



## *Musica Spei*

*presents*

### *Tongues of Flame* *CHORAL MUSIC FOR PENTECOST*

Gesualdo: *Tristis est anima mea*

chant: *Veni Sancte Spiritus*

Palestrina: *Dum complerentur dies Pentecostes*

Palestrina: *Missa "Dum complerentur"*  
*I. Kyrie*

Tallis: *In manus tuas*

Palestrina: *Missa "Dum complerentur"*  
*II. Gloria*

Byrd: *Alleluia. Emitte Spiritum tuum*

H. Praetorius: *Nunc dimittis*

Brief intermission

chant: *Veni Creator Spiritus*

Dunstaple: *Veni Sancte Spiritus et emitte / Veni  
Sancte Spiritus et infunde / Veni Creator Spiritus*

Palestrina: *Missa "Dum complerentur"*  
*IV: Sanctus; V: Benedictus*

Guerrero: *Vexilla regis*

Palestrina: *Missa "Dum complerentur"*  
*VI: Agnus Dei*

Hesdin: *Alleluia. Spiritus Domini*

## TEXTS, TRANSLATIONS, AND MUSICAL NOTES

### *Tristis est anima mea*

Carlo Gesualdo (b. 1566, Venosa, southern Italy; d. 1613, Avellino, near Naples)

We begin our concert far from the joy of Pentecost, with one of Gesualdo's *Tenebrae Responsories*. Liturgically this text is sung on Maundy Thursday, during Matins. Gesualdo's alarming harmonic transitions, so far ahead of his time, seem highly appropriate for this text. Listen for the image of the disciples taking flight at 'Vos fugam capietis,' contrasted with the somber feeling of the sentence that follows: 'et ego vadam immolari pro vobis' (I go to be sacrificed for you). After a more contemplative interlude ('Ecce appropinquat hora'), the 'Vos fugam capietis' section recurs to end the piece.

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| <p>Tristis est anima mea usque ad mortem:<br/>sustinete hic, et vigilate mecum.<br/>videbitis turbam quae circumdabit me.<br/>Vos fugam capietis,<br/>et ego vadam immolari pro vobis.</p> <p>Ecce appropinquat hora,<br/>et filius hominis tradetur in manus peccatorum.</p> <p>Vos fugam capietis,<br/>et ego vadam immolari pro vobis.</p> | <p>Sorrowful is my soul even unto death.<br/>Stay here, and watch with me.<br/>You will see the mob that will surround me.<br/>You will take flight,<br/>and I shall go to be sacrificed for you.</p> <p>Behold, the time draws near,<br/>and the son of man will be delivered into the hands of sinners.</p> <p>You will take flight,<br/>and I shall go to be sacrificed for you.</p> |
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### *Veni Sancte Spiritus*

chant, ascribed to Pope Innocent III (d. 1216) and to Stephen Langton, Archbishop of Canterbury (d. 1228)

We quickly turn to Pentecost. The *Veni Sancte Spiritus* chant is one of only four sequences retained by the Council of Trent (before that time, many feast days had their own sequences for liturgical use). It is traditionally heard during Mass on Pentecost Sunday and the following octave. The text is not printed at this point in the program. You will find it below, since it is set by John Dunstaple as the text sung by the soprano voice in his motet *Veni Sancte Spiritus et emitte / Veni Sancte Spiritus et infunde / Veni Creator Spiritus*, which we will sing later in the program. We have chosen to print it there rather than here so as to have all four texts sung in that motet viewable on the same page. Therefore, please turn forward a few pages if you want to follow along at this point.

### *Dum complerentur dies Pentecostes*

Giovanni Pierluigi da Palestrina (b. 1525 or 1526, Palestrina, near Rome; d. 1594, Rome)

Published in Rome in 1569, this motet is the basis for the parody Mass of which we will sing five of the six sections scattered throughout the remainder of the program. There are two primary themes in the motet, the first heard at the beginning of the motet and the second at 'Dum ergo essent;' these will be heard repeatedly throughout the Mass. The imagery of the motet is vivid: you can hear the rushing wind, the gathering of the disciples, the sudden sound from heaven, and the joyous alleluias that finish every section of the motet.

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| <p>Dum complerentur dies Pentecostes,<br/>erant omnes pariter dicentes, alleluia,<br/>et subito factus est sonus de caelo, alleluia,<br/>tamquam spiritus vehementis,<br/>et replevit totam domum, alleluia.</p> <p>Dum ergo essent in unum discipuli congregati<br/>propter metum Iudaeorum<br/>sonus repente de caelo venit super eos<br/>tamquam spiritus vehementis,<br/>et replevit totam domum, alleluia.</p> | <p>When the day of Pentecost arrived<br/>(the disciples) were all saying in one accord, "Alleluia!"<br/>And suddenly there came a sound from heaven, Alleluia,<br/>As of the rushing of a mighty wind,<br/>and it filled the whole house, Alleluia.</p> <p>And when the disciples were gathered together in one<br/>for fear of the people,<br/>suddenly a sound from heaven came upon them<br/>as of the rushing of a mighty wind,<br/>and it filled the whole house, Alleluia.</p> |
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*Missa: Dum complerentur. I: Kyrie*  
Palestrina

The parody Mass based on the 'Dum complerentur' motet appears in Palestrina's eight book of masses (there are another 103 known to us). Throughout the mass, listen for echoes of the motet themes: here the initial Kyrie is based on the 'Dum complerentur' theme from the motet, and the second Kyrie on the 'Dum ergo essent' theme. The Christe is set for the upper voices, and is more lyrical.

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| Kyrie eleison;<br>Christe eleison;<br>Kyrie eleison. | Lord, have mercy;<br>Christ, have mercy;<br>Lord, have mercy. |
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*In manus tuas*

Thomas Tallis (b. c. 1505, England; d. 1585, Greenwich, England)

This is a brief setting of the response used for Compline. It is followed liturgically by the *Nunc dimittis*, a setting of which ends this half of the program.

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| In manus tuas, Domine,<br>commendo spiritum meum,<br>redemisti me, Domine, Deus veritatis. | Into thy hands, Lord,<br>I commend my spirit;<br>thou hast redeemed me, O Lord, God of truth. |
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*Missa: Dum complerentur. II: Gloria*  
Palestrina

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| Gloria in excelsis Deo,<br>Et in terra pax hominibus bona voluntatis.<br>Laudamus te. Benedicimus te.<br>Adoramus te. Glorificamus te.<br>Gratias agimus tibi propter magnam gloriam tuam.<br>Domine Deus, Rex coelestis, Deus Pater<br>omnipotens.<br>Domine Fili unigenite, Jesu Christe.<br>Domine Deus, Agnus Dei, Filius Patris.<br>Qui tollis peccata mundi, miserere nobis.<br>Qui tollis peccata mundi,<br>suscipe deprecationem nostram.<br>Qui sedes ad dexteram Patris, miserere nobis.<br>Quoniam tu solus Dominus, tu solus altissimus,<br>Jesu Christe.<br>Cum Sancto Spiritu in gloria Dei Patris. Amen. | Glory to God in the highest,<br>And on earth, peace to men of goodwill.<br>We praise you; we bless you;<br>we adore you; we glorify you.<br>We thank you for your great glory.<br>Lord God, heavenly King, God the Father omnipotent.<br><br>Lord, only-begotten Son, Jesus Christ.<br>Lord God, Lamb of God, Son of the Father.<br>Who takes away the sins of the world, have pity on us.<br>Who takes away the sins of the world,<br>receive our prayer.<br>Who sits at the right hand of the Father, have pity on us.<br>Since you alone are the Lord, you alone are the most high,<br>Jesus Christ.<br>With the Holy Spirit, in the glory of God the Father. Amen. |
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*Alleluia. Emitte Spiritum tuum*

William Byrd (b. c. 1540, London; d. 1623, Standon Massey, Essex, England)

This charming and brief piece is a setting of the Alleluia for Mass on Pentecost Sunday.

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| Alleluia.<br>Emitte spiritum tuum, et creabuntur,<br>et renovabis faciem terrae.<br>Alleluia.<br>Veni Sancte Spiritus,<br>reple tuorum corda fidelium,<br>et tui amoris in eis ignem accende.<br>Alleluia. | Alleluia.<br>Send forth your Spirit, and they shall be called into being,<br>and you will renew the face of the earth.<br>Alleluia.<br>Come, Holy Spirit,<br>fill the hearts of your faithful<br>and in them kindle the flame of your love.<br>Alleluia. |
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*Nunc dimittis*

Hieronymous Praetorius (b. 1560, Hamburg; d. 1629, Hamburg)

Praetorius (not related to the more famous Michael Praetorius) was a composer and organist who spent most of his life in Hamburg. He was first to bring to north Germany the Venetian polychoral style, which he became acquainted with during a 1596 visit to Gröningen when he met Michael Praetorius and Hans Leo Hassler. This setting of the *Nunc dimittis* (that is, the Song of Simeon from Luke 2:29-32) is rather unusual. Composers often set the text with the serenity that befits its usage at the end of Compline; Praetorius' setting is rather more exuberant!

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| Nunc dimittis servum tuum, Domine,<br>secundum verbum tuum, in pace.<br>Quia viderunt oculi mei salutare tuum.<br>Quod parasti ante faciem omnium populorum.<br>Lumen ad revelationem gentium,<br>et gloriam plebis tuae Israel.<br>Gloria Patri, et Filio, et Spiritui Sancto.<br>Sicut erat in principio, et nunc, et semper,<br>et in saecula saeculorum. Amen. | Lord, now lettest thou thy servant depart in peace,<br>according to thy word.<br>For mine eyes have seen thy salvation.<br>Which Thou hast prepared before the face of all people.<br>To be a light to lighten the Gentiles,<br>and to be the glory of thy people Israel.<br>Glory be to the Father, and to the Son, and to the Holy Ghost.<br>As it was in the beginning, is now, and ever<br>shall be; world without end. Amen. |
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*INTERMISSION*

*Veni Creator Spiritus*

chant, ascribed to Rabanus Maurus, Archbishop of Mainz (c. 780-856)

This hymn, sung here in the traditional Gregorian chant, is used liturgically at Terce and Vespers during the feast of Pentecost. It is also sung on occasions such as the entrance of Cardinals to the Sistine Chapel for electing a new Pope, as well as at consecrations, ordinations, confirmations, synods, coronations, and other solemn events. The text is omitted here: it is printed below since it is set by Dunstaple in the third (tenor) voice in his motet *Veni Sancte Spiritus et emitte / Veni Sancte Spiritus et infunde / Veni Creator Spiritus*, which will be sung next.

*Please turn to the following page to find the notes and text for the Veni Sancte Spiritus motet of John Dunstaple*

*Missa: Dum complerentur. IV: Sanctus; V: Benedictus.*

Palestrina

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| Sanctus, sanctus, sanctus,<br>Dominus Deus Sabaoth.<br>Pleni sunt caeli et terra gloria tua.<br>Hosanna in excelsis.<br>Benedictus qui venit in nomine Domini | Holy, holy, holy,<br>Lord God of Hosts.<br>Heaven and earth are full of your glory.<br>Hosanna in the highest.<br>Blessed is he that comes in the name of the Lord. |
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*Vexilla Regis*

Francisco Guerrero (b. 1528, Seville; d. 1599, Seville); text: Venantius Fortunatus (b. 530; d. 609)

The text was written by Fortunatus at the request of Queen Radegunda, who had retired to a convent near Poitiers, France, and had collected a relic of the True Cross for the church there. Liturgically it is sung at Vespers from Palm Sunday through Maundy Thursday.

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| Vexilla Regis prodeunt:<br>fulget Crucis mysterium,<br>quo carne carnis conditor<br>suspensus est patibulo.<br><br>Quo vulneratus insuper<br>mucrone diro lanceae,<br>ut nos lavaret crimine,<br>manavit unda et sanguine. | The banners of the King advance:<br>the mystery of the Cross shines forth,<br>on which he who put on the flesh of our flesh<br>was hung from the wooden bar.<br><br>There on high he was wounded<br>by the point of the sharp lance,<br>that he might cleanse us of our sin;<br>water and blood poured forth. |
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| <p>Impleta sunt quae concinit<br/>David fideli carmine,<br/>dicens: in nationibus<br/>regnabit a ligno Deus.</p> <p>Arbor decora et fulgida,<br/>ornata Regis purpura,<br/>electa digno stipite<br/>tam sancta membra tangere.</p> <p>Beata cuius brachiis<br/>saecli pependit pretium,<br/>statera facta corporis,<br/>praedamque tulit tartari.</p> <p>O crux, ave, spes unica<br/>hoc Passionis tempore,<br/>auge piis iustitiam,<br/>reisque dona veniam.</p> <p>Te summa, Deus, Trinitas,<br/>collaudet omnis spiritus:<br/>quos per Crucis mysterium<br/>salvas rege per saecula. Amen.</p> | <p>And so was fulfilled what David had prophesied<br/>in accurate song,<br/>saying: amongst the nations<br/>God has reigned from the tree.</p> <p>O lovely and gleaming tree,<br/>adorned with kingly purple,<br/>chosen from a worthy stock,<br/>to bear those so holy limbs.</p> <p>Blessed tree, from whose arms<br/>hung the cost of generations;<br/>blessed beam that bore the weight of the body<br/>and raised the expected prey of Hell.</p> <p>Hail, O Cross, the one and only hope<br/>in this Passiontide:<br/>for the pious cause increase of justice,<br/>and to sinners grant mercy.</p> <p>God, supreme Trinity,<br/>let every soul praise you,<br/>those you save through the mystery of the Cross<br/>may you rule forever. Amen.</p> |
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*Missae: Dum complerentur. VI: Agnus Dei*  
Palestrina

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| <p>Agnus Dei, qui tollis peccata mundi,<br/>miserere nobis.</p> <p>Agnus Dei, qui tollis peccata mundi,<br/>miserere nobis.</p> <p>Agnus Dei, qui tollis peccata mundi,<br/>dona nobis pacem.</p> | <p>Lamb of God, who taketh away the sins of the world,<br/>take pity on us.</p> <p>Lamb of God, who taketh away the sins of the world,<br/>take pity on us.</p> <p>Lamb of God, who taketh away the sins of the world,<br/>grant us peace.</p> |
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*Alleluia: Spiritus Domini*

Nicolle des Celliers d'Hesdin (d. 1538, Beauvais, near Paris, France)

Hesdin is little known today: his full name is only known from the epitaph on his tomb in Beauvais Cathedral, which laments that his early death. In addition, many of his works have conflicting attributions. This *Alleluia* was attributed to Gombert, but the transparent texture of the music and frequent antiphonal writing are not in Gombert's style at all! It would be used liturgically as the Alleluia for Mass on Pentecost Sunday.

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| <p>Alleluia.<br/>Spiritus Domini replevit orbem terrarum,<br/>venite adoremus eum. Alleluia.<br/>Hodie completi sunt dies Pentecostes. Alleluia.<br/>Hodie Spiritus Sanctus<br/>in igne discipulis apparuit<br/>et tribuit eis charismatum dona. Alleluia.</p> <p>Laudes Deo devotas dulci voce ac sonora<br/>plebs devota caelo decantat. Alleluia.<br/>Spiritus Sancti gratia<br/>Apostolis die hodierna<br/>in linguis igneis est infusa.<br/>Paracliti praesentia<br/>emundet nos a peccati macula<br/>pura sibi aptans habitacula. Alleluia.</p> | <p>Alleluia.<br/>The Spirit of the Lord has filled the whole world:<br/>come, let us adore him. Alleluia.<br/>Today has arrived the day of Pentecost. Alleluia.<br/>Today the Holy Spirit<br/>appeared to the disciples in fire<br/>and bestowed upon them the gift of gifts. Alleluia.</p> <p>Devout praises to God with a sweet and strong voice<br/>a devout people sings to heaven. Alleluia.<br/>The grace of the Holy Spirit<br/>on the Apostles this day<br/>has been imparted by tongues of fire.<br/>May the presence of the Paraclete<br/>cleanse us from the stain of sin<br/>and prepare us to be chaste dwellings for him. Alleluia.</p> |
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*Veni Sancte Spiritus et emitte / Veni Sancte Spiritus et infunde / Veni Creator Spiritus*  
John Dunstaple (b. c. 1390, Dunstable, Bedfordshire, England; d. 1453, London)

The four voices in this motet sing different texts. The top part sings the text of the sequence for Mass on Pentecost Sunday, *Veni Sancte Spiritus*, performed near the beginning of this program. Dunstaple uses only the text from that sequence; the melodic material is closer to that of the *Veni Creator Spiritus*, used at Vespers on Pentecost. That text is heard in the third (tenor) voice. The second voice sings a paraphrase of the *Veni Sancte Spiritus* text which is first known from its appearance in this work. Finally, the bottom voice sings an isorhythmic cantus firmus for which the text consists only of the second and third lines of the *Veni Creator Spiritus* chant. The cantus firmus is first sung slowly, then faster, then finally faster again, triple its original speed. The melody of the cantus firmus borrows fragments of the *Veni Creator Spiritus* chant.

So as to make it easier to follow the text, we have printed the text for this piece in its entirety on the following two-page spread. We have also indicated in each voice part's text by the labels I, II, and III, the sections corresponding to each appearance of the cantus firmus in the lowest voice.

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| <p><i>Soprano:</i></p> <p>I. Veni Sancte Spiritus,<br/>et emitte caelitus<br/>lucis tuae radium.</p> <p>Veni pater pauperum,<br/>veni dator munerum,<br/>veni lumen cordium.</p> <p>Consolator optime,<br/>dulcis hospes animae<br/>dulce refrigerium.</p> <p>In labore requies,<br/>in aestu temperies,<br/>in fletu solacium.</p> <p>O lux clementissima,<br/>reple cordis intima<br/>tuorum fidelium.</p> <p>II. Sine tuo numine<br/>nihil est in lumine<br/>nihil est innoxium.</p> <p>Lava quod est sordidum,<br/>riga quod est aridum,<br/>sana quod est saucium.</p> <p>Flecte quod est rigidum,<br/>fove quod est frigidum,<br/>rege quod est devium.</p> <p>III. Da tuis fidelibus,<br/>in te confidentibus,<br/>sacrum septenarium.</p> <p>Da virtutis meritum,<br/>da salutis exitum,<br/>da perenne gaudium.</p> | <p><i>Soprano:</i></p> <p>I. Come, Holy Spirit,<br/>and send out from heaven<br/>a ray of your light.</p> <p>Come, father of the poor;<br/>come, grantor of gifts;<br/>come, light of our hearts.</p> <p>Excellent comforter,<br/>sweet visitor in our soul,<br/>sweet consolation.</p> <p>In work, you are repose;<br/>in heat, you are moderation;<br/>in weeping, you are comfort.</p> <p>O most clement light,<br/>fill up the inmost places of the hearts<br/>of your faithful people.</p> <p>II. Without your divine presence<br/>nothing is in the light;<br/>nothing is blameless.</p> <p>Wash what is dirt;<br/>moisten what is dry;<br/>heal what is sick.</p> <p>Bend what is inflexible;<br/>warm what is cold;<br/>direct what is deviant.</p> <p>III. Grant to your faithful people<br/>who trust in you<br/>the sacred sevenfold gift.</p> <p>Grant the merit that is virtue;<br/>grant that we end in salvation<br/>grant everlasting joy.</p> |
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*Alto:*

I. Veni Sancte Spiritus,  
et infunde primitus  
rorem caeli gratiae,

precantibus humanitus  
salva nos divinitus  
a serpentis faciae

in cuius praesentia,  
ex tua clementia  
II. tecta sint peccata.

Nostra iudicia  
corda penitentia  
tibi fac placata.

Languidorum consolator,  
et lapsorum reformator,  
mortis medicina.

III. Peccatorum perdonator,  
esto noster expurgator,  
et duc ad divina.

*Tenor:*

I. Veni Creator Spiritus  
mentes tuorum visita  
imple superna gratia  
quae tu creasti pectora.

Qui Paraclitus diceris  
donum Dei altissimi  
fons vivus, ignis, caritas  
et spiritalis unctio.

Tu septiformis munere  
dextrae Dei tu digitus  
tu rite promissum Patris  
sermone ditans guttura.

II. Accende lumen sensibus,  
infunde amorem cordibus,  
infirmi nostri corporis  
virtute firmans perpetim.

Hostem repellas longius,  
pacemque dones protinus;  
ductore sic te praevio  
vitemus omne noxium.

III. Per te sciamus da Patrem  
noscamus atque Filium,  
te utriusque spiritum  
credamus omni tempore.

*Cantus firmus:*

Mentes tuorum visita  
Imple superna gratia.

*Alto:*

Come, Holy Spirit,  
and sprinkle us anew  
with the dew of the favor of heaven.

As we pray, only human as we are,  
save us, divine as you are,  
from the serpent's jaws,

and in its presence,  
because of your clemency  
II. may our sins be covered.

Our judgments  
and our penitent hearts  
may you make pleasing to you.

Consoler of the weak,  
reformer of the fallen,  
medicine in death.

III. Pardoner of sins,  
be our cleanser  
and lead us to what is divine.

*Tenor:*

I. Come, Creator Spirit,  
visit the thoughts of your people  
and fill them with heavenly grace  
which you create in our breasts.

You are called the Paraclete,  
gift of God most high,  
living fountain, fire, charity,  
and spiritual unction.

You are sevenfold as a gift;  
you are the finger of the right hand of God;  
you are the true promise of the Father  
as you endow our throats with speech.

II. Kindle your light in our senses;  
pour out your love in our hearts;  
the frailties of our bodies  
strengthen with perpetual virtue.

Drive far away the enemy,  
and near at hand grant peace;  
so go before and lead us on  
and we shall avoid all harm.

III. Through you may we know the Father  
and understand the Son;  
and in you, the spirit of each  
all the time may we believe.

*Cantus firmus:*

Visit the thoughts of your people  
and fill them with heavenly grace..

**M**usica Spei (Music of Hope) explores the vast repertoire of rarely-performed, sacred choral masterworks of the medieval and Renaissance periods. Rehearsing and performing unaccompanied and without a conductor, the group develops its interpretations in a collaborative fashion, communicating and interacting in a manner not unlike the members of a jazz or chamber music ensemble.

Musica Spei celebrated 15 years of music-making in 2010 with the release of its second CD, *Cathedrals of Sound*, offering a retrospective of highlights from programs past. Other recent accomplishments include a live performance on WXXI's Backstage Pass radio show and a reinvigoration of the Rochester Early Music Festival (REMF), which the group first organized in 2001. The 2009 REMF featured Thomas Tallis' masterpiece for 40 voices, *Spem in Alium*, performed by Musica Spei with the help of singers recruited from around the Rochester region.

Musica Spei also organizes Renaissance Summer Sings on select Wednesday nights in July and August for members of the community who wish to participate in singing this repertoire. Visit our website <http://www.musicaspei.org>, for more information about upcoming concerts, summer sings, and the Eleventh Annual Rochester Early Music Festival, slated for early November 2011.

The members of Musica Spei are Jeanne Beddoe, Alexandra Bermel, Jim Blake, Lynette Blake, Glenda Brayman, Sara Cannon, Mary Cowden, Juli Elliot, Joe Finetti, Chris Gold, Jeff Harp, William Hawkins, Eric Lobenstine, Andrew Nagel, and Jeff Tabor. Artistic Guide: Steve Marcus.

Copies of Musica Spei's newly-released CD *Cathedrals of Sound* are available for purchase after the service at the entrance to the church, where members of the group will be gathered and happy to answer questions or discuss today's music.

*Musica Spei is grateful that, for more than fifteen years, the Saint Anne community has supported Musica Spei with rehearsal space and the opportunity to perform in the acoustically magnificent sanctuary, as a member of the "Choir in Residence" program. We are especially grateful to Father Gary Tyman and Sister Joan Sobala, the current leaders of the Our Lady of Lourdes / Saint Anne Cluster of Communities of the Roman Catholic Diocese of Rochester, for their on-going support and encouragement.*

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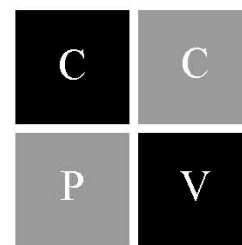
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