



HOPKINS CENTER
FOR THE ARTS

presents

Orlando Consort

Voices Appeared

Funded in part by a gift from Marilyn and Allan H. Glick '60 TU'61 and the Frank L. Harrington 1924 Fund No. 3

Wed • Jan 23 • 7 pm

2019 • Spaulding Auditorium • Dartmouth College

Program

The Orlando Consort

Matthew Venner, countertenor

Mark Dobell, tenor

Angus Smith, tenor

Donald Greig, baritone

With

Robert Macdonald, bass

The Orlando Consort will be available afterwards to answer questions and sign any CDs you may care to purchase, including a special soundtrack recording featuring much of the music heard in tonight's program.

The Film

The Passion of Joan of Arc (La Passion de Jeanne d'Arc, 1928). Originally exhibited in Denmark as *Jeanne d'Arc's Lidelse og Død* (Joan of Arc's Suffering and Death).

Director and script	Carl Theodor Dreyer
Historical Adviser	Pierre Champion
Cinematography	Rudolf Maté
Art Directors	Hermann Warm and Jean Hugo
Costumes	Valentine Hugo
Assistant Directors	Paul La Cour and Ralph Holm
Jeanne	Renée Maria Falconetti
Pierre Cauchon	Eugène Silvain
Jean D'Estivet	André Berley
Nicolas Loyseleur	Maurice Schutz
Jean Massieu	Antonin Artaud
Jean Lemaître	Gilbert Dalleu
Guillaume Erard	Jean d'Yd
Jean Beaupère	Louis Ravet

Approximate duration: 96 minutes

Program Notes

Voices Appeared: Sound and Visions

by Donald Greig

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

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

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

An historical context informed Dreyer’s choice of Joan of Arc as his subject. She was canonized in 1920, and in 1925 Joseph Delteil published a flamboyant biography of the new Saint, the rights to which Dreyer acquired. Ultimately, he set Delteil’s text aside and instead devoted himself to his more familiar approach—research. His main source was the transcript of the trial, specifically Pierre Champion’s edition, published in 1922. Champion acted as historical advisor and though some of the film’s dialogue comes directly from this source, the later nullification trial of 1455-6 informs a great deal of the drama. This commitment to authenticity extended to the design,

and a staggering one million of the seven-million franc budget was given over to building the set. The production designer Hermann Warm had worked on the German Expressionist classic, *The Cabinet of Dr Caligari*, but Dreyer eschewed grand vistas of medieval architecture and townscapes in favor of close-ups and fast editing, reducing the art direction to mere details glimpsed in the background. The producers were not best pleased and one can only assume Warm was considerably more irked.

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

Music, no less than montage, contains the same potential power to construct meaning. With this in mind our initial task was to determine the emotional contours of each scene and second-guess Dreyer’s wishes. Here we followed the tried-and-tested method of matching music to image that continues today, where the director and composer “spot” the film, i.e. decide where the music cues should begin and end, and each cue’s function. Sometimes the music we chose has a secondary, tangential relation to the scene (textual, historical, liturgical); and we have certainly not eschewed the more obvious clichés of film music—“mickey-mousing,” as it is pejoratively known—where a dynamic or rhythmic motif coincides with specific action. But our guiding principle is that at all times the musical performance should serve and ultimately illuminate this extraordinary film.

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

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

Certainly Dreyer makes the would-be composer's task difficult. With no establishing shots at all—obvious moments for musical cues—and an almost schizophrenic alternation between rapid cutting (the film has 1,500 cuts in its 96 minutes) and still contemplation, most notably of Falconetti's face, the rhythm of the film poses specific problems. All of which makes our choice of pre-existing music surprisingly appropriate. The *tactus* (beat) of this music remains broadly organic, as opposed to the enslaved cueing of modern scores (where computers dictate metronome speeds measured to the second decimal place). Our response echoes the practice of

original silent-film accompaniment, though instead of a conductor we use a visual guide track. Throughout the film is our emotional prompt and the fluid flexibility of ensemble singing governs our performance.

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

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

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constantly at war with each other, musical influence paid no heed to territorial boundaries. Indeed the English style, represented here by the Agincourt Carol and the anonymous *O Redemptor*, initiated the very transition from the earlier to the later styles. It was described by Martin Le Franc as the *Contenance Angloise* in his *Le Champion des Dames*, a work dedicated to Philip the Good, Duke of Burgundy, which elsewhere in its 24,000 verses made daring reference to Jeanne d'Arc, whom Philip had sold to the English.

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

About the Artists

Matthew Venner began his singing career as a chorister at Westminster Abbey and, following a music scholarship at Bedford School, went on to become a choral scholar at New College, Oxford. He is now in demand as a consort singer and soloist. He was appointed a member of the St. Paul's Cathedral choir, London, in 2004 and he joined the Orlando Consort in 2008, succeeding the founder-member Robert Harre-Jones. He has performed with many of the UK's leading vocal ensembles including The Cardinal's Musick, The King's Consort, The Monteverdi Choir, The Sixteen and The Tallis Scholars.

As a soloist, Venner's recent concerts have included J.S. Bach's *St Matthew Passion* with the King's Consort in Pamplona and Valencia, and J.C. Bach's *Ach, dass is Wassers gnug hätte* at Wroclaw Symphony Hall, Poland. He has also performed several world premieres, including James Macmillan's *Seven Angels* and Alec Roth's *A Time To Dance*. He has sung on many recordings and can be heard as a soloist on Ex Cathedra's disc of Bach's *St. Matthew Passion* recorded live at Birmingham Symphony Hall, and the Gabrieli Consort's disc, *Incarnation*. He regularly records as a soloist for the National Forum of Music, Poland.

Venner has appeared in several stage productions including Heiner Goebbel's *I went to the house but did*

not enter with the Hilliard Ensemble at the National Theatre, Prague; Purcell's *King Arthur* with I Fagiolini at the Spitalfields Festival, London; and the incidental music to Shakespeare's *The Tempest* at the Globe Theatre, London. Most recently, he performed Gluck's *Orphée et Eurydice* at the Royal Opera House with Sir John Eliot Gardiner and The Monteverdi Choir.

Mark Dobell was a choral scholar of Clare College, Cambridge, where he read classics. He later undertook postgraduate studies in singing at the Royal Academy of Music where he was awarded the Clifton Prize for the best final recital.

Dobell has worked as a soloist all over the world with renowned conductors including Harry Christophers, Sir John Eliot Gardiner, Sir Roger Norrington and Sir James MacMillan. His extensive concert and oratorio repertoire includes many of the major works of Handel, Bach and Mozart, as well as pieces by composers as varied as Monteverdi, Haydn, Mendelssohn, Britten, Pärt, Jonathan Dove and Karl Jenkins.

Recent highlights include performances of Monteverdi's *Vespers* at the Royal Albert Hall in London, and in Boston and New York for the Handel and Haydn Society; Handel's *Israel In Egypt* in Hong Kong for the Hong Kong

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Sinfonietta; Schütz's *Weihnachtshistorie* at St. John's Smith Square in London; Bach's *Johannes-Passion* and *Weihnachts-Oratorium* in Westminster Abbey; Mozart's *Requiem* in Santiago de Compostela and Granada; Handel's *Messiah* at the Palace of Versailles; Vivaldi's *Dixit Dominus* in Amsterdam; Purcell's *King Arthur* in the Usher Hall, Edinburgh; MacMillan's *Stabat Mater* in the Sistine Chapel; and Handel's *Acis and Galatea* in the Wigmore Hall. The year 2019 will see him giving further performances of Monteverdi's *Vespers* around the UK, and *Acis and Galatea* in Bath, as well as performances of Haydn's *Creation*, Bach's *Johannes-Passion* and Mendelssohn's *St. Paul*.

When not performing as a soloist, Dobell enjoys a busy schedule with many leading British choirs and consorts, such as The Cardinal's Musick, I Fagiolini, Gallicantus and The King's Consort. He is proud to be a long-standing member of The Sixteen and The Orlando Consort, as well as helping to found The Agnes Collective. He has also been a member of the choir of Westminster Abbey since 2006.

Angus Smith read American history at St. John's College, Cambridge, where he was a choral scholar and continued his studies at the Guildhall School of Music and Drama. His performances embrace a wide diversity of music, focusing especially on early and contemporary music, but also with a strong commitment to music education. He has performed with the Gabrieli and Taverner Consorts, the Tallis Scholars, Singcircle, English Chamber Orchestra, Monteverdi Choir, The Sixteen, Academy of Ancient Music, OAE, City of London Sinfonia, Scottish Chamber Orchestra, Singapore Symphony Orchestra, and the Ensemble Vocale Européen, and with conductors who include Ivan Fischer, Philippe Herreweghe, Richard Hickox, Sir Roger Norrington, Nicholas Kraemer, Joshua Rifkin and Peter Eötvös.

Smith is also the Artistic Director of two chamber music festivals: Sheffield-based "Music in the Round," the UK's largest presenter of professional chamber music outside London, and "Music at Paxton," located in the border area between England and Scotland. He has been a guest of

Her Majesty Queen Elizabeth II at Buckingham Palace at an event celebrating music-making in Britain alongside celebrity musicians such as Brian May, Phil Collins, Eric Clapton, Suggs and Shirley Bassey.

Donald Greig was a boy chorister at Westminster Abbey and a choral scholar at Canterbury Cathedral, the latter whilst studying at Kent University. He graduated with a First in Film Studies and English and undertook an MA by thesis in film theory. For a while, he reviewed films, lectured in film studies and semiology and eventually submitted to a career as a professional singer.

He was a regular member of The Tallis Scholars for twenty-five years, as well as singing for groups such as Gothic Voices, Taverner Consort, Fretwork and the Gabrieli Consort, amongst many others. He was a founder member of The Orlando Consort. Alongside his role as an early-music specialist, he is a versatile session singer, happy in a number of idioms, appearing on countless film soundtracks and in pop music. He has thus sung for—in no particular order—Joni Mitchell, Stephen Sondheim, Elton John, Björk and, er, Chris De Burgh.

His first novel, *Time Will Tell*, was published in 2013. He has contributed articles to several journals such as *Screen* and *Early Music*, as well as several chapters for academic books. He has given lectures at many universities including Harvard, Stanford, Notre Dame, Heidelberg and Georgetown. Last year he was awarded his doctorate in music from the University of Nottingham. It focuses on the various ideological, practical and cultural constraints that informed his design of *Voices Appeared* and investigates modern performance practices of medieval music and silent-film music.

Robert Macdonald was a chorister at Hereford Cathedral under Roy Massey and later an academical clerk at Christ Church, Oxford under Stephen Darlington where he read biochemistry and music. After a brief period of postgraduate study at The Royal Academy of Music, he went on to develop a diverse career, primarily as a consort singer, but also as a soloist. He has sung for numerous conductors, including Sir John Eliot Gardiner, Raymond

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Leppard, Sir David Willcocks, Nicolas Kramer, David Hill and Christopher Robinson.

Macdonald is a regular member of The Tallis Scholars, The Sixteen, The Cardinal's Musick and Alamire, as well as being a regular guest of The Orlando Consort and (formerly) of The Hilliard Ensemble. He holds the rare distinction of having been a member of all three of London's premier choral foundations—St Paul's Cathedral, Westminster Cathedral, and Westminster Abbey. He is currently a Lay Vicar at the Abbey.

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

The Consort's impressive discography for Saydisc, Metronome, Linn, Deutsche Grammophon and Harmonia Mundi USA includes a collection of music by John

Dunstaple and *The Call of the Phoenix*, which were selected as Early Music CDs of the Year by *Gramophone Magazine* in 1996 and 2003 respectively; the group's CDs of music by Compère, Machaut, Ockeghem, Josquin, *Popes and Anti-Popes*, *Saracen and Dove* and *Passion* have also all been short-listed. The Consort's 2008 release of Machaut's *Messe de Notre Dame* and *Scattered Rhymes*, an outstanding new work by the young British composer Tarik O'Regan and featuring the Estonian Philharmonic Chamber Choir, was short-listed for a BBC Music Magazine Award. Their most recent release is entitled *The Gentle Physician*. This is the sixth in a series for Hyperion exploring the polyphonic songs of Guillaume de Machaut, two of which have been Gramophone Editor's Choice, and the first release (*Le Voir Dit*) was selected by *New York Times* critics as one of their favorite classical CD releases of 2013.

The Consort's performances also embrace the spheres of contemporary music and improvisation: to date the group has performed over thirty world premières and has created striking collaborations with the jazz group Perfect Houseplants and, for a project exploring historic Portuguese and Goan music, with the brilliant tabla player, Kuljit Bhamra. Recent concert highlights include a return visit to New York's Carnegie Hall, a performance for the Library of Congress in Washington, D.C., and numerous performances in North America of the *Voices Appeared* project. In Europe, *Voices Appeared* featured in 2018 at the Utrecht Early Music Festival and at the Salzburg Festival. The year 2019 sees the group back in North America and Europe, and in London at the Wigmore Hall.

Connecting Artists to the Community

While at Dartmouth, members of Orlando Consort visited a class in Dartmouth's Department of Music and led a coaching session with Clamare: The Early Music Singers of Dartmouth College that the public was invited to observe. Additionally, they will participate in a post-performance discussion. For more information about Hop Outreach and Arts Education programs, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.

Upcoming Events



The Shanghai Quartet

Tue • Feb 5 • 7 pm

Quartet known for sensitively melding Eastern and Western music plays diverse program including new work by famed Chinese composer Tan Dun.



Dartmouth Symphony Orchestra with Sally Pinkas, piano

Filippo Ciabatti, conductor

Sat • Feb 23 • 8 pm

An all-Beethoven concert featuring the Hop's pianist in residence.



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