Orlando Consort

Wednesday, April 6, 2016
Welcome to the Cleveland Museum of Art

The Cleveland Museum of Art’s performing arts series brings together thoughtful, fascinating, and beautiful experiences, comprising a concert calendar notable for its boundless multiplicity. This year we look forward to visits from old friends and new, bringing us music from around the globe and spanning many centuries. Here is the place where performance is intended to explore connections of cultures, the heart, the human spirit.

In the galleries

*Pharaoh: King of Ancient Egypt*
Through June 12

*Silent Poetry: Masterworks of Chinese Painting*
Through April 24

*Pyramids & Sphinxes*
Through May 24

*Ji Yun-Fei: Last Days of Village Wen*
Through July 31

*Converging Lines: Eva Hesse and Sol LeWitt*
April 3–July 31

*Jon Pestoni: Some Years*
April 23–July 10

*The Flowering of the Botanical Print*
Through July 3

Please **turn off all electronic devices** before entering the performance hall.

**Photography and audio/video recording** in the performance hall are prohibited.

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**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*

Running time: 96 minutes

**Credits**

Director: Carl Theodor Dreyer  
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

*A breakdown of the various scenes with a map of the music used in this performance, as well as explanations for the choice of music, together with information about the composers and the compositions, can be found online at http://www.orlandoconsort.com/scenebreakdown.htm*
Voices Appeared—Sound and Visions

By Donald Greig

“Voices appeared” is Jeanne d’Arc’s gnomic explanation of how angels were made manifest to her. It aptly describes the paradox of a silent movie that is essentially a court-room drama about a woman inspired by the sound of voices. It 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 transcripts of the trial, edited by Jules Quicherat in the 1840s, from which all of the film’s dialogue comes. 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 townscape 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 counted as one of the great 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 point of each scene and second-guess Dreyer’s intentions. 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 its 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 performance should serve and ultimately illuminate this extraordinary film.

Exactly what kind of music Dreyer wanted to accompany screenings of La Passion de Jeanne d’Arc is unknown but the notion that he wanted his music to be appreciated in chaste silence is an exaggeration. He made the comment to Eileen Bowers, film curator of the Museum of Modern Art in New York City, and qualified it: he wasn’t happy with the scores that he had thus far heard. 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 1951 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 objections were twofold: firstly, the music was from the wrong era; secondly, the dynamic of the music was an ill-fitting fortissimo. 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 in place of a conductor we have an onscreen guide track. Ultimately, though, the film is the 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 John Dunstaple. 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 in 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 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 the voices of St Michael, St Catherine, and St Margaret.

Soundtrack devised and developed by Donald Greig.

The Orlando Consort
Matthew Venner, countertenor
Mark Dobell, tenor
Angus Smith, tenor
Donald Greig, baritone
With
Robert Macdonald, bass

The Orlando Consort would like to acknowledge and thank the Arts Council of England, the National Centre for Early Music, and Eureka Entertainment for their support.

ABOUT THE ARTISTS

The Orlando Consort

Formed in 1988 by the Early Music Network of Great Britain, the Orlando Consort rapidly achieved a reputation as one of Europe’s most expert and consistently challenging groups performing repertoire from the years 1050 to 1550. Their work successfully combines captivating entertainment and fresh scholarly insight; the unique imagination and originality of their programming together with their superb vocal skills has marked the Consort out as the outstanding leaders of their field. The Consort has performed at many of Britain’s top festivals (including the BBC Proms and the Edinburgh International Festival) and has in recent years made visits to France, Holland, Belgium, Germany, Italy, Sweden, Poland, the Czech Republic, Estonia, the 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; their CDs of music by Compère, Machaut, Ockeghem, Josquin, *Popes and Anti-Popes, Saracen and Dove*, and *Passion* have also all been short-listed. Their 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*. The *Dart of Love* (January 2015) is their second recording in a series for Hyperion exploring the polyphonic songs of Guillaume de Machaut; 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 they have performed over 30 world premières and they have
created striking collaborations with the jazz group Perfect Houseplants and, for a project exploring historic Portuguese and Goan music, the brilliant tabla player Kuljit Bhamra. The Consort currently holds a residency at Nottingham University and recent concert highlights include their debut at New York’s Carnegie Hall. As well as presenting the Voices Appeared project throughout 2015 and 2016, the Consort will be maintaining its busy schedule of recitals throughout the UK, Europe and the USA.

UPCOMING PERFORMANCES

Fanfare Ciocărlia
Wednesday, April 13, 7:30 p.m.
Gartner Auditorium

The Romanian Gypsy brass orchestra with breakneck speed, technical chops, ripping rhythms, and sweet-and-sour horns—a fan favorite of the 2013 Ohio City Stages—returns to Cleveland to make its Gartner Auditorium debut. $53–$69, CMA members $48–62. cma.org/fanfare

Amir ElSaffar’s Rivers of Sound
Friday, April 15, 7:30 p.m.
Gartner Auditorium

New York–based trumpeter, santur player, vocalist, and composer Amir ElSaffar presents Rivers of Sound, his new ensemble of 17 musicians from the Middle East and the U.S. Described as “uniquely poised to reconcile jazz and Arabic music without doing either harm” (The Wire), ElSaffar has distinguished himself with a mastery of diverse musical traditions, combining Middle Eastern musical languages with jazz and other styles. An expert trumpeter with a classical background, he is an important voice in an age of cross-cultural music making. $33–$45, CMA members $30–40. cma.org/elsaffar

Performing Arts

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Ellen Fullman
Thursday–Saturday,
September 24–26, 7:30

Ustatshakirt Plus
Sunday, October 4, 2:00

CIM/CWRU Joint Music Program
Wednesday, October 7, 6:00

Merima Ključo:
The Sarajevo Haggadah
Wednesday, October 28, 7:30

CIM/CWRU Joint Music Program
Wednesday, November 4, 6:00

Calder Quartet
Monday, November 16, 7:30

CIM/CWRU Joint Music Program
Wednesday, December 2, 6:00

James Feddeck
Sunday, December 6, 2:00

CIM/CWRU Joint Music Program
Wednesday, January 6, 6:00

CIM/CWRU Joint Music Program
Wednesday, February 3, 6:00

CIM Organ Studio
Sunday, February 14, 2:00

JACK Quartet
Tuesday–Wednesday,
March 1–2, 7:30

CIM/CWRU Joint Music Program
Wednesday, March 2, 6:00

Dervish
Friday, March 11, 7:30

Qasida
Wednesday, March 16, 7:30

Calder Quartet
Thursday, March 31, 7:30

CIM/CWRU Joint Music Program
Wednesday, April 6, 6:00

Orlando Consort
Wednesday, April 6, 7:30

Fanfare Ciocărlia
Wednesday, April 13, 7:30

Amir ElSaffar’s Rivers of Sound
Friday, April 15, 7:30

Tarek Abdallah & Adel Shams El-Din
Wednesday, April 27, 7:30

CIM/CWRU Joint Music Program
Wednesday, May 4, 6:00

Otomo Yoshihide
Monday, May 9, 7:30
Please **turn off all electronic devices** before entering the performance hall.

**Photography and audio/video recording in the performance hall are prohibited.**

**DEPARTMENT OF PERFORMING ARTS, MUSIC, AND FILM**
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Programs are subject to change.

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