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2015

4-18

School of Music  
University of Washington

Magna Carta 800:  
Music of the British Isles

Saturday, April 18, 2015 7:30 PM

Mary Gates Hall

UW COLLEGIUM MUSICUM

Directed by JoAnn Taricani

**"Ordinem preposterum Anglia sanxiuit: Regem suum regere populus quesuiuit."**

"England has ratified a perverse order: The people sought to rule their king!"

(From the Chronicle of Melrose Abbey, sung in this program)

LINDA  
TSATSANIS  
Soprano

EMERALD  
LESSELEY  
Soprano

ELIZABETH  
MACISAAC  
Soprano

SARAH  
KOLAT  
Soprano

TARO  
KOBAYASHI  
Medieval lute

CD# 17,185

**PROGRAM**

All music below was copied into British manuscripts in the 1200s

- 1 "Perspice Christicola" (round; Latin version of "Sumer is icumen in") 1:18
- 2 "Universi populi" (conductus) 1:33
- 3 "Nobilis, humilis" (St. Magnus hymn) 2:37
- 4 "Mult s'asprisme li termines" (song) 2:53
- 5 "Salve mater salvatoris" (sequence; Latin version of the Magna Carta Chronicle) 4:00
- 6 "Agnus Dei" with trope (Trope on the "Agnus Dei" text, Scotland, 12<sup>th</sup> century) 3:52
- 7 "Leto leta concio" (round) 1:10
- 8 "Et te lux oritur" (farewell song) 2:55
- 9 Magna Carta Chronicle, Part I 4:06
- 10 "In occasu sideris" (conductus) 3:06
- 11 Magna Carta Chronicle, Part II 3:13
- 12 "Olim sudor Hercules" (performed as lute solo) 2:47
- 13 "Anglia planctus" (lament) 4:27
- 14 Magna Carta Chronicle, Part III 4:15
- 15 "Sumer is icumen in" (round) 1:38

The Magna Carta was sealed by King John of England on 15 June 1215; the music of this program was written or copied in the years surrounding this date.

**The Magna Carta** had a tumultuous history in the 1200s. Ten weeks after it was sealed by King John in June 1215, it was nullified by Pope Innocent III (at the request of King John); but it has served as the foundation of law in many nations over the past 800 years.

**The music notation of the early 1200s:** It was possible to indicate pitches with exactness by 1200, but the notation of rhythm was still in an early phase, primarily consisting of repeated patterns. One of the key patterns is the combination of alternating long and short notes (quarter and eighth notes in modern notation), and composers became very creative in their ability to invent constantly fresh music within this constraint.

**The compositions on this concert:** You will hear pieces written for members of the British nobility, pieces for liturgy, a French song that shows the ongoing influence of the French language in Britain, and several famous British rounds, including two versions of “Sumer is icumen in,” probably the best-known piece from medieval England. British composers especially enjoyed using the interval of the thirds, in contrast to the open fourths and fifths more commonly found over on the Continent.

**The Chronicle of Melrose Abbey:** Recently, a poem was discovered within the multi-decade chronicle of this Scottish abbey; the poem was copied in 1218, and recounts the events leading to the sealing of the Magna Carta. The verse structure, with its pairs of rhymes and regular meter, immediately reminded me of similar poems used for Latin sequences, so I found an existing sequence from the early 1200s in England that matched the meter of the Melrose Abbey chronicle, and tonight you will hear the first performance of this music setting. The actual chronicle is part of the display at the British Library that is commemorating this 800<sup>th</sup> anniversary.

**The posters that are at the entrance include facsimiles of:**

The Magna Carta, from 1215

The folio in the Melrose Chronicle that contains the poem heard tonight

The manuscript folio containing the music used for the setting of the Chronicle

The folio showing the Latin and English versions of “Sumer is icumen in”

We are delighted to be joined by the Canadian soprano Linda Tsatsanis, now a Seattle resident, who has won several awards for her virtuosity in early music, including the Early Music America Renaissance Competition and is a visiting scholar at the University of Washington. Emerald Lessley is in the doctoral program in voice and will sing in the 2015 UW production of Mozart’s *Magic Flute* in May. Elizabeth MacIsaac has joined the doctoral program in choral conducting, and leads the Ensemble Lauda in Victoria, Canada. Sarah Kolat is in the graduate program in music history, and the lutenist Taro Kobayashi graduated earlier this year with degrees in physics and guitar and continues to perform early music in Seattle.

The lute used in the program is a replica of a medieval lute, strung with gut strings and played with a plectrum. It has a more percussive sound than the usual Renaissance lute, and has been kindly loaned by Stephen Stubbs.

## Translations and notes

### **“Perspice Christicola”** (*round*)

(Latin version of “Sumer is icumen in,” which will conclude the concert)

Perspice Christicola, que dignacio:

*Behold, Christian, such honour:*

Celicus Agricola, pro vitis vicio

*The heavenly farmer, owing to a defect in the vine,*

Filio non parcens, exposuit mortis exicio

*Not sparing the Son, exposed him to the destruction of death.*

Qui captivos semiuiuos a supplicio,

*To the captives half-dead from torment,*

Vite donat et secum coronat, in celi solio

*He gives them life and crowns them with himself on the throne of heaven.*

### **“Universi populi”** (*polyphonic conductus, a rhymed poem*)

Universi populi, omnes iam gaudetē,

Et crudelis vinculi, metum removete.

*Let all the people everywhere rejoice,  
And remove the fear of cruel bonds.*

De celo pro homine, prodiit Messias,

Quem predixit carmine, vater Isaiās.

*From heaven, for man, came the Messiah,  
Whom the prophet Isaiah had foretold in song.*

Eductum de nubilo, plasma cum tropheo,

Laudem dic in iubilo, in excelsis Deo

*The flesh emerges from the cloud, with the victor’s trophy,  
So sing praise in joy to God in the highest.*

Ergo tu progredere, lector prophetie,

lube benedicere, in laudem Marie.

*Therefore proceed, reader of the prophesy,  
Command and bless, in praise of Mary.*

**“Nobilis, humilis” - Hymn to St. Magnus**

This song relates the story of St. Magnus of Orkney (now in Scotland), who lived from 1080-ca. 1115-18. An Earl of Orkney, Magnus was noted for his gentleness and piety, but was killed by his cousin Haakon in a struggle for power; the text recounts the outline of his life and death.

Nobilis, humilis, Magne, martyr stabilis; Habilis, utilis, comes venerabilis  
*Noble, humble, Magnus, steadfast martyr, Suitable, useful, venerable comrade*  
 Et tutor laudabilis tuos subditos  
*And laudable protector, watch over your subjects*  
 Serva carnis fragilis mole positos.  
*Worn down by their fragile flesh.*

Preditus, celitus, donno sancti spiritus; Vivere temere summon caves opera,  
*Presiding, heavenly, gift of the Holy Spirit; Through divinely inspired labor,*  
 Carnis motus premere stude penitus;  
*You trim the impulses of the flesh*  
 Ut carnis in carcere regnet spiritus.  
*So that the spirit may rule in the prison of the body.*

Turbidus, invidus, hostis Haco calidus; Sternere terere tua sibi subdere;  
*Wild, envious, enemy cousin Hacon; He longs to subdue you, grind you down*  
 Te cupit et perdere doli spiculo,  
*Bring your property under his control,*  
 Iuncto fraudis sedere pacis osculo.  
*To seal it with a kiss of false peace.*

Gravia, tedia, ferens pro iusticia; Raperis traheris demum ictu funeris;  
*Suffering bitter weariness for the sake of justice;*  
*You are snatched, dragged off, then by a fatal blow*  
 Ab ymis extoleris ad celestia;  
*You are raised from the depths to Heaven*  
 Sic Christo coniuneris per supplicia.  
*Thus united with Christ through your martyrdom.*

Eya! Gloria! signorum frequentia; Canitur, agitur, Christus benedicatur,  
*Ay! Glory! by a multitude of signs; Christ is sung, blessed, attended,*  
 Et tibi laus redditur in ecclesia,  
*And to you praise is offered in church,*  
 O quam felix cernitur hinc Orchardia.  
*O how fortunate, is Orkney henceforth distinguished.*

**“Mult s’asprisme li termines” (French song)**

(French was a language of communication for centuries in England following the Norman conquest of 1066; this song is found in a manuscript psalter associated with Thorney Abbey in Cambridgeshire, copied in the early 1200s.)

Mult s’asprisme li termines, kar rancunes e haïnes,  
me serrunt de pres veisines quant les dames e meschine,  
e countesses palâines unt les queors falsâines,

Refrain: Jeo sui le plus traïz del munt, ki maignent de tuz cels ki sunt.

*The appointed end draws very near, because rancour and hatred will be close neighbours to me when the ladies and the girls and the noble countesses have false hearts. Refrain: I am the most betrayed man in the world, since they harm entirely those who are.*

Mult ai d’amer fort martire, quant n’en sui mielldre ne pire,  
kar jeo sui del amer sire e serf de sufrir martire.  
Nel puis tut penser ne dire dunt j’en ai tel duel e ire.

Refrain: Jeo sui le plus traïz del munt, ki maignent de tuz cels ki sunt.

*I have very great torment from loving, when I am not better nor worse from it, for I am the master of loving and the slave of suffering torment; I can neither think nor say everything from which I have so much pain and anguish. Refrain: I am the most betrayed man in the world, since they harm entirely those who are.*

Asez me sai de quer pleindre s’a rien me purreit ateindre,  
mais tant cum l’amur est greindre, me puet li mals plus destreindre,  
e çeo ne puet pas remeindre, e jeo, las, ne me puis feindre.

Refrain: Jeo sui le plus traïz del munt, ki maignent de tuz cels ki sunt.

*I am fully capable of lamenting wholeheartedly, if it could help me to achieve anything; but the greater the love is, the more harm can distress me; and this cannot cease, and I, alas, cannot act half-heartedly. Refrain: I am the most betrayed man in the world, since they harm entirely those who are.*

**“Salve mater salvatoris”** (*sequence of rhymed verses*)

(This is the piece that serves as the musical setting for the Chronicle of Melrose Abbey,  
to be sung later in the concert;  
the musical manuscript for this piece is on display on a poster at the entrance.  
Each two lines are sung separately, then sung together)

Salve mater salvatoris, mater salutifera: Spes Maria peccatoris, virgo et puerpera,  
*Hail mother of the saviour, salvation-bearing mother: Mary hope of the sinner, both  
virgin and child-bearer.*

Salve virgo specialis specialis meriti: Genitrix et temporalis, ante tempus geniti.  
*Hail matchless virgin of matchless merit: earthly mother of the son born before time.*

Hanc in vallem descensura, divina sublimitas: Scallam sibi de te pura fecit, O virginitas.  
*Being about to descend into this valley, the divine loftiness made for itself a ladder out  
of you, pure virginity.*

In scripturis quantum flores, angelorum domina: Te distincti velud flores digna pingunt nomina.  
*How you bloom in writings, mistress of the angels: worthy names adorn you like  
beautiful flowers.*

Portam celi te vocare didicit religio: Et castellum quod intrare, placet Dei filio.  
*Religion has learnt to call you the gate of heaven: and the citadel which it pleases the  
son of God to enter.*

Venter tuus, O puella, thalamus, palacium, Aula, domus, templum, cella, civitas, sacrarium.  
*Your womb, O maiden, is bedroom, palace, hall, home, temple, chamber, city,  
sanctuary.*

Virga, rubus appellaris, flos, fenestra, ianua, Mater Dei, lux solaris, Jesse stirps ingenua.  
*You are called stem, bush, flower, window, door, mother of God, light of the sun,  
noble root of Jesse.*

Vitis, uva, rosa, stella, margarita, lilium: Digna, dignum interpella pro indignis filium.  
*Vine, grape, rose, star, pearl, lily: worthy one, intercede for the unworthy with your  
worthy son.*

**“Agnus Dei,” with added trope “Qui de virgineo”**

(The added trope is underlined, in the phrases between the original chant)

Agnus Dei, qui tollis peccata mundi,  
Qui de virgineo sumpsisti corpore corpus, Miserere nobis.

*Lamb of God, who takes away the sins of the world,  
 Who from a virgin's body, took on his own body, Have mercy on us.*

Agnus Dei, qui tollis peccata mundi,  
Et nostrum propitio sanasti vulnere vulnus, Miserere nobis.

*Lamb of God, who takes away the sins of the world,  
 And by your own wound, you healed our wound, Have mercy on us.*

Agnus Dei, qui tollis peccata mundi,  
Lux et ymago patris verum de lumine lumen, Dona nobis pacem.

*Lamb of God, who takes away the sins of the world,  
 Light and image of the father, from light, true light, Grant us peace.*

**“Leto leta concio” (round)**

(All voices sing the same music, each entering at regular intervals)

Leto leta concio, hac die, resonet tripudio, gratie,  
*Let the joyful company, this day, Resound in a joyful dance,*

Hoc in natalitio, sobrie, ortum dat rex glorie, venie.  
*On this birthday of grace, the king of glory grants pardon.*

**“Ex te lux oritur, o dulcis Scotia” (farewell song)**

(Written to commemorate the marriage of Princess Margaret of Scotland and King Eric of Norway in 1281; she died soon after childbirth about a year into her marriage.)

Ex te lux oritur, o dulcis Scotia, qua vere noscitur, fulgens Norwagia.

*From you, o sweet Scotland, the light rises with which gleaming Norway is truly familiar.*

Quae cum transvehitur, trahis suspiria; tui subtrahitur quod regis filia.

*Which light, when it is carried away, you draw sighs, because the daughter of your king is carried off.*

Cum pax accenditur, que sui gracia, regnis indicitur, redit leticia,

*When that peace is kindled which by grace is revealed to his kingdoms, happiness returns,*

Applaudunt undique, terrarum spatia; tecum sic utique, congaudet Anglia.

*The spaces of the world celebrate with you on every side, but England rejoices especially.*

Ad regem mittitur, Eyricum regia, virgo suscipitur, summa cum Gloria,

*To Eric the king a royal virgin is sent, and is received with highest glory,*

Gens tota solvitur, in pausus, eya! Cantus extollitur, fiunt tripudia.

*The entire people dissolves into applaudings, an 'eya' song is raised, dances begin.*

Cleri celebriter, occurrat concio, orat salubriter, sacra religio,

*The assembly of clerics quickly takes place, it prays advantageously with holy rite,*

Prodit celeriter, omnis condicio, et exus partier, resultans gaudio.

*Every arrangement proceeds quickly and results in joy for both sexes equally.*

Rex ducit virginem, dulce coniugium, per mundi cardinem, producit gaudium,

*The king leads the virgin, sweet spouse; over the threshold of the world he leads forth joy:*

Salvet compaginem, Deus hanc omnium, horum propaginem, det et in medium.

*May God save this union of all these things, and may he grant progeny within it.*

## Magna Carta Chronicle, Part I

(text from the Chronicle of Melrose Abbey, copied in 1218  
Set to the music of "Salve mater salvatoris," above;  
Each two lines are sung separately, then sung together)

Ordinem preposterum Anglia sanxiuit:

*England has ratified a perverse order:*

Mirum dictu dicitur tale quis audiuit? ...[previous two lines sung together]

*Who has heard such an astonishing event be uttered in speech?*

Nam preesse capiti corpus concupiuit,

*For the body aspired to be on top of the head;*

Regem suum regere populus quesuiuit. ...[previous two lines sung together]

*The people sought to rule their king!*

Causa tamen multiplex illud exigebat,

*More than one cause was behind it.*

Nam rex mores optimos regni peruertebat, ...[previous two lines sung together]

*For the king has subverted the best customs of the realm,*

lura, leges subditos recte non regebat,

*Has not governed properly the rights and laws, which have been subjected,*

Quicquid erat placitum summum ius credebatur. ...[previous two lines sung together]

*He has supposed whatever was his greatest pleasure to be the law.*

Proprios indigenas nimis deprimebat,

*He has oppressed his own native people beyond measure:*

Barbaros rutarios illis preponebat;

*He has placed barbarian mercenaries over them. ...[previous two lines sung together]*

Heredes legitimos obsides perdebat,

*He has destroyed lawful heirs and hostages:*

Quorum aduenticius terras possidebat.

*A stranger has taken possession of their lands. ...[previous two lines sung together]*

Regis ad colloquium milites citati,

*Knights were summoned to the king's colloquy:*

Caute sibi precauent ueniunt armati;

*They took care, anxious for themselves, and they came armed. ...[previous two lines sung together]*

Iurant unanimiter iam se nolle pati

*They swear unanimously that they refuse to suffer*

Amplius tyrannidem regis tam ingrati.

*Further the tyranny of such an unacceptable king. ...[previous two lines sung together]*

**"In occasu sideris"** (*conductus of rhymed verses*)

In occasu sideris, cadis in merorem,  
*In the setting of this constellation, you fall into deep sorrow,*  
 Anglis, pre ceteris, germinans dolorem,  
*O England, to the utmost producing this grief,*  
 Viduata principe, rerum vices suscipe,  
*Widowed of your leader, bear fate's vicissitudes,*  
 Cui fletus tedium, terminet solatium,  
*To whom the oppression of tears puts an end to solace;*  
 Meta sit dolori, post hanc tibi vesperam,  
*But let there be a limit to your grief, for after this evening*  
 Facto letiori, dabit diem prosperam,  
*In a fate more joyful, to you a prosperous day,*  
 Casu repentino, novus surgens lucifer, ortu matutino.  
*In a sudden change, a new light arising will give, at morning sunrise.*

Comes comis nuntiat, parem tibi fore,  
*The gentle guardian declares he will be your equal,*  
 Cui suos sociat, amor cum timore,  
*To whom love will ally his friends with fear,*  
 Richardus Pictavie, rex futurus Anglie,  
*Richard of Poitiers, future King of England,*  
 Dignus est imperio, plus honoris regio,  
*Worthy of sovereignty, more honor conferring,*  
 Conferens honori, nulla sit de cetero  
*Than royal honor, from any other fear,*  
 Natio timori, fulgur habens hostibus  
*Let no nation be foremed, a thunderbolt holds*  
 Herculem laboris, qui refrenat reprobos, turbine timoris.  
*Laboring Hercules from his enemies; he restrains the wicked with a whirlwind of fear.*

## Magna Carta Chronicle, Part II

(text from the Chronicle of Melrose Abbey, copied in 1218)

Die primo ueniunt iuri parituri,

*They came on the first day, ready to make arrangements for the law:*

Rex uenire distulit nolens stare iuri,

*The king delayed to come, unwilling to stand up for the law.*

Diem ponit alterum temporis futuri,

*He appointed another day in a future period:*

Nec uenit, sed ueniunt ipsum coacturi.

*He did not come – but they came, ready to constrain him.*

Regis ergo postulant depositionem

*They therefore demanded the deposition of the king*

Legis nisi faciat emendationem

*If he does not enact a complete correction*

Plenam, et exhibeat certam cautionem

*Of the law and offer a definite guarantee*

Pacis ad perpetuam conseruacionem.

*For the perpetual preservation of peace.*

Humagium quod fecerant reconsignauerunt,

*The homage which they had made they have tendered back,*

Et barones militum causam susceperunt.

*And the barons have taken up the cause of the knights.*

Hinc in septem acies sese diuiserunt,

*From this point they divided themselves into seven divisions:*

Terras, urbes, predia, castraque ceperunt.

*They seized lands, towns, estates, and castles.*

Horum terras complices regis uastauerunt;

*Their lands the allies of the king laid waste:*

Hinc et hinc quamplurima mala peregerunt.

*So many evil deeds were perpetrated on this side and that.*

Et dum sic diucius sibi aduersantur:

*And for a long time, and longer, they opposed themselves in this way:*

Fiunt homicidia, census dissipantur.

*Murders are committed and incomes frittered away.*

**“Olim sudor Hercules”** (*performed as lute solo*)

Played by solo lute. This song describes the fall of Hercules from his mighty labors to him being withered away by the vicissitudes of troubled love.

**“Anglia, planctus itera”** (planctus, probably for King Henry II)

A planctus is a lament for a famous person; this planctus appears to refer to the death of King Henry II in 1189, and the “double loss” is the additional loss of his son earlier in 1186.

Anglia, planctus itera, Et ad luctum revertere,  
*England, repeat your lamentations, And return to your grief;*

Duplex dampnum considera, Dupplici merso sidere,  
*Consider the double loss, As a double star has sunk;*

Mors in te sevit aspere, Nec iam mortis insultui  
*Harshly has death raged in you, though strong in accomplishments,*

Facta potens resistere: Ergo luctus ingredere  
*You cannot resist scoffing death; Therefore, always inclined to grief,*

Semper intenta luctui.  
*Enter into grief.*

Parisius sol patitur, Eclipsim in Britannia,  
*The Parisian sun has suffered, An eclipse in Britain;*

Generaliter cernitur;  
*It is discerned everywhere.*

O dies mundo noxia,  
*O day harmful to the world!*

O dies luctus nuntia, Solem involvens latebris!  
*O day announcing grief, Covering the sun in darkness!*

O dies, noctis filia,  
*O day, daughter of the night!*

O dies carens venia,  
*O day lacking pardon!*

O dies plena tenebris!  
*O day full of darkness!*

### Magna Carta Chronicle, Part III

(text from the Chronicle of Melrose Abbey, copied in 1218)

Leges tandem pristinas regni sicientes,

*Thirsting for the former laws of the kingdom,*

Sed in regem mittere manus non uolentes.

*Yet wishing not to send forces against the king. ...[previous two lines sung together]*

Formam pacis congruam inter se fecerunt,

*A suitable peace agreement was made between them,*

Et districte super hac regem conuenerunt.

*And under its jurisdiction they met the king. ...[previous two lines sung together]*

Formam pacis renuens inde rex recessit,

*The king, denying the peace agreement, withdrew from there,*

Sed coactus postmodum omnia concessit.

*But soon, constrained, he then conceded everything; ...[previous two lines sung together]*

Et ut manus militum caute declinaret,

*And as a result he carefully diverted the power of the knights:*

Quicquid esset placitum promisit ut seruaret.

*He promised that he would keep whatever he had agreed. ...[previous two lines sung together]*

Omne [igitur] pactum pariter in scriptum reduxerunt,

*At the same time they committed the whole agreement to writing,*

Et sigillum regium apponi pecierunt,

*They demanded that the royal seal to be affixed. ...[previous two lines sung together]*

Qui promittens placide diem prolongauit,

*He, calmly making promises, delayed some days,*

Et ut ad Oxoniam uenirent intimauit.

*And gave notice that they should come to Oxford. ...[previous two lines sung together]*

Rex collectis uiribus ad diem quem prefixit,

*The king, after gathering his men, came on the day which he had appointed,*

Uenit sed articulis pacis contradixit.

*But he opposed the articles of peace. ...[previous two lines sung together]*

Recesserunt igitur magno cum rancore,

*They therefore withdrew with great ill-feeling,*

Error sic posterior peior fit priore.

*The last error thus became worse than the first. ...[previous two lines sung together]*

**"Sumer is icumen in" (round)**

(As noted earlier in the program, this is one of the best-known pieces of music from medieval England; it is a round, sung over a repeating series of notes, which you will hear on the lute. This letter "þ" is the middle English thorn, which is the equivalent of the "th" sound.)

Sing cuccu nu, sing cuccu.

*Sing cuckoo, now, sing cuckoo*

Sumer is icumen in, lhide sing cuccu

*Summer is coming in, loudly sing, cuckoo!*

Groweþ sed, and bloweþ med

*The seed is growing, and the meadow is blooming,*

And springþ þe wde nu, sing cuccu

*And the woods are spring anew, Sing, cuckoo!*

Awe bleteþ after lomb, lhoup after calue cu,

*The ewe is bleating after her lamb, the cow lowing after her calf;*

Bulluc sterteþ, bucke verteþ, Murie sing cuccu!

*The bullock is prancing, the billy-goat farting, merrily sing, cuckoo!*

Cuccu, cuccu, wel singes þu cuccu, ne swik þu nauer nu

*Cuckoo, cuckoo, well you sing, cuckoo, never you cease now.*

<http://www.theguardian.com/books/booksblog/2011/may/30/poem-week-cuckoo-song>

**Coming events:**

May 18, Emerald Lessley doctoral recital; 7:30 PM, School of Music, Brechemin Auditorium (*free admission*)

May 20, JoAnn Taricani, lecture on the Magna Carta music, 3:30 PM, School of Music, Brechemin Auditorium (*free admission*)

June 16, Linda Tsatsanis, "Leading Ladies," 7:00 PM, Early Music Underground, Naked City Brewery and Taphouse: [www.emuseattle.com](http://www.emuseattle.com)

May 2, Tudor Choir with Doug Fullington (UW music history graduate), 7:30 PM, "Music for the Soul," Blessed Sacrament Church

News: recent Collegium singers Cecile Laurence Farmer and Jocelyn McCurtain will be graduating from law school in a few weeks: Cecile from the University of Virginia, and Jocelyn from Seattle University. Congratulations!