



2025-2026 Season

PRESENTS



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Thomas W. Douglas
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presents

VOICES OF LIGHT

By

Richard Einhorn

Accompanying

THE PASSION OF JOAN OF ARC

Directed by

Carl Theodor Dreyer

November 15, 2025

November 16, 2025

Row House - Hollywood Theater

featuring

Nicole Tascarella & Sarah Esslinger, soprano

Julie Galati & Hannah Ezzeddine, alto

Jon Erik Schreiber, tenor

Erich Stein, bass

Academy Chamber Orchestra

Warren Davidson, director

ABOUT THE



BACH CHOIR
OF PITTSBURGH

Bach Choir of Pittsburgh (BCP) was founded in 1934 to exclusively perform works of Johann Sebastian Bach. The repertoire soon expanded to include other composers and has even included music commissioned by the Bach Choir. Under the leadership of Conductor and Artistic Director Thomas W. Douglas, the Choir continues to evolve, becoming more inclusive, innovative, and diverse. Today, the Choir performs choral works by composers from the Renaissance through the present.

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VOICES OF LIGHT

An Oratorio by Richard Einhorn

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Nicole Tascarella, Julie Galati,
Jon Erik Schreiber, Erich Stein, *soloists*

THE BURNING

THE FIRE OF THE DOVE AND EPILOGUE

BIOS



THOMAS W. DOUGLAS Artistic Director

Thomas Douglas is a compelling and passionate conductor, having performed more than 250 opera, oratorio, orchestral and musical theater productions. As the Artistic Director of the Bach Choir of Pittsburgh he regularly receives accolades for innovative, creative, and dramatically provocative productions. He was also the music director of the Newton Symphony in Kansas. Career highlights include conducting Webber's *Phantom of the Opera* in Basel, Switzerland, Gershwin's

Porgy and Bess, the Pittsburgh premiere of the classic silent film *The Passion of Joan of Arc*, with live orchestra and chorus, the U.S. premiere of David Chesky's *The Agnostic*, the rousing *Carmina Burana Africana*, Mozart's *Die Zauberflöte* and *Don Giovanni* and a production of *Ain't Misbehavin'* in Malaysia.

Thomas works regularly as Musical Director at Music Theater Wichita where he has done many productions including *Smokey Joe's Café*, *The Little Mermaid*, *Ragtime*, *Hairspray*, *The Full Monty*, *Miss Saigon*, *Beauty and the Beast*, and *Les Misérables*, among many others. He has also conducted the Anchorage Opera, San Diego Symphony, Seattle Symphony, Des Moines Symphony, Pittsburgh Symphony, at the City Theater, Pittsburgh Festival Opera, Canton Symphony, Wichita Symphony, Dallas Symphony and the River City Brass Band. In addition, Thomas has conducted classical guitarist and Latin Grammy winner Berta Rojas, Tony winner Kelli O'Hara, and Leslie Odom Jr., Tony winner for his role in *Hamilton*.

Thomas has enjoyed the stage roles of Amonasro in Elton John's *Aida*, Caiaphas in *Jesus Christ Superstar* and Balthazar in *Amahl and the Night Visitors*. He has been a vocal soloist with the River City Brass Band, Pittsburgh Opera, Pittsburgh Symphony, Canton Symphony, and the Children's Festival Chorus. He sings frequently with jazz legend Joe Negri in his Mass of Hope. Thomas is the Director of Opera Studies and Choral Activities at Carnegie Mellon University. This is his 21st season with the Bach Choir of Pittsburgh.



JON ERIK SCHREIBER

Associate Conductor

Jon Erik Schreiber is a teacher, singer and conductor with a background in vocal pedagogy, choral and solo song literature, and has experience in musical theater, folk and popular styles. After three decades directing high school choirs, church and community choirs, Jon Erik is grateful for the rich and varied experiences leading and collaborating with all sorts

of musicians young and old, challenged and gifted, small groups and large. In addition to serving the Bach Choir of Pittsburgh as Associate Conductor, Jon Erik works for Pittsburgh Public Schools teaching music and directing vocal ensembles at Carrick and Allderdice High Schools. Above all, he is thankful for the opportunity to serve his family as a father and husband.



JAMES BURNS

Accompanist

James Burns is an active member of Pittsburgh's musical community, performing with such groups as the Pittsburgh Festival Opera, Pittsburgh Ballet Theater and the Mendelssohn Choir. As a pianist for the Civic Light Opera, he has performed in over 100 musical theater productions. He has

had the pleasure of bringing music to young students through his work with educational outreach programs for Gateway to Music and the Pittsburgh Opera. Jim holds piano performance degrees from Oberlin Conservatory of Music. and the Juilliard School and a Masters degree in Sacred Music from Duquesne University. He is the organist at Westminster Presbyterian Church and Temple Emanuel.

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SARAH ESSLINGER, Soprano

Sarah Esslinger is thrilled to return for her second season with the Bach Choir of Pittsburgh. Sarah serves as Director of Vocal Activities at Greater Latrobe Senior High School, where she conducts four choirs and teaches voice and piano. In addition, she is the interim choir director at First Presbyterian Church of Greensburg. In May 2024, Esslinger graduated with degrees in music education and vocal performance from the Schreyer Honors College at Penn State University.

HANNAH EZZEDDINE, Alto

Hannah is a busy mom of three beautiful children, and is enjoying her second year in the Bach Choir of Pittsburgh! She graduated as Most Outstanding Voice Major from Pittsburgh CAPA High School in 2011, and still cherishes the fond musical memories from those four years. Past experience includes performances with Pittsburgh Opera Theatre, Mendelssohn Choir of Pittsburgh, and Baldwin Wallace Conservatory of Music.

JULIE GALATI, Alto

Julie Galati has been the Director of Music for Thomas Presbyterian Church since 2004, working with adult and children's choirs and with the praise band. She earned her Masters in Music degree from Duquesne University and her Bachelor in Music from Mercyhurst College. She has sung professionally with the Pittsburgh Camerata and the Bach Choir of Pittsburgh. Julie was the director of the Char-Val Singers from 2002 to 2009, a long-standing community choir based in the South Hills of Pittsburgh.

JON ERIK SCHRIBER, Tenor

See biography on page 6.

ERICH STEIN, Baritone

Erich has had a love of music ever since he was a child. He was an avid flutist and bassoonist and spent time in conservatory on bassoon after high school. He graduated from Otterbein College in Ohio with a BA in Business and Computer Science and worked in the printing industry for most of his professional career. He began singing in his church choir and has been singing with the Bach Choir for 27 years.

NICOLE TASCARELLA, Soprano

Nicole Tascarella is a soprano who developed and crafted her long career through multiple genres. Earning her Bachelor's and Master's Degrees in vocal performance from Houghton College, now Houghton University, she studied under the guidance of Dr. Jean Reigles and Shirley Close. A native Western Pennsylvanian, she is the Director of Music and Associate Pastor at Trinity Reformed United Church of Christ in Scottdale, PA, sings and plays piano with The Good Times Big Band and is a member of the Bach Choir of Pittsburgh's professional core, of which she's been a member since 2011.



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Warren Davidson is the artistic director of Academy Concerts, concertmaster of the Academy Chamber Orchestra, and violist of the Academy String Quartet. As a teen, he was deep into old-time fiddling and jazz; in college he performed Eastern European folk music with the Duquesne University Tamburitians; and he only came to serious study of the violin while a junior at Duquesne, when he began lessons with Alan Grishman. Before completing his doctoral studies in violin at West Virginia University, Dr. Davidson earned a MA in music theory and composition at the University of Pittsburgh, a BA in Philosophy and Psychology and an MM in violin at Duquesne, and a two-year certificate program in chamber music at the University of Wisconsin-Milwaukee. He is married to Donna Penoyer, a jewelry artist and retired stilt-walker.

The Academy Chamber Orchestra has been the orchestra of choice for the Bach Choir of Pittsburgh since 2002. Particularly memorable ACO performances over the years include collaborations with Robert Page and the Mendelssohn Choir of Pittsburgh (Mendelssohn *Elijah*, Haydn *Creation*, and the world premiere of Nancy Galbraith's *Requiem*), J.S. Bach's *St. John Passion* with Clark Bedford and the Pittsburgh Concert Chorale, the Verdi *Requiem* with Christine Hestwood at Westminster Presbyterian Church, and Thomas Douglas's imaginative presentations of Handel's *Messiah* with the Bach Choir.

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NOTES ON THE PROGRAM By Richard Einhorn

Imagine walking down an ordinary street in an ordinary city on an ordinary day. You turn the corner and suddenly without warning, you find yourself staring at the Taj Mahal. It was with that same sense of utter amazement and wonder that I watched Carl Dreyer's *THE PASSION OF JOAN OF ARC* for the first time.

That was back in January of 1988. I was idly poking around in the film archives of New York's Museum of Modern Art, looking at short avant garde films, when I happened across a still from *JOAN OF ARC* in the silent film catalog. In spite of a deep love of cinema and its history, I had never heard of either the director or the film, but since my friend Galen Brandt had suggested that I do a piece about Joan of Arc at some point, I asked to take a look at it. Some 81 minutes later, I walked out of the screening room shattered, having unexpectedly seen one of the most extraordinary works of art that I know. I immediately began to plan the piece about Joan of Arc that my friend had suggested.

In early 1993, Bob Cilman of the Northampton Arts Council agreed to present *VOICES OF LIGHT*, and I wrote the entire score in about 3 1/2 months. In February of 1994, *VOICES OF LIGHT* premiered to sold-out crowds at the Academy of Music in Northampton, Massachusetts, performed by the Arcadia Players and conducted by Margaret Irwin-Brandon. Since then, the piece has been performed at the Brooklyn Academy of Music Next Wave Festival and elsewhere. A CD featuring the medieval vocal group Anonymous 4 and the Radio Netherlands Philharmonic and Choir conducted by Steven Mercurio was released in October of 1995 on Sony Classical.

VOICES OF LIGHT is a meditation on the life and personality of Joan of Arc. It is scored for soloists, chorus, orchestra, and one very special bell (about which I will write more later). The libretto is a montage of ancient writings, assembled primarily from female medieval mystics including Joan of Arc herself. The "staging" of the work is a screening of *THE PASSION OF JOAN OF ARC*. The piece explores the patchwork of emotions and thoughts that are stitched together into the notion of a female hero. Such a hero invariably transgresses the conventions and restrictions her society imposes. And Joan of Arc — the illiterate teenage peasant girl who led an army, the transvestite witch who became a saint — Joan of Arc transgressed them all.

ABOUT JOAN OF ARC

Joan of Arc was deeply religious, utterly chaste, and astonishingly brave in the face of horrific abuse. She certainly deserves the sainthood the Church bestowed upon her. But Joan challenges the very meaning of holiness. True, this image of the virginal shepherd girl called to a divine mission by angels is part of her story, but it is only one part.

It seems to clash with the fact that her closest companions were brutal soldiers with names like The Bastard of Orleans or La Hire (The Rage). It seems impossible that another of Joan's close intimates was Gilles de Rais, the infamous "Bluebeard" who was burned at the stake for the serial murder of young boys. And the humble pious image simply cannot accommodate a woman who, when asked about one of her childhood neighbors, a man who sympathized with her enemies, responded that she would cut his head off ("God willing," of course).

She was born in about 1412 in Domremy, France, a tiny farming village in the Meuse Valley. When Joan was 13 or so, she began to hear voices. At seventeen, her voices told her that she had been given a divine mission to reunite France. At the time, in the middle of the Hundred Years War, much of France was in the hands of the hated English and their Burgundian allies. Charles, the uncrowned king or dauphin, was in exile and his path to Reims, where all the kings of France had been crowned since time immemorial, was blocked by the English troops. Orleans, a city that lay in a strategically important area of the strife, had been besieged for over a year and had begun to weaken.

Spurred on by her voices, Joan implored Robert de Baudricourt, the governor of nearby Vaucouleurs, to permit her to travel to Charles's court at Chinon. Initially reluctant, even incredulous, Baudricourt finally granted the permission and Joan, "borrowing" some men's clothing to disguise herself during the journey, left with two friends for the court of the uncrowned king.

Joan's powers of persuasion must have been remarkable. She managed not only to arrange an audience with Charles but also to convince him she should travel with an army to help lift the siege of Orleans. Within days of her arrival, the French army, with Joan's active participation, had destroyed the besieging English forces, a turning point in the war. Although seriously wounded, Joan helped lead the final successful assault on the Tourelles, the English garrison, an attack that resulted in the deaths of two of England's most important military commanders.

With Orleans secure, Joan and the army cleared a path to Reims for the coronation, recapturing numerous towns along the way. Joan was so feared by the English and their Burgundian allies that the mere announcement of her presence outside the walls of a town would elicit a quick surrender. Charles VII was crowned in Reims on July 17, 1429, with Joan of Arc by his side. It had been less than seven months since she had left her farm village, and Joan was seventeen years old.

For about a year or so, Joan was a mercenary knight, fighting (and winning) numerous battles. However, after she failed to take Paris in September of 1429, her fortunes began to wane, and in May of 1430, outside the walls of Compiègne, she was dragged from her horse by a Burgundian archer and captured. She was subsequently sold to the English and transported to Rouen, where the English and the Burgundians had arranged for a court of the Inquisition to try her for heresy. The trial's purpose was not only to discredit her among her people (as she was

already a legend in France), but also to cast doubt on the legitimacy of the king whom she had helped to crown. While in prison, Joan refused to give up her male clothes, was kept in a tiny cell and was always in chains (she had tried to escape earlier in her captivity by leaping from the turret of a castle).

In Rouen, arraigned before a panel of learned judges, priests, and lawyers, Joan was questioned repeatedly about her voices, her male dress, and her sense of her mission. After months of resistance which left her ill and exhausted, Joan was dragged out into a courtyard of the church of St. Ouen and publicly coerced into signing a statement of adjuration in which she denied that her voices were from God. She was sentenced to life imprisonment, and her head was shaved. Three days later, however, she retracted her abjuration and affirmed that her voices were divine. She was promptly excommunicated for heresy and burnt on May 30, 1431. Joan of Arc was nineteen years old when she died.

Twenty-five years later, Charles VII and Joan's mother, Isabelle Romée, petitioned the pope to restore her to the Church. Many of the women and men who knew Joan from Domremy and from her career as a soldier were interviewed. These transcripts (which, like the trial transcripts, have survived) provide substantial corroboration for a story that would otherwise seem unbelievable. In 1920, nearly 500 years after her death, Joan was declared a saint, the only saint who was first excommunicated and burned.

Joan's refusal to conform to our normal categories of behaviors creates many apparent paradoxes and contradictions. Yes, she was a great warrior, but she was also a pious mystic who would halt her soldiers simply to listen to church bells. She was an illiterate farm girl, but she had no problem consorting with royalty. Although she was the most practical and skeptical of leaders — she had quite a reputation for debunking fraudulent prophets — she heard voices that today would probably earn her a diagnosis of paranoid schizophrenia.

Her powerful, complex personality has attracted an amazingly disparate group of admirers over the years, from George Bernard Shaw to Andrea Dworkin, to name just a few. She is a beloved Catholic saint and a hero for many young girls, regardless of their religious background. But in the course of my research, I also met with members of covens who worshipped Joan as a great witch. In the United States and England, numerous feminist and lesbian authors have written eloquently on Joan of Arc. Meanwhile, in France, her role as the supreme symbol of French nationalism has been co-opted by the extreme right wing. And, of course, Joan embodies the romantic myth of the misunderstood, uncompromising artist: true to her/his inner voice until death.

CARL DREYER'S "THE PASSION OF JOAN OF ARC"

The strange history of *THE PASSION OF JOAN OF ARC* (1928) nearly equals Joan's itself. It has many of the same elements, including obsession, madness, and even fire.

THE PASSION OF JOAN OF ARC was the next film made by Société

Générale, the studio that had produced Abel Gance's *NAPOLEON*. In fact, Dreyer himself was on the set of the Gance film and used many members of the technical crew and several of the actors (notably Antonin Artaud, the stunningly handsome enfant terrible of the avant-garde theater, who was later incarcerated in a mental institution). The original screenplay for *JOAN* was by Joseph Delteil, who had written a rather hyperventilated book about her. For one reason or another, Dreyer chose to forgo most of Delteil's ideas and instead used actual excerpts from the trial transcripts as the script (the film, which is set entirely at Joan's trials, and burning, compresses the action of the trial from seven months into a single day).

To portray Joan of Arc, Dreyer cast against type Renée Falconetti, a leading member of the Comédie-Française. Rumors abound about the excruciating ordeal Falconetti suffered during the shoot: when her head was shaved for the final sequence of the film, apparently the entire crew wept for her and she broke down; the shooting ground to a halt while she recovered.

The film, censored somewhat by the Catholic Church prior to its release, was soon hailed as one of the greatest films of all time. Falconetti's performance was (and is) considered one of the most extraordinary ever filmed. With its extreme close-ups and bizarre camera angles, with an editing rhythm that breaks nearly every rule of the craft, *THE PASSION OF JOAN OF ARC* makes virtually every movie critic and scholar's short list of masterpieces. It clearly influenced such filmmakers as Bergman, Fellini, and Hitchcock, and echoes of its intense style appear in the work of such contemporary masters as Martin Scorsese. Shot without makeup and with "natural" acting, *JOAN* looks like it was finished yesterday.

But a few months after the premiere, Joan's judges descended upon Dreyer's film. The negative and virtually all prints of *THE PASSION OF JOAN OF ARC* were destroyed in a warehouse fire. Dreyer, referring in all likelihood to his workprint for the original cut, painstakingly reconstructed the entire film from outtake footage that had survived the fire. This second version was destroyed in a second fire! Devastated, Dreyer gave up and moved on to his next film, *VAMPYR*.

From here the history of the film becomes confusing. Highly corrupt prints that somehow managed to survive the fires circulated for a while. In addition, the Cinémathèque Française unearthed a copy of the film in its vaults (at the time, it was unclear which version it was). In the late forties and early fifties, a French film historian by the name of Lo Duca pieced together his version of the film (apparently using prints from both versions) and added a score that was a montage of Albinoni, Vivaldi, and other Baroque composers. The result so horrified Dreyer that he completely disowned the "Lo Duca" version.

Then, in 1981, several film cans from the '20s were discovered at a mental institution in Oslo, Norway, stashed in the back of a closet. They were shipped, unopened to the Norwegian Film Institute. Inside the cans, in nearly perfect condition, was a copy of *THE PASSION OF JOAN OF ARC* with Danish intertitles. The accompanying shipping information made it clear that it was, in fact, a print of the original version of Dreyer's great film.

VOICES OF LIGHT

THE PASSION OF JOAN OF ARC was an inspiration for *VOICES OF LIGHT*, but my goal was to attempt a stand-alone work that would speak to various aspects of Joan's life and legend.

As I was developing the piece, I recalled my studies of medieval musical practice, in particular the multi-lingual motets that I love to listen to. The notion of a work of art with simultaneous layers of text struck me as a medieval idea that was also delightfully modern as well.

Since Joan heard voices, I knew the work would have singing, but what would everyone sing? I did a considerable amount of research into the history of Joan's life and persona and began to explore the rich body of literature written by female mystics from the Middle Ages. I decided to create a libretto that would consist primarily of excerpts from these writings, chosen for their beauty as literature and also for their relevance to themes in Joan's life. In addition, I decided that all the words sung in the score would be in ancient languages (Latin, Old and Middle French, and Italian).

A brief example: Although the Inquisitors did not physically harm Joan, she was shown the instruments of torture. I thought that, rather than speak directly about this horror, it might be more interesting to explore some of the stranger aspects of the medieval view of physical pain, the tradition of suffering as a means of achieving spiritual ecstasy. Accordingly, the chorus obsessively repeats the phrase "glorious wounds" while a solo soprano sings a combination of lurid texts from both Blessed Angela and Na Prous Boneta, a 13th-century penitent and 14th-century heretic, respectively.

I didn't want to have any characters in a conventional sense, but after reading Joan of Arc's military correspondence (although illiterate, Joan dictated her letters to a scribe), I decided that I wanted her to make an appearance in my piece, singing excerpts from her letters as well as some other texts that she either certainly said or could have said. Since no one knows what Joan looked like, I decided that no one would know much about her singing voice: accordingly, Joan's "character" is sung neither in a soprano nor alto range, but in both simultaneously, with simple harmony and in rhythmic unison.

Just prior to writing *VOICES OF LIGHT*, I traveled to France to visit some of the important Joan of Arc historical sites. I went to Orleans where she won her first battle and also to Rouen, where I was deeply moved by the ruins of the castles where Joan was held and the cross erected at the site of her martyrdom. I also traveled to the little village of Domremy, Joan's birthplace in the southeast, where her house and church, much restored, still stand. I took along a portable DAT recorder and recorded the sound of the Domremy church bell and later incorporated it into my score. I felt that Joan, who so loved church bells, whose voices seemed to speak to her whenever they were ringing, would appreciate the effort.

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VOICES OF LIGHT

LIBRETTO

PRELUDE

[Exclamavit autem voce magna...] «Deus aeternae, qui absconditorum es cognitor, qui nosti omnia antequam fiant, tu scis quoniam falsum testimonium tulerunt contra me; et ecce morior, um nihil horum fecerim quae isti malitiose composuerunt adversum me.»

[She cried out in a loud voice...] “Everlasting God, who knows things hidden and all things before they happen, you know they have borne false witness against me; and see! I die, although I am innocent of everything their malice has invented against me.”
Daniel 13:42

Thronus...flammae ignis,
Rotae eius ignis accensus.
Fluvius igneus rapidusque
egrediebatur a facie eius;
Millia millium
ministrabant...
Et decies millies centena
millia
assistebant...
Iudicium sedit,
et libri aperti sunt.

*[His] throne... was ablaze with flames,
His wheels were a burning fire.
A swift river of fire came forth from his countenance
A thousand thousand waited upon him...
Ten thousand times a hundred thousand stood by...
The court sat,
and the books were opened.
Daniel 7:9*

VICTORY AT ORLEANS

(LETTER FROM JOAN OF ARC)

Jehanne...la Pucelle vous fait savoir des nouvelles de par decha que en VIII jours elle a cachie les Angloix hors de toutez les places quilz tenoient sur le revire de Loire par assaut et autrement ou il en eu mains mors et prins et lez a desconfis en bataille[...] *Ile frere du conte de Suffort et Glasias mors.*

Jehanne...the Maid sends you news from these parts: that in one week she has chased the English out of all the places that they held along the Loire river, either by assault or otherwise, in which encounters many English were killed and captured and she has routed them in a pitched battle... A brother of the Earl of Suffolk's and Glasdale were killed.

*Je vous promet et
certifie[...]en toutes les
villes qui doivent estre
du saint
royaume[...]quy que
viennent contre.*

*Car Dieu, le Roy du ciel, le
veult, et cela est
révélé par la Pucelle.*

*I promise and assure
you [...] that we will take
possession of all the cities
that must
belong to [our] holy realm....
in spite of all opposition!*

*So God King of Heaven,
wills it; and so it
has been revealed by the
Maid.*

** All words sung by Joan of
Arc are in italics.*

INTERROGATION

HOMASSE!

Hee! quel honneur au
femenin
Sexe!...
Par qui tout le regne ert
desert,
Par femme est sours et
recouvert.

Virtutem...mysterium
secretarum et
admirandarum visionum a
puellari
aetate...essem usque ad
praesens tempus
mirabili modo in me
senseram ...

HOMASSE!
Une fille...
A qui armes ne sont
pesans...

Et devant elle vont fuyant
Les ennemis, ne nul n'y
dure.

«Velis aut nolis haec erit
tuum. Ego scio
quid elegi»

Masculine Woman!

(Medieval slur directed at women)

Oh! What an honor for the
feminine sex!...
This entire realm, once lost by
[wretched
men], restored and saved by a
woman again.

Ditié de Jehanne d'Arc by
Christine de Pizan, 1429, one of
the earliest known
feminist writers.

From my girlhood to the present
time... in a
wondrous fashion...I have felt in
myself the
power and mystery of secret and
wonderful visions...

St. Hildegard of Bingen, mystic,
poet, and composer, early
12th Century

Masculine Woman!

A little girl ...
Upon whom arms and armor
weigh lightly...

Before her all foes take off at a
run,
Of them none remains, not even
a one.

Ditié
Christine de Pizan

“Whether or not you wish it, this
will be yours. I know what I
have chosen.”

Na Prous Boneta, 14th Century
French heretic who was burned
at the stake.

Ex nemore canuto puella
eliminabitur ut
medelae curam adhibeat.

Non induetur
mulier veste virili,
nec vir utetur
veste feminea:
abominabilis enim
apud Deum
est qui facit haec.

Out of an oak forest a girl will be
sent forth to bring healing.
Ancient prophecy of Merlin thought to
refer to Joan of Arc's mission.

A woman shall not wear
the clothes of a man
Nor a man
the clothes of a woman.
For abominable
in the eyes of God
are those who do so.
Deuteronomy 22:5

THE JAILERS

Tant y a feme scet bon
taire!

Tant y a feme scet bon
taire!

Feme a un cuer par
heritage
Qui ne puet estre en un
estage.
Or est sauvage, or est
privee;
Ore veult paiz, or veult
meslee;
Femme engine en poi
d'ure
Dount un[e] tere tout
ploure.
Que qui aime et croit fole
fame
Gaste son temps, pert
corps et ame.

Ore vous ai dit de lur vies,
Fuoums de lur
cumpaignies!
Ore vous ai dit de lur vies,
Fuoums de lur
cumpaignies.

Tant y a feme scet bon
taire

Ore vous ai dit de lur vies,
Fuoums de lur
cumpaignies.

When it comes to women, men,
hold your tongue!

When it comes to women, men,
hold your tongue!

A woman's heart is just not able
To chart a course that's firm
or stable
Now she's wild, now
she's demure;
Now wants peace, then starts
a war;
The schemes she
quickly engineers
Can drown a countryside in tears
Who loves and trusts
mad womankind
Damns soul and body, wastes
his time.

Now that I've told you
of womankind,
Let's flee and leave them
far behind!
Now that I've told you
of womankind,
Let's flee and leave them
far behind!

When it comes to women, men,
hold your tongue!
Now that I've told you of
womankind,
Let's flee and leave them
far behind!

The Vices of Women
late 13th Century
misogynist poem

PATER NOSTER

*Pater Noster, qui es in
caelis,
Sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua,
Sicut in caelo
et in terra.*

«Filia mea dulcis michi;
filia mea, delectum
meum, templum meum;
filia delectum meum,
ama me: quia tu es
multum amata
a me, multum plus quam
tu ames me.

«Et postquam ego colcavi
me in te; modo
colca te tu in me.

«Ista est mea creatura.»

*Pater Noster, qui es in
caelis...*

et sentiebam dulcedinem
divinam ineffabilem.

«Et postquam ego colcavi
me in te; modo
colca te tu in me.

«Ista est mea creatura.»
«Filia mea dulcis michi;
filia mea, delectum
meum, templum meum;
filia delectum meum,
ama me: quia tu es
multum amata
a me, multum plus quam
tu ames me.»

«Et postquam ego colcavi
me in te; modo
colca te tu in me.

«Ista est mea creatura.»

*Our Father, who art in Heaven
Hallowed be Thy Name
Thy Kingdom Come
Thy will be done
In Earth as it is in Heaven.
Matthew 6:9-6:10*

“My daughter, sweet to me; my
daughter,
my beloved, my temple; my
daughter, my
beloved, love me, since you have
been much
loved by me, much more than you
love me.

“And after I have laid myself in
you, now lay
yourself in me.”

“This is my creature.”

Blessed Angela of Foligno
13th Century mystic and penitent

Our Father, who art in Heaven...

And I felt an ineffable divine
sweetness.

“And after I have laid myself in
you, now lay
yourself in me.

“This is my creature.”

“My daughter, sweet to me; my
daughter, my
beloved, my temple; my daughter,
my
beloved, love me, since you have
been much
loved by me, much more than you
love me.

“And after I have laid myself in
you, now lay
yourself in me.

“This is my creature.”

Blessed Angela of Foligno

THE JAILERS RETURN

Tant y a feme scet bon
taire!

Tant y a feme scet bon
taire!

Femme est dehors
religieuse,
Dedanz poignaut e
venimose;

A soy sera d'aucun
complainte,
Ir se fait moult juste et
moult sainte.

Femme engendre bataille
e guere,
Exile gent de gaste tere;

Femme ard chasteus e
prent citez
Enfudre tours e fermetez.

Ore vous ai dit de lur vies,
Fuoums de lur
cumpaignies!
Ore vous ai dit de lur vies,
Fuoums de lur
cumpaignies.

When it comes to women, men,
hold
your tongue!
When it comes to women, men,
hold
your tongue!

On the outside she's religious,
On the inside keen and
venomous;

She will not tolerate complaint,
She's lady justice and a saint.

Woman fosters strife and wars,
And exiles men from ruined
shores;

Castles she burns, cities defeats
Destroys the towers and the
keeps.

Now that I've told you of
womankind,
Let's flee and leave them far
behind!
Now that I've told you of
womankind,
Let's flee and leave them far
behind!

The Vices of Women
Late 13th Century
misogynist poem

TORTURE

Glorioses playes...

Et desiderabam videre vel
saltem illud
parum de carne Christi
quod portaverant
clavi in ligno.

Glorioses playes...

...ostendit cor suum
perforatum quasi ad
modum portulae unius
parvae laternae ...
quod ex ipso corde
exiverunt radii solares.
Imo solaribus radiis
clariores...

Glorioses playes...

Glorious wounds...

Marguerite d'Oingt, early 14th
Century visionary and poet.

And I longed to see at least that
little bit of
Christ's flesh that the nails had
fixed to the
wood.

Blessed Angela of Foligno

Glorious wounds...

...He showed [her] his heart,
perforated like
the openings in a small lantern...
From his
very heart issued forth rays of the
sun --no--- brighter than the sun's
rays...

Na Prous Boneta

Glorious wounds...

...«non est aequum, velle
solum de melle
meo gustare, et non de
felle: si perfecte vis
mecum uniri, mente
intenta recogita
illusiones, opprobria,
flagella, mortem, et
tormenta, quae pro te
sustinui.»

Glorioses playses...

...”It is not fair to wish to taste
only of my
honey, and not the gall. If you
wish to be
perfectly united with me,
contemplate
deeply the mockery, insults,
whippings,
death and torments that I endured
for you.”

Blessed Margarita, disciple
of St. Umiltà, 14th Century.

Glorious wounds..

ILLNESS

(LETTER FROM JOAN OF ARC)

*Jehanne la Pucelle vous
requiert de par le
Roy du ciel,[...]vous puis
que ne guerroyez
plus ou saint Royaume de
France,[...]et
sera grant pitié de la grant
bataille et du
sang qui y sera respandu
de ceux qui y
vendront contre nous.*

*Jehanne the Maid begs you on
behalf of the
King of Heaven, make war no
longer in the
holy Kingdom of France, ...and a
pitiful
thing will be that great battle and
the blood
that will be shed therein by those
who come
there against us.*

SACRAMENT

O feminea forma, O soror
Sapientie,
quam gloriosa es
quoniam fortissima vita
in te surrexit,
quam mors nunquam
suffocabit.

Oh maledetti! Oh grande
indignazione!

Fuge, fuge speluncam
antiqui perditoris
et veniens veni in palatium
regis.

...car plus est adjoustee
foy au mal de tant
comme le bien y est plus
attentique...

O feminine form, O sister of
Wisdom
How glorious you are
for in you has arisen
the mightiest life
that death will never stifle.

St. Hildegard of Bingen

O cursed ones! O great
indignation!

St. Umiltà of Faenza, great
14th Century Italian mystic.

Flee, flee the cave
of the ancient destroyer
and come, coming into the palace
of the king.

St. Hildegard of Bingen

...evil is rendered more believable
by putting it together with good to
make it more respectable...

From The Quarrel of the
Rose Christine de Pizan

ABJURATION

Exaudi, Deus omnipotens,
preces
populi...Puelle agentis
secundum opera que
sibi dixerat

Si quis in me non
manserit,
mittetur foras sicut
palmes,
et arescet,
et colligent eum,
et in ignem mittent,
et ardet.

« Domine, istud quod
facio, non facio nisi
ut inveniam te. »

«Depone animos.»

...Une femme -- simple
bergière --
Plus preux qu'onc homs
ne fut à Romme!

Ne universos nos
extermines.

Benedicite, ignis et aestus,
Domino;

«Depone animos.»

...N'y a si forte
Resistance qui à l'assault
De la Pucelle ne soit
morte.

Hester, Judith, et Delbora,
Qui furent dames de grant
pris,[...]

Mains miracles en a
pourpris.

Plus a fait par ceste
Pucelle.

«Depone animos.»

Hear, Almighty God, the prayers
of your
people...of the girl acting
according to the works which you
had spoken of to her.

Prayer commissioned by King
Charles VII pleading for Joan's
freedom from imprisonment, 1431.

Those who do not remain in me
will be discarded like branches:
they will wither.
So they will be gathered up,
thrown on the fire,
and burnt.

John 15:6, recited to Joan of Arc
by Father Erard during her trial,
at the confrontation in front
of St. Ouen.

“Lord, that which I do, I do only to
find you.”

Blessed Angela of Foligno

“Renounce your purpose.”

From The Passion of St. Perpetua,
a history of an early Christian martyr

...a woman -- a simple
shepherdess --
More valiant even than Rome's
worthiest!

Ditié by Christine de Pizan

Destroy us not all together.
St. Perpetua

Fire and heat, praise the Lord!
Daniel 3:66

“Renounce your purpose.”

...No force is there so strong -
Try as they might to resist the
attack
Of the Maid -- it dies in vain
before long.

One hears of Esther, Judith
and Deborah,
Who were ladies of great courage
and worth; [...]

Through them God performed
miracles on Earth

But he fulfilled even more through
this Maid

Ditie by Christine de Pizan

“Renounce your purpose.”

...eadem hora mittemini in
fornacem ignis
ardentis. Et quis est Deus
qui eripiet vos
de manu mea?
Benedicite, ignis et aestus,
Domino;

« Domine, istud quod facio,
non facio nisi
ut inveniam te. Inveniam te
postquam id perfecero! »

...The same hour you will be
thrown into a
furnace of burning fire.
And who is the God who will
snatch you
from my hand?
Fire and heat, praise the Lord!
Daniel 3:15 and 3:66

"Lord, that which I do, I do only
to find
you. May I find you after I have
completed it!"
Blessed Angela of Foligno

RELAPSE

Karitas
habundat in omnia
de imis excellentissima
super sidera
atque amantissima
in omnia
quia summo regi osculum
pacis
dedit.

Love
overflows into all things,
From out of the depths to above
the highest stars;
And so Love overflows into all
best
beloved, most loving things,
Because She has given to the
highest King
The Kiss of Peace.
St. Hildegard of Bingen

ANIMA

...anima eius amore fluens
et languens.

...est ceste Ame cheue
d'amour en nient.

...mens eius insane
suspensa ex vehementi
cupidine...
...per solum Amorem
aeternum trahitur in
aeternitatem Amoris
...anima eius amore fluens
et languens.

...est ceste Ame cheue
d'amour en nient.

...The Spirit flowing and melting
with love.

There are Seven Manners
of Loving Beatrice of
Nazareth, 13th Century

...This Soul has fallen from love
into nothingness.

Marguerite Porete, 14th Century
member of the Free Spirit
movement who was burned
at the stake

...The Spirit madly possessed by
violent
desire...
...Only through everlasting Love
is it
drawn into the eternity of Love.
...The Spirit flowing and melting
with love.

Beatrice of Nazareth

...This Soul has fallen from love
into nothingness.

Marguerite Porete

...anima eius amore fluens
et languens
...per solum Amorem
aeternum trahitur in
aeternitatem Amoris
...anima eius amore fluens
et languens
...per solum Amorem
aeternum trahitur in
aeternitatem Amoris

...The Spirit flowing and melting
with
love...Only through everlasting
Love is it
drawn into the eternity of Love...
The
Spirit flowing and melting with
love...Only
through everlasting Love is it
drawn into the
eternity of Love.

Beatrice of Nazareth

THE FINAL WALK

*[Exclamavit autem voce
magna...]* «Deus
aeternae, qui
absconditorum es
cognitor, qui
nosti omnia antequam
fiant, tu scis
quoniam falsum
testimonium tulerunt
contra me; et ecce morior,
cum nihil horum
fecerim quae isti malitiose
composuerunt
adversum me.»

[She cried out in a loud voice]
“Everlasting
God, who knows things hidden
and all
things before they happen, you
know they
have borne false witness against
me; and
see! I die, although I am innocent
of
everything their malice has
invented
against me.”

Daniel 13:42

THE BURNING

Dominus condit sibi unum
ignem dicendo
sic: «vides hunc ignem;
qualiter totam
materiam et substantiam
lignorum convertit
in suam naturam, eodem
modo natura
divinitatis convertit in se
animas quas sibi
vult...»

The Lord made for her a fire,
saying: “You
see this fire; as it changes all the
matter and
substance of wood into its own
nature,
even so, Divine Nature changes
into itself
the souls it wants for itself...”

Na Prous Boneta

Rex noster promptus est
suscipere sanguinem
innocentum.
Sed nubes super eundem
sanguinem
plangunt.
Unde angeli concinunt
et in laudibus sonant.
Gloria Patri et Filio
et Spiritui sancto.
Rex noster promptus est
Suscipere sanguinem
innocentum.
Sed nubes super eundem
sanguinem
plangunt.

Our king is swift
to receive the blood of innocents.
But over the same blood the
clouds
are grieving.
Hence the angels sing
and resound in praises
Glory to the Father, The Son and
The
Holy Ghost.
Our king is swift
to receive the blood of innocents.
But over the same blood the
clouds
are grieving.

St. Hildegard of Bingen

Jehanne, Jehanne!

Joan, Joan!

THE FIRE OF THE DOVE

Ah! Jehanne, Jehanne! Oh!
...valde beatus fuisti cum
Verbum Dei te in
igne columbe imbuit.
(ubi tu quasi aurora
illuminatus es...)
...valde beatus fuisti cum
Verbum Dei te in
igne columbe imbuit.

Ah! Joan, Joan! Oh!
...you were greatly blessed when
the Word
of God steeped you in the fire of
the dove.
(where you were illumined like the
dawn...)
...you were greatly blessed when
the Word
of God steeped you in the fire of
the dove.

St. Hildegard of Bingen

EPILOGUE

(LETTER FROM JOAN OF ARC)

Car Dieu le Roy du ciel le
veult, et cela est
révélé par la Pucelle...

So God King of Heaven, wills it;
and so it
has been revealed by the Maid...

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