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# LA PASSION DE JEANNE D'ARC



AT THE JOHN ANSON FORD AMPHITHEATER

AUGUST  
18,  
19 &  
20,  
1995

*Carl Theodor Dreyer's 1928 silent version of the story of Joan of Arc, presented under the stars with the West Coast Premiere of composer Richard Einhorn's new opera/oratorio, "Voices of Light," performed by the Los Angeles Theater Orchestra and choral group I Cantori under the direction of Lucinda Carver.*



## the COMPOSER

Noted for the depth and tremendous span of his work as a composer, **RICHARD EINHORN** has produced everything from ambitious concert and ballet works to music for feature films, documentaries and television.

His compositions have been performed at important venues throughout the world and broadcast in several countries. Among the films he has scored are the 1992 Academy Award-winning documentary short "Educating Peter" (HBO); Arthur Penn's thriller *DEAD OF WINTER* (MGM); the black comedy *HOUSE IN THE HILLS* (Alive Entertainment) starring Helen Slater and Michael Madsen; Radha Bharadwaj's *CLOSET LAND* (Imagine Pictures); and *WILD BY LAW* (Florentine Films), a 1992 Academy Award nominee for Best Documentary Feature. He recently completed music for *NOBODY'S GIRLS*, theme music for "Discovering Women," a PBS series and music for an episode of PBS' "The Revolutionary War."

Einhorn has also produced some thirty critically acclaimed recordings for CBS Masterworks, featuring artists such as Jean-Pierre Rampal, Pinchas Zukerman and Zubin Mehta. His production of the *Bach Cello Suites* with Yo-Yo Ma was awarded a Grammy for best instrumental performance. In May of 1994, his electric violin piece *Maxwell's Demon* received rave reviews from *The New York Times* and *The Village Voice* when it was choreographed by the New York City Ballet for performance at the New York State Theater at Lincoln Center.



Composer Richard Einhorn

## the CONDUCTOR



Conductor Lucinda Carver

**LUCINDA CARVER**, the Conductor and Music Director of the Los Angeles Mozart Orchestra since 1992, has received outstanding critical acclaim both as a conductor and pianist. Since Carver's tenure with the Mozart Orchestra, music critic Alan Rich has lauded it, "as one of the city's most valuable ensembles." It

has also been named to the California Arts Council Touring Roster and will be recording its first CD this season. Active as an opera conductor, Carver has led performances of numerous Mozart operas, including *Così fan tutte*, *The Marriage of Figaro*, and *Don Giovanni*. Future engagements include a debut with the Minnesota Opera, where she will conduct the Saint Paul Chamber Orchestra in their production of *Don Giovanni*.

As Fulbright Fellow to Austria, Carver concertized extensively under the auspices of the Austrian-American Educational Commission and the Fulbright Commission. She has also performed as a soloist with numerous Southland orchestras and has been featured on National Public Radio Broadcasts in performances as both a conductor and pianist.

## LA PASSION DE JEANNE D'ARC WITH THE WEST COAST PREMIERE OF NEW OPERA/ORATORIO VOICES OF LIGHT

The American Cinematheque's presentation of *LA PASSION DE JEANNE D'ARC* (1928), Carl Theodor Dreyer's classic silent film masterpiece with the West Coast premiere of Richard Einhorn's opera/oratorio *Voices of Light*, performed by the Los Angeles Theater Orchestra and *I Cantori* (Ed Cansino, director) under the direction of Lucinda Carver (Musical Director and Conductor of the Mozart Orchestra) marks the first-ever film screening in the 75-year history of the open-air John Anson Ford Amphitheatre. This special event will take place under the stars the evenings of August 18th, 19th and 20th as part of "Summer Nights at the Ford," a multi-disciplinary arts series produced by the Los Angeles County Performing Arts Commission, in cooperation with Los Angeles-based arts organizations.

Composer Richard Einhorn, conductor Lucinda Carver, director of *I Cantori*, Edward Cansino and Charles Champlin, Arts Editor Emeritus of the *Los Angeles Times* and host of "Champlin on Film" on the Bravo Network will participate in a discussion with the audience following each evening's performance.

*LA PASSION DE JEANNE D'ARC* was conceived in the grand style of classical drama from a script based on the original transcript of Joan's interrogation by the Burgundians. The Director, Carl Th. Dreyer, chose to focus his version of the legend of the French farm girl whose divine inspiration rallied France during the Hundred Years' War with England, on the last spiritual struggle of Joan as an individual battling against a superior force.

The film is noted stylistically for the unparalleled stark realism and dramatic intensity that Dreyer creates through his emphasis upon the face, realized in long-held close-ups that film critic Peter Rainer observes, "seem to express the unmediated emotions of her [Joan's] soul." Dreyer's insistence that the actor's faces be completely devoid of makeup lent to his achievement of capturing spiritual expression on screen. Dreyer cast Comédie Française actress Maria Falconetti in her first and only film role, when he "found in her face exactly what I had been seeking for Joan of Arc: a rustic woman, very sincere, who was also a woman who had suffered."

In 1928, when the film opened in Dreyer's native Copenhagen, a controversy arose over church censorship and it was soon banned in Britain for its alleged anti-British attitude. A laboratory fire, recutting without Dreyer's permission and the addition of a sound commentary on prints distributed in the United States made film historians believe for many years that an original version no longer existed. However, an excellent print was discovered in 1981 in the vaults of the Cinémaèque Française. The print screening at this event is Dreyer's original cut.



## the DIRECTOR

Carl Theodor Dreyer was born in Denmark in 1889. He began his professional life as a theatre reviewer for newspapers in and around Copenhagen.

In 1912 Dreyer joined the Nordisk Films Kompagni as a dialogue writer. In 1918 he asked for permission to direct his first feature, an adaptation he had written of K.E. Franzö's novel *The President*.



Carl Th. Dreyer making *JEANNE D'ARC*



Dreyer directed a total of nine silent films, of which *LA PASSION DE JEANNE D'ARC* (1928) was the last. *VAMPYR* (1932) was his first sound feature. In the 1930s he went to England to work with documentarians of the day.

Dreyer resumed directing in 1942 with *DAY OF WRATH*. Between 1942 and 1961 he completed four feature films and eight short subjects. He died in 1968 without realizing a project on the life of Christ which he had spent a great deal of time and energy promoting. Some say that had *JESUS FRA NASARET* been made, it would have been the great masterpiece of Dreyer's filmmaking career.

## the SCORE

Composer Richard Einhorn wrote *Voices of Light* as a stand alone opera that synchronizes with Carl Th. Dreyer's silent film *LA PASSION DE JEANNE D'ARC*. The piece is written for a full orchestra and chorus plus four soloists. The voice of Joan is sung by two different singers to create two separate identities.

The text of the libretto, which is comprised of the writings of medieval mystics including Joan of Arc, comments on themes in the film. Einhorn does not consider this music specifically a film score, but cites it as, "part of a larger event in celebration of female spirituality and heroism, and in particular, an homage to the amazing life and personality of Joan of Arc. To know Joan is to love her," says Einhorn. "Heretic, Saint, General, Lunatic, Virgin, Lesbian, Savior of France, Messenger from Hell - Joan has been thought of as all these things and more."

Interested in doing a piece about religion for a long time, Einhorn happened upon a screening of Dreyer's film, which to his amazement, expressed the same themes he



wanted to explore musically. Taking inspiration from "one of the best films I've seen in my whole life," Einhorn began to research Joan's history and clarify Dreyer's symbolism, with the aid of five or six Joan of Arc scholars. "Her life and death shatter all notions of the limits of human potential, of human courage," says Einhorn. "I am certain that this is what so captivated Dreyer as it astounded me as I learned about her. It is my hope that, through this event, more people will become acquainted with this extraordinary woman, with Dreyer's magnificent film, and with the glorious poetry of female mystics."

*Voices of Light's* February 1994 sold-out debut performances at the 850-seat Academy of Music in Northampton, Massachusetts received rave reviews. Following the West Coast premiere in Los Angeles, the production will head to the Brooklyn Academy of Music in the Fall. Other dates for the tour are currently being added.

## the ORCHESTRA

The Los Angeles Theater Orchestra is comprised of musicians dedicated to enhancing the enjoyment of silent films. They have travelled in the U.S. and Europe to provide music for various projects, including accompaniment for *WAY DOWN EAST*, *BROKEN BLOSSOMS*, *PETER PAN*, *CASANOVA* and Ole Schmidt's score for *LA PASSION DE JEANNE D'ARC*. The Orchestra regularly performed scores for silent films that screened as part of the long-running Los Angeles International Film Exposition (FILMEX).

JOAN ELARDO, the Executive Director of the Los Angeles Theater Orchestra is active as a freelance musician in the Los Angeles area, playing as both a studio musician and with groups such as the Los Angeles Philharmonic, Long Beach Symphony, Los Angeles Music Center Opera and the American Ballet Theater and Joffrey Ballet. For the past four years Elardo has been the personnel manager of the Long Beach Symphony. Additionally, she serves as contractor for a variety of other local groups.

## the CHORUS



*I Cantori*

Since its debut in 1975, Los Angeles based *I Cantori* has consistently earned critical acclaim for its versatile repertoire, virtuoso solo and ensemble performances and high professional standards. Under the direction of composer/conductor Edward Cansino, *I Cantori's* singers and instrumentalists present unusual chamber music spanning the centuries from the ancient to the avant-garde representing every corner of the globe.

Well-known for its authentic recreations of music from the past - from the earliest known chant drama through masterpieces of the baroque, classical and romantic eras - *I Cantori* is also an established champion of contemporary music, and has programmed, commissioned and premiered works by many of today's prominent composers.

The group has performed in major venues and festivals throughout California and has toured the West for Columbia Artists. Concerts and staged productions feature music of the Americas, the Pacific Rim, Europe and more, in selections ranging from works by familiar composers to aboriginal chants.

Since 1989, *I Cantori* has presented a series of free-to-the-public concerts at Los Angeles City Hall, featuring the music of the many cultures that make up the population of Los Angeles. The group has been in residence at Occidental College since 1990.

EDWARD CANSINO has distinguished himself as founder and conductor of *I Cantori*. The first musician in a family of actors (Rita Hayworth) and dancers (classical Spanish dancer Eduardo Cansino), Mr. Cansino began composing at the age of seventeen, and has devoted himself to music composition and production ever since.



Conductor Edward Cansino

Cansino's compositions include many vocal and instrumental chamber works, pieces for the musical theatre (including opera *Ubu Roi*, commissioned by the National Endowment for the Arts), a harpsichord concerto, a ballet for children and other dramatic scores and special compositions heard nationally on Public Radio. ☺



## the LOCATION THE JOHN ANSON FORD AMPHITHEATRE

2580 Cahuenga Blvd. East, off the 101 (Hollywood Freeway just North of the Hollywood Bowl).

The 45-acre John Anson Ford Amphitheatre celebrates its 75th year in 1995, making it the oldest performing arts venue in Los Angeles.

Christine Wetherill Stevenson and Mrs. Chauncey D. Clark purchased what is now known as the Hollywood Bowl and the natural amphitheatre across the pass. The illuminated cross at the top of the Cahuenga Pass is a memorial to Mrs. Stevenson.



Mrs. Stevenson wrote the *Pilgrimage Play*, a story in dramatic form about the life and ministry of Jesus Christ, based on the four gospels in The New Testament. The play was performed by noted actors every summer from 1920 to 1929, until the original wooden structure was destroyed by a brush fire.

The rebuilt theater, of poured concrete in ancient Judaic architecture designed after the gates of Jerusalem, was built by the WPA (Work Projects Administration) and opened in 1931. The popular *Pilgrimage Play* was again performed, interrupted only by World War II when the structure served as dormitories for servicemen.

In 1943, the land was deeded to the County of Los Angeles. The *Pilgrimage Play* continued to be performed until a lawsuit in 1964 forced its closure due to the religious nature of the play.

The County continued to use the site for various concerts and theater performances, but public attention dwindled and the structure gradually deteriorated until former County Supervisor John Anson Ford obtained funding for capital improvements several decades ago. The *Pilgrimage Theater* was renamed in his honor. It was used sporadically until former County Supervisor Ed Edelman was instrumental in reviving the aging site through the creation of the "Summer Nights at the Ford" in 1993.

In 1995 and 1996, more than \$2 million in capital improvements will be made to the stage, backstage, and public areas. The result is a 1,260-seat amphitheatre that provides an intimate setting for appreciation of the multi-disciplined performances taking place in this historic and rustic locale.



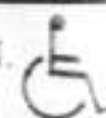
## "LA PASSION DE JEANNE D'ARC" TICKET ORDER FORM

AUGUST:	Event	Qty.	Admission	Total
Friday	18		x \$25	
Saturday	19		x \$25	
Sunday	20		x \$25	
Handling charge for mailed, faxed, or walk-in orders:				- \$3
<b>TOTAL (mail/fax)</b>				

**Curtain  
at  
8:30 pm**

## GENERAL SEATING

The Ford has wheelchair access and hearing-assist headphones are available upon request.



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