, he has been the resident Music Director/Composer at the Tony Award winning Children's Theatre Company of Minneapolis. He has written several pieces for The Rose Ensemble, including a set of music featured on the 2002 recording, *The Road to Compostela*, and a new work commissioned in 2015 for the group's acclaimed program, *The Last Queen of Hawai'i*.

## Texts, Translations & Context

(All program notes by Jordan Sramek unless otherwise noted)

The practice of prayer within Christian monasticism is deeply rooted in what is known as the Liturgy of the Hours (*Liturgia Horarum*) or Divine Office (*Officium Divinum*) or canonical hours. This cycle (also often referred to as the breviary), is the official set of prayers that mark the hours of each day and consists primarily of psalms supplemented by hymns, readings and other prayers. Together with the Mass (or Eucharist), it constitutes the official public prayer life of the Catholic Church. Although hymns are now associated with the celebration of the Mass, they were originally part of the Divine Office. The hymn is a strophic composition which, by the later-Middle Ages, used verse patterns and quite often employed rhyme.

To introduce the darkness-to-light theme of our program, which is represented metaphorically by the miracle of a blooming flower of love in the coldest season of the year, we have chosen three hymns intended for various nighttime liturgies of the Divine Office. Beginning our concert is *Christe qui lux es*, for the office of Compline (sung just before bedtime), followed later by *Mediae noctis tempus est* (belonging to the nighttime office of Matins, and which fittingly recounts several Biblical and paraliturgical events that took place at midnight), and *O lux beata trinitas*, for the sunset office of Vespers. These texts, describing the dangers of darkness and extolling the saving qualities of light, appear on our program – either partially or in their full form – in both medieval plainchant and Renaissance polyphonic settings.

*Christe, qui lux es et dies* ..... Robert White (d. 1574)

Source: Oxford, Christ Church MSS 984-8

Translation: *Hymns Ancient and Modern, Historical Edition*, No. 105 (1909)

Robert White was arguably the leading figure in what some refer to as a “lost generation” of English composers who flourished between Thomas Tallis and William Byrd, during the middle of the 16<sup>th</sup> century. Along with Robert Parsons and William Mundy, White formed a school within a school that looked back to the Catholic style of Tallis’s youth while putting it to the service of Elizabeth I’s Protestant Church. The result was music that must have seemed nostalgic, with musical lines long and flowing and cadences filled with dissonances echoing a compositional style employed decades before.

Like every composer active in England in the early years of Elizabeth’s reign, White was forced to make stylistic compromises as a result of the Reformation. But it is in White’s own compromises that he stands out from his contemporaries. Unlike composers such as Tallis and Parsons (although he was younger than them) White rarely wrote music with English words. And the little Anglican music he did write was fully polyphonic. His Latin motets, by contrast, are quite “old fashioned” for the time, and his setting of the Compline hymn *Christe qui lux es et dies* is no exception. This sublime piece features a strong *cantus firmus* (main melody) in the tenor line; listen as the soloist chants verses in plainsong, followed by alternating 5-part polyphonic setting of the verses which feature the same chant melody drawn out in long phrases in the choir’s tenor section.

We cannot be certain for whom White wrote his potentially contentious Latin pieces. Many senior clerics of the recently founded Anglican Church strongly objected to the use of Latin texts and pre-Reformation compositional style. In contrast, Elizabeth I not only permitted Latin-texted music to be sung in the Chapel Royal, but seems actually to have encouraged it. White was never officially attached to the Chapel Royal, the obvious recipient of these pieces, though it remains highly probable that he was asked to contribute to its significant compositional output.

<i>Christe, qui lux es et dies</i> <i>Noctis tenebras detegis</i> <i>Lucisque lumen crederis,</i> <i>Lumen beatum praedicans.</i>	O Christ, who art the light and day, Thou drivest night and gloom away; O light of light, whose word doth show The light of heaven to us below.	<i>Defensor noster aspice,</i> <i>Insidiantem reprime;</i> <i>Guberna tuos famulos,</i> <i>Quos sanguine mercatus es.</i>	Behold, O God our shield, and quell The crafts and subtleties of hell; Direct thy servants in all good, Whom thou hast purchased with thy blood.
<i>Precamur, sancte Domine</i> <i>Defende nos in hac nocte;</i> <i>Sit nobis in te requies,</i> <i>Quietam noctem tribue.</i>	All-holy Lord, in humble prayer, We ask tonight thy watchful care; O grant us calm repose in thee; A quiet night from perils free.	<i>Memento nostri, Domine,</i> <i>In gravi isto corpore;</i> <i>Qui es defensor animae,</i> <i>Adesto nobis, Domine.</i>	O Lord, remember us, who bear The burden of the flesh we wear; Thou, who dost e'er our souls defend, Be with us even to the end.
<i>Ne gravis somnus inruat,</i> <i>Nec hostis nos subripiat,</i> <i>Nec caro illi consentiens</i> <i>Nos tibi reos statuat.</i>	Our sleep be pure from sinful stain; Let not the tempter vantage gain, Or our unguarded flesh surprise, And make us guilty in thine eyes,	<i>Deo Patri sit gloria</i> <i>Eiusque soli Filio</i> <i>Sancto simul cum Spiritu</i> <i>Nunc et per omne saeculum.</i>	All praise to God the Father be, All praise, eternal Son, to thee, Whom with the Spirit we adore, Forever and for evermore.
<i>Oculi somnum capiant,</i> <i>Cor ad te semper vigilet,</i> <i>Dextera tua protegat</i> <i>Famulos qui te diligunt.</i>	Asleep though wearied eyes may be, Still keep the heart awake to thee; Let thy right hand outstretched above Guard those who serve the Lord they love.		

**Ysayas cecinit**..... Anon., 12<sup>th</sup>-century French

Source: *Notre Dame de Paris, MS "F" f.223v*

Translation: Courtesy of *Sequentia Ensemble for Medieval Music*

*Ysayas cecinit,*           Isaiah sang,  
*Synagoge meminit:*    and the Synagogue remembered.  
*Jesse radix exeret*    The root of Jesse brings forth  
*Virgam; virga proferet* a branch; the branch offers  
*Florem; flos amigdala* a flower; the flower an almond  
*Synagoga scandala.*   and a stumbling-block to the Synagogue.  
*Aridula*                The barren  
*Virgincula*            maiden  
*Viniſice florificat,*    coming to life flowers  
*Fructificat.*           and bears fruit.  
*Ecce ministerium:*    Behold the gift:  
*Virgo verbo peperit*   by a word, the virgin gives birth  
*Verum Dei Filium.*    to the true Son of God.

*Hec est illa virgula*    This is the miraculous  
*Moysi miracula*       rod of Moses,  
*Colubris percutiens*   striking the serpents  
*Sibi se reficiens.*     and reforming itself.  
*Hec divisit maria,*    It divided the sea  
*Nota ministeria.*     and performed other famous wonders.  
*Cum lavimur*          When we are washed,  
*Renascimur,*          we are reborn,  
*Colligimur. In vipera* we are gathered. In the viper's  
*Mens extera*          outward form the mind is understood;  
*Et in forma bacula*   and in the form of the staff  
*Veri vera legitur*     the true figure of a true sign  
*Figura signacula.*    is read.

**Quant repaire la verdor / Flos de spina rumpitur** ..... Anon., 13<sup>th</sup>-century French

Source: *Montpellier Codex, Mo, Fol 78*

*Quant repaire la verdor*    Upon the return of greenness  
*et la prime flourete,*     and the early buds,  
*que chante par grant baudor* when the lark fills  
*au matin l'aloete,*        the morning with joyful song,  
*par un matin me levai,*    I got up one morning  
*sospris d'une amourete.*   captured by sweet love.  
*En un vergier m'en entrai*   I entered an orchard  
*por cueillier violete.*     to gather violets  
*Une pucele avenant,*     I saw there a comely maiden,  
*bele et pleisiant,*        fair and pleasing,  
*juenete,*                 young,  
*esgardai en un requai*     sitting in a corner  
*delés une espinete,*     beside a thorn bush  
*qui atent jolivement*     waiting gaily for  
*son ami gent,*            her fine sweetheart  
*seulete;*                 all alone  
*et dit chançonete:*        and singing this little song:  
*"Fines amorettes,*        "The feelings of true love,  
*Dieus, que j'ai et que je sent,* O God, which I have  
*m'i tient jolivete."*     keep me lighthearted."  
*Quant je vi la tousete*    When I saw this young girl  
*loing de gent et seulete,*   all alone and far from anyone,  
*a li m'en alai*            I quickly went up to her  
*sanx delai en chantant;*   singing.  
*si la saluai,*             I greeted her,  
*puis li ai dit itant:*     and spoke thus:  
*"Bele, cuer et moi*        "Fair one, I surrender  
*voz otroi et present.*     and give you my heart and my soul.  
*Vos amis serai,*          I will be your sweetheart  
*s'il voz pleist et agree;*   if that be pleasing and agreeable to you,  
*de fin cuer vous amerai,*   and love you with a true heart,  
*douce dame benoree."*    sweet, honorable lady."  
*Ele mi respont doucement:* She answered me sweetly:  
*"Sire, oiés ma pensee:*    "My Lord, listen to my thoughts:  
*Pour mon ami,*            it was on account of my sweetheart,  
*que j'aim tant,*          whom I deeply love,  
*sui ci matin levee.*      that I rose up this morning.  
*Si n'amerai ja que lui*    I will never on account  
*por chose qui soit nee!"*   of any creature born  
                                  love another than him!"

*Flos de spina rumpitur;*    A bud bursts forth from a  
*thorn; spina caret*        the flower  
*flos et aret,*             lacks a thorn and withers  
*sed non moritur.*         but does not die.  
*Vite florem*             The flower,  
*per amorem*             through love,  
*flos complectitur,*       embraces the flower of life  
*cuius ex solatio*         from whose nurture  
*sic reficitur*             it thus revives  
*in vigore proprio,*       into its proper vigor  
*quod non patitur.*       because it has suffered no taint.  
*Virgo de Judea*         A Virgin from Judea  
*sursum tolitur;*         is raised up high;  
*testea*                  and becoming  
*fit aurea;*               golden,  
*corporea*                 an earthly body  
*sanctitur;*               is sanctified;  
*laurea*                  circled  
*redimitur*               with laurel wreath  
*mater beata*             the blessed mother  
*glorificata.*             is glorified.  
*Per cuncta mundi climatae* Throughout all the regions  
*civium*                  of the world the praise  
*consortium*             of the living  
*celestium*               heavenly consort  
*laude resolvitur;*      resounds;  
*oritur*                  to the  
*fidelibus*               faithful  
*dies iubilei,*            a day of joy has come,  
*dabitur*                 and the peace of God  
*amplexibus*             is granted  
*Marie quies Dei;*      to the followers embracing  
*Mary. non ero*         I shall not be cast down  
*de cetero*              from amongst the band  
*iactatus a procela.*   of the faithful by the tempest.  
*Ecce, maris stella*     For lo, the Star of the Sea  
*aurem pii filii*       fills with prayers  
*precibus impregnat,*   the ear of the holy Son--  
*que stellato solio*     she who with the Son  
*cum filio regnat.*     reigns in the starry throne.

***Vidi civitatem sanctam*** .....Jan Tollius (ca. 1550 – post 1603)

Source: *Motectorum quinque vocum. Liber primus* (1591); The Royal Library of Copenhagen

Text: Christian Bible, New Testament, Book of Revelation 21:2

Translation: Saturday Chorale

In order to fully appreciate how the seasons of Advent and Christmas would have been celebrated in medieval and Renaissance times, it is important to separate ourselves somewhat from contemporary ideas and traditional practices. Advent is now celebrated as the time leading up to Christ's birth, but from a liturgical perspective it is actually the season appropriated by the Church to remind the faithful of Christ's second coming. A particular favorite of Renaissance composers, *Vidi civitatem sanctam* is a setting of a passage from the Apocalypse of St. John (Book of Revelation), and refers to the world after time – the New Jerusalem – as a bride adorned for her bridegroom.

*Vidi civitatem sanctam Hierusalem novam  
descendentem de caelo a Deo paratam,  
paratam sicut sponsam ornatam viro suo.*

I saw the holy city, new Jerusalem,  
coming down out of heaven from God,  
made ready as a bride adorned for her husband.

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***Prudentes virgines*** .....Francisco Guerrero (1528 – 1599)

Source: *Motteta Francisci Guerreri in Hispaliensi Ecclesia musicorum praefectai que partim quaternis, partim quinis, alia senis, alia octonis concinuntur vocibus* (*Motteta Venecia* 1570); Figliuoli di A. Gardano, Venice, 1570

Text: Matthew 25: 1–13

Translation: Saturday Chorale

This gorgeous motet by one of Spain's most prolific and beloved Renaissance composers utilizes a text based on the parable of the ten wise and foolish virgins, told by Jesus Christ, and which appears in the Christian Bible's New Testament. The parable has a clear eschatological theme: be prepared for the Day of Judgment. It was one of the most popular parables in the Middle Ages, with enormous influence on Gothic art, sculpture and even the architecture of Northern European cathedrals.

*Prudentes virgines, aptate lampades vestras:  
ecce sponsus venit, excite obviam Christo Domino.  
Quinque prudentes virgines acceperunt oleum in vasis suis:  
media autem nocte clamor factus est.*

Trim your lamps, wise virgins: behold the bridegroom comes;  
go out to meet Christ the Lord.  
The five wise virgins took oil in their jars;  
and at midnight there was a loud cry.

***Mediae noctis tempus est***.....plainchant

Text: Liturgy of the Hours (Office of Matins)

Translation: *LiberHymnarius.org*

*Mediae noctis tempus est;  
prophetica vox admonet  
dicamus laudes ut Deo  
Patri semper ac Filio,*

The time is of the middle of the night;  
The prophetic voice admonishes  
that we may speak praises to God  
the Father always and to the Son,

*Aegyptus flebat fortiter  
tantorum diro funere;  
solus gaudebat Israel  
agni protectus sanguine.*

Egypt was weeping tremendously  
for such a dire funeral;  
only Israel was rejoicing  
protected by the blood of the lamb.

*Sancto quoque Spiritui:  
perfecta enim Trinitas  
uniusque substantiae  
laudanda nobis semper est.*

And also to the Holy Spirit:  
for the perfect Trinity  
and of one substance  
is to be praised by us always.

*Nos verus Israel sumus:  
laetemur in te, Domine,  
hostem spernentes et malum,  
Christi defensi sanguine.*

We the true Israel are:  
May we be joyful in Thee, Lord,  
spurning the enemy and evil,  
defended in Christ's blood.

*Terrorem tempus hoc habet,  
quo, cum vastator angelus  
Aegypto mortem intulit,  
delevit primogenita.*

Terror this time holds,  
for, when the destroyer angel  
to Egypt brought death,  
he wiped out the first-borns.

*Dignos nos fac, rex optime,  
futuri regni gloria,  
ut mereamur laudibus  
aeternis te concinere. Amen.*

Worthy make us, King most great,  
to be in the kingdom's glory,  
that we may deserve praises  
eternal to sing together to Thee. Amen.

*Haec iustus hora salus est,  
quos tunc ibidem angelus  
ausus punire non erat,  
signum formidans sanguinis*

This hour, for the just, salvation is,  
them, then, in that very hour, the angel  
was not venturing to punish,  
shirking at the sign of the blood.

***O lux beata Trinitas*** ..... Michael Praetorius (1571–1621)

Source: *Hymnodia Sionia* (1611): No. 137

Text: Attr. Ambrose Translation: William Mahrt

*O lux beata Trinitas,  
Et principalis unitas,  
Iam sol recedat igneus,  
Infunde lumen cordibus.*

O Trinity, blessed light  
And principal Unity,  
Now that the fiery sun recedes,  
Pour thy light into our hearts.

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***Flos florum***..... Guillaume Dufay (1400 – 1474)

Source: *Analecta hymnica medii aevi* - Herausgegeben von Clemens Blume und Guido M. Devres, XXXII - Pia Dictamina:

*Reimgebete und Leselieder des Mittelalters* - Fünfte Folge. Leipzig, O. R. Reisland (1899), p. 87

Text: Most likely taken from *Collect. ms. Hemmeurodense saec. 15. Cocl. Vindobonen. 4781. 4 pacem Hs.*

Translation: cpdl.org

Guillaume Dufay, of Franco-Flemish heritage and considered by far the leading composer of his day, was a musician of almost unparalleled eminence and one of the most famous men of his generation. Spending much of his time in Italy, he contributed to the musical life of that country, and brought Italian textures back to the intellectual centers of Northern Europe, such as his own Cambrai. He was the first composer to move away from chant-based polyphonic writing and lean more towards melodic writing, providing much smoother and complex rhythmic textures. This integration of different styles of music is believed to have had complete and permanent influence over musical composition, affecting every genre and sphere during the fifteenth century. Dufay's music is valued for its grace, invention, and historical position, which inspired the style of the early Renaissance.

*Flos florum, fons hortorum, regina polorum,  
spes venia, lux laetitiae, medicina dolorum.  
virga recens et virgo decens, forma bonorum:  
parce reis et opem fereis in pace piorum,  
pascere tuos, succurre tuis, miserere tuorum.*

Flower of flowers, fount of gardens, queen of the heavens,  
hope of pardon, light of joy, remedy of sorrows,  
fresh branch and seemly virgin, model of goodness:  
spare the guilty and bring them a reward in the peace of the righteous,  
feed your own, succour your own, have mercy upon your own.

***Fulgebunt iusti sicut lilium*** ..... Orlando di Lasso (1532 – 1594)

Source: *Novae aliquot, ad 2 voces cantiones* (Munich: Adam Berg, 1577).

Text: Liturgy of the Hours

Translation: cpdl.org

*Fulgebunt iusti sicut lilium  
et sicut rosa in ierico florebut ante Dominum.*

The righteous shall flower like lilies,  
like the rose in Jericho shall flourish before the Lord.

***O Virga ac diadema*** ..... Hildegard von Bingen (1098 – 1179)

Source: *Riesencodex, fol. 473v-474r* / Transcription and Edition: Dr. Honey Meconi

Translation: Nathaniel M. Campbell

No piece is more closely associated with Saint Hildegard of Bingen than her Marian sequence *O virga ac diadema*, and not merely because of its beauty or the many recordings we now have. Hildegard led such a spectacular life (writer of three extensive theological treatises, hagiographer, founder of two monasteries, preacher with pan-European fame, creator of a secret language and alphabet, medical writer, exorcist, composer and playwright, etc. etc.) that those who knew her were convinced she was a saint. After her death proceedings began for her canonization, with testimony provided by the nuns who had lived with her. According to them, Hildegard would wander her monastery singing *O virga ac diadema* while illuminated by the Holy Spirit. The modern musical revival of Hildegard's works in the mid-nineteenth century accordingly led off with the same piece, and the first editions of her works featured this as well. The canonization process? It ground to a halt in the thirteenth century, when the Vatican preferred those from the mendicant orders (Dominicans and Franciscans) rather than the more traditional Benedictines, Hildegard's order. But it came at last, in 2012, when she was recognized not only as a saint (by "equivalent canonization") but as a doctor of the church, a far rarer distinction granted to only thirty-five people and only three other women.

One of her most expansive works (only two of her many compositions are longer), the piece celebrates the Virgin Mary in an extended series of parallel couplets. The melodic repetition of each couplet is close but never exact, leading to a satisfying variety within unity and generating a formal pattern of a' b b' c c' d d' e e' f f'. Listen closely for the twists and turns of each successive section, typically led off by Hildegard's favorite rising fifth motive.

– Dr. Honey Meconi, Eastman School of Music, November 2016

*O virga ac diadema purpure regis  
que es in clausura tua sicut lorica:*

*Tu frondens floruisti in alia vicissitudine  
quam Adam omne genus humanum produceret.*

*Ave, ave, de tuo ventre alia vita processit  
qua Adam filios suos denudaverat.*

*O flos, tu non germinasti de rore  
nec de guttis pluvie  
nec aer desuper te volavit sed divina  
claritas in nobilissima virga te produxit.*

*O virga, floriditatem tuam Deus in prima die  
creature sue previderat.*

*Et de Verbo suo auream materiam,  
o laudabilis Virgo, fecit.*

*O quam magnum est in viribus suis latus viri,  
de quo Deus formam mulieris produxit,  
quam fecit speculum  
omnis ornamenti sui et amplexionem  
omnis creature sue.*

*Inde concinunt celestia organa et miratur  
omnis terra, o laudabilis Maria,  
quia Deus te valde amavit.*

*O quam valde plangendum et lugendum  
est quod tristitia in crimine  
per consilium serpentis in mulierem fluxit.*

*Nam ipsa mulier, quam Deus matrem omnium  
posuit, viscera sua  
cum vulneribus ignorantie decerpit, et plenum dolorem  
generi suo protulit.*

*Sed, o aurora, de ventre tuo novus sol processit,  
qui omnia crimina Eve abstersit  
et maiorem benedictionem per te protulit  
quam Eva hominibus nocuisset.*

*Unde, o Salvatrix, que novum lumen humano generi  
protulisti: collige membra Filii tui  
ad celestem armoniam.*

O branch and diadem in royal purple clad,  
who like a shield stand in your cloister strong.

You burst forth blooming but with buds quite different  
than Adam's progeny—th' entire human race.

Hail, o hail! For from your womb came forth another life,  
that had been stripped by Adam from his sons.

O bloom, you did not spring from dew  
nor from the drops of rain,  
nor has the windy air flown over you; but radiance divine  
has brought you forth upon that noblest bough.

O branch, your blossoming God had foreseen  
within the first day of his own creation.

And by his Word he made of you a golden matrix,  
O Virgin, worthy of our praise.

O, how great in power is that side of man,  
from which God brought the form of woman forth,  
a mirror made  
of all his ornament, and an embrace  
of all his own creation.

The heavens' symphony resounds, in wonder stands  
all earth, O Mary, worthy of our praise,  
for God has loved you more than all.

O cry and weep! How deep the woe!  
What sorrow seeped with guilt  
in womanhood because the serpent hissed his wicked plan!

That woman, whom God made to be the mother of the world,  
had pricked her womb  
with wounds of ignorance—the full inheritance of grief  
she offered to her offspring.

But from your womb, O dawn, has come the sun anew;  
the guilt of Eve he's washed away  
and through you offered humankind a blessing  
even greater than the harm that Eve bestowed.

O Lady Savior, who has offered to the human race  
a new and brighter light: together join the members of your Son  
into the heavens' harmony.

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***A Brighter Ray***.....Victor Zupanc (b. 1959)  
*World premiere performance. Commissioned for The Rose Ensemble by Roger and Virginia Wilson.*

This new piece celebrates the seasonal passing of light to dark and back to light. In the far northern regions of our planet this transition of light to dark is immense, six months of light to six months of dark. I chose to concentrate on the Scandinavian countries where there is a tradition, based around the solstice, of honoring light through the celebration of Santa Lucia. Sweden, Norway, Finland and many other European countries celebrate Santa Lucia (*Sankta Lucia* in Swedish). It is a festival of light honoring Santa Lucia who, with candles, lit her way through the dark to bring food to the hungry.

Much of the text in this piece is derived from a traditional Swedish song honoring Sankta Lucia bringing the light. Around 1000 years ago the King of Sweden declared that Christmas Celebration would begin on December 13 with a celebration of Sankta Lucia. Some of the text in my new piece is derived from the text of a popular traditional song dating back at least 400 years. Another source of text comes from Oliver Goldsmith's poem, "The Captivity, An Oratorio" written in 1836. I took several lines or stanzas from each text and edited and combined them to tell the story I wanted and also to create the rhythmic scheme I desired. Some lines are exactly as the original source and some are changed.

In my composition, rather than using candles, I have chosen to use song to "light" one's way through the darkness. There is a beautiful vocal technique called "joiking" in Finland and "kulning" in Sweden and Norway. These are essentially cow or goat herding calls that are similar to the more familiar "yodeling." It is a haunting sound that herders use to call to their livestock through valleys and mountains. This piece seemed like just the right fit for a little of my own version of "joiking."

– Victor Zupanc, November 2016

The night goes with weighty step  
 'Round yard and home.  
 Behind the earth, our sun departs,  
 The woods left brooding.

There in our dark house in the light of candles,  
 Santa Lucia, Santa Lucia.

Hope like the gleaming taper's light,  
 Adorns and cheers our way;  
 And still, as darker grows the night,  
 Emits a brighter ray.

The dark of night shall soon depart  
 From mountains and valleys alike.  
 Singing her wonderful word to us;  
 Emitting a brighter ray.

The day shall rise anew from the rosy sky.  
 Santa Lucia, Santa Lucia.

Triumphant music floats through the vale.  
 Nearer still, it gathers on the gale.  
 See the morning smiling, smiling.  
 Hear the harp to bliss beguiling.

The sun calls out on this festival day  
 And our monarch partakes in the joy.  
 Standing whiteclad with lights in her hair,  
 Emitting a brighter ray.

Santa Lucia, Santa Lucia.  
 Santa Lucia, Santa Lucia.

## INTERMISSION

*A solis ortus cardine*..... plainchant

Text: Liturgy of the Hours (Office of Lauds)

Poetic Translation by J. M. Neale (1818-1866)

Written by Coelius Sedulius (d. ca. 450) in *iambic dimeter*, this Christmas hymn for the early-morning office of Lauds contrasts notably with the often-murky, nighttime hymns found in our program's first half. Indeed, rather than emphasizing prophetic symbolism of ancient times, the author highlights miracles made manifest by Christ's birth, focusing on New Testament "characters" such as the Angel Gabriel and John the Baptist. Sedulius' original text is actually a much longer, alphabetic hymn, one of many compositional devices used by medieval poets; our performance includes only the first seven letters: A through G.

*A solis ortus cardine  
 adusque terrae limitem  
 Christum canamus Principem,  
 natum Maria Virgine.*

From lands that see the sun arise,  
 to earth's remotest boundaries,  
 the Virgin-born today we sing,  
 the Son of Mary, Christ the King.

*Enixa est puerpera  
 quem Gabriel praedixerat,  
 quem matris alvo gestiens  
 clausus Ioannes senserat.*

That Son, that royal Son she bore,  
 whom Gabriel's voice had told afore:  
 whom, in his Mother yet concealed,  
 the Infant Baptist had revealed.

*Beatus auctor saeculi  
 servile corpus induit,  
 ut carne carnem liberans  
 non perderet quod condidit.*

Blest Author of this earthly frame,  
 to take a servant's form he came,  
 that liberating flesh by flesh,  
 whom he had made might live afresh.

*Feno iacere pertulit,  
 praesepe non abhorruit,  
 parvoque lacte pastus est  
 per quem nec ales esurit.*

The manger and the straw he bore,  
 the cradle did he not abhor:  
 a little milk his infant fare  
 who feedeth even each fowl of air.

*Clausae parentis viscera  
 caelestis intrat gratia;  
 venter puellae bainlat  
 secreta quae non noverat.*

In that chaste parent's holy womb,  
 celestial grace hath found its home:  
 and she, as earthly bride unknown,  
 yet call that Offspring blest her own.

*Gaudet chorus caelestium  
 et Angeli canunt Deum,  
 palamque fit pastoribus  
 Pastor, Creator omnium.*

The heavenly chorus filled the sky,  
 the Angels sang to God on high,  
 what time to shepherds watching lone  
 they made creation's Shepherd known.

*Domus pudici pectoris  
 templum repente fit Dei;  
 intacta nesciens virum  
 verbo concepit Filium.*

The mansion of the modest breast  
 becomes a shrine where God shall rest:  
 the pure and undefiled one  
 conceived in her womb the Son.

***Ecce, quod natura*** ..... Anon. 15<sup>th</sup>-century English carol

Source: *Selden MS, fol. 27*; Bodleian Library, Oxford

Translation: *Musica Britannica*

The medieval commemoration of the nativity of Jesus Christ began with the season called Advent – one rich with preparatory and penitential activities, liturgies, and symbolism. Celebrations continued far beyond Christmas Day, however, and continued through *Candlemas* (February 2, forty days from Christmas), also called the Feast of the Presentation, which regularly featured special devotions to celebrate the dual Feast of the Purification of the Virgin Mary. Throughout the Christmas season, liturgies were adorned with textual and musical tropes. Textual tropes were used in place of antiphons and versicles or, in some cases, the actual Ordinary of the Mass. In medieval England, for example, a troped *Kyrie* was used for all major feasts, which employed as a compositional foundation for feast-specific poetry the musically melismatic sections of the chant. And with regard to *musical* tropes, a polyphonic setting of, say, the *Gloria* or *Agnus Dei* commonly replaced the traditional chanting of that Mass part.

15<sup>th</sup>-century England employed other texts and music outside of, or in conjunction with, the liturgy: Christmas carols. These carols are preserved in church manuscripts and should not be seen as intended for some of the kinds of settings our contemporary celebrations call for (caroling, social gatherings, etc.). Indeed, these compositions were created by paid musicians and scholarly clerics, as is demonstrated not only by the musical notation, but by poetic lyricism and frequent use of Latin intermingled with the vernacular. Having said this, the poetic rhymes and “catchy” melodies are undeniable, and it would be far too sterile an interpretation of history and performance practice alike to assume that these carols were not used for para-liturgical activities such as processions or even feasts – both clerical and congregational.

Refrain: *Ecce, quod natura mutat sua jura:  
virgo parit pura Dei filium*

*Ecce, novum gaudium, ecce novum mirum:  
Virgo parit filium, que non novit virum.  
Que non novit virum, sed ut pirus pirum,  
Gleba fert saphirum, rosa lilium.*

*Mundum Deus flebilem videns in ruina,  
Florem delectabilem produxit de spina;  
Produxit de spina, virgo que regina,  
Mundi medicina, salus gentium.*

*Nequivit divinitas plus humiliari,  
Nec nostra fragilitas magis exaltari,  
Magis exaltari, quam celo collocari  
Deoque equari per conjugium.*

*Refrain:* Behold, Nature changes her laws;  
A pure virgin gives birth to the Son of God.

Behold, a new joy; behold, a new wonder:  
A virgin who knew not man gives birth to a son.  
She knew not man, but as the pear-tree bears a pear,  
Or the meadow a sapphire, or the rose a lily, she bore her son.

God, seeing the lamentable world in ruin,  
Has brought from a thorn a delectable flower;  
He has brought forth her who is virgin-queen,  
A healing to the world and the salvation of the peoples.

Divinity could not be more humbled,  
Nor could weakness be more exalted,  
Than to be placed in the sky, equaled with God,  
Through this union of word and flesh.

***O frondens virga*** ..... Hildegard von Bingen (1098 – 1179)

Source: *Dendermonde Codex, fol. 155r*

Translation: Nathaniel M. Campbell

In contrast to *O virga ac diadema*, heard earlier, the antiphon *O frondens virga* is one of Hildegard’s shortest works. It is likewise dedicated to the Virgin Mary (Hildegard’s favorite subject matter). It is one of only two compositions that does not appear in the massive “complete works” manuscript compiled towards the end of the saint’s life in preparation for the expected canonization proceedings, and scholars have puzzled as to why this might be so. One theory is that the poetry (Hildegard wrote all of her own texts) was not up to her usual standards, yet the music of this most attractive piece more than compensates for any perceived lacks, and the text uses one of Hildegard’s favorite word games, with the implicit connection between *virga* (branch) and *virgo* (virgin). The composition was almost certainly sung by monks as well as by Hildegard’s own nuns, for it was included in a large collection of music sent by her to the Cistercians monks of Villers la Ville in modern-day Belgium. The music in that manuscript was ordered hierarchically, and songs for Mary were placed in between those for God the Father and those for the Holy Spirit, drawing an equivalence between Mary and her son.

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*O frondens virga, in tua nobilitate stans  
sicut aurora procedit: nunc gaude et letare  
et nos debiles dignare a mala consuetudine liberare  
atque manum tuam porridge ad erigendum nos.*

O blooming branch, you stand upright in your nobility,  
as breaks the dawn on high: Rejoice now and be glad,  
and deign to free us, frail and weakened,  
from the wicked habits of our age;  
stretch forth your hand to lift us up aright.

***Sicut rosa inter spinas*** ..... Orlando di Lasso (1532 – 1594)

Source: *Novae aliquot, ad 2 voces cantiones* (Munich: Adam Berg, 1577).

Text: Liturgy of the Hours

Translation: cpdl.org

*Sicut rosa inter spinas illis addit speciem,  
sic venustat suam Virgo Maria progeniem:  
germinavit enim florem,  
qui vitalem dat odorem.*

Like as a rose amid thorns adds to theirs its beauty,  
so does Maiden Mary grace her own child:  
for she has put forth a flower  
that wafts a vital fragrance.

***Surge, illuminare, Jerusalem*** ..... Giovanni Pierluigi da Palestrina (1525-1594)

Source: *Motetorum liber tertius*, 5, 6, 8vv; Venice, 1575

Text: Bible, Old Testament, Isaiah 60: 1-2

Translation: King James version Bible

*Surge illuminare* is filled with references to obscurity and light. The words of the prophet Isaiah have been used in Christmas liturgies since ancient times as a prophetic reference to the Savior of the world, who will lead his people out of the darkness. Centuries later, an adaption of the prophet's writing would become beloved to countless more, from the church to the concert hall, via George Frideric Handel's incomparable *Messiah*, which first premiered in Dublin in 1741.

*Surge, illuminare, [Jerusalem], quia venit lumen tuum,  
et gloria Domini super te orta est.  
Quia ecce tenebrae operient terram  
et caligo populos.  
Super te autem orietur Dominus  
et gloria eius in te videbitur.*

Arise, shine [O Jerusalem]; for thy light is come,  
and the glory of the Lord is risen upon thee.  
For, behold, the darkness shall cover the earth,  
and gross darkness the people:  
but the Lord shall arise upon thee,  
and his glory shall be seen upon thee.

---

***There is no rose of swych vertu*** ..... Anon., (ca. 1420) English

Source: *MS T*, Trinity College, Cambridge

Refrain:

*There is no rose of swych vertu  
is the rose that bare Jhesu.*

Verses:

*For in this rose conteynyd was  
Heven and erthe in lyttyle space;  
Resmiranda. [Wondrous thing.]*

*Be that rose we may weel see  
That he is God in personys thre,  
Pariforma. [Of the same form.]*

*The aungelys sungyn the sheperdes to:  
Gloria in excelsis Deo:  
Gaudeamus. [Let us rejoice.]*

*Es ist ein Ros entsprungen* ..... Michael Prætorius (1571–1621)

Source: *see below*

Translation: *Hymns and Carols for Christmas*

One of the most beloved German Christmas hymns, and first published in *Gebetbuchlein des Frater Conradus* (ca. 1582), this anonymous text originally had nineteen stanzas. The decidedly Catholic tone of the hymn was Marian and it was generally accepted that the poet's inspiration was the Old Testament's *Song of Solomon* (2:1). However, by 1609, the year Prætorius published *Musae Sioniae*, which featured his arrangement of the *tune* (and appearing with even more verses in the *Speyer Hymnal*, Cologne, 1599), Protestants had adopted the hymn, shifting the focus from Mary to Jesus. Nowadays, Protestants still traditionally view the text as a meditation on the fulfillment of the prophecy of Isaiah (11:1). While there have been numerous versions of the hymn, with varying strophes and lengths, the melody most familiar today (which we perform on this program, and which is now the standard in both concert halls and churches) comes from the *Speyer Hymnal*, along with Prætorius' harmonization.

*Es ist ein Ros entsprungen,  
aus einer Wurzel zart,  
wie uns die Alten sungen,  
von Jesse kam die Art  
Und hat ein Blümlein bracht  
mitten im kalten Winter,  
wohl zu der halben Nacht.*

A rose has sprung up,  
from a tender root.  
As the old ones sang to us,  
its lineage was from Jesse.  
And it has brought forth a floweret  
in the middle of the cold winter  
well at half the night.

*Das Röslein, das ich meine,  
davon Jesaia sagt,  
hat uns gebracht alleine  
Marie, die reine Magd.  
Aus Gottes ew'gem Rat  
hat sie ein Kind geboren  
wohl zu der halben Nacht.*

The rosebud that I mean,  
of which Isaiah told,  
has been brought to us  
by Mary, the pure maiden.  
At God's immortal word  
she has borne a child  
well at half the night.

*Das Blümlein, so kleine,  
das duftet uns so süß,  
mit seinem hellen Scheine  
vertreibt's die Finsternis.  
Wahr Mensch und wahrer Gott,  
hilft uns aus allem Leide,  
rettet von Sünd und Tod.*

The floweret, so small  
that smells so sweet to us,  
with its clear light  
dispels the darkness.  
True man and true God!  
He helps us from all trouble,  
saves us from sin and death.

---

*Hail, Mary, full of grace*..... Anon. 15<sup>th</sup>-century English carol

Source: *MS T, no. 1*, Trinity College, Cambridge

*Refrain:*  
Hail, Mary, full of grace,  
Mother in virginity.

*Verses:*  
The Holy Ghost is to thee sent  
From the Father omnipotent;  
Now is God within thee went,  
When the angel said, "Ave."

When the angel "Ave" began,  
Flesh and blood together ran;  
Mary bore both God and man  
Through virtue and through dignity.

Mary, grant (to) us the bliss  
Where thy Son's wonting is;  
Of that we have done amiss,  
Pray for us pour charité.

*Ave Maria – virgo serena* (prima pars) .....Jean Mouton (1459 – 1522)

Source: London, British Library, *Royal MS 8 G VII*, ca. 1513-1544

Translation: cpdl.com

Born near Samer in the Pas-de-Calais, Mouton's first known singing position was in the small town of Nesle, between Amiens and St Quentin, which he joined in 1477, becoming *maître de chapelle* in 1483, by which time he was also a priest. In 1501, he took a position in Grenoble, on the edge of the Alps, but he left this post without permission only a year later. There is justifiable speculation that his departure was the result of having joined the chapel of the Queen, Anne of Brittany, who visited Grenoble in the summer of 1502. Mouton appears soon thereafter in the records as being employed by the Queen and remaining in Anne's service until her death in 1514. Mouton then transferred to the chapel of Anne's widower, Louis XII and, following Louis's death the next year, to that of Louis's son-in-law and successor, Francis I.

In light of such prominence at the French court, Jean Mouton's music doesn't seem to have received the attention that his positions would suggest is merited. Indeed, having spent so much of his compositional life as an employee of the court (in one capacity or another), he wrote music for state occasions such as weddings, coronations, papal elections, births and deaths. An impressive 9 *Magnificat* settings, 15 masses, 20 chansons, and over 100 motets survive. Mouton may have been the editor of the illuminated manuscript known as the *Medici Codex*, and some speculate that he was put in charge of the elaborate musical festivities at the meeting at the Field of the Cloth of Gold between François I and Henry VIII.

In addition to his employment at the French court, Mouton found favor with the Medici Pope, Leo X, who reigned from 1513 to 1521 (and who named Mouton an apostolic notary). In one motet (*Exsultet coniubilando*), Mouton makes reference to "the blessed Roman (who) lived without sin" – hardly an accurate description of Leo, but certainly one not only appreciated but likely resulting in favorable treatment. That said, there is little doubt that Pope Leo genuinely held Mouton's music in the highest regard. Alongside his own musical activities, Mouton taught composition to Adrian Willaert, a leading figure of the next generation who was for 35 years director of music at St Mark's in Venice. Mouton died in 1522 and was buried in St Quentin.

*Ave Maria, gratia plena,  
Dominus tecum, Virgo serena.  
Tu parvi et magni,  
Leonis et agni,  
Salvatoris Christi,  
templum extitisti,  
sed virgo intacta.  
Tu floris et roris,  
panis et pastoris,  
virginum et regina,  
rosa sine spina,  
genitrix es effecta.*

Hail Mary, full of grace,  
the Lord is with you, serene Virgin.  
For lowly and great,  
lion and lamb,  
our saviour Christ:  
you have been his temple,  
while still a virgin.  
For the flower and rose,  
the bread and the shepherd:  
you queen of virgins,  
a rose without a thorn,  
you became their mother.

*Benedicite omnia opera* .....Orazio Vecchi (1550 – 1605)

Source: *see below*

Text: Daniel 3: 57-71, *Book of Common Prayer*

Transcription, edition and translation: Dr. Stanley Romanstein

Orazio Vecchi was one of the Italian Renaissance's most gifted writers. He was a prolific creator of dozens of published madrigals and *canzonettes* – light, entertaining, skillfully written music for small groups of singers. Vecchi broke new ground by weaving together solos, duets, poetry, and music for greater numbers of singers into a full evening's entertainment – the so-called "madrigal comedy." As prolific and celebrated as Vecchi was in the world of secular music, he devoted his life to composing, conducting, singing and playing music for the Church. During his lifetime Vecchi published four volumes of sacred choral music: two collections of motets (scored for 4-8 voices), a setting of the *Lamentations of Jeremiah*, and a collection of 32 hymns.

This performing edition of *Benedicite omnia opera* was prepared using digital copies of the original part books, published in Venice by Angelo Gardano in 1590 (part of a volume of 33 motets). Bologna's *Civico Museo Bibliografico-Musicale* holds copies of those 1590 part books in its magnificent collection; I am grateful to them for granting me access and transcription permission.

*Benedicite omnia opera Domini Domino  
Laudate et super exaltate eum in saecula  
Benedicite angeli Domini Domino  
Benedicite coeli Domino  
Benedicite aquae omnes quae super coelos sunt Domino  
Benedicite omnes virtutis Domini Domino  
Benedicite sol et luna Domino  
Benedicite stellae coeli Domino  
Benedicite imber et ros Domino  
Benedicite omnes spiritus Dei Domino  
Benedicite ignis et estas Domino  
Benedicite frigus et estas Domino  
Benedicite rores et pruina Domino  
Benedicite gelu et friges Domino  
Benedicite glacies et nives Domino  
Benedicite noctes et dies Domino  
Benedicite Omnia opera Domini Domino  
Laudate et super exaltate eum in saecula*

All the works of the Lord bless the Lord, the Lord of heaven  
Praise Him above all forever  
Angels of the Lord, bless the Lord, the Lord of heaven  
Heavens above bless the Lord  
All waters that are above the heavens bless the Lord  
All powers of the Lord bless the Lord, the Lord of heaven  
Sun and moon bless the Lord  
Stars of heaven bless the Lord  
Shower and dew bless the Lord  
All that is living bless the Lord  
Fire and summer bless the Lord  
Cold and summer bless the Lord  
Dews and forest bless the Lord  
Forest and cold bless the Lord  
Ice and snow bless the Lord  
Nights and days bless the Lord  
All the works of the Lord bless the Lord, the Lord of heaven  
Praise Him above all forever.