



# ECHOES ACROSS TIME

January 30, 2026





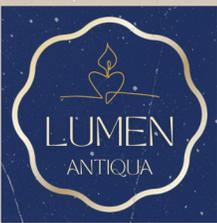
# Echoes Across Time



Echoes Across Time marks the debut concert of Lumen Antiqua and the beginning of a project rooted in curiosity, intimacy, and connection. Launching a new ensemble is both exhilarating and vulnerable, and it means more to us than we can fully express that you chose to spend this time with us tonight. Your presence affirms why we felt called to begin: to share music that connects us across centuries, cultures, and lived experience.

This program traces musical threads that stretch across time, inviting ancient melodies and early voices to speak directly into the present moment. The repertoire spans eras and traditions, revealing how human expression repeats and reframes across history. Though separated by centuries, these works echo one another through shared texts, melodic gestures, emotional impulses, and enduring questions, allowing past and present to resonate side by side as living, breathing art.

As we launch Lumen Antiqua with this program, we offer a first glimpse into our artistic vision: performances that are immersive, thoughtful, feminine, and welcoming, inviting listeners to feel the music's relevance now. We are deeply grateful to the community whose encouragement and belief made this beginning possible because new artistic work does not come into being in isolation. We are honored to begin this journey in your company. Thank you for joining us.



# PROGRAM



## SPIRITUS SANCTUS VIVIFICANS

Hildegard von Bingen

Spiritus sanctus vivificans  
vita movens omnia,  
et radix est in omni creatura  
ac omnia de inmunditia abluit,  
tergens crimina ac ungit vulnera,  
et sic est fulgens ac laudabilis vita,  
suscitans et resuscitans omnia.

The Holy Spirit: living and life-giving,  
the life that's all things moving,  
the root in all created being  
of filth and muck it washes all things clean  
wiping away the crimes and anointing the wounds  
and so its life with praise is shining,  
rousing and reviving all.

She likely needs no introduction for many of you, but Hildegard von Bingen (1098-1179) was a German Benedictine abbess, composer, writer, philosopher, and mystic. While she is venerated as a polymath, she is most widely known for her stunning repertoire of sacred monophony. This particular chant (D 157r, R 466va) is a Psalm antiphon for the Holy Spirit. In the words of The International Society of Hildegard von Bingen Studies, in *Spiritus sanctus vivificans*, "Hildegard offers swift, fulsome movement to convey the Spirit's place, both rooted and rousing, as the source and sustainer of all created life."

## O FRONDENS VIRGA

Drew Collins, based on a chant by Hildegard von Bingen

O frondens virga,  
in tua nobilitatens stans  
sicut aurora procedit:  
nunc gaude et letare  
et nos debilis dignare  
a mala consuetudine liberare  
atque manum tuam porrigere  
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.

Drew Collins (b.1975) is an American conductor and composer. Lumen Antiqua was drawn to the way this piece transforms an original monophonic chant, layering it across multiple voices so that it blossoms into something modern and vibrant while still honoring its ancient roots. Hildegard's text, rich with imagery of earthly fertility and feminine creative energy, speaks deeply to our artistic sensibilities. As a trio of women's voices, Lumen Antiqua finds particular meaning in music that centers feminine expression as a source of power, creation, and continuity across time.



## EGO FLOS CAMPI

Bianca Maria Furgeri

Ego flos campi,  
et liliū convalium.  
Sicut liliū inter spinas,  
sic amica mea inter filias.  
Sicut malus inter ligna silvarum  
sic dilectus meus inter filios.  
Sub umbra illius, quem  
desideraveram sedi,  
et fructus ejus dulcis gutturi meo.  
Introduxit me in cellam vinariam;  
ordinavit in me caritatem.  
Fulcite me floribus,  
stipate me malis,  
quod amore languēo.  
Læva ejus sub capite meo,  
et dextera illius amplexabitur me.  
Vox dilecti mei;  
ecce iste venit,  
saliens in montibus,  
transiliens colles.  
En dilectus meus loquitur mihi.  
Surge, propera, amica mea,  
formosa mea, et veni.  
Dilectus meus mihi, et ego illi,  
qui pascitur inter lilia.

I am the rose of Sharon, and the  
lily of the valleys. As the lily  
among thorns, so is my love  
among the daughters. As the  
apple tree among the trees of  
the wood, so is my beloved  
among the sons. I sat down  
under his shadow with great  
delight, and his fruit was sweet  
to my taste. He brought me to  
the banqueting house, and his  
banner over me was love. Stay  
me with flagons, comfort me  
apples: for I am sick of love. His  
left hand is under my head, and  
his right hand doth embrace  
me. The voice of my beloved!  
behold, he cometh leaping  
upon the mountains, skipping  
upon the hills. My beloved  
spoke, and said unto me, Rise  
up, my love, my fair one, and  
come away. My beloved is mine,  
and I am his: he feeds among  
the lilies.

Bianca Furgeri (b.1935) is an Italian composer and professor of music at conservatories in Bologna and Rovigo. Although she is not well known in the United States, she has won a number of awards for composition in Europe. *Ego flos campi*, scored for treble voices, reflects the much older styles of the Renaissance. This piece sets verses 1-6, 8, 10, and 16 of the second chapter of Song of Solomon.

Notes borrowed in part from The Gregorian Singers "The Voice of My Beloved: Music for the Song of Solomon" program, where Lumen Antiqua first learned of this piece.





## HERUVIMSKA (CHERUBIC HYMN)

Dimitar Tapkov

Ije heruvimwy,  
tayno obrazuyushte  
jivotvoryashtey Troytse  
trisvyatuyu pesne, Aleluya  
Gospodi pomiluy.

We who mystically represent the Cherubim,  
And who sing the thrice-holy hymn  
to the life-giving Trinity,  
Alleluia, alleluia, alleluia.  
Lord, have mercy.

Dimitar Tapkov (1929-2011) was a Bulgarian musician, composer, and professor of music. This setting of the Cherubic Hymn is based on Russian manuscripts of "Bolgarskiy rospev" (Bulgarian chants) from the 17th century. If you are unfamiliar with the hauntingly beautiful melodies of the Eastern Orthodox musical tradition, we are so excited to share it with you. The Cherubic Hymn (or Cherubikon) is sung during the Great Entrance of the Divine Liturgy of the Eastern Orthodox Church. It marks the transition from the Liturgy of the Word into the Liturgy of the Faithful, wherein the gifts of bread and wine are brought to the altar to prepare for the Eucharist.

## MISERERE MEI

Antonio Lotti

edited and arranged by Walter Ehret and Harry R. Wilson



Miserere mei, Deus:  
secundum magnam misericordiam tuam.  
Et secundum multitudinem  
miserationum tuarum,  
dele iniquitatem meam.

Have mercy on me, O God:  
according to your great mercy.  
And according to the multitude of  
your tender mercies,  
blot out my iniquity.

Antonio Lotti (1667-1740) was a prolific Venetian composer of the Baroque period, whose output spanned masses, operas, instrumental works, and a cappella sacred music such as this piece. Miserere mei sets the opening verse of Psalm 51, one of the penitential psalms frequently used in Catholic liturgy and often performed during Tenebrae services. Lotti was especially renowned for his masterful polyphonic writing, employing intricate counterpoint, complex canons, and expressive fugues to heighten the emotional and spiritual intensity of his sacred works. His use of chromaticism and richly expressive harmonic progressions lends this setting a profound sense of depth, allowing the penitential text to unfold with striking intimacy and resonance.



# DENN DAS GESETZ

Johann Sebastian Bach



Denn das Gesetz des Geistes,  
der da lebendig machet in Christo Jesu,  
hat mich frei gemacht von dem Gesetz  
der Sünde und des Todes.

For the law of the Spirit of  
Christ Jesus hath  
made me free from the  
law of sin and death.

Like Hildegard, Bach (1685-1750) likely does not need much by way of introduction, but here is a morsel of biography for due diligence: Johann Sebastian Bach was a wildly prolific German composer of the late Baroque period. His music spans sacred and secular, vocal and instrumental. Denn das Gesetz is the fourth movement of Jesu, meine Freude (BWV 227), the longest and most musically complex of Bach's motets and the first to be recorded. The text for this movement comes from Romans 8:2. During Bach's time, this piece would likely have been accompanied by instruments; today it is sung a cappella.



# DER LINDENBAUM

Franz Schubert  
arranged by Dan Wanamaker



Am Brunnen vor dem Tore,  
Da steht ein Lindenbaum;  
Ich träumt' in seinem Schatten  
So manchen süßen Traum.

Ich schnitt in seine Rinde  
So manches liebe Wort;  
Es zog in Freud' und Leide  
Zu ihm mich immer fort.

Ich musst' auch heute wandern  
Vorbei in tiefer Nacht,  
Da hab' ich noch im Dunkel  
Die Augen zugemacht.

Und seine Zweige rauschten,  
Als riefen sie mir zu:  
Komm her zu mir, Geselle,  
Hier findest du deine Ruh'!

Die kalten Winde bliesen  
Mir grad' in's Angesicht,  
Der Hut flog mir vom Kopfe,  
Ich wendete mich nicht.

Nun bin ich manche Stunde  
Entfernt von jenem Ort,  
Und immer hör' ich's rauschen:  
Du fändest Ruhe dort!



By the well, before the gate,  
stands a linden tree;  
in its shade I dreamt  
many a sweet dream.

In its bark I carved  
many a word of love;  
in joy and sorrow  
I was ever drawn to it.

Today, too, I had to walk  
past it at dead of night;  
even in the darkness  
I closed my eyes.

And its branches rustled  
as if they were calling to me:  
'Come to me, friend,  
here you will find rest.'

The cold wind blew  
straight into my face,  
my hat flew from my head;  
I did not turn back.

Now I am many hours' journey  
from that place;  
yet I still hear the rustling:  
'There you would find rest.'

Translation by Richard Wigmore ©

From Dan Wanamaker: I have a special behind-the-scenes connection to Lumen Antiqua: I'm Rachel's roommate, which means I get to hear them rehearse. Listening to them sing upstairs made me want to arrange a piece for them, and I thought of Der Lindenbaum, which I have played many times as a collaborative pianist. It has a folksong-like melody while also being part of the classical canon. I thought it would be a great fit, and they were happy to sing four verses of German.

After Schubert's death, composer Friedrich Silcher (1789-1860) had the same idea as I did and wrote an arrangement for 4-part men's choir. He took only the first verse of music from Schubert's setting and repeated it for the remaining verses. This simplified version was included in folk song anthologies and school songbooks (think Get America Singing but for 1800s Germany), and became famous as a folk song in the German-speaking world.

My arrangement jettisons a lot of the fluttery piano work in favor of legato lines that are better suited for voice, and shortens some interludes. I put the opening and closing in homophonic three-part harmony, since that's sort of the whole point here. I experimented with retaining one of the more singable lines from the piano part for a background line in the second verse, and using some counterpoint in the third verse.



## LOOMINE

Traditional Estonian runosong  
Arranged by Elodie Pont

Sinisirje linnukene,  
sinisirje, kulde kirje  
lendas meme koppelisse.

A blue bird,  
a blue, golden, colorful bird  
flew to our meadow.

Hakkas ta pesa tegema.  
Teji kuu, teji kaksi,  
teji tüki kolmat kuuda,  
nädaliku neljat kuuda,  
viierendiku viiet kuuda.

The bird started to build a nest:  
she built it for a month, for another month,  
for a third month,  
for a week on the fourth month,  
a bit on the fifth month.

Hakkas ta mune munema.  
Mines kuu, munes kaksi,  
munes kuu kolmat kuuda,  
nädaliku neljat kuuda,  
veerandiku viiet kuuda.

She started to lay eggs:  
laid for a month, for another month,  
for a third month,  
for a week on the fourth month,  
a bit on the fifth month.



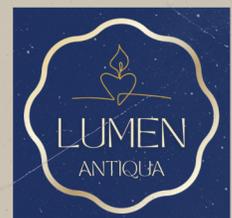
Hakkas poegi haudumaie.  
Haudus kuu, haudus kaksi,  
haudus kuu kolmat kuuda,  
nädaliku neljat kuuda,  
veerandiku viiet kuuda.

She started to hatch the eggs:  
hatched for a month, for another month,  
for a third month,  
for a week on the fourth month,  
a bit on the fifth month.

Üks sai kuuks Kuuramaale,  
teine päevaks Pärnumaale,  
kolmas ilmale imeksi,  
neljat täheks taevaaksi,  
viies vikerkaariks veeremaie.

One chick became the moon for Kurland,  
the second became the sun for Pärnu county,  
the third became the world,  
the fourth became the stars,  
the fifth became the rainbow.

"Loomine", meaning "creation" in Estonian, is an Estonian runosong, or regilaul, about the creation of the world. In this myth, a bird lays and hatches eggs that become our world, the moon, the sun, the stars, and the rainbow. While Estonian runosongs have been around for over a thousand years, they only began to be recorded and transcribed in the late eighteenth century. As part of a push to preserve the cultural legacy of Estonia, over 13,000 folk songs were collected in the early twentieth century. One hallmark of runosongs is the recitative melody, with the lead singer and the choir alternating with the same melody and different texts.



## FURU IKE YA

Elodie Pont



furu ike ya,  
kawazu tobikomu,  
mizuno oto

an ancient pond,  
a frog jumps in,  
the splash of water

Furu ike ya is a setting of a 1686 poem composed by Matsuo Bashō (1644-1694), a Japanese poet of the Edo period and renowned master of haiku. The setting was inspired by the Japanese folk song Sakura, Sakura (Cherry blossoms, cherry blossoms), also of the Edo period. While the setting may seem sparse, it beautifully evokes the stillness of the pond, interrupted for just a moment by the frog.



## SANKTA LUCIA

Traditional Swedish

Arranged by Elodie Pont

Natten går tunga fjät  
runt gård och stuva.  
Kring jord som sol'n förlät,  
skuggorna ruva.

Night walks with a heavy step  
round yard and hearth,  
As the sun departs from earth,  
shadows are brooding.

Då i vårt mörka hus,  
stiger med tända ljus,  
Sankta Lucia, Sankta Lucia.

There in our dark house,  
Walking with lit candles,  
Santa Lucia, Santa Lucia!

Drömmar med vingesus under oss sia,  
tänd dina, vita ljus, Sankta Lucia.

Dreams of wings rustling over us in prophesy,  
Light your white candles, Saint Lucia.

Trollsejd och mörkermakt  
ljust du betvingar,  
signade lågors vakt  
skydd åt oss bringar.

Spells and dark powers,  
with light you subject  
Guard of the blessed flames,  
protection for us brings

Stjärnor som leda oss, vägen att finna,  
bli dina klara bloss, fagra prästinna.

Stars that lead us, the way to find  
Become your clear flares, fair priestess.

The origin of Sankta Lucia lies in Italy with the traditional Neapolitan song Santa Lucia, whose lyrics celebrate the glittering seas and ships of the Gulf of Naples. Lucia Day - known as Saint Lucy's Day - can be traced back to the fourth century. It commemorates the martyr Lucia of Syracuse, who, according to legend, brought food to Christians hiding in Roman catacombs, lighting her way with a candlelit wreath on her head. According to Swedish folklore, the long December night was considered dangerous, with dark spirits out in force. Adopted by the Scandinavian countries for Saint Lucy's Day celebrations on December 13th, the lyrics have been variously re-written to more appropriately reflect the cold, snowy nights of the darkest time of the year. In these celebrations, Saint Lucy is represented as a young girl in a white dress with a red sash symbolizing her martyrdom, with a wreath of white candles on her head.



**ACK LOVA GUD**  
Traditional Swedish  
Arranged by Manon Cousin

Ack lova gud  
varje droppe blod  
som i mig röras må

Oh, Praise the Lord  
for every drop of blood  
that flows within me

Ack lova Gud is a traditional Swedish song, performed here in a modern setting. The text offers a quiet meditation on life, gratitude, and the sacredness of the human body. In this context, blood becomes a symbol of vitality, lineage, and renewal, carrying particular resonance with feminine experience and its associations with creation and continuity. We were drawn to the grace of this setting and its gentle, embodied sense of femininity, which allows the ancient text to feel intimate, reverent, and deeply human.

**VICHTEN**  
Arthur Arsenault  
Arranged by Hart Rouge



Written in the style of an Acadian folk song, the words of Vichten are made up entirely of vocables, similar to Scottish "mouth music" where the voices are intended to mimic instruments. The text of this piece uses sounds influenced and inspired by the Mi'kmaq language, who are the indigenous people of Canada's Atlantic Provinces. Arsenault's setting of Vichten intentionally marries the language influence of the Mi'kmaq culture with the musical influence of the Acadian culture.



**WAULKING SONG**  
Traditional Irish  
Arranged by Pauline Langlois de Swarte

Mile mar bhasig air a' ghaol  
Asam fhin a thug e chlaoidh  
Cha teid mise cha teid mi

A thousand deaths on love  
From me he gave weariness  
I will not go, I will not go

In Gaelic poetry, "a thousand deaths" often signifies prolonged emotional torment—heartbreak, exhaustion, and the slow wearing down caused by lost or unreturned love. The opening lines of this text dwell in lament and deep weariness, shaped by grief that has endured too long. As the phrase "I will not go" is repeated, sorrow gives way to resolve, transforming pain into a quiet but unyielding strength. By the final line, the speaker stands in stoic pride, rooted and unmoving, drawing resilience from the land itself.

O QUAM MIRABILIS EST  
Hildegard von Bingen



O quam mirabilis est  
prescientia divini pectoris  
que prescivit omnem creaturam.  
Nam cum Deus inspexit faciem hominis  
quem formavit,  
omnia opera sua in eadem forma  
hominis integra aspexit.  
O quam mirabilis est inspiratio  
que hominem sic suscitavit.

How wonderful it is,  
that the foreknowing heart divine  
has first known everything created!  
For when God looked upon the human face,  
that he had formed,  
he gazed upon his ev'ry work,  
reflected whole within that human form.  
How wondrous is that breath  
that roused humanity to life!

In the words of the International Society for Hildegard von Bingen Studies, this Antiphon for the Creator (R 466rb-va) "focuses on the unique place that Hildegard understood humanity to have within God's plan for creation, whose total potential she finds reflected in the creation of the first human." Lumen Antiqua chose to close our program with this piece because of the feelings of hope, serenity, and joy it radiates - we hope you carry these feelings with you as you leave us tonight.



LUMEN  
  
ANTIQUA





# Acknowledgements

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# WHO WE ARE



**RACHEL FARHI** is a Texan-born soprano who loves singing early and folk music. She is a section leader and soloist at St. Mark's Episcopal Cathedral in Minneapolis, and sings and solos with Exultate Chamber Choir and Orchestra, Minnesota Renaissance Choir, and other Twin Cities ensembles. She studies voice with Craig Fields in Minneapolis.

On weekdays Rachel is a practicing attorney at a small law firm in the north Twin Cities Metro. Outside of work and singing, she enjoys horror movies and podcasts, standup comedy (just watching), and spending time with her 2 cats Tuna and Bwud.

**JESSI MCKINNON** is a mezzo-soprano recognized for her expressive tone, stylistic versatility, and collaborative artistry. She performs regularly with a variety of professional ensembles, and serves as a section leader at Wayzata Community Church. A sought-after soloist and ensemble singer, she is known for bringing depth, warmth, and precision to repertoire spanning early music to contemporary works.

In addition to her performing career, Jessi is a voice adjudicator and has worked with high school choral students throughout Minnesota and Massachusetts, fostering artistry and confidence in the next generation of singers.

Jessi also serves as a Director of Operations in the victim services field, where she combines her background in nonprofit leadership with her dedication to creating trauma-informed, inclusive, and empowering spaces for music and community connection.



**BECCA TOBIN** is a Minnesota born-and-raised mezzo who loves early music, global folk music, and the classics of the Lutheran choral tradition. In addition to Lumen Antiqua, she also sings with the Gregorian Singers, the Summer Singers, and other local churches and ensembles.

During the week, she works as an agriculture data and research analyst with a passion for sustainability. When not singing or playing with spreadsheets, she enjoys knitting, gardening, spending money on her high-maintenance cats Arne and Knut, and foraging and native landscaping at the family farm.



Formed in 2025, Lumen Antiqua is a Minneapolis-based vocal trio devoted to the art of singing for treble voices. The ensemble brings together three professional musicians whose shared passion lies in uncovering the beauty, mystery, and universality of ancient and global choral music.

Our repertoire spans centuries and continents: sacred and secular works from the Renaissance and Middle Ages, traditional folk melodies reimaged for three voices, and newly composed pieces that echo the timeless spirit of the past. Each program invites audiences on a journey through history, culture, and sound.

Through thoughtful programming and luminous ensemble blend, Lumen Antiqua seeks to connect audiences to the living thread of human song — music that has echoed across time and continues to illuminate the present.



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