

The Clarice presents

Orlando Consort: Voices Appeared



Friday, November 18, 2022 • 8PM

GILDENHORN RECITAL HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER

VAS

VISITING ARTIST SERIES

UNIVERSITY OF
MARYLAND

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Visiting Artist Series: Fall 20228

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Presented by The Clarice
ORLANDO CONSORT:
VOICES APPEARED

Featuring “The Passion of Joan of Arc” (“La Passion de Jeanne d’Arc”) (1928), Originally exhibited in Denmark as “Jeanne d’Arc’s Lidelse og Død” (“Joan of Arc’s Suffering and Death”)

Orlando Consort

Matthew Venner, *countertenor*

Mark Dobell, *tenor*

Angus Smith, *tenor*

Donald Greig, *baritone*

with

Robert Macdonald, *bass*

Credits

Carl Theodor Dreyer, *director*

Carl Theodor Dreyer, *script*

Pierre Champion, *historical adviser*

Rudolf Maté, *cinematography*

Hermann Warm and Jean Hugo, *art directors*

Valentine Hugo, *costumes*

Paul La Cour and Ralph Holm, *assistant directors*

Cast

Jeanne	Renée Maria Falconetti
Pierre Chauchon.....	Eugène Silvain
Jean D’Estivet	André Berley
Nicolas Loyseleur	Maurice Schutz
Jean Massieu	Antonin Artaud
Jean Lemaître.....	Gilbert Dalleu
Guillaume Erard.....	Jean d’Yd
Jean Beaupère.....	Louis Ravet



THE ORLANDO CONSORT

Formed in 1988 by the Early Music Network of Great Britain, the Orlando Consort rapidly achieved a reputation as one of Europe's most expert and consistently challenging groups performing repertoire from the years 1050 to 1550. Their work successfully combines captivating entertainment and fresh scholarly insight; the unique imagination and originality of their programming together with their superb vocal skills has marked the Consort out as the outstanding leaders of their field. The Consort has performed at many of Britain's top festivals (including the BBC Proms and the Edinburgh International Festival) and has in recent years made visits to France, Holland, Belgium, Germany, Italy, Sweden, Poland, the Czech Republic, Estonia, the U.S. and Canada, South America, Singapore, Japan, Greece, Russia, Austria, Slovenia, Portugal and Spain.

The Consort's impressive discography for Saydisc, Metronome, Linn, Deutsche Grammophon and Harmonia Mundi USA includes a collection of music by John Dunstaple and "The Call of the Phoenix," which were selected as Early Music CDs of the Year by Gramophone Magazine; their CDs of music by Compère, Machaut, Ockeghem, Josquin, "Popes and Anti-Popes," "Saracen and Dove" and "Passion" have also all been short-listed. Machaut's *Messe de Notre Dame* and *Scattered Rhymes*, an outstanding new work by British composer Tarik O'Regan and featuring the Estonian Philharmonic Chamber Choir, was short-listed for a BBC Music Magazine Award. The Consort is currently pursuing an epic project to record all the songs of Guillaume de Machaut for Hyperion; the first release ("Le Voir Dit") was selected by The New York Times critics as one of their favorite classical CD releases of 2013 and has since been followed by 10 much-praised recordings, with the final in the series being completed in 2023. Also on the Hyperion label are an anthology of music by Loyset Compère, a survey of 14th century English music and a Gramophone Award-shortlisted collection of songs by Guillaume Dufay.

The Consort's performances also embrace the spheres of contemporary music and improvisation: to date they have performed over 30 world premieres and they have created striking collaborations with the jazz group Perfect Houseplants and, for a project exploring historic Portuguese and Goan music, the brilliant tabla player Kuljit Bhamra. Recent concert highlights include a return visit to New York's Carnegie Hall, the new Boulezaal in Berlin and a debut at the Salzburg Festival. The group continues to tour internationally with its grand project presenting Carl Theodor Dreyer's silent masterpiece "La Passion de Jeanne d'Arc" with a soundscape of music from the period in which the film is set, namely the early 15th century.

The 2022-23 season will be the group's last, with concerts in Spain, Ireland, Italy, Belgium, the U.S.A., Canada, Luxembourg, Germany and the United Kingdom. The Orlando Consort's final performance will be in June 2023 in Boston, MA.

“Voices Appeared” is Jeanne d’Arc’s gnomic explanation of how St. Michael, St. Catherine and St. Margaret announced themselves to her. It aptly describes the paradox of a silent movie that is essentially a courtroom drama about a woman inspired by the sound of voices and is also the starting point for our project.

In common with many other great works of art, when Carl Theodor Dreyer’s “La Passion de Jeanne d’Arc” was first released its qualities weren’t immediately recognized. It opened in Copenhagen in April 1928, though it wasn’t until October in that same year that it received its second premiere in Paris, and that only after changes insisted upon by the French church. Across the channel in England it was banned for a year because of its depiction of the brutality of the English soldier, ironic given that their real treatment of Joan was considerably worse. Of the reviewers, only Mordaunt Hall, writing in *The New York Times*, focused on the things for which the film is now known—its startling visual style and the central performance:

“France can well be proud of...The Passion of Jeanne d’Arc, for while Carl Dreyer, a Dane, is responsible for the conspicuously fine and imaginative use of the camera, it is the gifted performance of Maria Falconetti as the Maid of Orleans that rises above everything in this artistic achievement.”

An historical context informed Dreyer’s choice of Joan of Arc as his subject. She was canonized in 1920, and in 1925 Joseph Delteil published a flamboyant biography of the new saint, the rights to which Dreyer acquired. Ultimately, he set Delteil’s text aside and instead devoted himself to his more familiar approach: research. His main source was the transcript of the trial, specifically Pierre Champion’s edition, published in 1922. Champion acted as historical advisor and though some of the film’s dialogue comes directly from this source, the later nullification trial of 1455-1456 informs a great deal of the drama. This commitment to authenticity extended to the design, and a staggering one million of the seven-million franc budget was given over to building the set. The production designer Hermann Warm had worked on the German Expressionist classic, *The Cabinet of Dr Caligari*, but Dreyer eschewed grand vistas of medieval architecture and townscapes in favour of close-ups and fast editing, reducing the sets to mere details glimpsed in the background. The producers were not best pleased and one can only assume Warm was considerably more irked.

Much has been written about Dreyer’s visual rhetoric. The anachronistic use of irises to mask the image, a refusal to adhere to the conventions of screen direction in looks and movement (well-established since the first decade of the 20th century), the concentration on close-ups to the exclusion of comprehensible spatial logic, and the low camera positions produce paralysing claustrophobia and confusion. Maria Renée Falconetti’s acting is ranked amongst the greatest of screen performances, but part of its power is due to an effect first noted by Kuleshov, the Russian film director, who demonstrated that the spectator’s reading of an actor’s emotion is contingent on the surrounding shots. Falconetti’s face here becomes a second screen onto which we project our own psychic discomfort, thereby doubling the heroine’s emotional state.

Music, no less than montage, contains the same potential power to construct meaning. With this in mind our initial task was to determine the emotional contours of each scene and second-guess Dreyer’s wishes. Here we followed the tried-and-tested method of matching music to image that continues today, where the director and composer ‘spot’ the film, i.e. deciding where the music cues should begin and end, and how that music would impact upon each scene. Sometimes the music we chose has a secondary, tangential relation to the scene—textual, historical, liturgical; and we have certainly embraced the more obvious clichés of film music—mickey mousing as it is pejoratively know—where a dynamic or rhythmic motif coincides with specific action. But our guiding principle is that at all times the musical performance should serve and ultimately illuminate this extraordinary film.

Exactly what kind of music Dreyer wanted to accompany screenings of “La Passion de Jeanne d’Arc” is not known but the notion that he wanted his film to be appreciated in chaste silence is an exaggeration. He made a passing comment along such lines to Eileen Bowers, curator of film at the Museum of Modern Art in New York City, but qualified it: he wasn’t happy with the scores that he had thus far heard. And one only has to look at his next project, “Vampyr” (1932), a very different film in many ways (not least because it was the first time he worked with sound), to note a preference for a through-composed score.

As the director, he would have had little control over the exhibition of his film, nor did he have any hand in the two scores written for its premieres. His thoughts about the 1952 version, cobbled together by Giuseppe Maria Lo Duca with music by J. S. Bach and Scarlatti amongst others, are well documented. Aside from what the film historian did to the careful compositions (the added sound strip involved cropping the image), Dreyer’s main objection was that the music was anachronistic. But Dreyer went further than this: why didn’t Lo Duca use music from the era of Joan’s own life? A further criticism leveled by others at the Lo Duca version was that in using religious music the soundtrack misrepresented the anti-clerical argument of the film, yet this point was never made by Dreyer, and with good reason: Joan’s own faith is never in doubt and Dreyer himself argued that the priests were not so much hypocrites as misguided zealots. Hopefully our approach answers those specific points and might even have met with Dreyer’s approval.

Certainly Dreyer makes the would-be composer’s task difficult. With no establishing shots and an almost schizophrenic alternation between static meditation (most notably of Falconetti’s face) and rapid cutting (the film has 1,500 cuts in its 96 minutes), the rhythm of the film poses specific problems. All of which makes our choice of pre-existing music surprisingly appropriate. The tactus (beat) of this music remains broadly organic, as opposed to the enslaved cueing of modern scores (where computers dictate metronome speeds measured to the second decimal place). Our response echoes the practice of original silent-film accompaniment, though instead of a conductor we use a visual guide track. Throughout, the film is our emotional prompt and the fluid flexibility of ensemble singing governs our performance.

All of the music you will hear comes from the early years of the 15th century, the period of Joan’s brief life, though whether Joan herself would ever have heard it is an unanswerable question. Charles VII, her king, was so short of money that he could no longer afford his own traveling choir (given such circumstances it is hardly surprising that so many French-born composers took up offers of employment in Italy), whereas Philip the Good, Duke of Burgundy, was patron to Dufay and Binchois, and the Regent of France, the Duke of Bedford, was patron to the English composer John Dunstable. It seems likely that Joan would have encountered at least some of the repertoire. An assiduous attendee of Mass, her travels took her to many large towns and cities, like Orléans, Troyes and Blois, all of which had choral foundations of one sort or another.

The early 15th century was a transitional period for polyphonic music. The earlier style is rooted in the 14th century, represented here by Richard Loqueville’s *Sanctus* (used in the scene in the torture room) and Billart’s *Salve Virgo virginum* (for the final hectic crowd scenes). Parallel fifths, fourths and octaves abound, as do the characteristic stark sixth-to-octave cadences. What will most strike the listener is the rhythmic interest and virtuosic flair in the upper parts which contrasts with the stolid plainchant in the accompanying voices. The later, more melodic style is evinced, not surprisingly, in the secular chansons—Dufay’s *Je me complains* (for which we have substituted words from the contemporary chronicler Christine de Pizan’s “La Ditié de Jeanne d’Arc,” written a year before Joan’s capture) and Gautier Libert’s haunting *De Tristesse*. Several other pieces display this sweeter, more consonant approach, such as Johannes De Lymburgia’s *Descendi in hortum meum*, and

several instances of fauxbourdon—an improvised system of parallel first-inversion chords—which display a fondness for thirds and sixths characteristic of English music. For though England, France and Burgundy were almost constantly at war with each other, musical influence paid no heed to territorial boundaries. Indeed the English style, represented here by the Agincourt Carol and the anonymous *O Redemptor*, initiated the very transition from the earlier to the later styles. It was described by Martin Le Franc as the Contenance Angloise in his *Le Champion des Dames*, a work dedicated to Philip the Good, Duke of Burgundy, which elsewhere in its 24,000 verses made a daring reference to Jeanne d’Arc, whom Philip had sold to the English.

A final note on the performance of the music. It is now generally accepted that all of the music you will hear was performed by voices alone, even where it is untexted. Whatever one’s position on this musicological issue, the more intimate medium of five unaccompanied voices is particularly appropriate to the portrayal of a woman whose divine inspiration came in the form of saintly voices.

Audience members are invited to read a full scene breakdown online, which gives complete details of the music used and the reasons behind its selection: orlandoconsort.com/scenebreakdown.htm

Soundtrack devised and developed by Donald Greig

— Program Notes by Donald Grieg

VISITING ARTIST SERIES

Featuring regional, national and international artists, the Visiting Artist Series brings stunning works to stages at The Clarice Smith Performing Arts Center that advance the learning and research of University of Maryland students and faculty and further develop our community's rich arts ecosystem. Beyond their brilliant work on stage, these creative innovators are committed to extensive engagement that creates exciting connections in our campus and our neighborhoods. Guided by a collaborative, multi-curatorial model, the Visiting Artist Series amplifies **people, partnership, process and performance**. Through this unique approach that prioritizes a diversity of voices, The Clarice creates meaningful partnerships with each artist every season.

Fall 2022 Performances

JAZZ JAMS AT THE HALL CP

WED, SEP 28 • 7:30PM

WED, OCT 26 • 7:30PM

WED, NOV 30 • 7:30PM

FREE—NO TICKETS REQUIRED

Kick off your winter with this new monthly jazz jam session led by D.C.-based saxophonist Elijah Balbed! The house band will play a set starting at 7:30PM. Bring your instrument! After enjoying their set, you'll have a chance to call a tune! Participation in our jazz jams is free—no tickets required and all levels welcome.

BRANDON WOODY'S UPENDO

THU, SEP 29 • 7PM & 9PM

PAY WHAT YOU WISH

The east Baltimore jazz trumpeter brings his band UPENDO to The Clarice, where they shine through jazz improv!

IMANI WINDS: BLACK AND BROWN

SUN, OCT 2 • 3PM

PAY WHAT YOU WISH

The twice Grammy Award-nominated wind celebrates composers of color such as Wayne Shorter, Paquito Rivera and Valerie Coleman in this special program.

ALINA COLLINS MALDONADO: *WHAT TO EXPECT WHEN YOU'RE LA VIRGEN*—STAGED READING

SUN, OCT 9 • 2PM & 7PM

PAY WHAT YOU WISH

A very pregnant Virgen de Guadalupe wakes up on December 12 to work her first feast day as La Virgen and discovers she may not be cut out for the job!

TANK AND THE BANGAS

FRI, OCT 21 • 8PM

PAY WHAT YOU WISH

This five-piece band is one of the most thrilling, unpredictable and sonically diverse bands on the planet; a unit where jazz meets hip-hop, soul meets rock, and funk is their beating heart!

DAWN UPSHAW & BRENTANO QUARTET: *MELINDA WAGNER'S DIDO REIMAGINED*

SUN, OCT 30 • 3PM

PAY WHAT YOU WISH

The dynamos of Brentano Quartet come together with Grammy Award-winning soprano Dawn Upshaw for composer Melinda Wagner's monodrama based on Purcell's *Dido and Aeneas*.

OSVALDO GOLIJOV'S *FALLING OUT OF TIME*

SAT, NOV 5 • 8PM

PAY WHAT YOU WISH

What happens when the natural order of things is upended? This instrumental tone poem narrates a journey of grief and solace, "out of time" as parents grieve the death of a child.

ORLANDO CONSORT: VOICES APPEARED

FRI, NOV 18 • 8PM

PAY WHAT YOU WISH

One of Britain's most celebrated early music vocal ensembles accompanies Carl Theodor Dreyer's 1928 silent film "La Passion de Jeanne d'Arc" with music composed or performed during the lifetime of Jeanne d'Arc.

SHAMEL PITTS' TRIBE: BLACK HOLE: *TRILOGY AND TRIATHLON*

FRI, DEC 2 • 8PM

PAY WHAT YOU WISH

The third in Shamel Pitt's Black Series trilogy, *Black Hole* explores an odyssey in which three Black artists unite in a trinity of vigor, afrofuturism and embrace.

TOSHI REAGON & ALARM WILL SOUND: *LOVE ALWAYS & CRADLE*

SUN, DEC 11 • 3PM

PAY WHAT YOU WISH

Rooted in African American tradition, *Love Always* uses elders' letters to children as text in a musical story. *Cradle* explores the trauma of growing up queer, classically trained and Mormon.