Friday, March 30, 2012, 8pm
Zellerbach Hall

Baltimore Symphony Orchestra
Marin Alsop, music director & conductor

with
Colin Currie, percussion

PROGRAM

Aaron Copland (1900–1990)  Fanfare for the Common Man (1942)


Colin Currie, percussion

INTERMISSION

Sergei Prokofiev (1891–1953)  Symphony No. 5 in B-flat major, Op. 100 (1944)

Andante
Allegro moderato
Adagio
Allegro giocoso

Major program support for the BSO’s season-long celebration of revolutionary women is generously provided by Marin Alsop.

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Aaron Copland (1900–1990)
Fanfare for the Common Man (1942)

When Aaron Copland submitted a three-minute fanfare to the Cincinnati Symphony in late 1942, he had no idea it would become one of his most famous pieces—in fact one of the most famous pieces ever written by an American classical composer. World War II had been raging for years, and in 1942, there was little to celebrate on the Allied side. As a morale booster, Eugene Goossens, Cincinnati’s music director, decided to commission a series of 18 fanfares from America’s most prominent composers—including Morton Gould, Howard Hanson, William Grant Still and Virgil Thomson—to open each of the orchestra’s 1942–1943 season concerts.

Upon receiving the score, Goossens wrote Copland: “Its title is as original as its music.” The composer had considered a number of possibilities, among them Fanfare for the Spirit of Democracy and Fanfare for the Rebirth of Lidice (a Czech town that had been destroyed by the Nazis that year). Finally, he settled on Fanfare for the Common Man. As he said, “It was the common man, after all, who was doing all the dirty work in the war and the army. He deserved a fanfare.”

The music—scored for four horns, three trumpets, three trombones, tuba and percussion—combined full-throated splendor with a sturdy, unvarnished pride that seemed an ideal tonal personification of the average G.I. Joe. Its brass writing emphasized big, rangy intervals, and its powerful, equally prominent part for timpani expressed virile force. Perhaps hoping that this inspiring music would not be forgotten after one performance in Cincinnati, Copland also made it the focal point of the finale of his Third Symphony, composed between 1944 and 1946 as the Allies swept to victory.

He needn’t have worried. Fanfare for the Common Man quickly became a favorite of brass players everywhere, and not just in America. The young television industry adopted it for sporting events, political conventions, and the achievements of the space program. Popular musicians loved it, and the Rolling Stones appropriated it for their entrance music on tour. And even now, when we have heard it so many times, it never fails to raise the adrenaline.

Joan Tower (b. 1938)

And now a salute to the other half of the audience!

A quiet revolution has taken place in classical music over the past few decades: at long last, women have successfully begun to infiltrate the male-dominated fields of conducting and composing. Joan Tower is both, but it is her creative work that has won her a prominent place in the American contemporary music scene. Her vibrant, energetic, and often highly dramatic music has been commissioned and/or performed by major orchestras from New York to Tokyo.

“Creating ‘high-energy’ music is one of my special talents,” Tower says. “I like to see just how high I can push a work’s energy level without making it chaotic or incoherent.” Certainly this is true of her Fanfare for the Uncommon Woman, which has become her most frequently performed piece (played by more than 500 ensembles since its premiere by the Houston Symphony in 1987).

Its title, of course, is a play on Copland’s Fanfare. And it even shares the same instrumentation: three trumpets, four horns, three trombones, tuba, timpani, and two percussionists playing a very loud battery including tam-tams (gongs). Tower has long been a fan of Copland’s music, and so when she received a commission to write a short work for the Houston Symphony’s Fanfare Project, she originally wanted to create a feminist message; it celebrates, in Tower’s words, “women who take risks and are adventurous.” And it is dedicated to just such a woman: the Baltimore Symphony’s Marin Alsop.
Jennifer Higdon (b. 1962)
Percussion Concerto (2004)

Jennifer Higdon also represents the Baltimore Symphony’s seasonal theme of adventurous women, for she has successfully broken the barriers of classical composition, until recently a field exclusively for men. The year 2010 was a banner year for Higdon: she won the coveted Pulitzer Prize for Music for her Violin Concerto for Hilary Hahn, and she won a Grammy Award for Best Contemporary Classical Composition for a recording by Colin Currie, Marin Alsop, and the London Philharmonic of her brilliant Percussion Concerto, which we hear tonight.

Now a prolific composer in constant demand for new works by major orchestras and ensembles all over America, Higdon also manages to pursue careers as a virtuoso flautist, a conductor, and a very popular teacher of composition at Philadelphia’s Curtis Institute of Music (she holds the Milton L. Rock Chair in Compositional Studies). Her roots at Curtis run deep, for she earned an artist’s diploma in composition there (studying with Ned Rorem), before moving on to the University of Pennsylvania for master’s and doctoral degrees in composition, studying with the prominent composer George Crumb.

Crumb has fingered several of the qualities that make Higdon’s music special: “rhythmic vitality, interesting coloration, and sensitivity to nuance and timbre.” But beyond that, Higdon succeeds because she is a very original, personal, and emotionally communicative composer whose music, though modern in its techniques, is also immediately accessible and appealing. And she incorporates elements of her early love for folk and rock music into her classical composition.

Higdon’s Percussion Concerto was a joint commission of the Philadelphia Orchestra, the Indianapolis Symphony, and the Dallas Symphony; it received its premiere in November 2005 by the Philadelphians led by Christoph Eschenbach with Colin Currie as soloist. Written for Currie, it is dedicated to him “with great admiration.”

Higdon has provided the following guide to the Concerto:

“The 20th century saw the development of the percussion section as no other section in the orchestra. Both the music and the performers grew in visibility as well as in capability. And… the appearance and growth of the percussion concertos as a genre exploded during the latter half of the century.

“My Percussion Concerto follows the normal relationship of a dialogue between soloist and orchestra. In this work, however, there is an additional relationship, with the soloist interacting extensively with the percussion section. The ability of performers has grown to such an extent that it has become possible to have sections within the orchestra interact at the same level as the soloist.

“When writing a concerto, I think of two things: the particular soloist for whom I am writing and the nature of the solo instrument. In the case of percussion, this means a large battery of instruments, from vibraphone and marimba…to non-pitched, smaller instruments (brake drum, wood blocks, Peking Opera gong) and to the drums themselves. Not only does a percussionist have to perfect playing all of these instruments, but he must make hundreds of decisions regarding the use of sticks and mallets, as there is an infinite variety of possibilities from which to choose. Not to mention the choreography of the player’s movement; where most performers do not have to concern themselves with movement across the stage…a percussion soloist must have every move memorized. No other instrumentalist has such a large number of variables to…master.

“This work begins with the sound of the marimba, as Colin early on informed me that he has a fondness for this instrument. I wanted the opening to be exquisitely quiet and serene, with the focus on the soloist. Then the percussion section enters, mimicking the gestures of the soloist. Only after this dialogue has been established does the orchestra enter. There is significant interplay between the soloist and the orchestra, with a fairly full accompaniment in the orchestral part, but at various times the music comes back down to the sound of the soloist and the percussion section playing together without orchestra.

“Eventually, the music moves through a slow lyrical section, which requires simultaneous bowing and mallet playing by the soloist, and then a return to the fast section, where a cadenza ensues with both the soloist and the percussion section. A dramatic close to the cadenza leads back to the orchestra’s opening material and the eventual conclusion of the work.”

Sergei Prokofiev (1891–1953)
Symphony No. 5 in B-flat major, Op. 100 (1944)

The premiere of Prokofiev’s Symphony No. 5 in Moscow on January 13, 1945, was an occasion charged with emotion. The great Soviet pianist Sviatoslav Richter vividly recalled the moment as Prokofiev mounted the podium: “He stood like a monument on a pedestal. And then, when [he] had taken his place…and silence reigned in the hall, artillery salvos suddenly thundered forth. His baton was raised. He waited, and began only after the cannons had stopped. There was something very significant in this, something symbolic. It was as if all of us—including Prokofiev—had reached some kind of shared turning point.”

Richter’s observation was correct. The cannons that interrupted the start of the Fifth Symphony were celebrating the news that the Soviet Army was crossing the Vistula River into the territory of Nazi Germany. The end of World War II was now assuredly in sight. The music that followed this joyful roar proved worthy of the moment, and 40 minutes later, the audience set off its own explosion. For with his longest and arguably greatest symphony, Prokofiev had summed up the mood of the Russian people at this momentous time in their history with music that paid tribute both to the terrible suffering they had experienced and to the victory that would soon be theirs.

Prokofiev, too, had reached a personal turning point. Since he returned from the West to the Soviet Union in 1936, he had struggled to adjust to Stalin’s cultural whims. Now for a brief moment, he was at the apex of his career: no longer a suspiciously watched “foreigner” but the voice of the Russian people. Later, Prokofiev commented that the Fifth Symphony was “very important not only for the musical material that went into it, but because I was returning to the symphonic form after a break of 16 years. The Fifth Symphony is the culmination of an entire period of my work. I conceived of it as a symphony on the greatness of the human soul.”

Oddly, it had been easier to be a composer in the Soviet Union during World War II then in the years before or after: Stalin was too busy prosecuting the war to worry about subversive artists. Retreats far from the front lines were set aside for Soviet creators, and Prokofiev had spent most of 1944 at a “House of Creative Work” near Ivanovo, west of Moscow, with other leading composers, including Shostakovich, Glüer and Khachaturian. Buoyed by the news of the successful Normandy invasion in June, Prokofiev wrote the Fifth very rapidly during the summer and early fall.

The sonata-form first movement, in the home key of B-flat major, is unusual for being a slow movement, and in fact slow tempos dominate the Symphony. It opens with the haunting principal theme sung in octaves by flutes and bassoon. Strings then reveal its beauty with lush harmonies. A wartime mood prevails with drums and dark brass adding military color and weight. As the tempo quickens slightly, flute and oboe present the more flowing and optimistic second theme. The exposition section closes with a grand fanfare-like theme for full orchestra envisioning the victory to come.

Working out all these themes, the development section reaches a powerful climax, out of which the principal theme, now triumphant rather than wistful, is trumpeted forth by the
To cymbal crashes and blows on the gong, the movement reaches a staggering conclusion—expressive of Russia’s will to prevail—mighty enough to close a symphony. But there’s still much more to come.

Leaving memories of the war behind, movement two is a wry, ironic scherzo in D minor set to propulsive rhythms. Prokofiev originally intended this music for his ballet *Romeo and Juliet*, written a decade earlier, and it is a very characteristic expression of his black-comedy vein. A solo clarinet sings the winding, sassy principal theme. The scherzo music segues smoothly into a slightly slower trio section, opened by oboe and clarinet singing a downward sliding tune. Subtle, imaginative scoring characterizes this section, which has an elusive, slightly macabre mood.

Many commentators have suggested that the third-movement *Adagio*—the heart of this symphony—was patterned after the grief-laden third movement of Shostakovich’s Fifth Symphony. The success of the Shostakovich work, written nearly a decade earlier, had made it a model of the ideal symphony for Soviet composers. But though Prokofiev’s *Adagio* is also music of mourning, it is more sensuous and artful than Shostakovich’s blunt cry of pain. Its quality of lyric tragedy is embodied in its beautiful, poignant principal theme, introduced by the woodwinds but soon passed to its rightful owners, the strings. The gorgeous string writing here is vintage Prokofiev, as first violins soar to the stratosphere, arcing against the second violins not far below. The movement’s middle section is darker and more turbulent in its depiction of wartime suffering. Two funeral-march themes—one emphasizing jagged dotted-rhythms and associated with strings, the other for winds and containing a sinister trill—strive against each other. This rises to a climax of shattering volume and dissonance before the ethereal close.

After a brief recall of the melody that launched the symphony (heard most clearly in richly divided cellos), the *Allegro giusto* finale shakes off the sorrows of war and exuberantly prepares for peace. Its manic, almost comic mood is a violent contrast to the *Adagio*. Over rollicking horns, the clarinet leads with a theme of Prokofievian drollery, followed by a chirpy idea for oboes, and finally a jauntily optimistic tune for flute. The development transforms the clarinet theme into a smoother, very Slavic melody for low strings, which is given lively fugal treatment. With whirring, clattering percussion and the Slavic tune blazing in the brass, the symphony closes with a joyful noise.

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Richard Einhorn (b. 1952)
Voices of Light (1994)

With Richard Einhorn’s mesmerizing oratorio Voices of Light, set to Carl Theodor Dreyer’s silent film masterpiece of 1928, The Passion of Joan of Arc, Marin Alsop and the Baltimore Symphony return again to the story of Joan of Arc, who was born exactly 600 years ago in 1412. This extraordinary experience for the eyes as well as the ears continues Maestra Alsop’s exploration of classic silent films and the scores created for them, and is yet another chapter in the Baltimore Symphony’s theme for this season: women who take risks.

And perhaps no woman in history took greater risks than Joan, France’s patron saint. As Richard Einhorn writes, his Voices of Light “explores the patchwork of emotions and thoughts that get 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 peasant girl who led an army, the transvestite witch who became a saint—Joan of Arc transgresses them all.”

Einhorn, who has composed many film scores as well as concert works, had been interested throughout the 1980s in writing a large piece on a religious subject, and in 1988, he finally found it. “Imagine walking down an ordinary street in an ordinary city on an ordinary day,” he writes in his liner notes for the Sony Classical recording of Voices of Light. “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 1988. I was idly poking around in the film archives of New York’s Museum of Modern, looking at short avant-garde films, when I happened across a still from Joan 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 movie, but since my friend Galen Brandt had once suggested that I do a piece about Joan of Arc, 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 write the piece about Joan of Arc that my friend had suggested. It took six years to put together, but in February 1994, the Northampton Arts Council premiered Voices of Light in Massachusetts, performed by the Arcadia Players conducted by Margaret Irwin-Brandon to sold-out crowds.”

Voices of Light, both combined with the film and on its own as an oratorio, has subsequently played to sold-out audiences throughout America and the world.

THE FILM

Fire ended Joan of Arc’s remarkable life in 1431 when she was only 19, and it nearly destroyed The Passion of Joan of Arc, too. Danish director Carl Dreyer shot the film in France in 1927 for the French film studio Société Générale, which had recently released Abel Gance’s legendary film Napoleon; in fact, Joan used some of the actors and many members of the technical crew who had participated in that film. At that time, Joan was very much on people’s minds in Europe for in 1920, the Roman Catholic Church, which had recently released Abel Gance’s legendary film Napoleon; in fact, Joan used some of the actors and many members of the technical crew who had participated in that film. At that time, Joan was very much on people’s minds in Europe for in 1920, the Roman Catholic Church, which had once excommunicated her as a heretic, had canonized her as a saint.

The Passion of Joan of Arc focuses on Joan’s trial by a corrupt ecclesiastical court in the pay of the English and their allies the Burgundians, her forced confession and its recantation, and her death at the stake. Although a script was prepared for the film, Dreyer threw it out and instead used the actual words of the trial as found in a still-surviving, highly detailed transcript of the trials of 1430–1431. (We see that ancient volume in the film’s opening scene.) Although Joan’s trials actually took place over many months, the film compresses the time-frame, making it seem as though everything is happening in a single day.

For his title character, Dreyer chose the French stage actress Renée Jeanne Falconetti, a member of the Comédie-Française, who principally played light parts and had only appeared in one other film. Another unorthodox casting choice was the striking-looking Antonin Artaud as her sympathetic confessor Jean Massieu; Artaud was better known as a writer and an eccentric leader of the French avant-garde theater scene. The renowned film critic Pauline Kael wrote that Falconetti’s portrayal “may be the finest performance ever recorded on film.”

Although Dreyer had a very large and elaborate set constructed for the film, we hardly ever see it because he chose to shoot the film primarily in pitless close ups (the actors wore no makeup) and from dramatic, very low angles. As we gaze into Joan’s huge, often weeping eyes, it is as though we were seeing into her very soul. And the withered, cynical faces of her judges look down on her—and on us—as terrifying, oppressive visions. The overall effect of Dreyer’s approach is intensely personal and at the same time abstract—a timeless battle of good versus evil.

The Passion of Joan of Arc was only moderately successful when it was released in 1928; the Catholic Church censored it somewhat, and the British banned it for its unflattering portrait of their side. But some recognized it as the masterpiece it is. Then disaster struck: the negatives and most of the prints of the film were destroyed in a warehouse fire. Einhorn: “Dreyer … painstakingly reconstructed the entire film from out-take footage that had survived the fire.” Then this version was also lost to a second fire.

Various attempts over the decades were made to come up with a new print. Then a miracle resurrected the film: “In 1981, several film cans from the ‘20s were discovered at a mental institution in Oslo, Norway,” reports Einhorn. “Inside the cans, in nearly perfect condition, was a copy…with Danish intertitles. The accompanying shipping information made it clear that it was, in fact, a print of the original version.” Revised with new French intertitles for re-release in 1985, Joan was now acclaimed by film buffs and critics alike as one of the greatest films ever made. In Einhorn’s opinion, “its profound ambiguity, its ravishing beauty, its brilliant performances, its astounding story makes Joan one of the 20th century’s masterpieces.”

THE MUSIC

Although Einhorn created Voices of Light as a soundtrack for Joan, he also intended it to be a stand-alone piece that could be presented as a concert oratorio. A summa cum laude graduate in music from Columbia University, he had worked as a record producer for Yo-Yo Ma, Meredith Monk, and the New York Philharmonic before turning full time to composing. He has written many orchestral works, song cycles, chamber music, and dance scores, as well as scores for documentaries and feature films. Recent works include a commission from the Minnesota Orchestra My Many Colored Days and The Origin, an opera-oratorio based on Charles Darwin.

Long enamored of the music of the Middle Ages, Einhorn has studied the practices of medieval composers and poets for many years and brought that understanding into a score that sounds as though it belongs to Joan’s time and also to our own. “As I was developing the piece, I recalled my studies of medieval musical practice, in particular the multilingual motets that I loved 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 writers, 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 in the score would be in ancient languages (Latin, Old and Middle French, and Italian).

One of the most interesting medieval writers Einhorn used is Christine de Pizan, a French contemporary of Joan's, who may actually have seen her and whose vigorous defense of Joan reveals an early feminist sensibility. At the other extreme, Einhorn chose crude misogynist writings of the period to express the hostility of the judges at her trial—especially to her wearing of male dress, which she clung to as self-protection from her jailors—and the ugly behavior of her prison guards. Einhorn: “The texts may be thought of as representing the spiritual, political and metaphorical womb in which Joan was conceived.”

Some of Joan's own words are also included. “I knew that Joan of Arc's voice would have to be ‘range-ist’ and make any assumptions about what she looked like, I decided we shouldn't be visualizing her.” From our own time, Einhorn adopts many of the characteristics of “mystical minimalism”: a stripped-down style favored by religiously inspired composers such as Henryk Górecki and Arvo Pärt that uses repetitions of musical phrases and motives to build its effect. But whatever style he is drawing on in his eclectic score, Einhorn shows an uncanny ability to capture exactly the rhythm and emotional character of each scene of The Passion of Joan of Arc. Beautiful and emotionally compelling in its own right, it is a potent enhancement of the cinematic masterpiece that inspired it.

Einhorn used several other techniques to give his music a feeling of belonging to the 11th century. Many of his melodies follow the old church modes rather than modern major and minor keys. The viola da gamba—an early forerunner of the cello—is used prominently as a solo and ensemble instrument, notably in the scene where the judges are trying to trick Joan into signing a confession that her voices were from the devil and not from God. And at key moments, we also hear a sound of great antiquity: the haunting, dissonant tolling of the church bells in Domremy, Joan's home village in rural Lorraine, France. Einhorn visited that little village and recorded the bells for use in his 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.”

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

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

**INTERROGATION**

Hommase!

Heel quel honneur au femenin Sexe!…
Par qui tout le regne e’t desert,
Par femme est sour et recouvert.

Virtutem…mysterium secretarum et admirandarum
visionum a puellari ætate…essem usque ad præsens
tempus mirabili modo in me senseram…

Homasse!

Une fillete…
A qui armes ne sont pesans…
Et devant elle vont fuyant
Les ennemis, ne nul n'y dure.

—Ditié de Jeanne d'Arc (1439), by Christine de Pizan, one of the earliest known feminist writers

**LIBRETTO**

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

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

—St. Hildegard of Bingen, mystic, poet and composer of the 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

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

**PATER NOSTER**

Pater Noster, qui es in cælis,
Sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua,
Sicut in cælo
et in terra.

“Filia mea dulcis michi; filia mea, delectum meum;
templum meum; filia delectum meum, ama me: quia tu
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.

“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.

“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.

—Matthew 6:9–10

“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.

—Blessed Angela of Foligno, 13th-century mystic and penitent

**THE JAILERS**

Tant y a feme scet bon taire
Feme a un curer par heritage
Qui ne puet estre en un estage.
Or est sauage, or est privée;
Ore veult paiz, or veult meslee;
Femme engine en poi d'ure
Dount un[e] tere tout ploure.
Que qui aime et croit folle famme
Gaste son temps, pert corps et ame.

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

—The Vices of Women, late 13th-c. misogynist poem

—Matthew 6:9–10

“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.

—Blessed Angela of Foligno, 13th-century mystic and penitent
Pater Noster, qui es in caelis
Sanctificetur nomen tuum
Adveniat regnum tuum
Sic ut in caelo
et in terra.

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 Heaven.

—Matthew 6:9–10

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

Glorioses playes…

…ostendit cor suum perforatum quasi ad modum portulæ unius parvæ laternæ…quod ex ipso corde ex iverunt radii solares. Imo solaribus radiis clariores…

—Marguerite d’Oingt, early 14th-century visionary and poet

Glorioses playes…

…non est æquum, velle solum de melle meo gustare, et non de felle: si perfecte vis mecum uniri, mente in-tenta recogita illusiones, opprobria, flagella, mortem, et tormenta, quæ pro te sustinui.»

—Blessed Margarita, disciple of St. Umiltà, 14th c.

Glorious wounds…

—Marguerite d’Oingt

Glorious wounds…

—Marguerite d’Oingt

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…

—Marguerite d’Oingt

…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 c.

Glorious wounds…

—Marguerite d’Oingt

Jehanne la Pucelle vous requiert de par le Roy du ciel,… vous puis que ne guerroiez plus en saint Royaume de France,…et sera grant pitié de la grant bataille et du sang qui y sera respendu de ceux qui y vendront contre nous.

—St. Hildegard of Bingen

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
Oh maledetti! Oh grande indignazione!

—St. Umiltà of Faenza, great 14th-c. Italian mystic

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

—St. Hildegard of Bingen

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

—From The Quarrel of the Rose, Christine de Pizan

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

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

«Depone animos.»

—Blessed Angela of Foligno

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

—Daniel 3:15 and 3:66

Dieu omnipotens, preces populi...Puelle agentis secundum opera que sibi dixeras.

—Prayer commissioned by King Charles VII, pleading for Joan’s freedom from imprisonment, 1431

«Depone animos.»

—St. Perpetua

...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

...a woman—a simple shepherdess—More valiant even than Rome’s worthiest!

—Ditié, Christine de Pizan

Ne universos nos extermines.

—St. Perpetua

Benedicite, ignis et æstus, Domino.

—Daniel 3:66

Oh cursed ones! O great indignation!

—St. Hildegard of Bingen

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

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

O cursed ones! O great indignation!

—St. Hildegard of Bingen

Resistence 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.

—Ditié, Christine de Pizan

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

—Blessed Angela of Foligno

Love overflows into all things.

Love overflows into all things.
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

...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
[Exclamavit autem voce magna…] »Deus æterne, qui absconditorum es cognitor, qui nosti omnia antequam fiat, tu scis quoniam falsum testimonium tulerunt contra me; et ecce morior, cum nihil horum fecerim absconditorum es cognitor, qui nosti omnia antequam…\»

[She cried out in a loud voice] “Evelasting 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 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

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.

—St. Hildegar of Bingen

The letters of Joan of Arc from which the libretto’s letters were constructed, may be found in Letters of Joan of Arc, translated and edited by Claire Quintal and Daniel Rankin (Pittsburgh Diocesan Council of Catholic Women), 1969. Used by permission.


ACKNOWLEDGMENTS

The misogynist poetry may be found in Three Medieval Views of Women, translated and edited by Gloria K. Fiero, Wendy Pfeffer and Mathé Allain (Yale University Press), copyright © 1989 by Yale University. Used by permission.


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

Baltimore Symphony Orchestra

Marin Alsop, Music Director,
Harvey M. and Lyn P. Meyerhoff Chair
Jack Everly, Principal Pops Conductor
Yuri Temirkanov, Music Director Emeritus

Lee Mills, BSO-Peabody Conducting Fellow

First Violin
Jonathan Carney, Concertmaster,
Ruth Blaustein Rosenberg Chair
Madeline Adkins, Associate Concertmaster,
Wilhelmina Hahn Waidner Chair
Igor Yuzefovich,* Assistant Concertmaster
James Boehm
Kenneth Goldstein
Wonju Kim
Gregory Kuperstein
Mari Matsumoto
John Merrill
Gregory Mulligan
Rebecca Nichols
Ellen Orner
E. Craig Richmond
Ellen Pendleton Troyer
Andrew Wasyluszko

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Qing Li, Principal,
E. Kirkbride and Ann H. Miller Chair
Ivan Stefanovic, Assistant Principal
Leonid Berkovich
Leonid Briskin
Julie Parcells
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James Umber
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Rui Du**

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Karin Brown, Acting Assistant Principal
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Sharon Pince Myer
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Jeffrey Stewart
Mary Woehr

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William Jenken
Edward Palanker

Bass Clarinet
Edward Palanker

E-flat Clarinet
Christopher Wolfe

Bassoon
Julie Green Gregorian, Acting Principal
Fei Xie
David P. Coombs

Contrabassoon
David P. Coombs

Horn
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Beth Graham,* Assistant Principal
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John Vance

Tuba
David T. Fedderly, Principal

Percussion
Christopher Williams, Principal,
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Piano
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Mary Woehr,
Sidney M. and Miriam Friedberg Chair

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Marilyn Rife

Assistant Personnel Manager
Christopher Monte

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Raymond Kreuger, Associate

Stage Personnel
Ennis Seibert, Stage Manager
Todd Price, Assistant Stage Manager
Frank Serruto, Technical Director
Larry Smith, Sound
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Mark Sumner, Director

UC ALUMNI CHORUS

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Susan Bernstein
Anne Boersma
Erica Breneman
Kate Caldwell
Jennifer King Chen
Emily Cohen
Molly Davies
Ellen Fisher
Mary Gallahue
Becky Gambatese
Linda Groobin
Rose Hansen
Effie Hsu
Connie Jones
Amanda Knudsen
Marian Kohlstedt
Ruta Krusa-Anthony
Madeleine Loh
Elizabeth Mayer
Holly McCroskey Lewis
Laura McDonald
Karen Moore
Lindsay Mugglestone
Connie Philipp
Marissa Pilger
Lauren Polinsky
Cricket Rothrum
Stacy Rutz
Kathy Selleck
Anne Spevack
Cathy Thompson
Karen Warrick
Kimmiannne Webster
Jocelyn Wong
Katie Woodruff
Jiun-Chyi Yew

ALTO
Andrea Aerts
Jody Ames
Kathryn Bader
Katherine Ball
Ruth Chang
Natalia Chousou-Polydouri
Kathleen Clanon
Carol Conway
Bari Cornet
Karisa Daniich
Toni Dine
Sandra Douglas
Melinda Erickson
Juli Goldwyn
Lora Graham
Kathie Hardy
Anne Hedges
Kathy Jepsen
Germaine LaBerge
Jo Laker
Cathy Less
Virginia Lew
Karen Meller
Kristen Nickel
Sarah Olson
Shilpa Ram
Alma Raymond
Judy Roberts
Wendy Robertson
Susan Stanley
Julia Smilai
Christina Teply
Ann Watrous
Mary Wieneror
Pazit Zohar

TENOR
Diego Balbuena
Dennis Butzlaff
Joshua Cairns
Allan Fisher
Jordan Fong
Jim Hillendahl
Hilary Jenson
Jon Johnsen
Martin Kunz
Stan Lee
Virginia Lew
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Monte Meyers
John Moreno
Christoph Neyer
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Robert Perez
Robert Peri
Ken Sanderson
Robert Uomini
Amy Utstein
Kjersten Walker
Tim Wendtff

BASS
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Paul Farrell
Freddy Hansen
Lawrence Kirkendall
Robert Moore
Sean Mullin
Charlie Pollack
Jorge Portugal
Roy Reynolds
Paul Rockett
David Rowland
Daniel Smith
Gary Smith
Mark Summer
Garrett Turner
Duo Wang
Ken Worthy
Gilead Wurman

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Pauline Arriaga*
Carling Cheung
Jennifer Chong
Kimberly Constable
Leyla Holt
Marissa Jauregui
Shiyu Li
Avnee Nulkar
Jiayu Qin
Sheila Rajagopalan
Stacy Rutz
Katelyn Spiro
Molly Tellefson
Jingting Yi

SOPRANO II
Sowmya Ashokkumar
Rotem Blustein
Elizabeth Chen
Christine Dinh
Jaclyn Drown
Anna Golombe
Wei Jiang
Victoria Lai
Ani Sophie Lee
Selina Li
Alyssa Lip
Ellen O’Connor
Megan Sweeney

ALTO I
Holly Cain
Amy Cao
Stephanie Chang
Anna Chen*
Michael Eckland
Magi Gabra
Jera Lewis
May Liang
Lin Long
Katie Miller
Harini Sadeeshkumar
Emily Sheng
Margot Sullivan
Kelsey Wong

ALTO II
Vanessa Chew
Noopur Gupta
Amanda Hermens
Charlotte Hoerber
Charlotte Kaba
Frederika Kreitzer
Amanda Lim
Amy Liu
Sarah Mosby
Alyse Ritvo
Mihika Sarhe
Sandra Shim
Christine Stontz
Kelsey Theriault
Clara Wong
Katherine Wu

PERFECT FIFTH

SOPRANO
Michelle Lee
Valerie Poudomsak

MEZZO-SOPRANO
Andrea Mich
Karen Scruggs

ALTO
Elinor Broadman
Genoa Starks

UC MEN’S CHORALE

SOPRANO
Valerie Poudomsak

MEZZO-SOPRANO
Andrea Mich

ALTO
Elinor Broadman
Genoa Starks

UC MEN’S CHORALE

Andrew Lin
Christopher Lin
Conor Stanton
Dylan Bland
Ethan Yung
Gustav Davila
Jason Teoh
Jeri Lai
Jonathan Ewart
Matthew Grobar
Nick Lavers
Nick Trengove
Patrick Hennessy
Robert Frawley
Robert Perez
Ryan Paul
Taesik Nam

CAL PERFORMANCES
The Grammy Award-winning Baltimore Symphony Orchestra (BSO) is internationally recognized as having achieved a preeminent place among the world’s most important orchestras. Acclaimed for its enduring pursuit of artistic excellence, the BSO has attracted a devoted national and international following while maintaining deep bonds throughout Maryland with innovative education and community outreach initiatives.

The BSO made musical history in September 2007, when Maestra Marin Alsop led her inaugural concerts as the Orchestra’s twelfth music director, making her the first woman to head a major American orchestra. With her highly praised artistic vision, her dynamic musicianship and her commitment to accessibility in classical music, Maestra Alsop’s leadership has ushered in a new era for the BSO and its audiences.

In recent years, Alsop and the BSO have been regularly invited to Carnegie Hall, including Marin Alsop’s debut in February 2008, a critically acclaimed appearance later the same year to perform Bernstein’s Mass, further performances in November 2010 and again in November 2011 for a performance of Honegger’s dramatic oratorio Jeanne d’Arc. The Orchestra under Maestra Alsop undertakes their first domestic tour in March 2012 to the West Coast, including a three-day residency at Cal Performances.

For more than 80 years, the Baltimore Symphony has maintained a vibrant educational presence throughout Maryland, supporting the local community not only through concerts and recordings, but also through its commitment to actively giving back with its education, outreach and mentorship programs. The 2012–2013 season marks the fifth year of OrchKids™, a year-round in-school and after-school music program designed to create social change and nurture promising futures for youth in Baltimore City’s neighborhoods. OrchKids™ provides music education, instruments and tutoring to Baltimore’s neediest youngsters at no cost. Since its start in 2008, the program has grown from 30 students to nearly 400 student participants throughout four schools in Baltimore City.

The BSO also provides educational opportunities for adult music lovers through special performance opportunities with members of the Symphony. In February 2010 at Strathmore and September 2010 at the Meyerhoff, the BSO invited more than 400 amateur musicians on-stage to perform alongside members of the BSO in a two-night “Rusty Musicians” event that captured international attention. This annual event provides participants from across the country the opportunity to meet, rehearse and perform with the BSO and Maestra Alsop. In June 2010, the BSO held its first-ever BSO Academy, an intensive, side-by-side weeklong program of master classes, chamber music, orchestra rehearsals and public performances for amateur musicians and BSO members led by Marin Alsop. The third BSO Academy will be held in June 2012.

Under Music Director Marin Alsop’s leadership, the BSO has rapidly added several critically acclaimed albums to its already impressive discography. The BSO and Maestra Alsop partnered with the Naxos label to record a three-disc Dvořák cycle of Symphonies Nos. 6 through 9, released between 2008 and 2010. Following the success of the BSO’s cycle of Dvořák recordings, the BSO will release two new recordings in 2012. The first features Bartók’s Concerto for Orchestra and Music for Strings, Percussion and Celesta, and the second, Mahler’s Symphony No. 1, “Titan.”

In August 2009, Naxos released the BSO/Alsop recording of Bernstein’s Mass featuring baritone Jubilant Sykes, the Morgan State University Choir and the Peabody Children’s Chorus. The album rose to number six on the Classical Billboard Charts and received a 2009 Grammy nomination for Best Classical Album. In 2010, a recording of Gershwin piano and orchestra works with soloist Jean-Yves Thibaudet was released on the Decca label, and two new recordings are to be released in 2012 on Naxos: an album of two orchestral showpieces by Bartók, the Concerto for Orchestra and Music for Strings, Percussion and Celesta, and Mahler’s Symphony No. 1. The Orchestra made its foray into online distribution in April 2007 with the release of a live recording of Stravinsky’s The Rite of Spring on iTunes, which became the site’s number one classical music download.

In addition to the Joseph Meyerhoff Symphony Hall, where the orchestra has performed for 29 years, the BSO is a founding partner and the resident orchestra at the state-of-the-art Music Center at Strathmore, just outside of Washington, D.C. With the opening of Strathmore in February 2005, the BSO became the nation’s only major orchestra with year-round venues in two metropolitan areas.

Hailed as one of the world’s leading conductors for her artistic vision and commitment to accessibility in classical music, Marin Alsop made history with her appointment as the twelfth music director of the Baltimore Symphony Orchestra. With her inaugural concerts in September 2007, she became the first woman to head a major American orchestra. She also holds the title of conductor emeritus at the Bournemouth Symphony in the United Kingdom, where she served as the principal conductor from 2002 to 2008, and is music director of the Cabrillo Festival of Contemporary Music in California.

In 2005, Ms. Alsop was named a MacArthur Fellow, the first conductor ever to receive this prestigious award. In 2007, she was honored with a European Women of Achievement Award, in 2008 she was inducted as a fellow into the American Academy of Arts and Sciences and in 2009 Musical America named her “Conductor of the Year.” In November 2010, she was inducted into the Classical Music Hall of Fame. In February 2011, Marin Alsop was named the music director of the Orquestra Sinfónica do Estado de São Paulo (OSESP), or the São Paulo State Symphony Orchestra, effective for the 2012–2013 season. Ms. Alsop was named to The Guardian’s Top 100 Women list in March 2011.
Percussionist Colin Currie has established a unique reputation for his charismatic and virtuosic performances of works by today’s leading composers, and has appeared with many of the world’s most important orchestras: the London Philharmonic, the Royal Concertgebouw Orchestra and the Philadelphia Orchestra among them. Regularly commissioning and recording new works, he has made an inspirational and innovative contribution to the percussion repertoire.

Colin Currie is deeply committed to the development of new repertoire for percussion in its widest form—orchestral, solo and in chamber music, and his forthcoming commission projects include new works by composers such as Elliott Carter, James MacMillan and Steve Reich. With trumpeter Håkan Hardenberger, Mr. Currie premieres a new recital program in Hannover and the Far East, including works written especially for the duo by Christian Muthspiel, Lucas Ligeti and Tobias Broström. Currie also performs the world premiere of a percussion concerto by Dutch composer Joey Roukens commissioned by De Doelen Rotterdam. Other recent premieres include works written for Currie by Simon Holt, Kurt Schwertsik, Jennifer Higdon and Alexander Goehr, among others.

Mr. Currie also performs extensively as recitalist and chamber musician. Following their hugely successful, sold-out performances of Steve Reich’s Drumming at London’s Southbank Centre last season, Mr. Currie’s recently established ensemble, The Colin Currie Group, returns to the Southbank Centre and tours the United Kingdom giving further performances of this iconic work. Other highlights of this season include performing Bartók with Stephen Kovacevich and Martha Argerich at the Wigmore Hall, collaborating with the Miró Quartet for concerts in the United States, and joining the Hebrides Ensemble to perform music by Peter Maxwell Davies.

Mr. Currie’s latest CD release features Jennifer Higdon’s Percussion Concerto conducted by Marin Alsop with the London Philharmonic Orchestra, a disc which won a 2010 Grammy Award. Mr. Currie’s recital disc Borrowed Time, which features music by British composer Dave Maric, is available on the Onyx label.
Shin. Having performed with Perfect Fifth in Voices of Light once before, Ms. Lee is honored and thrilled to perform it for a second time.

Daniel Ebbers (tenor) has toured the United States as tenor soloist in more than 20 performances of Richard Einhorn’s Voices of Light. During these tours, he appeared as guest soloist with the National Symphony Orchestra at Wolftrap, the Los Angeles Mozart Orchestra, the Charleston Concert Association and the Brooklyn Academy of Music.

Highlights of Mr. Ebbers’s performances include an acclaimed appearance as Sir Bedivere in Elinor Remick Warren’s The Legend of King Arthur with baritone Thomas Hampson at the Washington National Cathedral. As an artist-in-residence with LA Opera, Mr. Ebbers has performed as Gastone in La Traviata and covered leading roles, including Don Ottavio, Albert Herring, Lysander in A Midsummer Night’s Dream, Ernesto, and Lindoro in L’Italiana in Algeri. An accomplished concert artist, he has appeared with Michael Tilson Thomas and the San Francisco Symphony in Stravinsky’s Mass, and has performed twice at Carnegie Hall and Avery Fisher halls. A distinguished Mozart interpreter, he has appeared as Don Ottavio with Opera Theater of Connecticut, Belmonte in San Diego Comic Opera’s production of Abduction from the Seraglio, and as a tenor soloist in Mozart’s Requiem at the Rudolphinum in Prague.

Mr. Ebbers joined the faculty of the University of the Pacific as Associate Professor of Voice in fall 2004. In fall 2012, he will perform in and co-produce Voices of Light as part of a weeklong celebration at the University of the Pacific commemorating the 600 anniversary of the birth of Joan.

A native of Los Angeles, Brian Leerhuber (baritone) has performed with San Francisco Opera, the Lyric Opera of Chicago, Houston Grand Opera, Tulsa Opera, Austin Lyric Opera, Santa Fe Opera, Florida Grand Opera, Orlando Opera, Opera Cleveland, Lyrique-en-mer, Rimrock Opera, Opera San José, Festival Opera of Walnut Creek, Eugene Opera, Rogue Opera, Berkeley Opera, Juilliard Opera Center and at the Music Academy of the West. In concert, Mr. Leerhuber has appeared with the San Francisco Symphony, Los Angeles Master Chorale, Racine Symphony, Monterey Symphony, San Francisco Concert Chorale, Grant Park Music Festival and at the Ravinia Festival. An accomplished recitalist, he has performed numerous recitals under the auspices of the Marilyn Horne Foundation, as well as recitals at the 92nd Street Y, Alice Tully Hall, the Cleveland Art Song Festival, Appalachian Music Festival, Chicago Cultural Center, Bank of Brazil Cultural Center in Rio de Janeiro, Hidden Valley Music Seminars and the Los Angeles County Museum of Art. Mr. Leerhuber is a summa cum laude graduate of UCLA and the Juilliard Opera Center, and he currently makes his home in San Francisco.

Dr. Mark Sumner is in his 15th year as Director of UC Choral Ensembles (UCCE) at UC Berkeley. UCCE is part of Student Musical Activities and is the home to eight student-managed ensembles and the UC Alumni Chorus. Dr. Sumner prepares and regularly conducts the UC Women’s Chorale and Alumni Chorus, oversees the artistic direction of Perfect Fifth, conducts the combined Mens and Womens Chorales, and is the musical director of BareStage’s musical production each year. He also watches over the activities of the UC Men’s Octet, California Golden Overtones, Noteworthy and the Cal Jazz Choir, often guiding them in all-UCCE performances throughout the school year. UC Choral Ensembles is a one-of-a-kind extracurricular, departmental campus institution that nurtures students in all matters regarding musical and administrative leadership. Dr. Sumner received his D.M.A. from the University of Southern California, an M.M. degree from Southern Methodist University in Dallas and his B.M.E. from Oklahoma State University, Stillwater. He presently serves as Music Director of the First Unitarian Universalist Church of San Francisco and enjoys performing with professional vocal ensembles: Chalice Consort, Volti, American Bach Soloists, Los Angeles Chamber Singers, Cappella and the Voices of Musica Sacra, among others.

The UC Alumni Chorus is a 120-voice ensemble that was born at a centennial celebration reunion of UC Glee Club members in 1985. Since that time the chorus has grown in size and stature, recently celebrating its 25th anniversary with all of the former conductors conducting in concert. The ensemble has sung for Berkeley Opera and Berkeley Symphony and was recently one of the representatives of the United States at the International Invitational Choral Festival in Missoula, Montana. UCAC has enjoyed tours to Australia, Britain, the Baltics, Russia, China, Hungary, Uruguay and Argentina. They are now preparing for an April 28, 2012, afternoon concert at Berkeley’s First Presbyterian Church prior to a tour to Cuba in May.

The UC Men’s and Women’s Chorales, formerly known on campus as the Men’s Glee Club and Treble Clef, are the oldest such ensembles on the West Coast. For over 125 years, these singers have represented the Cal Bears with extracurricular singing at events and performances both on and around Berkeley, as well as on notable tours to Japan, Poland and Russia. The parent organization of many of the smaller ensembles that comprise UC Choral Ensembles, they make annual tours to other parts of California, have been involved in past performances of Mark Morris’s The Hard Nut at Cal Performances and have performed for the 49ers, Raiders and Warriors, as well as at innumerable “Golden Bears” events.

Perfect Fifth is an eleven-member mixed ensemble specializing in music of the Medieval, Renaissance and contemporary periods. They too are traveling to Cuba, and have also been on tours to the Baltics and China with the UC Alumni Chorus. They often perform in the Noon Concert series in Hertz Hall (their next concert is on May 2, 2012), and were recently featured in the American premiere of Alessandro Striggio’s Miserà sopra Ecco il bello giorno in 40 and 60 parts, under the direction of Davitt Moroney. Former Cal Performances appearances include singing for the Fall Free for All, Yo-Yo Ma’s Silk Road Project and Mark Morris’s The Hard Nut.