

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)

Joan Tower (b. 1938) Fanfare for the Uncommon Woman (1987–1992)

Jennifer Higdon (b. 1962) Percussion Concerto (2004)

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.*

*Support for this program is generously provided by the National Endowment for the Arts.*

*This performance is made possible, in part, by the support of our Lead Community Partner, Bank of America, and by Patron Sponsors Earl F. and June Cheit.*

*Cal Performances' 2011–2012 season is sponsored by Wells Fargo.*

### 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) Fanfare for the Uncommon Woman (1987–1992)

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 tribute to him. But ultimately her fanfare adopted 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 flute player, 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 compositions. Growing up, she recalls that her favorite musicians were the Beatles. "Classical music was probably the least present music in our household...my dad worked at home—he was an artist, which meant there was a lot of music in the background all the time—but normally it was rock and roll or bluegrass or reggae."

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 concerto 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 beefy 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 than 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, Glière 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

brass. 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 giocoso* 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.

*Notes © 2012 by Janet E. Bedell*

Saturday, March 31, 2012, 8pm  
Zellerbach Hall

## Baltimore Symphony Orchestra

Marin Alsop, *music director & conductor*

*with*

Elinor Broadman, *mezzo-soprano*

Stacy Rutz, *soprano*

Genoa Starrs, *mezzo-soprano*

Michelle Lee, *soprano*

Daniel Ebberts, *tenor*

Brian Leerhuber, *baritone*



## UC Choral Ensembles

Mark Sumner, *director*

### PROGRAM

Richard Einhorn (b. 1952) *Voices of Light: The Passion of Joan of Arc* (1994)  
*An Oratorio with Silent Film*

### FILM

*The Passion of Joan of Arc* (1928)

Carl Theodor Dreyer (1889–1968), *director*

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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 *Napoléon*; 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 just 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 timeframe, 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." But it cost her dearly, and she refused ever to appear again in a film. *Chicago Sun-Times* critic Roger Ebert explains: "For Falconetti, the performance was an ordeal. Legends from the set tell of Dreyer forcing her to kneel painfully on stone and then wipe all expression from her face—so that the viewer would read suppressed or inner pain. He filmed the same shots again and again, hoping that in the editing room he could find exactly the right nuance in her facial expression."

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 pitiless close ups (the actors wore no makeup) and from dramatic, often 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 outtake 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 have a very special sound. Since no one knows what she looked like, I decided we shouldn't be 'range-ist' and make any assumptions about whether she was a soprano or alto. Therefore, Joan had to be both soprano and alto singing simultaneously." Einhorn gave Joan's words to a vocal quartet singing together in simple harmonies. Their music, and many other passages as well, follow the eloquent shape of medieval Gregorian chant.

Einhorn used several other techniques to give his music a feeling of belonging to the 15th 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."

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.

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## VOICES OF LIGHT

An opera/oratorio inspired by Carl Dreyer's film, *The Passion of Joan of Arc*

### LIBRETTO

by Richard Einhorn

**VOICES OF LIGHT** is an opera/oratorio for voices and amplified instrumental ensemble in celebration of Joan of Arc. It may be performed during a screening of Carl Dreyer's great silent film, *The Passion of Joan of Arc*, or with other staging, or as a concert work.

The libretto for *Voices of Light* is a patchwork of visions, fantasies and reflections assembled from various ancient sources, notably the writings of medieval female mystics. The texts may be thought of as representing the spiritual, political and metaphorical womb in which Joan was conceived.

*Voices of Light* was first performed at the Academy of Music in Northampton, Massachusetts, on February 12 and 13, 1994, by the Arcadia Players and the Da Camera Singers, Margaret Irwin Brandon conducting. The performances were produced by the Northampton Arts Council, Bob Cilman, director.

*Voices of Light* was released on CD by Sony Classical on October 22, 1995, in a recording by Anonymous 4, Radio Netherlands Philharmonic and Choir, Susan Narucki and other musicians, conducted by Steven Mercurio.

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

### PRELUDE

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

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

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

—Daniel 13:42

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

—Daniel 7:9

### VICTORY AT ORLEANS (LETTER FROM JOAN OF ARC)

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

*Je vous promectz et certifie[...].Jen toutes les villes quy doivent estre du saint royaume[...].Juy que vyenne contre.*

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

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

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

## INTERROGATION

Hommas!

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

Virtutem...mysterium secretarum et admirandarum  
visionum a puellari 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.

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

Ex nemore canuto puella eliminabitur ut medelæ  
curam adhibeat.

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

*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

—*Ditié de Jehanne d'Arc* (1429), by Christine de Pizan, one of the earliest known feminist writers

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

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

## THE JAILERS

Tant y a feme scet bon taire  
Tant y a feme scet bon taire

Feme a un cuer par heritage  
Qui ne puet estre en un estage.

Or est sauvage, or est privee;  
Ore veult paiz, or veult meslee;

Femme engine en poi d'ure  
Dount un[c] tere tout ploure.

Que qui aime et croit fole fame  
Gaste son temps, pert corps et ame.

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

Tant y a feme scet bon taire

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

## 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 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.»

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

A woman's heart is just not able  
To chart a course that's firm or stable

Now she's wild, now she's demure;  
Now wants peace, then starts a war;

The schemes she quickly engineers  
Can drown a countryside in tears

Who loves and trusts mad womankind  
Damns soul and body, wastes his time.

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

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

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

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

Our Father, who art in Heaven  
Hallowed be Thy Name  
Thy Kingdom Come  
Thy will be done  
In Earth as it is  
in Heaven.

—Matthew 6:9–10

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

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

“This is my creature.”

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

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

#### THE JAILERS RETURN

Tant y a feme scet bon taire!

Tant y a feme scet bon taire!

Femme est dehors religieuse,  
Dedanz poignaut e venimose;

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

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

Femme ard chasteus e prent citez  
Enfudre tours e fermetez.

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

Our Father, who art in Heaven  
Hallowed be Thy Name  
Thy Kingdom Come  
Thy will be done  
In Earth as it is  
in Heaven.

—Matthew 6:9–10

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

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

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

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

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

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

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

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

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

#### TORTURE

Glorioses playes...

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

Glorioses playes...

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

Glorioses playes...

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

Glorioses playes...

#### ILLNESS (LETTER FROM JOAN OF ARC)

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

#### SACRAMENT

O feminea forma, O soror Sapientie,  
quam gloriosa es  
quoniam fortissima vita

in te surrexit,  
quam mors nunquam suffocabit.

Glorious wounds...

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

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

—Blessed Angela of Foligno

Glorious wounds...

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

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!

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

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

#### ABJURATION

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

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

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

«Depone animos.»

...Une femme—simple bergiere—  
Plus preux qu'onc homs ne fut à Romme!

Ne universos nos extermines.

Benedicite, ignis et æstus, Domino.

O cursed ones! O great indignation!

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

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

—St. Hildegard of Bingen

...evil is rendered more believable by putting it to-  
gether 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, plead-  
ing for Joan's freedom from imprisonment, 1431

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

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

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

—Blessed Angela of Foligno

“Renounce your purpose.”

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

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

—*Ditié*, Christine de Pizan

Destroy us not all together.

—St. Perpetua

Fire and heat, praise the Lord!

—Daniel 3:66

«Depone animos.»

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

Hester, Judith, et Delbora,  
Qui furent dames de grant pris,[...]  
Mains miracles en a pourpris.  
Plus a fait par ceste Pucelle.

«Depone animos.»

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

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

#### RELAPSE

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

#### ANIMA

...anima eius amore fluens et languens.

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

“Renounce your purpose.”

—St. Perpetua

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

One hears of Esther, Judith and Deborah, Who were  
ladies of great courage and worth; [...]  
Through them God performed miracles on Earth,  
But he fulfilled even more through this Maid.

—*Ditié*, Christine de Pizan

“Renounce your purpose.”

—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

“Lord, that which I do, I do only to find you. May I  
find you after I have completed it!”

—Blessed Angela of Foligno

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

—St. Hildegard of Bingen

...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



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

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

...anima eius amore fluens et languens  
 ...per solum Amorem æternum trahitur in æternitatem Amoris...anima eius amore fluens et languens...  
 per solum Amorem æternum trahitur in æternitatem Amoris

#### THE FINAL WALK

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

#### THE BURNING

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

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

Jehanne, Jehanne!

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

—Beatrice of Nazareth

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

—Marguerite Porete

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

—Beatrice of Nazareth

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

—Daniel 13:42

The 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.  
 Our king is swift  
 to receive the blood of innocents.  
 But over the same blood the clouds are grieving.

—St. Hildegard of Bingen

Joan, Joan!

#### THE FIRE OF THE DOVE

Ah! Jehanne, Jehanne!

Oh!

...valde beatus fuisti cum Verbum Dei te in igne columbe imbuat.

(ubi tu quasi aurora illuminatus es...)

...valde beatus fuisti cum Verbum Dei te in igne columbe imbuat.

#### EPILOGUE (LETTER FROM JOAN OF ARC)

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

Ah! Joan, Joan!

Oh!

...you were greatly blessed when the Word of God steeped you in the fire of the dove.

(where you were illumined like the dawn...)

...you were greatly blessed when the Word of God steeped you in the fire of the dove.

—St. Hildegard of Bingen

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

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**T**HE 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 onstage 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.



Grant Leighton

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 Sinfônica 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.



In the spring of 2011, Marin Alsop was named an Artist-in-Residence at the Southbank Centre in London, England.

A regular guest conductor with the New York Philharmonic, Philadelphia Orchestra, London Symphony Orchestra and Los Angeles Philharmonic, Ms. Alsop appears frequently as a guest conductor with the most distinguished orchestras around the world. In addition to her performance activities, she is also an active recording artist with award-winning cycles of Brahms, Barber and Dvořák.

Marin Alsop has led Baltimore Symphony Orchestra in several key outreach initiatives. In 2008, she partnered with the BSO to launch OrchKids™, a music education and life enrichment program for youth in West Baltimore. In 2010, she conducted the first “Rusty Musicians with the BSO”—an event that gave amateur musicians the chance to perform onstage with a professional symphony orchestra and quickly became a popular component of the BSO’s efforts to connect with the community. In June 2010, Maestra Alsop conducted the inaugural BSO Academy—an immersive summer music program that gives approximately 100 amateur adult musicians the opportunity to perform alongside a top professional orchestra.

Marin Alsop attended Yale University and received her master’s degree from The Juilliard School. In 1989, her conducting career was launched when she won the Koussevitzky Conducting Prize at Tanglewood where she studied with Leonard Bernstein.

Chris Davies



**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.



Born and reared in Boston, **Elinor Broadman** (mezzo-soprano) is a second-year student at UC Berkeley. In her hometown, Ms. Broadman enjoyed singing long before high school. Her experience ranges from various groups at school, to groups in the Handel and Haydn Society, to performances with various opera companies in Boston, including Boston Lyric Opera, as well as several years of vocal instruction at the New England Conservatory. Music has remained a large part of her life as a Berkeley student: She works in the Department of Music and has been part of the UC Choral Ensembles group Perfect Fifth since she began her term here. Ms. Broadman is thrilled to be a part of her second production of *Voices of Light*.



Born and raised in San Francisco, **Stacy Rutz** (soprano) grew up singing with the San Francisco Girls Chorus, through which she has had the opportunity to perform in Carmen with the SF Opera, as well as perform several works with the San Francisco Symphony, including *Carmina Burana* and Mahler’s Symphony No. 8. With the San Francisco Girls Chorus, she has worked with such renowned conductors as Helmuth Rilling at the Sixth World Choral Symposium

and Joseph Jennings of Chanticleer, as well as artists such as Frederica von Stade, Wesla Whitfield and the San Francisco Contemporary Music Players.

While attending UC Berkeley, Ms. Rutz has sung with UC Choral Ensembles’ Perfect Fifth and the University’s Renaissance vocal ensemble. She is currently a member of the UC Berkeley Alumni Chorus and the San Francisco Girls Chorus Alumnae Chorus. She is currently studying vocal and jazz studies at Santa Rosa Junior College with plans to perform and teach music in the Bay Area. She is thrilled to be back for her fourth production of *Voices of Light*.



**Genoa Starrs** (mezzo-soprano) is a fourth-year student at UC Berkeley, studying molecular environmental biology. She started singing with the San Francisco Girls Chorus at age seven, and through it has sung in many productions with San Francisco Opera and the San Francisco Symphony. She has recorded two CDs, performed numerous world premieres, and sung at events in several different countries, including the World Choral Symposium in Japan. At UC Berkeley, she sings in the *a cappella* group Perfect Fifth for the fourth year.



A current student at UC Berkeley and a member of the UC Choral Ensemble’s Perfect Fifth for three years, **Michelle Lee** (soprano) has always seen music and performance as an important part of her life. In addition to performing as both vocalist and cellist in many chamber groups and choruses before her college years, she has performed at the Segerstrom Center for the Arts as a guest soloist, and sung in LA Opera’s production of *Noye’s Fludde* as part of the principal cast. Ms. Lee has also studied in Italy under the Bel Canto Institute under the instruction of Young Ok



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 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, 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 after 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 *Missa sopra Ecco sì beato 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*.