ODYSSEY OPERA **BMOP**

FRIDAY, DECEMBER 1, 2017 AT 8:00PM
JORDAN HALL AT NEW ENGLAND CONSERVATORY

Gil Rose, Conductor

NORMAN DELLO JOIO

THE TRIUMPH OF SAINT JOAN SYMPHONY (1952)

Intermission

THE TRIAL AT ROUEN (1956)
Opera in Two Acts

Heather Buck ... Joan
Stephen Powell ... Pierre Cauchon
Luke Scott ... Father Julien
Ryan Stoll ... The Jailer
Jeremy Ayres Fisher ... Soldier

Sung in English

Pre-Concert Talk by Robert Kirzinger

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Takatsugu Hagiwara

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Nick Tolle

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Craig McNutt

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Gabriela Diaz
Piotr Buczek
Amy Sims
Susan Jensen
Yumi Okada
Sean Larkin
Sonia Deng
Nicole Parks

VIOLIN II
Megumi Stohs
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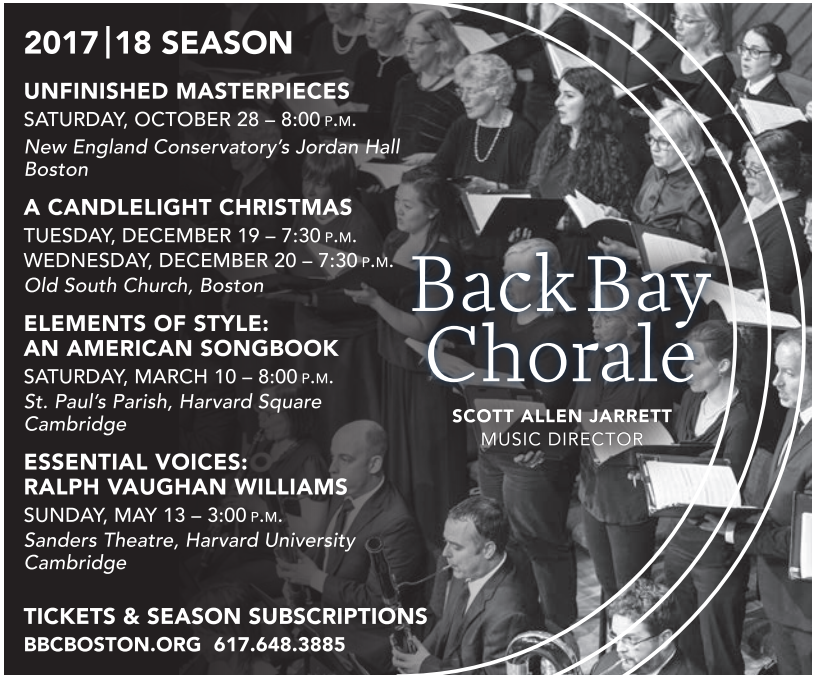

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GIL ROSE

ARTISTIC AND GENERAL DIRECTOR, CONDUCTOR

Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a 6-hour concert production of Wagner's *Rienzi*. Subsequent presentations have included concert performances of Korngold's *Die tote Stadt* and Massenet's *Le Cid*, along with two critically acclaimed Spring Festivals of staged opera. Prior to founding Odyssey Opera, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Donizetti's *Maria Padilla*, Hindemith's *Cardillac*, and Peter Eötvös's *Angels in America*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

As a guest conductor on both the opera and symphonic platforms, he made his Tanglewood debut in 2002 and in 2003 debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and the National Orchestra of Porto and made his Japanese debut in 2015 substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*.
In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim. At the start of its 20th anniversary season, BMOP was selected as *Musical America*'s 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

PHOTO CREDIT: LIZ LINDER

Mr. Rose and BMOP partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.
He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento, as well as conducting, directing and producing the world premier recording of Ned Rorem's opera *Our Town*.

He has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Music at Boston's Institute of Contemporary Art. As an educator, Mr. Rose served five years as director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and Professor of Practice.

In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a four-time Grammy Award nominee.

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THE CAST

HEATHER BUCK (JOAN)

PHOTO CREDIT: MARIE MAZZUCCO

Odyssey Opera debut: Miss Havisham in *Miss Havisham's Wedding Night*, 2017

Heather Buck's diverse operatic adventures range widely, from creating such roles as Alma in Wuourinen's *Brokeback Mountain* at Madrid's Teatro Real, Ku in Prestini's *Gilgamesh*, and Haroun in Wuourinen's *Haroun and the Sea of Stories*; to singing US stage premiers of Lachenmann's *Little Matchgirl*, Rihm's *Proserpina* (title role), and Dusapin's *Faustus, the Last Night* (Angel); to enjoying standard repertoire such as *Beatrice et Bénédict* (Héro, Opera Boston), *Der Freischütz* (Ännchen, Opera Boston), *L'Elisir d'Amore* (Anina), *Barbiere di Siviglia* (Rosina), *Pearl Fishers* (Leïla), *Magic Flute* (Queen of the Night), *A Midsummer Night's Dream* (Tytania), and *La Bohème* (Musetta). She appeared with Odyssey Opera in Argento's *Miss Havisham's Wedding Night*, and first worked with Gil Rose through BMOP in Adès' *Powder Her Face* (The Maid), a role she also performed in Aspen, Brooklyn, Metz, Bilbao and London. In concert, Heather appeared both at the Kennedy Center and Trinity Wall Street in Glass' Symphony No. 5, Beijing's National Center for the Performing Arts in Mahler's 2nd Symphony, Marinsky Theater in Tan Dun's *Water Passion after St. Matthew*, the Concertgebouw in Dusapin's *Faustus*, *the Last Night*, Boston's Symphony Hall in Handel's *Messiah*, Ottawa's National Arts Centre with the NAC Orchestra in Mozart's Mass in C Minor, and Avery Fisher Hall and Carnegie Hall with the American Symphony Orchestra. She sang Salonen's *Five Images After Sappho* (Utah Symphony Orchestra), Druckman's *Counterpoise* (Los Angeles Symphony New Music Group), Orff's *Carmina Burana* (San Antonio Symphony, North Carolina Symphony), and the US premier of Saariaho's *Leino Laulut* (American Composers Orchestra).

STEPHEN POWELL (PIERRE CAUCHON)

PHOTO CREDIT: CHRISTIAN POLLARD

Odyssey Opera debut.

The dynamic American baritone Stephen Powell brings his "rich, lyric baritone, commanding presence, and thoughtful musicianship" to a wide range of music (*Wall Street Journal*). This season, his engagements include *Carmina Burana* (Los Angeles Master Chorale), *Messiah* (Boston Baroque), Amfortas in *Parsifal* (Baltimore Symphony Orchestra), and the title role of *Rigoletto* (San Diego Opera). Last season's engagements included his first performances of Verdi's *Macbeth* (Michigan Opera Theatre), Germont in *La Traviata* (Seattle Opera debut), Prus in *The Makropulos Case* (San Francisco Opera), Oliver Jordan in Bolcom's *Dinner at Eight* (world premiere, Minnesota Opera), *Carmina Burana* and *Messiah* (Philadelphia Orchestra), Jochanaan in *Salome* (Minnesota Orchestra), and Britten's *War Requiem* (Kansas City Symphony and North Carolina Symphony). Throughout his distinguished opera career, Mr. Powell has sung *Rigoletto* (Cincinnati Opera), Scarpia in Tosca and Iago in *Otello* (Minnesota Orchestra), the title role in *Simon Boccanegra* (Warsaw), Miller in *Luisa Miller* (Cincinnati May Festival), Sharpless in *Madama Butterfly* (San Francisco and Los Angeles Opera), *Germont* (Los Angeles Opera), Tonio in *I pagliacci* (San Diego Opera), and Count di Luna in *Il trovatore* (Cincinnati Opera). Stephen Powell has sung as soloist with major orchestras in the United States and abroad, including Boston Symphony Orchestra and the orchestras of Philadelphia, Cleveland, Cincinnati, Saint Louis, San Francisco, Atlanta, Houston, and Zürich.

LUKE SCOTT (FATHER JULIEN)

Odyssey Opera debut: Un Incognito in *L'assedio di Calais*, 2017

Described by the *New York Times* as "the robust-voiced baritone" Luke Scott has made recent appearances as Escamillo in *Carmen*, Maryland Symphony, the Caramoor Festival, Figaro in *Le nozze di Figaro*, Opera on the Avalon, El Sistema in Venezuel, and Emille de Becque in *South Pacific* at St. Petersburg Opera. This season after his role of Escamillo in *Carmen* with Opera Western Reserve and a debut with Opera in Williamsburg he returned to New York's Broadway district in the critically acclaimed revival of *Figaro 90210* then continued to Boston's Opera Brittenica for the world premiere of *Noli Me Tangere* followed by performances at the Oregon Bach festival and *Don Giovanni* with Salt Marsh Opera. Mr. Scott has received awards from the Martina Arroyo Foundation, the American Prize in opera, Bel Canto Scholarship Foundation, Shreveport Opera Singer of the Year, and Gerda Lissner Foundation.

RYAN STOLL (THE JAILER)

Odyssey Opera debut: Laurent in *The Maid of Orléans*, 2017

Mr. Stoll has sung as an Apprentice Artist at Sarasota Opera, covering Dottore in *La Traviata* , and at Des Moines Metro Opera where he covered the Sailing Master in Britten's *Billy Budd*. As a Chautauqua Opera Studio Artist, Ryan performed A Noble in *The Mikado* as well as the bass in the quintet in Missy Mazzoli's *Song from the Uproar* . Mr. Stoll has also worked with notable companies such as Fort Worth Opera, Seagle Music Colony, Brevard Music Center's Janiec Opera Company, Opera in the Ozarks, Commonwealth Lyric Theater and The Albany Symphony Orchestra. His upcoming engagements include Colline in Boston Opera Collaborative's production of *La Boheme*, and Prince Gremin in *Eugene Onegin* during his completion of his Masters of Music degree in Opera Performance at the Boston Conservatory.

JEREMY AYRES FISHER (SOLDIER)

Odyssey Opera debut: Gamekeeper in *The Picture of Dorian Grey*, 2016

Tenor Jeremy Ayres Fisher made his Boston debut with Boston Opera Collaborative in the title role of *Albert Herring*. He has worked extensively with Odyssey Opera over the past three years. He spent two summers as an Apprentice Artist with Opera Saratoga, where he was seen as Arturo in *Lucia di Lammermoor*, Borsa in Rigoletto, and Fireball Snedeker in *The Mighty Casey*. As an Apprentice Artist with Sugar Creek Symphony and Song, he performed Camp Williams and covered Will Tweedy in Carlisle Floyd's *Cold Sassy Tree*. He conducted his graduate studies at Northwestern University; where he sang Eisenstein in *Die Fledermaus*, as well as Des Grieux and Lensky in selections from *Manon* and *Eugene Onegin*. He was the house tenor at Prairie Fire Theatre for a number of years, singing the leads in the major Gilbert and Sullivan operettas. Mr. Fisher received his Bachelor of Music from the University of Illinois at Urbana-Champaign, singing roles including Albert in *Albert Herring*, Hansel in Neely Bruce's *Hansel and Gretel*, Lt. Cable in *South Pacific*, and Benvolio in *Roméo et Juliette*. Mr. Fisher is currently studying under the internationally-acclaimed tenor Yeghishe Manucharyan.

ODYSSEY OPERA

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PROGRAM NOTES

NORMAN DELLO JOIO (1913-2008)

THE TRIUMPH OF ST. JOAN, A SYMPHONY IN THREE MOVEMENTS
THE TRIAL AT ROUEN, OPERA IN TWO ACTS

PIERRE CAUCHON: She is a greater menace than she knows!
—Norman Dello Joio, *The Trial at Rouen*, Act II

JOAN LA PUCELLE: I prithee, give me leave to curse awhile.
—William Shakespeare, *Henry VI*, Part I, Act V, Scene iii

Having first encountered the story of Joan of Arc as a child in a book on the lives of the saints, creating an opera on the subject of the Maid of Orleans became an obsession for the American composer Norman Dello Joio beginning in the 1940s. Both religion and opera were part of his upbringing, and he was already searching for a scenario for a dramatic work when he came across the 1948 movie *Joan of Arc*, starring Ingrid Bergman as the Maid of Orleans. The evolution of Dello Joio's musical thoughts on the subject resulted in several different works, culminating in the New York City Opera production of *The Triumph of St. Joan* in 1959. Dello Joio spoke of his interest in Joan to the New York Times on the occasion of the NBC television broadcast of his *The Trial at Rouen* in 1956: "The timelessness and universality of Joan as a symbol lay in the eternal problem of the individual's struggle to reconcile his personal beliefs with what he is expected to believe. Daily, for ages, she has challenged men to have her courage."

Acknowledged as one of the most important American composers of the 20th-century, Norman Dello Joio was the son of Casimiro Dello Joio, a conservatory-trained Neapolitan immigrant, and his New York-born Italian-American wife Antoinette (née Garamone—she had been a piano student of Casimir's). It was natural that Norman himself begin keyboard lessons with his father at an early age. By his teens, he was already filling in for his father as a church organist, taking his first professional job at age twelve. He also studied organ with his godfather, the organist and composer Pietro Yon. The family lived in Manhattan near Little Italy, so Norman grew up in an environment steeped in Italian culture both sacred and profane, "high" and "low": in addition to being a church organist, his father Casimiro was a vocal coach for the Metropolitan Opera. The two Italian-centric influences of Catholic liturgical music, including Gregorian chant, and the

Italian operatic tradition would remain the core of Dello Joio's musical aesthetic throughout his life. Dello Joio was also constantly aware of growing up as an Italian-American: one of his other obsessions was baseball, and he even played second base for a semi-pro team in New York City.

Music inevitably won out. After a few rudderless years following high school during which he took a few courses at City College, Dello Joio enrolled in the Institute of Musical Art (later part of the Juilliard School), and then the Juilliard Graduate School. He shifted his focus from performance to composition, to his pragmatic father's chagrin, and studied at Juilliard with Bernard Wagenaar. Already in his early twenties, it was only at this time that Dello Joio wrote his first "real" compositions, but his music was soon being performed frequently around New York. In 1941 he worked with Paul Hindemith as a student at Tanglewood and then at Yale, and over the course of the 1940s amassed performances, critical acclaim, and support. He was piano soloist in his own *Three Ricercari* with the New York Philharmonic in 1946; his *Variations, Chaconne, and Finale* (aka *Three Symphonic Dances*) earned the New York Critics' Circle Award, and he received two Guggenheim Fellowships, among other recognitions. The choreographer Martha Graham took an interest in his music beginning in the middle of the decade and created dances from several of his works, including *The Triumph of St. Joan* Symphony.

In the second half of the 1940s, Dello Joio taught at Sarah Lawrence College, where the original operatic version of *The Triumph of St. Joan* was first staged. He later taught at Manhattan's Mannes College of Music and Boston University, where he was also dean of the university's School of Fine and Applied Arts in the 1970s. He also developed a far-reaching music education program in collaboration with the Ford Foundation.

Although Dello Joio wasn't overtly religious, religious themes and music are a frequent component of his work, primarily for their sound and affect but also for their significance in music history. His large catalog encompassed all contemporary genres, including music for the stage, film, and television, concert pieces for orchestra, and chamber, solo, and vocal music. Dello Joio won a Pulitzer Prize in 1957 for his *Meditations on Ecclesiastes* for string orchestra, and an Emmy Award for his score for the television documentary *The Louvre* in 1965. He remains one of the most-performed American composers due to his range, directness of style, sincerity of expression, and high level of musical craft.

Joan of Arc has fascinated artists for centuries, from Shakespeare to Verdi to Otto Preminger to Patti Smith. She is the West's purest symbol of martyrdom, transcending the realm of Christianity, and her origin, youth, and the wondrous details of her life and career remain astonishing. She was born a peasant in 1412 and was burned ostensibly for heresy in 1431. As a teenager her angelic visions and internal voices led her to declare herself to the Dauphin Charles VII as champion of his struggle for control of France against the Duke of Burgundy and his (temporary) allies, the English, in the twilight of the Hundred Years War. (The English King Henry VI, born in 1421, succeeded his father Henry V at nine months of age; he would have been nine years old at the time of Joan's trial. Shakespeare's play Henry VI, Part I, apparently makes him an adult. Shakespeare [and/or his collaborators] has Joan as instrumental in raising the siege at Rouen, but historically it was Orléans she helped to liberate. Further, there is a scene where she actually does call forth evil spirits, who finally refuse to help her.) Many of the English army truly believed she was possessed by demons. She was captured by the Burgundian faction in May 1430, and after several escape attempts—including a seventy-foot leap from a window, which she survived—the English paid for her to be transferred to their custody for trial at Rouen. A generation later, she was retried posthumously and her conviction reversed. She was formally canonized as a Catholic saint in May 1920 (an event that may not have escaped the attention of the young Norman Dello Joio).

As mentioned above, the trigger for Dello Joio's fervor to write an opera about St. Joan was the 1948 Ingrid Bergman movie *Joan of Arc*, based on Maxwell Anderson's play. The composer enlisted Joseph Machlis, a fellow musician and writer, to create the libretto. (Machlis is better known to music students today as the author of excellent books on music history and appreciation.) His colleagues at Sarah Lawrence College enthusiastically embraced a proposal to stage the premiere there. The production was mounted using amateur performers in a cast and crew numbering more than eighty. So crowded was the hall that the decision was made to reduce the instrumentation to just two pianos. That and the rough, unstudied performance may have been factors in Dello Joio's decision to withdraw the work. By the following year he had created a three-movement symphonic paraphrase, *The Triumph of St. Joan* Symphony, which was premiered by the Louisville Orchestra in 1951 with choreography by Martha Graham. She created a second danced version in 1955 with the title *Seraphic Dialogue*.

The three movements of the symphony limn the main archetypes represented by Joan. In the first, "The Maid," a stentorian introduction, foreshadowing the young woman's destiny, gives way to a flute and oboe duet in modal contours suggesting her 15th-century milieu. Its relative simplicity illustrates Joan's youth and innocence. These qualities disappear under an accumulation of orchestral and harmonic detail, perhaps representing the intensity of her religious and national passion. The second movement, "The Warrior," is in three main sections of expectedly bellicose character. The opening passage, juxtaposing triplet and duple figures, seems to suggest a gathering of forces; the second section may describe a swift charge into battle, and the third the joy of victory. The final movement, "The Saint," begins with music recalling Gregorian chant and grows through insistent concentration on a single melodic idea.

Dello Joio's opera *The Trial at Rouen*, setting the composer's own libretto, originated as a television opera for NBC (those were the days) and aired in April 1956. The NBC Television Opera Theatre program ran from 1950 through 1964. In addition to performances of such traditional works as *Tales of Hoffmann* and *Tosca*, the program commissioned and produced a number of new works, including *The Trial at Rouen*, Menotti's *Amahl and the Night Visitors*, and Lukas Foss's *Griffelkin*. Following its TV premiere, Dello Joio revised the opera for the stage and renamed it (confusingly) *The Triumph of St. Joan*. It was given its stage premiere by New York City Opera in 1959. Designed to be succinct, the two-act work runs only about an hour and a quarter in performance (about the length of one act of *The Magic Flute*). Dello Joio made it clear that *The Trial at Rouen* was not a revision or rewrite of the original *Triumph of St. Joan*, but a brand-new work. In a *New York Times* article at the time of the broadcast, he wrote, "*The Trial at Rouen* is not a version of my first opera, but is a completely new statement, both musically and dramatically; though the temptation to use the old material was great…. Needless to say, for a contemporary American to have his work done so shortly after completion is gratifying. Yet when one thinks in terms of an audience of millions, it is also frightening." In the live broadcast performance, soprano Elaine Malbin sang the role of Joan; baritone Hugh Thompson was Cauchon, and bass Chester Watson was Father Julien.

Although there is room for arias, *The Trial at Rouen* is not a "number opera," (recitatives, arias, ensembles, choruses) but is essentially through-composed and fluid, one episode moving seamlessly to the next within a scene, as in Verdi's *Falstaff*. Dello Joio's prosody—the matching of sung rhythms to the words—is organic and natural-sounding for each voice. The orchestra is a full and nearly constant presence, frequently doubling voices and generally adding a rich, plush atmosphere for the voices. There is distinct characterization within the vocal lines for the principal characters; Father Julien, in particular, is given a restrained, major key-based melodic contour for all of his music. The orchestration, for both practical and expressive purposes, follows suit.

The opera opens with a Prelude, omitted in the television version, in which an English soldier outdoors, singing of his sweetheart at home, encounters the friendly Father Julien and briefly discusses Joan's case. The main action begins in the dismal Rouen fortress. A chorus of men, the Inquisitors, chant offstage. Pierre Cauchon, the severe, prejudiced, English-leaning Bishop of Beauvais, speaks to the kindly Father Julien, who serves as Joan's confessor. Here is introduced one of the central symbols of the drama, a woman's dress, potentially representing Joan's capitulation to the inquisitor's demands to recant her claim of hearing voices from Heaven. Historically, although Joan was tried for heresy, the technical charge of her conviction was for dressing as a man, an indicator of the emptiness of the English claim. Though both hope for Joan's confession, opposition between Cauchon's and Julien's approaches sets up a fundamental dichotomy reflected in the music.

The second part of Act I is a long scene between Julien and Joan in her prison cell. It begins as Julien interrupts the corrupt jailer's harassment of his prisoner. Joan, outraged, reveals herself as somewhat self-righteous and proud. Julien asks that she put on the dress as a sign of her acquiescence to the inquisitors and suggests that she temper her indignation, to which she replies "I confess, my maker has not fashioned me lukewarm." Julien eventually convinces her that her sin is pride, and her willingness to ask forgiveness leads to some of the most beautiful, lyrical music in the score as Julian and Joan express their mutual sympathy. This peace is shattered by the return of the vulgar Jailer, coming to lead Joan to trial. Left alone briefly at Julien's request, she addresses the women's clothing that had been left with her. Although she renews her convictions and does not don the dress, she admits a fear of the flames and wonders what her future holds.

Act II is the trial itself. A slow, weighty orchestral introduction (omitted in the television version) gives way to an "Allegro feroce" in which the People, assembled to witness the trial, anticipate the verdict and its consequences. Bells introduce the jury of inquisitors and Pierre Cauchon, who addresses first God, then the jury, telling them "She is a greater menace than she knows!" with the support of much orchestral brass. The scene continues with the three vocal sources in layers: the massed mixed chorus of the People; the small ensemble of the inquisitors' panel, and the solo voices, primarily Cauchon, Jane, and Julien. After Cauchon's statement, Joan is brought in, shackled, sparking a reaction in the crowd. Cauchon demands that Joan swear to the truth on a Bible; on principle, she refuses. As the interrogation continues, Cauchon grows increasingly hostile, to the point where one of the jury tries to calm him down, a temporary repose in what is a strongly forward-moving, intensely dramatic scene. The People react positively to Joan's statements, but call on her to submit in order to save her own life. The inquisitors, in contrast, repeat that she is a heretic.

Joan's mystical eloquence is stated in short aria-like sections emerging out of the inexorable and violent musical intensification the trial. A longer passage—"O God, why have you abandoned me?"—leads back to her fear of death—she confesses, declaring herself willing to submit to the court. Annotated by the composer "Joan finding her way to her greatness," the succeeding passage features her heavenly voices, heard offstage, encouraging her to re-embrace the truth. She boldly recants her confession, telling Cauchon, "Light the fire."

An orchestral passage accompanies Joan as she is led to the stake. The soldier that binds her also hands her a crude crucifix of twigs. The People sing "May you find peace, Maid of Lorraine." Joan speaks of that peace in a long, contemplative aria (also omitted from the television version); the orchestra depicts both the heavy significance of the event and the lapping flames themselves. From among the crowd, a woman screams, "We're burning a saint!" The orchestra has the last word, depicting first the horror of the event, then the peace Joan seems finally to have found.

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