

10<sup>TH</sup> ANNIVERSARY SEASON

# CERDDORION

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VOCAL ENSEMBLE

*Kristina Boerger*  
*Artistic Director*

PRESENTS

## Prophecy and Light



Sunday, November 14, 2004 - 4:00 p.m.  
Brooklyn Oratory of St. Boniface  
190 Duffield Street  
Brooklyn, New York

Saturday, November 20, 2004 - 8:00 p.m.  
Church of St. Luke in the Fields  
487 Hudson Street  
Manhattan, New York

# CERDDORION

## SOPRANOS

Jude Cobb  
Nadia DiGiallonardo  
Bonny Hart  
Wendy Reitmeier  
Jeanette Rodriguez  
Ellen Schorr  
Emilie Sweet

## ALTOS

Franny Geller  
Susan Glass  
Panny King  
Kate Kurz  
Cathy Markoff  
Myrna Nachman  
Kristina Vaskys  
Gretta Wren

## TENORS

Lamar Kauffman  
Michael Klitsch  
Steve Parkey  
Eddie Rubeiz  
Chris Ryan

## BASSES

Dallas Bergen  
Phillip Cheah  
Peter Cobb  
Peter Kurz  
Alan Reinhardt  
Dale Rejtmar  
Tom Samiljan  
Laurence Weller

## Upcoming Concerts

Join us for the second and third concerts in this landmark tenth season. These concerts will continue the presentation of favorite repertoire from past programs as well the premiere of a commission in celebration of our anniversary. Our final concert of the year will be given in Merkin Concert Hall and will feature all three of the commissions, pieces by Lisa Bielawa, Elliot Z. Levine, and David Lang.

### SECOND CONCERT

Sunday, February 27, 2004      Brooklyn  
Sunday, March 5      Manhattan

Highlights: *Un soir de neige* and *Sept chansons* (Francis Poulenc); Settings of Psalm 23 by Gregg Smith, Elliot Z. Levine, and Bobby McFerrin; the premiere of Elliott Z. Levine's settings of villancico texts by Sor Juana Inez de la Cruz.

### THIRD CONCERT

Sunday, May 8, 2004      Brooklyn  
Sunday, May 15, 2004      Manhattan (Merkin Hall)

Highlights: Renaissance, Early American, and Contemporary highlights from previous seasons, a reprise of our commissions from Lisa Bielawa and Elliot Z. Levine, and a new commission by David Lang.

# Donors

Our concerts would not be possible without a great deal of financial assistance. Cerddorion would like to thank the following, who, in addition to many of our members, have generously provided financial support for our activities.

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## Contributors

Gaye Gildea  
Sally Hess  
Kathi Iannacone  
Adele Kurz  
Michael Miller  
Ira Rosenblum  
Dorothy Yoreo

# Program

Please reserve your applause until the end of each set. (☞)

Feria quinta in Coena Domini Tomás Luis de Victoria (1548–1611)

Lectio I Aleph Incipit Lamentatio  
II Vau Et Egressus  
III Jod Manuum suam

Feria sexta

Lectio IV Heth Cogitavit  
V Lamed Matribus  
VI Aleph Ego vir



Spinning Flax

*Myrna Nachman, Jeanette Rodriguez and Ellen Schorr, soloists*

Lisa Bielawa



We Kindle This Fire This Day

Lux Aurumque

Ian Moss

Eric Whitacre



Lamentations for a City

*Jeremy Szabo, english horn*

Lisa Bielawa



Warum ist das Licht gegeben dem Mühsehligen?

I Warum?  
II Lasset uns unser Herz  
III Siehe wir preisen selig  
IV Mit Fried und Freud

Johannes Brahms (1833–1897)



Introit

*Eddie Rubeiz, incipit*

Eddie Rubeiz

## Program Notes

WELCOME TO THE opening concert of Cerddorion's tenth anniversary season. We are celebrating our joy in harmonizing our voices, our gratitude for the beautiful fruits of inspired composition, and the human gift of creating and sustaining communities that bring good things into our lives. That you are with us tonight affirms for us the value of all these things. Each of our three programs this season will include favorite repertoire from former years and a piece newly commissioned of a New York composer.

Tonight's program, which opens with Lamentations settings by Victoria, takes its shape from its featured commission, "Lamentations for a City" by Lisa Bielawa. As a testament to her excellence, one of her earlier compositions, "Spinning Flax," appeared at the top of several veteran members' lists of "old favorites," so it seemed a clear choice to program that one as well. All of these compositions set the words of individuals afflicted with the gift of prophecy.

Also among Cerddorion members' most fondly remembered repertoire is the Brahms motet *Warum ist das Licht gegeben dem Mühseligen?* Neatly enough, one of the verses in this motet comes from Lamentations. And its principle metaphor of *light* provides the second organizing theme for the concert. The life-giving light appears in Ian Moss's "We Kindle This Fire This Day" in the guise of Winter Solstice fires and the newly regenerating annual cycle of sunlight. Eric Whitacre's "Lux aurumque" hails the light brought into the world at the birth of the Prince of Peace.

We close where we began, with Victoria, in Cerddorion member Eddie Rubeiz's recomposition of the Introit to the six-voice *Officium Defunctorum*, which we performed in its original voicing last May. Here, we pray in twelve voices for the hope of the "eternal light" that endures when we pass from this existence.

Tomás Luis de Victoria was Spain's most accomplished Renaissance composer. His music for Holy Week is among his best-loved repertoire and includes the Tenebrae Responses as well as his Lamentations settings (1581). The book of Lamentations is organized into five chapters of 22 verses each, one for each letter in the Hebrew alphabet. The initial letters of the first words in each verse form an alphabetical acrostic. The Renaissance convention in Lamentations settings was to give the original Hebrew letter (spelled out in transliteration) of each chosen verse its own highly contrapuntal setting before proceeding to a more vertical treatment of the Latin verse texts. It has been suggested that the ornate setting of the letters evokes the treatment of the start of a chapter in an illuminated manuscript. Tonight we present the lessons for Maundy Thursday and Good Friday, omitting the set composed for Holy Saturday.

Composer Lisa Bielawa, also an avid reader and a vocalist, often takes inspiration for her work from literary sources and from close collaborations with performers. Her recent piece "Hurry,"

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Ticket sales cover only a small portion of our ongoing musical and administrative expenses.

If you would like to make a tax-deductible contribution, please send a check (payable to Cerddorion NYC, Inc.) to:

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## Kristina Boerger

KRISTINA BOERGER received her formative musical training from pianist Annie Sherter and holds the D.M.A. in Choral Conducting and Literature from the University of Illinois. Having served on the faculties of Lake Forest College and the Millikin University School of Music, she currently lectures in music history at Barnard College. She has been a guest conductor, adjudicator, and ensemble clinician in several U.S. cities, in Quebec City, and in Mar del Plata, Argentina.

As Founding Director of AMASONG: Champaign-Urbana's Premier Lesbian/Feminist Chorus, a community ensemble of 60 voices, Dr. Boerger conducted and produced two award-winning compact discs, appeared in several national venues, and toured the Czech Republic. Her work with this group is the subject of the documentary film *The AMASONG Chorus: Singing Out*, which has been touring festivals in the U.S., Canada, Europe, and Australia, and which was broadcast nationally on PBS this past June as the last installment of the season's Independent Lens series.

As a singer in a variety of styles, Dr. Boerger has appeared on stage with the Vox Vocal Ensemble, The King's Noyse, and Urban Bush Women, and on recording projects by Bobby McFerrin, Pan Morigan, and Early Music New York. She was recently featured as a soloist in a concert of premieres at Merkin Hall and heard in the recorded incidental music for Bartlett Sherr's production of *Pericles* at BAM. She is a regular member of the acclaimed early music ensemble Pomerium and of The Western Wind, a sextet renowned for its performing, recording, and educational activities.

This is Dr. Boerger's fifth season as Artistic Director of Cerddorion.

for soprano and five virtuoso instrumentalists with a text by Pasternak, was commissioned by Carnegie Hall and premiered in Weill Recital Hall last month. Bielawa's large-scale work for piano and chamber orchestra, "The Right Weather," an American Composers Orchestra Whitaker Commission, was premiered by the ACO and pianist Andrew Armstrong in Zankel Hall this February. This work was prompted by an excerpt from Pushkin's Eugene Onegin; other recent works have been responses to Kafka's diaries, H.G. Wells, Gertrude Stein, Greek tragedy, and the documentary histories of teenage girl visionaries throughout Western history. A recipient of the 2001 Copland Award, Bielawa is a founder and co-artistic director of the MATA Festival, which was New York Times reviewer Allan Kozinn's #1 Classical Pick of the Year this January. Her work has been performed by the Miami String Quartet at the Chamber Music Society of Lincoln Center and by violinist/vocalist Carla Kihlstedt, and she has appeared as vocalist in her own work at American Music Week in Bulgaria; the Pacific Music Festival in Sapporo, Japan; the INFANT Festival in Novi Sad, Yugoslavia; the Bang on a Can Festival; and in the Hildegurls Electric Ordo Virtutum at the Lincoln Center Festival. She teaches very young composers through the Making Score program of the New York Youth Symphony, and as a vocalist she has premiered countless works by her composer colleagues.

About "Spinning Flax," Bielawa says:

The collaged texts are "spun" together from a broad historical range of source materials—court records, church and town records, neurological case histories, Medieval and Renaissance histories—which provide recorded utterances of young girls aged twelve to twenty in some state of visionary transcendence. The title is taken from a fifth-century quote by Melania the Younger of England: "From early dawn to the ninth hour, I sit from hour to hour while spinning flax. I wait patiently the other hours for my end with good hope." In writing this work, I have found that the prevailing, guiding image for me has been a young woman sitting and spinning flax for 1500 years, waiting for a time when visionary, creative expression for women can take decisive form, meanwhile engaging in a transcendent and often dangerous life of the mind. I was also fascinated with the idea that when many individual voices sing as one instrument, they provide a sort of pluralized protagonist, often using the first person singular voice. These texts are the utterances of many individual young women, but in this piece they are considered as so many plural identities of one protagonist. The texture of this piece is contrapuntal and plays with contrasting levels of density, reflecting both the individuality of the young woman's voice in history and the plurality of her suffering. It is an expectant mood which closed the piece—she has expressed her passions, her dreams, her fears, her needs, and now she is resolved to be patient while time spins ahead and discovers her again and again, and finds her inexplicable every time.

Ian Moss, currently a New Yorker, began his musical studies at the age of 12 by transcribing classics from the Wee Sing songbook for his computer's monophonic PC speaker. His first major composition was a "rock symphony" written as an independent study project during his senior year in high school. While earning a degree in music at Yale University, he served as undergraduate assistant conductor of the Yale Glee Club, and for two years as president of the Yale College Composers' Group, an organization he founded in the fall of 2000. His music has been performed or read by various ensembles, including Capital M, Due East, the Choral Arts Society of

Philadelphia, the Yale Symphony Orchestra, and the Way Blue Bucket. By day, Ian is Development & Marketing Associate for the American Music Center.

The composer writes:

When I was growing up, my mother used to lead Solstice celebrations for both the summer and the winter at friends' houses. These were elaborate all-day events, and the attendance could sometimes top 60 or 70 people at their peak. As a choral composer, one cannot help but feel an obvious pull to set sacred music, since so much of the great tradition of choral singing comes from a sincere expression of spiritual beliefs. Yet I felt a certain reluctance to add yet another "Ave Maria" or "Magnificat" to the canon, because those texts originate from a religious tradition that is not my own. Finally, I hit upon the idea of setting the Summer Solstice prayers that my mother would recite every year at our friends' houses. The "fire" referred to in this particular prayer is made possible by the collection of nine sacred woods, which my Mom passes around to the gathered participants while explaining the significance of each one. Each of those present then gets to add the sticks or branches given to them (and their energies, if one so believes) into the fire.

Lisa Bielawa's "Lamentations for a City," commissioned especially for this concert, takes its place as a significant contribution to a choral genre with a rich tradition. About the piece, the composer writes:

The poet of the Lamentations of Jeremiah was witness to the fall of Jerusalem in 587 BCE. His descriptions of the details of suffering are painfully vivid, and his passionate eulogy to the wounded city takes its literary place alongside Euripides's heartbreaking verses to the fallen Troy or W. G. Sebald's searching inquiries into the rubble of Dresden. When I wrote these Lamentations I was on retreat in Umbria, a valley of walled cities with ghosts at every gate. The now-serene and quaint countryside has a deep history of brutality. When we see Renaissance paintings of cities, they appear abstracted to us, little units cradled, perhaps, in a saint's hand. But in Umbria these pictures seemed not so far from the truth. There I saw cities as they had been for millennia, until relatively recently: jewels on hilltops, elegantly poised for self-defense but mercilessly vulnerable when penetrated. Troy, Jerusalem, Perugia, Dresden, Hiroshima, New York, Baghdad, Beslan, Jerusalem again. Sometimes great poets witness the raping of great cities. But in September 2004 I turned instead to the hemorrhaging web media for crisis reports from cities all over the world. This language appears as background texture in "Lamentations for a City" to give testimony to the vitality of the human tradition of bringing cities to their knees through cruelty, treason, humiliation and destruction.

Johannes Brahms's substantial contribution to the choral repertoire includes musings on death in both secular and sacred works. In the first section of his Opus 74 motet *Warum?*, we meet the despairing Brahms, whom we know from the *Alto Rhapsody* and *Schicksalslied*, the Brahms who yearns for redemption from a life spent in feelings of futility and isolation. The misery expressed in the first verse, which comes from the book of Job, is depicted in the heavy chromaticism of the fugue subject and countersubject. In this astonishing homage to the contrapuntal craft of the master Bach, the material in the first voice is answered at three different pitch levels without any intervallic alteration. The legacy of the Bach cantata is also seen here, as Brahms culls a variety

## *Cerddorion*

CERDDORION IS A MIXED chamber choir dedicated to outstanding performances of the best choral music. Now in its tenth season, it has become one of the most admired ensembles in the thriving New York choral music scene. As befits its name (*cerddorion* is Welsh for "musicians"), the ensemble aspires to musicianship in its fullest sense, using the human voice to explore and fulfill the expressive potential of the art. Audiences have come to know Cerddorion for its interpretive depth as well as its technical excellence, in repertoire that spans the chamber choral literature, from Medieval polyphony to new compositions. Past programs have focused on Josquin; Monteverdi; early American hymns and spirituals; double-choir works by Bach and Schütz; Brahms, Schubert, and Rheinberger; Delius, Elgar, and other post-Romantics; Hindemith and his contemporaries; and living composers including Robert Dennis, Tom Shake, and Giles Swayne.

Since its founding in 1995 by Susanne Peck, Cerddorion has attracted significant recognition and numerous invitations to collaborate with other prestigious artists. In 1998 and 1999, the group served as the resident teaching ensemble for the Dennis Keene Choral Festival in Kent, Connecticut. Cerddorion performed Bach's *Cantata 140* and Purcell's *Dido and Aeneas* with the acclaimed early music ensemble Concert Royal. In 2001, Cerddorion lent its "ethereal sounds" (*Dance Insider*, 10/10/01) to *The War Council*, part of a site-inspired work produced by Dancing in the Streets in Brooklyn, in collaboration with the Christopher Caines Dance Company, the first of several projects with the choreographer.

2004–2005

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## WARUM IST DAS LICHT GEGEBEN DEM MÜHSELIGEN?

I. Warum ist das Licht gegeben dem Mühseligen  
und das Leben den betrübten Herzen?  
Die des Todes warten und kommt nicht,  
und grüben ihn wohl aus dem Verborgenen;  
die sich fast freuen und sind fröhlich  
daß sie das Grab bekommen?  
Und dem Manne des Weg verborgen ist,  
und Gott vor ihm denselben bedeckt?

II. Lasset uns unser Herz  
samt den Händen aufheben  
zu Gott im Himmel.

III. Siehe, wir preisen selig die erduldet haben.  
Die Geduld Hiob habt ihr gehöret,  
und das Ende des Herrn habt ihr gesehen;  
denn der Herr ist barmherzig und ein Erbarmer.

IV. Mit Fried und Freud ich fahr dahin,  
in Gottes Willen.  
Getröst ist mir mein Herz und Sinn,  
sanft und stille.  
Wie Gott mir verheißen hat,  
der Tod ist mir Schlaf worden.  
—*Martin Luther*

I. Wherefore is light given to him that is in misery,  
and life unto the bitter in soul?  
Which long for death but it cometh not,  
and dig for it more than for hid treasures.  
Which rejoice exceedingly and are glad  
when they can find the grave?  
And to the man whose way is hid  
and whom God hath hedged in?  
—*Job 3:20–23*

Let us lift up our hearts  
with our hands  
unto God in the heavens.  
—*Lamentations 3:41*

III. Behold, we count them happy which endure.  
Ye have heard of the patience of Job  
and have seen the end of the Lord;  
that the Lord is compassionate and a giver of mercy.  
—*James 5:11*

IV. In peace and joy I make my way  
as God wills.  
My heart and mind are consoled,  
calm and quiet.  
As God has promised me,  
death has become for me but a sleep.  
—*Martin Luther*

## INTROIT

Requiem aeternam dona eis Domine  
et lux perpetua luceat eis.

Eternal rest grant them, Lord,  
and let perpetual light shine upon them.

of texts—Scripture passages combined with devotional glosses on Scripture—to preach a sermon of sorts. The message here is that by praising God and waiting patiently, even the miserable man will attain the reward of the sleep of death. After the rich canonical and free counterpoint of the inner sections, the final point of the “sermon” is rendered as a simple chorale harmonization such as Bach used to close many of his cantatas.

To close our concert, we sing the words to the Introit of the Requiem Mass as composed by Victoria and recomposed by Cerddorion tenor Eddie Rubeiz. Rubeiz created this piece last spring while practicing at home for Cerddorion’s performance of sections of Victoria’s six-voice *Officium Defunctorum*. After singing all six original parts into his computer, he wondered why he should stop there and decided to layer on an additional six lines, each one transposed up a fifth from an original line. The result is a jazzy texture of seventh and ninth chords with an architecture every bit as elegant as its original model.

We thank you for being with us tonight to share in this extraordinary music and to begin the celebration of this milestone year.

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# Texts and Translations

## FERIA QUINTA

Incipit Lamentatio Jeremiae Prophetae.

ALEPH.

Quomodo sedet sola civitas plena populo:  
facta est quasi vidua  
domina gentium:  
princeps provinciarum  
facta est sub tributo.

BETH.

Plorans ploravit in nocte,  
et lacrimae ejus in maxillis ejus.

*Jerusalem, Jerusalem,  
convertere ad Dominum Deum tuum.*

VAU.

Et egressus est a filia Sion omnis decor ejus:  
facti sunt principes ejus velut arietes  
non invenientes pascua:  
et abierunt absque fortitudine  
ante faciem subsequentis.

*Jerusalem...*

JOD.

Manum suam misit hostis ad omnia  
desiderabilia ejus:  
quia vidit gentes ingressas sanctuarium suum,  
de quibus praeceperas ne intrarent  
in ecclesiam tuam.

CAPH.

Omnis populus ejus gemens,  
et quaerens panem:  
dederunt pretiosa quaeque pro cibo  
ad refocilandam animam.  
Vide, Domine, et considera,  
quoniam facta sum vilis.

*Jerusalem...*

Here begin the lamentations of Jeremiah the prophet.

ALEPH.

How lonely sits the city that was full of people!  
How like a widow has she become,  
she that was great among the nations!  
She that was a princess among the cities  
has become a vassal.

BETH.

She weeps bitterly in the night,  
and her tears are on her cheeks.

*Jerusalem, Jerusalem,  
return to the Lord your God.*

VAU.

From the daughter of Zion, all her beauty has departed.  
Her princes have become like harts  
that find no pasture  
and they are gone without strength  
before the pursuer.

*Jerusalem...*

JOD.

The enemy has stretched out his hands  
over all her precious things;  
yea, she has seen the nations invade her sanctuary,  
those whom thou didst forbid to enter  
thy congregation.

CAPH.

All her people groan  
as they search for bread;  
they trade their treasures for food  
to revive their strength.  
“Look, O Lord, and behold,  
for I am despised.”

*Jerusalem...*

ALEPH (4:1)

How the gold has grown dim,  
How the pure gold is changed!  
The holy stones lie scattered  
At the head of every street.

YOD (2:10)

The elders of the daughter of Zion  
Sit on the ground in silence;  
They have cast dust on their heads  
And put on sackcloth;  
The maidens of Jerusalem  
Have bowed their heads to the ground.

“these comments are a basis for mutiny”  
“security forces will conduct multiple arrests”  
“sending a huge column of smoke up into the air”  
“a soldier must fulfill orders”

“security forces”  
“sending smoke”  
“sirens went off”  
“soldiers were escaping”

KAPH (2:11)

My eyes are spent with weeping;  
My soul is in tumult;  
My heart is poured out in grief

“because of the destruction of the daughter of my people”  
“the soldiers felt their lives were at risk”  
“no crime goes unpunished”  
“I don’t know why this happened to us”  
“you traitor, stop pretending and wait”

“the destruction of the daughter of my people”  
“leave them out of this ugly game”  
“sending a huge column of smoke into the air”  
“the retaliation will be justified”  
“hundreds of armed fighters are ready”

“because of the destruction”  
“for sure there will be retaliation”  
“a soldier must fulfill orders”  
“explosives were found in the car”

“the destruction of the daughter of my people”  
“refusing for years to cooperate”  
“witnesses refusing for fear of their lives”  
“they are ready for future attacks”  
“I don’t want to describe what I saw”

“I don’t know why this happened.”  
“I don’t want to describe what I saw”

MEM (2:13)

What can I say to you, to what compare you,  
O daughter of Jerusalem?  
What can I liken to you, that I may comfort you,  
O virgin daughter of Zion?  
For vast as the sea is your ruin;  
Who can restore you?

## LAMENTATIONS FOR A CITY

### ALEPH (1:1)

A reading from the Lamentations of  
Jeremiah the prophet:

### ALEPH

How lonely sits the city  
That was full of people!

"no information about his condition is available"  
"he said such meetings are commonplace"  
"then they sent a tape that was supposed to contain their demands"  
"even in cases where the cause was known, records sometimes don't specify"  
"they offer moral support but no military training"

How like a widow has she become,  
She that was great among the nations!  
She that was a princess among the cities  
Has become a vassal.

"he also urged national restraint"  
"he urged them to show love and respect for foreigners"  
"as the initial investigation showed"  
"both buses departed from the central bus station in the city"

"the central bus station in the city"  
"they were also aboard the plane"  
"records sometimes don't specify"  
"higher authorities were aware of abuses"

### BETH (1:2)

She weeps bitterly in the night,  
Tears on her cheeks;  
Among all her lovers  
She has none to comfort her;  
All her friends have dealt treacherously  
with her.  
They have become her enemies.

"they observed a minute's silence"  
"refusing to cooperate for fear of their lives"  
"refusing for years to cooperate"  
"have been there for months without being charged"

"they can be held indefinitely"  
"they were aware of abuses"  
"they take all necessary measures"  
"they observed a minute's silence"

### DALETH (1:4)

The roads to Zion mourn,  
For none come to the appointed feasts;  
All her gates are desolate,  
Her priests groan;  
Her maidens have been dragged away,  
And she herself suffers bitterly in the  
night.

"fighting broke out around 5"  
"for sure there will be retaliation"  
"found in the car"  
"further to the South"

"He said suw .cw ttipeir ace"

## SPINNING FLAX

From early dawn to the ninth hour  
I think from hour to hour while spinning flax.  
I wait patiently the other hours  
For my end with good hope.

—*Melania the Younger, 5th century*

My thoughts, I think them with my whole body  
My body goes with my mind  
You're going to laugh -  
With my hands, with my feet, with my whole body,  
When I have a thought, I think it in my head  
But I feel it everywhere.

—*anonymous hysteria patient, 1903*

I travel everywhere at night  
Tonight I shall come and find you  
Even though you were to lock yourself in your room.  
I have had a vision, a storm-tost sea,  
A ship full of souls  
Beaten about by the tempest of unclean thoughts.

—*Charlotte Cadière, 1728*

I know you think my mind is wandering,  
But I assure you it is not so.

—*Anonymous nun, A.D. 675*

I shall give thee words and wisdom  
none shall be able to withstand.

—*St. Catherine of Siena*

You will not believe me  
I am counted but as a dreamer  
But when this dreamer is hanged  
Then remember what I said to you:  
If you had believed the voice  
    that spake to you, you had died.  
But seeing you spake to it  
    and resisted it,  
It had not power to kill you.

—*Mary Parsons, 1651*

## WE KINDLE THIS FIRE THIS DAY

We kindle this fire this day  
In the presence of the Holy One  
With nothing to fear beneath the Sun  
Thee we invoke O light of fire  
O that which is life  
Be thou a bright flame before us  
Be thou a smooth path between us  
Be thou a guiding star above us  
Within our hearts a flame of love  
To all who walk upon this good, broad Green Earth.

—*Iam Moss*

## LUX AURUMQUE

Light,  
warm and heavy as pure gold  
and the angels sing softly  
to the new-born baby.

—*Edward Esch*

Lux,  
calida gravisque pura velut aurum  
et canunt angeli molliter  
modo natum.

—*Trans. Charles Anthony Silvestri*