

SATURDAY AFTERNOON, APRIL 24, 1971, AT 2:30 P.M.



SOUTHERN CALIFORNIA
CHORAL MUSIC
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DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

HONEGGER Joan of Arc at the Stake

PROLOGUE

- I. The Voices from Heaven
- II. The Book
- III. The Voices of The Earth
- IV. Joan Delivered to The Beasts
- V. Joan at The Stake
- VI. The Game of Cards
- VII. Catherine and Margaret
- VIII. The King Sets Out for Rheims
- IX. The Sword of Joan
- X. Trimazo
- XI. The Burning of Joan

There will be no intermission.

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ROGER WAGNER

Conductor

DOROTHY McGUIRE

as Joan

ANDRÉE JORDAN

Soprano

CLAUDIA CUMMINGS

Soprano

PHYLLIS WILKINS

Contralto

R. G. WEBB

Tenor

DOUGLAS LAWRENCE

Bass-Baritone

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Paul Salamunovich, Conductor

JACOB KRACHMALNICK

Concertmaster

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Joan of Arc at The Stake

Arthur Honegger (1892-1955)

It was 1429, and once again all Gaul was divided into three parts. The heart of France was in the hands of the infant king of England, Henry VI, and his regent, the Duke of Bedford. The north and east were under the control of Philip II of Burgundy. The Dauphin, son of the mad Charles VI, was in precarious control of the central and southern areas — the part that 500 years later was to be ingloriously known as Vichy France.

Charles VI had been dead for seven years, but the Dauphin had not yet been crowned. The King of France was always crowned at Rheims, and Rheims was under English control. The Dauphin had been declared illegitimate by his own mother and his sister married to the victorious Henry V. *And a great darkness was upon the face of the whole kingdom.*

But there was a girl whose name was Joan. She was born in Domrémy in 1412. In February of 1429, at the insistence of her Voices, she made her way to the Dauphin at Chinon and informed him that he was truly the son and heir of Charles VI. In May, she raised the siege of Orleans. On July 17, Charles VII was anointed and crowned at Rheims. From that moment, the English were intruders and the Burgundians traitors to their King.

Joan was ready to return home but was persuaded to remain at court. Since there was no money or enthusiasm for large-scale campaigns, Joan had to undertake ambitious projects with insufficient forces. She was wounded in September during an unsuccessful attempt to take Paris. In May, 1430, while defending Compiègne she led a sortie against the Burgundians. Guillaume de Flavy dropped the *portcullis* behind Joan, cutting off her retreat. She was captured by John of Luxemburg and sold to the English. Finally at Rouen, a tribunal headed by Pierre Cauchon, Bishop of Beauvais, found her guilty of witchcraft and heresy, and she was burned at the stake in May, 1431.

By 1456, the English were out of France, the verdict against Joan was revoked, and the dead Bishop of Beauvais excommunicated. Finally, in 1920, the Maid of Lorraine was canonized, i.e., declared a Saint.

Fifteen years later, Arthur Honegger

and Paul Claudel (1868-1955) created the dramatic oratorio *Joan of Arc at The Stake*. Claudel, for many years French ambassador to the United States and a leading poet and dramatist of his time, concocted a tribute to Joan full of beauty and outrageous allegory. In an ideal collaboration, Honegger vastly heightened the subtle complexity. On one plane the oratorio is a moving portrait of the Maid whom Bernard Shaw referred to as "the most notable Warrior Saint in the Christian calendar, and the queerest fish among the eccentric worthies of the Middle Ages." Delve below the surface and one finds a treasure trove of complexities, allegories, and paraphrases. There is savage humor in the flickering light of the pyre.

The entire work is out of time and space, in the moments before Joan's death. With the guidance of Brother [Saint] Dominic [Guzman] she endeavors to understand what has happened to her, and why.

PROLOGUE. *Darkness! And all France was without form and void.* In a paraphrase of Genesis I, the chaos of the suffering country is depicted. The Spirit of God moves upon the land and summons a *girl whose name was Joan*.

I. THE VOICES FROM HEAVEN. A dog is heard howling in the night. Joan is roused by heavenly voices.

II. THE BOOK. Brother Dominic appears to Joan with a Book transcribed by the Angels.

III. THE VOICES OF THE EARTH. The voices of the earth vilify Joan in Latin as well as the vernacular. Their hate bewilders her, but Dominic declares that she was really condemned not by priests and politicians, but by beasts; and the trial begins.

IV. JOAN IS GIVEN UP TO THE BEASTS. In a vicious play on words, Bishop Cauchon is revealed as *cochon*: in Latin *Porcus*, in English *pig*. He is hailed in sonorous Latin as the Nose among noses, the great judge of truffles and turnips. *As the lily among the thorns, he is handsome among the cuckoos. Behold how good and just it is for brethren to gobble the potatoes in unity.*

The jury are a flock of sheep. The recorder is an ass. To the tune of the Marian hymn *Concordae laetitia*, the crowd hails his great ears. God and the Devil, truth and calumny are hopelessly confused, but the desired result is achieved: Joan is condemned.

V. JOAN AT THE STAKE. Brother Dominic explains the trial and informs

Joan that her capture was the result of a game of cards invented by a mad king.

VI. THE GAME OF CARDS. There are four Kings and four Queens. The Kings, France, England, Burgundy, and the silent card, Death, constantly change places. The Queens do not move. They are always with us: their Majesties Stupidity, Bombast, Avarice, and Lasciviousness. The game is played by the Knaves: the Duke of Bedford, John of Luxemburg, *Regnault de Chartres*, *Guillaume de Flavy*. Joan is the pawn.

VII. CATHERINE AND MARGARET. The funeral bells invoke Joan's Voices: Catherine and Margaret. It is 1429, and Joan leads the Dauphin to Rheims.

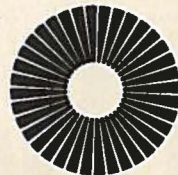
VIII. THE KING SETS OUT FOR RHEIMS. Just as Americans have Paul Bunyan and his blue ox, Babe, the French have their symbolic giants: *Heurtebise*, the giant miller of Picardy, and Mother Wine Barrels of Burgundy. Because of Joan, *the good bread of France and the good wine of France* are forever reunited. A great crowd witnesses the royal procession. France again has a king and will become a nation.

IX. THE SWORD OF JOAN. In Normandy, Joan again hears the voices that summoned her in Lorraine. As spring must follow winter, so France, after its long winter of defeat, is saved at Orleans in the month of May.

X. TRIMAZO. In May the children light candles to the Virgin. In this May of 1431, Joan herself will be a votive flame.

XI. THE BURNING OF JOAN OF ARC. The offering is accepted, and Saint Joan will be a shining flame that lights all France. *Greater love hath no man than this, that he lay down his life for those he loves.*

Honegger has scored the work for flutes, oboes, clarinets and bass clarinet, three alto saxophones, bassoons and contra bassoon, trumpets, trombones (but no horns), two pianos, tympani, percussion, celeste, Ondes Martenot (a species of *theremin*), and strings.



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WHO'S WHO

ROGER WAGNER and the **LOS ANGELES MASTER CHORALE**. The Los Angeles Master Chorale and Sinfonia Orchestra represent the fulfillment of a vision that Dr. Wagner had for many years. In 1954, the Roger Wagner Chorale was already internationally famous. In that year, Dr. Wagner incorporated the Southern California Choral Music Association, hoping that someday it might become a reality. Ten years later, with the enthusiastic support of the Los Angeles Junior Chamber of Commerce, the dream came true. Next fall, under the dynamic leadership of Roger Wagner, the Los Angeles Master Chorale and Sinfonia Orchestra will proudly present its eighth season.



DOROTHY McGUIRE. At 13, Dorothy McGuire played J. M. Barrie's adorable Cinderella. It was Henry Fonda, fresh from his Broadway triumph, who bestowed the kiss. The place: the Omaha Community Playhouse. From then on her course was determined. From Omaha she went to Broadway via public schools, a convent, and Pine Manor Junior College. Armed with a complete conviction that she was an actress, and with good fortune, readings and interviews came easily. In 1938, she inherited the choice role of Emily in *Our Town*. She played it in New York and toured the country. Then followed another tour across the country playing with John Barrymore. Her very own hit came in Rose Franken's *Claudia*. She starred in the original production on Broadway for over a year. After a national tour she entered motion pictures under the aegis of David O. Selznick and 20th Century-Fox. Some of her memorable pictures are: *Claudia*, *A Tree Grows in Brooklyn*, *Spiral Staircase*, *Enchanted Cottage*, *Gentleman's Agreement*, *Three Coins in the Fountain*, *The Dark at the Top of the Stairs*, *Friendly Persuasion*, *A Summer Place*, *Swiss Family Robinson*, *The Greatest Story Ever Told*, and so on. In 1954, she played a dramatized version of Honegger's *Jeanne d'Arc au Bûcher* with the San Francisco Opera Company, performing both in San Francisco and Los Angeles. She later repeated this work with

the Utah Symphony Orchestra in Salt Lake City. She has returned to New York twice to star in Anouilh's *Legend for Lovers* and Sherwood Anderson's *Winesburg, Ohio*. Dorothy McGuire is married to photographer John Swope. They have two children: actress Topo Swope and student Mark Swope.



ANDRÉE JORDAN is rapidly becoming one of the most sought-after young singers in the Southland, combining talent with beauty. She has received critical acclaim across the country in recent appearances at the Meadowbrook Music Festival, the Omaha Symphony, and the Phoenix Symphony, and as featured soloist in the most recent tour of the Roger Wagner Chorale under the aegis of Sol Hurok. The clarity and warmth of the voice has made it possible for her to perform both soprano and mezzo-soprano repertoire. Miss Jordan is active on the operatic stage and particularly enjoys the dramatic challenge of roles such as Cherubino and Seibel. Earlier in the 1970-71 Master Chorale season, she sang the solo role in the annual Christmas concert.



CLAUDIA CUMMINGS is well known in the southland as an established oratorio singer. The Los Angeles soprano has appeared with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl under the baton of John Green and with the Glendale Symphony, Carmen Dragon conducting. Her expanding career has recently included engagements as soloist with the San Diego Youth Symphony and the Denver Symphony.



PHYLLIS WILKINS, contralto, holds a music degree from the University of Southern California. She has toured the United

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States, Europe, and Japan with the Roger Wagner Chorale. Recently, she has appeared at The Music Center as soloist with Roger Wagner conducting in a performance of Mozart's "Requiem" and with Zubin Mehta and the Los Angeles Philharmonic Orchestra in Stravinsky's "Requiem Canticles," and was soloist with the UCLA A Cappella Choir in the "Missa Solemnis" of Beethoven. She has performed at the Hollywood Bowl and Greek Theater, with the Guild Opera, and in motion pictures, television, and many recordings.



R. G. WEBB was born in Houston, Texas, and made his operatic debut at the age of 17. After becoming national winner of the Experimental Opera Theatre of America auditions, regional winner of the Metropolitan Opera auditions and earning a Master of Music in Musicology, he was ready to launch into a busy operatic career in Germany (Dusseldorf, Kassel, Kiel, Flensburg) and the United States (New York City Opera, Philadelphia, San Francisco, New Orleans, Dallas-Fort Worth). A versatile actor, Mr. Webb won the Critics' Award for three consecutive years for his roles with the Pittsburgh Civic Light Opera Association and has contributed award-winning portrayals to the Casa Mañana Musicals in Fort Worth. He now makes his home in Oregon where he is active with the Portland Opera Association (*I Pagliacci* and *Fidelio*) and the Oregon Symphony, where his solo engagements include "Pops" concerts and the Verdi *Requiem*.



DOUGLAS LAWRENCE's career has embraced many activities. He is a teacher at El Camino College and is continuing his academic studies at the University of Southern California. Through his association at El Camino College, he has produced a series of interview features on a local radio station. But his burgeoning reputation as a concert artist seems liable to eclipse all other activities. He has appeared with the Carmel Bach Festival, Los Angeles Philharmonic, and Pasadena Symphony Orchestra. His many appearances with the Los Angeles Master Chorale have received warm critical acclaim.

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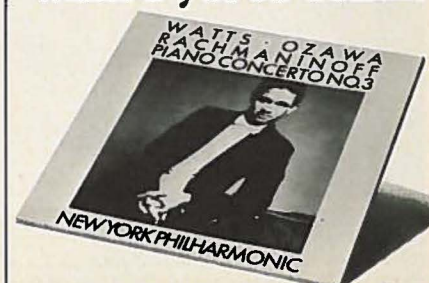
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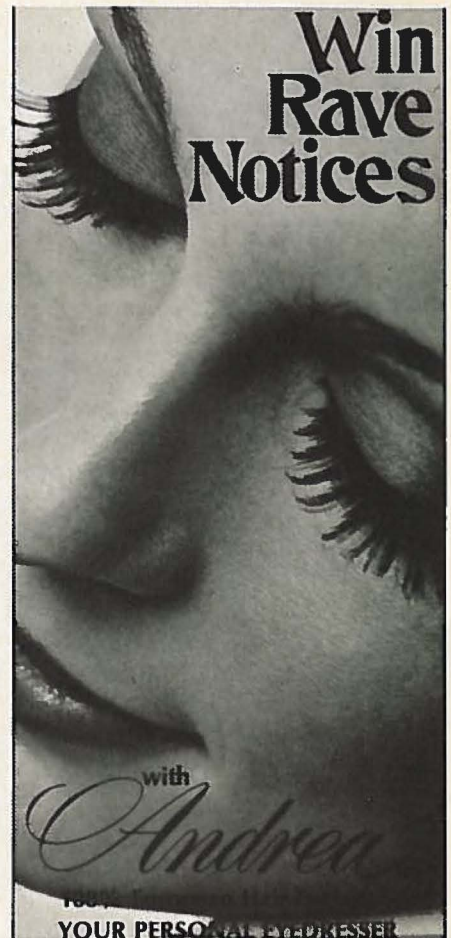
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