

THE PASSION OF JEHANNE: THE GIRL CALLED JOAN
A PERFORMANCE DVD, PERFORMER'S COMPANION GUIDE, AND AUDIENCE
LISTENING GUIDE OF GARRETT HOPE'S MUSICAL MONODRAMA

by

RACHEL EVE HOLMES
(Under the Direction of Frederick Preston Burchinal)

ABSTRACT

This multi-modal project provides resources for performers and audiences as they prepare to perform or experience Garrett Hope's monodrama *The Passion of Jehanne: The Girl Called Joan*. The resources include a DVD of the first dramatic performance of the work that includes, extensive interviews with Garrett Hope, composer, Steven Soebbing, librettist, and Rachel Eve Holmes, originator of the role of Joan; a companion guide to the score that includes citations of the libretto, tessitura and vocal range of each movement, and theoretical explanations; an explanation of the artistic aims of the DVD, a listening guide for audiences as they experience the work for the first time; and a conclusion that discusses the process of vocal preparation for the DVD performance, as well as future implications. Taken together, these resources will level the intellectual and musicological playing field for sopranos and pianists beginning study of this work.

INDEX WORDS: Joan of Arc; Maid of Orleans; Jehanne; monodrama; Garrett Hope; Steven Soebbing; performer's companion guide; listening guide; tessitura; soprano, DVD

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A Dissertation Submitted to the Graduate Faculty of the University of Georgia in Partial
Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

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DEDICATION

I dedicate this project and document to the late James McDonald, who helped me find my voice, and taught me about strength, persistence, and kindness.

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PERFORMER'S COMPANION GUIDE TO THE SCORE

Note: The vocal range and tessitura climbs as Joan approaches deity throughout the work.*

MOVEMENT ONE: *Beginning*

Vocal Range: A-flat 3 – B-flat 4

Tessitura: B-flat 3 – G-flat 4

Libretto Text:

There is a tree
not far from home
the Ladyes' tree
or Fairy Tree
It doesn't matter which
you call it
And by that tree
there is a fountain
at which the sick do drink
I know not if it makes them well

I made many wreaths there
To honor the Blessed Virgin
And many girls danced there
in praise of all the fairies.

I never saw a fairy.
I don't know if I ever danced.
I may have, I do not know
But more than anything, I sang there.

*The tessitura was determined by counting the number of eighth-note subdivisions occurring for each pitch in the vocal line. That pitch was hereafter considered the central pitch for each movement. From this central pitch the number of pitches closest in proximity to that central pitch that also were used the most frequently were included. This determined where the voice sounded for the longest amount of time in each movement.

A Note on Libretto Sources:

For each poem by Steven Soebbing printed in this Performer's Guide, there are corresponding sections of texts from Joan of Arc's trial papers, translated into English, reproduced directly following each poem. These are provided in the hopes that future performers will note the libretto texts' relationship with Joan of Arc's words, and that knowing these relationships will enhance performance.

When the first performer, Rachel Eve Holmes, and the librettist, Steven Soebbing, returned to the primary sources for the creation of this document, it became clear that each poem has a very different relationship with Joan's words. Some poems are almost exact quotations; others are elaborations; still others are very loosely based on Joan's words, and rely more heavily on Soebbing's imagination.

Libretto Sources:

This poem is an adaptation from Joan's own words as printed in "Joan of Arc in Her Own Words" compiled and translated by Willard Trask, below:

"Not far from Domremy there is a tree called the Ladie's Tree, and others call it the Fairies' Tree, and near it there is a fountain. And I have heard that those who are sick with fever drink at the fountain or fetch water from it, to be made well. Indeed, I have seen them do so, but I do not know whether it makes them well or not. I have heard, too, that the sick, when they can get up, go walking under the tree. It is a great tree, a beech, and from it our fair May-branches come; and it was in the lands of Monseigneur Pierre de Bourlemont. Sometimes I went walking there with the other girls, and I have made garlands under the tree for the statue of the Blessed Virgin of Domremy.

I have often heard it said by old people (they were not of my own elders) that the fairies met there. My godmother even told me that she had seen the fairies there, but I do not know whether it was true or not. I never saw any fairies under the tree to my knowledge. I have seen girls hang wreaths on the branches; I have sometimes hung my own with the others, and sometimes we took them away with us and sometimes we left them behind.

I do not know whether, after I reached years of discretion, I ever danced at the foot of the tree; I may have danced there sometimes with the children; but I sang there more than I danced."

A Note on Compositional Considerations:

The compositional considerations throughout this document are a result of discussions between the first performer, Rachel Eve Holmes, and composer, Garrett Hope, as they considered the piece together, discussing compositional processes and musing about possible dramatic interpretations. All considerations printed below are done so with express permission of Garrett Hope.

Compositional Considerations:

This first piece is folk-like, with a very low vocal tessitura. The movement is melodic, tonal, and simple. There is one tonal center throughout the piece, E-flat, with alternating I and IV broken chords in the bass line of the piano (see figure one on the following page, blue highlight). The cascading piano line (see figure one, pink highlight) at the start of the work is contrasted by a longer, more lyrical vocal line in an earthy, natural range, close to that of a speaking-range of an average female (see figure one, yellow highlight). These features all work together to represent the simple childhood of Joan.

Figure 1, Mvt. 1, mm. 3-6

Figure 1 shows the musical score for the first movement, measures 3-6. The score is in G-flat major (three flats) and 3/4 time. It features a piano accompaniment and a vocal line. The piano part has a pink highlight on measures 3-4 and a blue highlight on measures 5-6. The vocal line has a yellow highlight on measures 3-4 with the lyrics "There is a tree,". The tempo is marked *mp* (mezzo-piano).

There is a substantial, audible color shift at measure twenty-nine (see figure two), as well as a tempo shift. The alternating key centers are now G-flat (see figure two, blue highlight) and E-flat (see figure two, red highlight) until measure thirty-three.

Figure 2, Mvt. 1, mm. 29-34

Figure 2 shows the musical score for the first movement, measures 29-34. The score is in G-flat major (three flats) and 3/4 time. It features a piano accompaniment and a vocal line. The piano part has a blue highlight on measures 29-30. The vocal line has a red highlight on measures 29-30. The tempo is marked *Piu mosso* and the dynamics are *mf* (mezzo-forte).

31

made man - y wreaths there To

33

hon - or the Bless - ed Vir - gin I

At times the right hand in the piano doubles the voice. This doubling represents the voices of God and the saints as they speak in accord with Joan. When there are moments of unison, we sense that Joan knows who she is, what she is about, is at peace, or is feeling more determined. She is perfect union with her purpose just as the piano and vocal lines are in unison. We will find that this compositional choice re-occurs throughout the work.

Beginning with measure forty, Joan suddenly seems less sure of her memories. This change in psychological state in turn changes the vocal line, making it more recitative-like (see figure three below, yellow highlight), with a freer rhythm and softer dynamic level. Hope also wields the power of the use of silence, in measure forty-two (see figure three, blue highlight). It is in the moment of silence that Joan tries to recall her childhood memories with more clarity.

Figure 3, Mvt. 1, mm. 41-44

The image shows a musical score for measures 41-44 of Mvt. 1. The vocal line is in 4/4 time and is marked 'Rubato'. The lyrics are 'nev - er saw a fair - y I don't know if I ev - er danced. I'. A yellow highlight covers measures 41-44, and a blue highlight covers measure 42. The piano accompaniment is in 4/4 time and includes a piano (p) dynamic marking in measure 41 and a pianissimo (pp) dynamic marking in measure 42.

The listener is able to see a full picture of Joan's innocence, joy, and one-ness with nature and her God in movement one. It sets the scene well for the idea that Joan is human, a reminder that she was as flesh-and-blood as the rest of us.

Movement One Summary:

Garrett Hope uses a low vocal tessitura, texture contrast between the vocal and piano lines, instances of doubling in both piano and vocal line, the powerful use of silence, as well as recitative passages in movement one. The result of all of these compositional choices is to transport the audience to Joan's world quickly and to great effect.

MOVEMENT TWO: *Letter*

Range: C4 – E – flat 5

Tessitura: D4 – A4

Libretto Text:

I bring you news from God
Our Lord and King of Kings
You, King of England,
Duke of Bedford, false regent
Do justice before the Lord
Surrender to me, the Maid
I come to lift your siege
To deliver the people from your stain

You soldiers, leave these lands
Return to your own country
If not, I shall make you leave
I shall have you slain.
If you strike against my people
I shall raise a battle cry
The likes this Earth has never known.
Be gone!

Libretto Sources:

The first line of Soebbing's text is adapted from Joan's own words as printed in "Joan of Arc in Her Own Words" compiled and translated by Willard Trask, as well as "The Trial of Joan of Arc", compiled and translated by Daniel Hobbins, below.

Trask, (Her words to Charles):

"I bring you news from God, that our Lord will give you back your kingdom, bringing you to be crowned at Reims, and driving out your enemies. In this I am God's messenger. Do you set me bravely to work, and I will raise the siege of Orleans."

Hobbins:

“Joan says she bore news to her king from God, that our Lord would restore his kingdom; have him crowned at Reims, and drive out his enemies. And she was God’s messenger in this, to tell him to set her boldly to the task and she would raise the siege at Orleans. She spoke of the whole kingdom, she said; and if the lord of Burgundy and the king’s other subjects would not return to obedience, her king would make them do so by force.”

The remainder of this poem is adapted from the following Trask and Hobbins texts.

Trask, Letter, March 22, 1429:

“King of England, and you, Duke of Bedford, who call yourself Regent of the Kingdom of France; you, William de la Pole, Earl of Suffolk; John, Lord Talbot; and you, Thomas, Lord Scales, who call yourselves lieutenants of the said Duke of Bedford: Do justice to the King of Heaven; surrender to the Maid, who is sent here from God, King of Heaven, the keys of all the good towns you have taken and violated in France. She is come from God to uphold the blood royal. She is ready to make peace if you will do justice, relinquishing France and paying for what you have withheld.

As to you, you archers and men-at-arms, gentle and others, who are before the town of Orleans, go hence into your own country in God’s name; and if you do not so, expect to hear news of the Maid, who will shortly come to see you, to your very great damage.

King of England, if you do not so, I am a commander, and in whatever place in France I came upon your men, I will make them leave it, will they or nill they; and if they will not yield obedience, I will have them all slain. I am sent here from God, King of Heaven, to put you, hand to hand, out of all France. Yet if they will yield obedience, I will grant them mercy.

And think not otherwise: for you shall not hold the Kingdom of France from God, King of Heaven, Saint Mary's son, but King Charles shall hold it, the true heir. For so God, King of Heaven, wills it; and so it has been revealed to him by the Maid, and he shall enter Paris with a fair company.

If you will not believe this news from God and the Maid, wherever we find you, there we shall strike; and we shall raise such a battle-cry as there has not been in France in a thousand years, if you will not do justice. And know surely that the King of Heaven will send more strength to the Maid than you can bring against her and her good soldiers in any assault. And when the blows begin, it shall be seen whose right is the better before the God of Heaven.

You, Duke of Bedford: The Maid prays and beseeches you not to bring on your own destruction."

Compositional Considerations:

We immediately hear a stark contrast in character with this piece when compared to movement one. The dreamy, youthful days of leisure are clearly finished for Joan. Here she sits dictating a letter, and her determination is shown in the relentless sixteenth note motion in the piano line at the very beginning of the movement (see figure four, below, blue highlight).

Figure 4, Mvt. 2, mm. 54-55

The image shows a musical score for two staves: Soprano and Piano. The Soprano staff is in treble clef and contains two whole rests. The Piano staff is in bass clef and contains a continuous sixteenth-note pattern. The first measure of the Piano staff is highlighted with a blue rectangular box. Above the Soprano staff, the text "54 Urgent ♩ = 96" is written. The Piano staff begins with a dynamic marking of *mf*. The key signature has one flat (B-flat), and the time signature is 4/4.

The piece is not in a tonal key, but instead has pitch-centers throughout. The structure of the work is the result of a 6x6 matrix built upon the opening six notes of the piece, which is set 6-z45. The opening six notes are A-flat, B-natural, F, G, A-natural and D (see figure four above, blue highlight). The piano line uses the matrix to derive most of its material. The vocal line, however, works mainly in modes, which sets it apart from the piano line.

There are, once again, moments of unison, as Joan is in a state of strong will and determination, believe God is with her in her plans. Examples of this doubling between the vocal and piano lines include measure fifty-eight (see figure five, below, green highlight), where the vocal line in this movement begins.

Figure 5, Mvt. 2, mm. 58-59

58

I bring you news from God

mf

Our

Measure sixty-seven will come as a bit of an aural shock. The relentless forward motion of the piano line turns to unison A-naturals in three octaves in 4/4 time (see figure six on the following page, green highlight). Joan is now singing with a more rhythmic line, as opposed to the piano, which featured this earlier in the movement (see figure six, rose highlight). The steady quarter notes in the piano line are stable and strong, lending to her confidence in this section.

Figure 6, Mvt. 2, mm. 67-70

67 *mp* with anger
You, King of En - gland, Duke of Bed - ford, false re - gent Do

mp

The piano plays in exact unison with Joan beginning in measure seventy-three with the words, “I come to lift your siege” (see figure seven on the following page, rose highlight). Following, we find a huge and staggering interval jump on the text; “from your stain” (see figure seven, purple highlight). The E-flat 5 we hear on the word stain is the highest note in the song, leaping out of the tessitura of this section and out of the texture of the whole movement. This indicates to the listener that Joan is full of conviction in these moments, even a holy fury.

Figure 7, Mvt. 2, mm. 71-79

71

jus - tice be - fore the Lord Sur - ren - der to me, the Maid I come to lift_

75

— your siege To de - liv - er the peo - ple_ from your stain_

mp *mf*

As one can see in the example above, beginning at measure seventy-seven (see figure seven, green highlight), the piano is playing in triads, planing (parallel movement of two or more lines) in a Debussy-like fashion. This is a new texture, and builds the intensity to the major vocal leap at the word “stain” discussed above with great success.

As if Joan regains her composure, the piece exactly “begins again” at measure eighty-one, with the same motive as the beginning of the piece (same compositional material as figure five). Joan also returns to the same text, “I bring you news from God,

our Lord and King of Kings.” This establishes the ABAB form of the piece, with the exception of a coda of new material at the very end of the movement.

Beginning in measure one-hundred-and-seven of the coda, the planing in the piano line returns, as Joan demands the enemy to “be gone!” This can be seen in figure eight, below, purple highlight:

Figure 8, Mvt. 2, mm. 105-112

The musical score for Figure 8, Mvt. 2, mm. 105-112, is presented in two systems. The first system (mm. 105-112) features a vocal line and a piano accompaniment. The piano part is highlighted in purple, indicating a specific musical texture. The vocal line includes the lyrics "likes this Earth has nev - er known. Be - gone! Be - gone! Be - gone!". The piano part is marked *pp* (pianissimo) and features a series of chords in the right hand and single notes in the left hand. The second system (mm. 110-112) shows the vocal line continuing with "Be - gone!" and the piano part marked *ff* (fortissimo). The piano part features a series of chords in the right hand and single notes in the left hand.

Movement Two Summary:

Garrett Hope wields the power of sharp texture and tempo contrasts to achieve high drama in movement two. Joan's determination is apparent through the driving forward motion of the piano line throughout the movement. The use of a pitch-centric piano line and modality in the vocal line lends to the cohesiveness of the piece; also lending to this is the ABAB structure, giving the listener an anchor point as we return to already presented material. Moments of doubling in the piano and vocal line are again present, tying movements together. An unexpected large leap in the vocal line personifies Joan's fervor and intensity. Moments of planing in the piano line give a thick quality, giving the singer a feeling of support almost orchestral in scope.

MOVEMENT THREE: *Prayer*

Range: C4 – F5

Tessitura: G4 – C5

Libretto Text:

A note from Steven Soebbing: This is a conversation between Joan and her favorite saint, Saint Catherine. The first two thirds of the poem are italicized to separate it from the rest of the poem, to remind the reader that this is a mystical conversation, happening spirit to spirit. The lines below that are text, as opposed to dots, are spoken by Joan to Catherine. The lines below that are comprised of dots are Catherine speaking to Joan by spirit. The reader and audience can't know what is being said, as Catherine's advice and admonitions are for Joan's ears only. When Joan is interrupted in her jail cell, the text returns to a normal, un- italicized text. Joan has, in essence, woken up from her trance, and speaks differently as a result.

Saint Catherine, I know you're there

.....

You came to me at thirteen

.....

No more ready am I now than I was then

For I still tremble like a leaf

At the sound of your voice

.....

I fear my duty. I am a common girl.

My mother raised me to sew and spin

Upon common cloth, not hold the thread

Of one man's life to time and battle

For it to be cut and trampled and shredded

.....

Will I ever live a normal life?

.....

.....

I surrender to your will.
I will do as you ask.
Ah, noble Sir, are you afraid?
Tis true I hear voices, but
These voices are not “of my mind”
For they are saints.
Come, approach, I shall not fly away.

Libretto Sources:

Although this particular section of the libretto is, according to Soebbing, almost entirely of his own making, there are a few citations from Trask and Hobbins. For instance, the fact that Saint Catherine came to Joan at the age of thirteen is widely documented.

Trask (page 5):

“When I was thirteen, I had a voice from God to help me to govern myself.”

Hobbins (pages 11, 53, 61, 92, 184):

“She thinks she was around thirteen when the first voice came to her.”

“She declared further that when she was thirteen, she heard a voice from God helping her to behave. And at first she feared greatly. And the voice came around noon in the summer, in her father’s garden... she heard a voice on her right, toward the church, and she seldom hears it without light. This light comes from the same side where she hears the voice...”

“She said further that if she were in a state of sin, she believes the voice would not come to her...She thinks she was around thirteen when the first voice came to her.”

“She says further that the first time she heard her voice, she took a vow to keep her virginity, so long as it pleased God; she was around thirteen years old.”

“First of all, Joan, you said that from the age of around thirteen you had revelations and visions of angels and Saint Catherine and Saint Margaret, and that you have seen them often with your bodily eyes; and they have spoken with you and still do often speak and have told you many things that are explained more fully in your trial record.”

The inspiration for the line, “my mother raised me to sew and spin upon common cloth” can be found on pages three and sixteen of the Trask, and page fifty-three of the Hobbins:

“As long as I lived at home, I worked at common tasks about the house, going but seldom afield with our sheep and other cattle. I learned to sew and spin: I fear no woman in Rouen at sewing and spinning.”

“Far rather would I sit and sew beside my poor mother, for this thing is not of my condition. But I must go, and I must do this thing, because my Lord will have it so.”

“Asked whether she had learned any skill in her youth, she said yes, to sew linen and to spin.”

The line, “I shall not fly away” is drawn from page fifty-three of the Trask and page eighty and eighty-one of the Hobbins texts.

Siege of Troyes, July 5-11:

“The people at Troyes, I think, sent Friar Richard out to me, saying that they doubted whether I was sent by God. And when he came out, he came towards me making the sign of the cross and sprinkling holy-water. And I said to him, ‘Come on bravely, I shall not fly away.’”

“Asked what sort of greeting this Brother Richard made her, she said that the inhabitants of Troyes, she thinks, sent him to her, saying that they doubted that Joan was coming on behalf of God; and when the friar approached her, he made the sign of the cross and sprinkled holy water. And she told him: ‘Approach boldly- I won’t fly away.’”

In addition to influences from Joan’s own words, Soebbing wrote much of this section of the libretto freely. He states that the line, “not hold the thread of one man’s life” is a reference of the Greek “Fates”; similarly, the line, “I surrender to your will” is an allusion to the Passion of Jesus Christ.

Compositional Considerations:

When discussing the movement in general movement three uses bitonality: the right hand of the piano line through much of the movement is in A-flat major, the only exception being the recitative at the end. The left hand is centered on the pitch C. One could describe it as being in a modified C Major. There are chromatic mediant relationships between the lines throughout. The vocal line's pitch center is A-flat and it features a lot of chromaticism.

The right hand line, beginning at measure one-hundred-and-thirteen (the beginning of this movement) includes a motive that will act as a recurring interlude throughout the movement. This is the voice of Saint Catherine, challenging, admonishing, and comforting Joan (see figure nine on the following page, red highlight).

Figure 9, Mvt. 3, mm. 113-120

The image displays a musical score for measures 113 to 120. The top system, starting at measure 113, is marked 'Slow' with a tempo of 74 beats per minute. It features a Soprano part and a Piano accompaniment. The Soprano part consists of whole notes, while the Piano part is more complex, involving eighth and sixteenth notes with various accidentals. A pink highlight covers measures 113 through 115. The bottom system, starting at measure 116, continues the vocal and piano lines. The Soprano part remains in whole notes, and the Piano part continues with its intricate accompaniment. A pink highlight covers measures 116 through 118.

When Joan finally begins to speak, she sings in a very slow rhythmic line, oscillating back and forth between G4 and A-flat 4 (see figure ten on the following page, green highlight). This establishes the feeling that she is in a trance, or spiritual ecstasy. The vocal line is extremely chromatic, yet maintains its sweetness and affection for her favorite saint.

Figure 10, Mvt. 3, mm. 121-125

121

Saint Cath - er - rine, Saint Cath - er -

pp

As Joan speaks of her not being ready to meet the demands of God, and about “trembling like a leaf” at the sound of Saint Catherine’s voice (see figure eleven on the following page, green highlight), the left hand in the piano becomes noticeably more active, winding up and down the instrument (see figure eleven, orange highlight), over the repeated chords in the right hand (see figure eleven, blue highlight). These contrasts in textures effectively paint Joan’s anxieties stirring.

Figure 11, Mvt. 3, mm. 131-139

131

thir - teen No more read - y am I now than I was then

136

For I still trem - ble like a leaf at the sound of your

The interlude at measure one-hundred-and-forty-one brings the return of the voice of Saint Catherine (see figure twelve on the following page, orange highlight). It should be noted that Joan never sings when Saint Catherine is speaking, which is a sign of great reverence.

Figure 12, Mvt. 3, mm. 140-145

The musical score for Mvt. 3, mm. 140-145, is presented in two systems. The first system (mm. 140-142) features a voice part and a piano accompaniment. The piano part is highlighted with an orange background. The second system (mm. 143-145) also features a voice part and a piano accompaniment. The voice part enters in m. 143 with the lyrics "I fear my du - ty." The piano part in the second system has a dynamic marking of *p* (piano) starting in m. 144.

After this interlude, Joan protests further. Here the vocal line oscillates between C and A-flat, depicting her confusion; she is obviously psychologically unsettled. The lack of a clear tonic adds to this quality. Joan then describes her upbringing, including all of the reasons why she is not up for the task; she asks a very human, even girl-ish question, reminding us that Joan is still quite young. She asks, “Will I ever live a normal life?” (see figure thirteen on the following page, measure one-hundred-and-fifty-six) At this question Saint Catherine seems particularly agitated. As a result, the piano line becomes

more rhythmic and chromatic than before, with the extreme ranges of the piano utilized (see figure thirteen below, blue highlight).

Figure 13, Mvt. 3, mm. 156-159

156

— a nor - mal life?

mf

At measure one-hundred-and-sixty-two, Joan is humble, obliging, and at peace with her destiny (see figure fourteen on the following page, rose highlight). She has made the decision to put her life in the hands of God, thanks to the persuasion of Saint Catherine. The oscillating half-step between G and A-flat in the vocal line from the beginning of the movement returns, this time with a transformed subtext.

Figure 14, Mvt. 3, mm. 160-169

160

Saint Cath - er - ine,

165

Saint Cath - er - ine, I sur - ren - der to your will. I will do

pp

With the chord in measure one-hundred-and-seventy-three, it is clear that Joan has been interrupted (see figure fifteen on the following page, green highlight). Whether by captors or by another “voice,” it isn’t clear. There is no trace of the musical material that we heard earlier in the movement. Suddenly Joan is singing a recitative-like line (see figure fifteen, pink highlight) that includes more large intervallic leaps.

Figure 15, Mvt. 3, mm. 170-174

170

as you ask...

In free time

mf

Ah, no - ble Sir, are you a - fraid?

mp

174

Tis true I hear voic - es but These voic - es are not "of my mind" for they are saints.

The voice of Saint Catherine returns, acting as a sort of coda at the end of Joan's last vocal line (see figure sixteen on the following page, purple highlight). Saint Catherine is blessing Joan's decision, reassuring her that she will be with her throughout her trials.

Figure 16, Mvt. 3, mm. 176-181

176 In time

Come, ap - proach, I shall not fly a - way.

178

Movement Three Summary:

Garrett Hope is very successful in keeping the mortal and spiritual worlds separate using bitonality throughout this movement. The use of chromaticism in the vocal line alerts the listener to conflict and turmoil. The use of interludes as the voice of Saint Catherine gives the movement a feeling of dialogue. The varied piano accompaniment under Joan as she speaks to Saint Catherine give cues to her psychological state and psychological changes as the piece moves forward in time. The use of recitative when Joan is interrupted immediately brings the listener out of the mystical conversation, as Joan is now speaking to a human instead of a saint.

MOVEMENT FOUR: *Speech*

Range: D4 – F-sharp 5

Tessitura: A4 – D-sharp 5

Libretto Text:

I fear nothing but treachery
I have no fear in the good cause
My dear and perfect friends
Guard your hearts
You are a good people

I am sent as comfort
But it is God who touches your hearts
I am a handmaiden
Lowly, and of the earth
I am a tool made of iron
Rough, unkempt, shoddy, and prone to rust
It is not me you follow
Trust in God, for he is of nobler mettle
He shall lead you where humans fail

Libretto Sources:

The quote, “I fear nothing but treachery” can be found in the Trask text, page fifty-three:

Châlons, July 14-15
To Gérardin d'Epinal, of Domremy

“I fear nothing by treachery.”

“My dear and perfect friends” is influenced by a quote on page sixty-three of the Trask:

Letter, August 5
To loyal Frenchmen dwelling in the town of Reims

“My dear and good friends, the good and loyal Frenchmen of the town of Reims: Jehanne the Maid sends you her news and prays and begs you to have no fear for the good cause which she is leading for the blood royal. And I promise and declare to you that I will not abandon you as long as I shall live.”

The libretto line, “Trust in God” is directly quoted or influenced by page thirty-three in the Trask, as well as pages one-hundred-and-thirteen, one-hundred-and-seventy-five and one-hundred-and-seventy-six in the Hobbins text:

March from Blois to Orleans, April 28-29
To her soldiers

“Trust in God. Make confession, and be shriven, for so God will help you.”

“Asked whether she thinks the voices would come to her if she were married, she answered: ‘I do not know. I trust myself to God.’”

“When she was told about the Church militant and was advised to believe and accept the article “One holy catholic Church,” and to submit to the Church militant, she answered, “I fully believe in the Church upon earth; but as I’ve said before, for my words and actions, I wait upon and trust to the Lord God.”

And further:

“I fully believe that the Church militant can neither err nor fail; but as for my words and deeds, I leave them to God and trust entirely to him, for he had me to all that I’ve done.” She again submits to God, her creator, who had her do these things; she trusts to him and to his own person.”

In addition, there are sections where Soebbing was inspired by sources other than the trial papers and letters. The section, “I am a handmaiden” is of course a reference to the words of the Virgin Mary in the *Magnificat*.

Compositional Considerations:

Song four uses twelve-tone techniques and is the most serial of all of the movements, but Hope doesn't always follow the serial procedures exactly. He makes these compositional choices intentionally. The notes in the piano introduction come from a matrix derived from the first five notes of the piano (see figure seventeen on the following page, blue highlight). This pattern continues through measure one-hundred-and-eighty-six, where big, tall sounds suddenly break away from the matrix (see figure seventeen, yellow highlight):

Figure 17, Mvt. 4, mm. 182-189

182 Aggressively $\text{♩} = 166$

Soprano

Piano

185 *f* determined

I fear noth - ing but treach - er - y

ff *f*

The start of this movement is aggressive and forceful. Joan is bolstering the courage and energy to begin her first speech to a throng of people. The moment Joan starts speaking; the piano hushes to an octave drone in the left hand (see figure eighteen on the following page, yellow highlight). Perhaps the beginning piano line could be interpreted as a mass of people crowding around her (see figure eighteen, red highlight). Note that, the second she begins speaking, the crowd hushes, so powerful is her energy and mission. Joan first speaks in a free, recitative-like fashion (see figure eighteen, purple highlight).

Figure 18, Mvt. 4, mm. 182-189

182 Aggressively ♩ = 166

Soprano

Piano

185

f determined

I fear noth - ing but treach - er - y

ff

f

With the text, “I fear nothing” at measure one-hundred-and-ninety-two, the piano reinforces the voice, with the top of the right hand in unison (see figure nineteen on the following page, red highlight). We find once again that the saints are with Joan! In addition, the piano line is triadic for just a brief moment, and then returns to the row from the beginning.

Figure 19, Mvt. 4, mm. 190-196

190

I have no fear in the good cause

I fear noth - - ing

mp *f*

This unison underpinning happens again when Joan claims to the people that she is “sent as comfort” (see figure twenty, below, blue highlight).

Figure 20, Mvt. 4, mm. 204-208

204

f

I am sent as com - -

f

An interesting feature begins on measure two-hundred-and-eleven with the bass line, which consists of the pitches E, F#, A, and B (see figure twenty-one on the following page, rose highlight). This material will re-emerge later, as it is the motive

from which the ground bass in movement five, *Captivity*, is built. In this section, the vocal line is once again modal.

Figure 21, Mvt. 4, mm. 209-222

209 *mp* lyrical and gentle

- fort. But it is God

p with pedal

217

— who touch - es — your hearts — I am a hand - maid

With the arrival of measure two-hundred-and-thirty-eight, the lyrical section is abruptly interrupted at the word “iron” (see figure twenty-two below, orange highlight); the bass line motive from the beginning returns here (see figure twenty-two, green highlight).

Figure 22, Mvt. 4, mm. 237-240

The image displays a musical score for measures 237-240. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with the word "of" in measure 237, followed by "i - - ron" in measure 238, which is highlighted with an orange background. The piano accompaniment features a bass line with a repeating eighth-note pattern, highlighted with a green background. The piano part includes a forte (f) dynamic marking in measure 238.

The text is brought to the forefront starting on measure two-hundred-and-forty-two (see figure twenty-three on the following page, purple highlight) with the huge rhythmic hits on “rough”; “unkempt”, shoddy, etc. Here Joan is explaining to the crowd that she is not perfect, and yet is an instrument for God’s work.

Figure 23, Mvt. 4, mm. 241-244

241

Rough, un - kempt, shod - dy, and

After Joan states “it is not me you follow” for the first time (figure twenty-four on the following page), the piano tears into its own interlude, which is very similar to the opening motive (see figure twenty-four, blue highlight). Another drone holds in the piano as the voice re-enters. Perhaps Joan has some self-doubt during the interlude. The interlude could personify her anxieties growing. Joan quickly calms herself and repeats the words, perhaps understanding for the first time herself that she is merely an instrument of God’s purpose.

Figure 24, Mvt. 4, mm. 249-259

249

fol - low

254

f

It is not

ff

The relentless eight note pattern begins in the piano again (see figure twenty-five on the following page, rose highlight) as Joan urges the people to “trust in God”—“where humans fail.”

Figure 25, Mvt. 4, mm. 260-264

260

me you fol - low Trust in God,

The coda (figure twenty-six, below and on the following page) is an exchange between the eighth-note motive in the left hand of the piano and full measures of silence (see figure twenty-six, green highlight). The unpredictability of these sequences leads us to trust in divine timing just as Joan has.

Figure 26, Mvt. 4, mm. 273-284

273

lead you where hu - - - mans fail

Figure 26, Mvt. 4, mm. 273-284 continued

The image displays a musical score for Figure 26, Mvt. 4, mm. 273-284 continued. The score is presented in two systems. The first system begins at measure 278, and the second system begins at measure 283. Each system consists of a treble staff and a bass staff. The bass staff contains a continuous eighth-note accompaniment, while the treble staff contains whole notes. A large pink rectangular highlight covers measures 278-282 in both staves. A smaller pink rectangular highlight covers measures 283-284 in both staves.

Movement Four Summary:

Garett Hope juxtaposes forward-driving, rhythmic complexity with tall quintal chords, and moments of drone in the piano line. Contrasts are also achieved in the vocal line with sharp, accented bursts, as well as moments of lyrical warmth and legato. A crowd bustling is personified with the aggressive introduction in the piano, as well as in other interludes throughout the movement. Although the movement is created using serial practices, Hope intentionally strays from these strictures a few times throughout the piece. The familiar practice of the piano line doubling the voice can once again be found in this movement. Hope also foreshadows melodic material in this movement that will resurface and be repurposed in movement five. He also again wields the power of silence, with entire measures marked as having no sound, to great dramatic effect.

MOVEMENT FIVE: *Captivity*

Note: The tessitura drops here, which is a contrast from the normal rise in previous movements

Range: C-sharp 4 – F-sharp 5

Tessitura: F-sharp 4 – C5

Libretto Text:

I protest being kept in chains
I did not know I would be held captive
As any prisoner would
I have wanted to escape

I jumped from the tower I was held
For I thought death preferable
To the hands of the English

The voices forbade me to jump
For I hear the voices everyday
But I was weak

You say you are my judge
Think carefully on what you say
For if I am truly sent by God
You put yourself in grave danger

Libretto Sources:

Influences for this poem include quotes from pages eighty-seven, eighty-eight, ninety-three, and ninety-five in the Trask, as well as pages fifty-one, one-hundred, one-hundred-and-one, and one-hundred-and-five in the Hobbins text:

Beaulieu

“Wherever I have been a prisoner I have wanted to escape. When I was in the castle of Beaulieu I would have shut up my guards in the tower, had not the porter seen me and come to me.”

Beaurevoir

“I was in the tower of Beaurevoir about four months. The reason why I jumped from the tower was that I had heard that all the people in Compiègne, even to children of seven years, were to be put to fire and sword. And I would rather be dead than live on after such a destruction of good people. That was one reason. The other was that I knew that I was sold to the English, and I thought death would be better than to be in their hands who were my enemies. Almost every day Saint Catherine told me that I must not jump, that God would help me and the people of Compiègne too. And I said to Saint Catherine that if God meant to help the people of Compiègne, I wanted to be there.

When I knew that the English were coming, I was greatly troubled. Yet still, and many times, my voices forbade me to jump. And at last, for fear of the English, I did jump, commending myself to God and Our Lady, and I was hurt. And after I had jumped, Saint Catherine's voice told me to be of good cheer and that I would be healed and the people of Compiègne would have succor.

I did it, not in despair, but in hope to save my life and to go to the succor of many good people in distress. And afterwards I confessed it, and begged our Lord to forgive me for it, and I have our Lord's pardon for it. And I think it was not right for me to jump- it was wrong."

Her First Appearance before Her Judges in the Chapel Royal, Rouen Castle,

Wednesday, February 21:

"I protest being kept in chains and irons. It is true that I have wished, and that I still wish, what is permissible for any captive: to escape!"

"You say that you are my judge. Take thought over what you are doing. For, truly, I am sent from God, and you are putting yourself in great danger."

"It's true that I wanted to escape from other prisons and that I still do, as is allowable for any captive or prisoner."

"First she was asked why she leaped from the tower of Beaurevoir. She replied that she had heard it said that everyone in Compiègne above the age of seven was to be put to fire and sword, and she would rather die than live after such a destruction of good people. This was one reason she leaped. The other was that she knew she had been sold to the English, and she would rather have died than fall into the hands of her enemies the English."

“You say you are my judge; I do not know whether you are, but take good care not to judge me wrongfully, for you would put yourself in grave danger. I’m warning you so that if God punishes you, I’ll have done my duty in telling you.”

“Then Joan was advised, under her oath, to tell how she tried to escape from the castle at Beaulieu between two planks of wood. She said that she had never been a prisoner anywhere but she would gladly have escaped.”

Compositional Considerations:

By this point, Joan has been captured, and has been imprisoned for many days. The movement begins with a repetitive ground bass four-note motive (see figure twenty-seven on the following page, rose highlight). The result is hypnotic; this gives the piece a feeling of endlessness and, perhaps, boredom verging on madness. Joan has hundreds of hours to contemplate her purpose, speak to God and to the saints, and to persevere on thoughts or fragments of thoughts.

When contemplating how many lines of melody and harmony are involved at any one time, the introduction builds and then tapers away, creating a sonic triangle. The work begins with a single voice (see figure twenty-seven, rose highlight); a second is added (see figure twenty-seven, purple highlight); a third then emerges (see figure twenty-seven, green highlight); and, finally, a fourth voice (see figure twenty-seven, light blue highlight).

Figure 27, Mvt. 5, mm. 285-293

285 Resolute, yet resigned ♩ = 66

Soprano

Piano

p

pedal ad libitum

cresc.

290

Starting at measure three-hundred-and-one (see figure twenty-eight on the following page, rose highlight), in the right hand of the piano, one finds a perfect fifth built on E, and then, in the subsequent measure, a tritone built on E. This idea is then repeated a chromatic mediant (a third) away, on C. Both the piano and vocal lines in this movement are very chromatic. The voice part is freely atonal but still possesses moments where it could be considered pitch-centric on E. It is too highly chromatic to think of this in E minor.

Figure 28, Mvt. 5, mm. 299-308

299

I pro - test_____ be - ing kept in

304

_____chains I did_ not know__ I would be held cap - tive

This pattern recurs at measure three-hundred-and-ten (see figure twenty-nine on the following page, green highlight), but is altered slightly with the addition of the higher E-flat. The pattern can still be found with first two notes of each measure.

Figure 29, Mvt. 5, mm. 309-312

309

As an - y pri - son - er would I have want - ed to es - cape

With measures three-hundred-and-twenty-seven and three-hundred-and-twenty-eight, one sees that the ground bass pattern mentioned earlier is still occurring, but in the right hand (see figure thirty below, orange highlight). Here we also find that the pitch center has shifted to C (see figure thirty, blue highlight). It stays here until the motive comes back in left hand at measure three-hundred-and-forty-eight. Here the pitch center returns to E.

Figure 30, Mvt. 5, mm. 328-333

328

The voic - es The voic - es The voic - es

At measure three-hundred-and-forty-nine (see figure thirty-one below, green highlight), as the text is resolving, there are fewer tritones. Joan is more resolved, less upset and more determined.

Figure 31, Mvt. 5, mm. 349-353

349

You say_ you are my judge Think care - ful - ly on what you say

Movement Five Summary

Garrett Hope uses repetition of a ground-bass motive to achieve a feeling of endlessness as Joan is in prison. He achieves a slow-growing swell of sound through the use of adding one line of the piano, or “voice” at a time, and then reversing the process. Paired with this constant ground-bass motive, the vocal line is chromatic and unpredictable, showcasing the complexity of Joan’s psychological state in the moment.

MOVEMENT SIX: *Trial*

Range: D4 – A-flat 5

Tessitura: B-flat 4 – E-flat 5

Libretto Text:

You ask if I am in God's grace
If I am not, God put me there
If I am, may God keep me there

You say I should command the saints to free me
The voices are not mine to command
But for God's grace, I could do nothing

Your questions have no point

For your questions here are meaningless
The offenses you accuse me of
I have not committed

As for the rest
I refer that to the Lord.

Libretto Sources:

Sources for the first strophe in this movement are derived from page ninety-seven in the Trask text and page sixty and sixty-one in the Hobbins:

Do you know that you are in God's grace?

“If I am not, God put me there, and if I am, God keep me there! I should be the saddest creature in all the world if I knew I were not in God's grace. I think, if I were in sin, that the voice would not come to me. And I wish that everyone heard it as I do!”

“Asked whether or not she knows she is in the grace of God, she answered: ‘If I am not, may God put me there; and if I am, may God keep me in it!’”

For the second strophe, Soebbing pulls from page ninety-six of the Trask:

*Can you not persuade the voice to do your will and take a
message to your King?*

“I do not know if the voice would obey me, unless it were
God’s will and God permitted it. But for God’s grace I
could do nothing.”

For the libretto section beginning with “for your questions here are meaningless”
and onward, Soebbing cites page one-hundred-and-twenty-seven in the Trask and page
one-hundred-and-forty-one in the Hobbins:

“The offenses that you bring against me I have not
committed: as for the rest, I refer it to our Lord.”

“If not for the grace of God I could do nothing.”

Compositional Considerations:

This movement is composed using a modified serial process. The entire introduction can be analyzed using a matrix built on a seven-note set (see the opening vocal line in figure thirty-two, below, red highlight). The piano part and vocal line are all part of the set; the voice is singing the partial row, and the piano is playing the same row underneath the singer.

Figure 32, Mvt. 6, mm. 376-383

376 *p*
You ask if I _____

380
_____ am in _____ God's grace If

The piano line at the start of the movement can be interpreted as the judges in the trial asking Joan questions (see entire piano line in figure thirty-three). She is no longer listening to voices in her own mind or spirit, but to flesh- and-blood, human voices at the beginning of this song and in interludes.

Figure 33, Mvt. 6, mm. 365-375

365 Tense ♩ = 82

Soprano

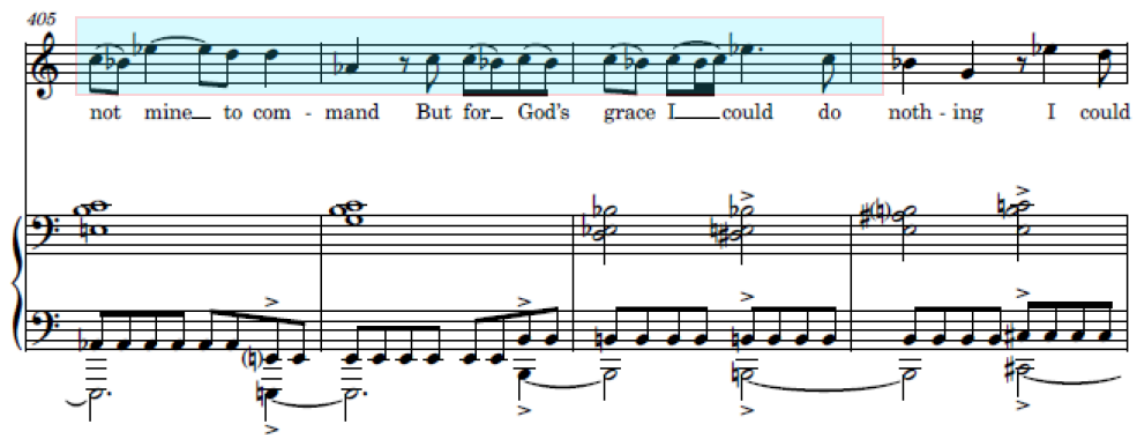
Piano

p

370

Hope notes an interesting occurrence at measure four-hundred-and-five and beyond. The C "should" be a C sharp (see figure thirty-four, below, blue highlight) according to the strictures of the tone row. Although it doesn't fit in the row, Hope states that it is intentional. It adds an aural interest that otherwise would not take place.

Figure 34, Mvt. 6, mm. 405-408



At measure three-hundred-and-seventy-six, the bar before Joan begins to sing, an eighth-note pulse commences in the piano line (see figure thirty-five on the following page, rose highlight). The pulse continues without ceasing until measure four-hundred-and-twelve, after she exclaims, “But for God’s grace I could do nothing.” The vocal line is long and lyrical, providing an impressive contrast to the eighth note underpinnings in the piano line. The steady pulse under her words can be interpreted as a sign of strength and determination as she faces her trial.

Figure 35, Mvt. 6, mm. 376-379

376 *p*
You ask if I
pp

The pulsing eighth-note section ends with an unexpected measure of silence (see figure thirty-six, green highlight), before Joan very confidently explains to the jury and judge that their mortal questions “have no point.”

Figure 36, Mvt. 6, mm. 409-413

409 *mf*
do noth - ing Your ques

Beginning with measure four-hundred-and-twenty-four, the eighth-note pulse in the right hand of the piano line returns (see figure thirty-seven, below, purple highlight):

Figure 37, Mvt. 6, mm. 421-425

421 *p*

have no point_ For your ques - tions here

pp

At measure three-hundred-and-thirty-four, the eighth-note pulse ceases, when Joan explains, “as for the rest, I refer to the Lord.” The piano line is in exact unison with her once again, a sure sign that the saints are with her (see figure thirty-eight on the below, green highlight).

Figure 38, Mvt. 6, mm. 434-439

434 *f*

As for_ the rest I re - fer to_ the Lord_

mf *p*

Movement Six Summary:

Garrett Hope uses the piano line in the beginning of the movement and in interludes to act as the personification of judges at Joan's trial. This is a perfect vehicle to introduce other persons into the world of a one-woman monodrama. Hope also adds aural interest by including a pitch that breaks from the tone row intentionally. The forward-moving, relentless eighth-note pulse found throughout the movement undergirds Joan as she speaks, giving her a sense of strength and determination. Hope again returns to the use of silence in a powerful way, including measures of soundlessness to heighten the sense of drama. He also revisits the idea of the piano doubling the vocal line, a personification of the saints being with her in her trial.

MOVEMENT SEVEN: *Revocation*

Range: D-flat4 – B-flat 5

Tessitura: D-flat 5 – A5

Libretto Text:

What I said, I said in fear of fire
I revoke my confession
It was said under duress

What I did was very wicked
The voices tell me of God's displeasure
Though Saint Catherine and Margaret
Show me great pity for my treason

I did it to save my life
But damned myself in the process
If I say that God has not sent me
I damn myself to eternal fire
I fear my martyrdom but

I cannot deny the truth
That God has sent me

Libretto Sources:

The overall inspirations for this movement come from page one-hundred-and-thirty-nine by Trask and page one-hundred-and-ninety-seven by Hobbins, below.

In Her Prison

“What I said, I said for fear of the fire.
My voices have told me since that I did a very wicked thing
in confessing that what I had done was not well done.
They told me that God, by Saint Catherine and Saint
Margaret, gave me to know the great pity of the treason that
I consented to by making that abjuration and revocation to
save me life, and that I was damning myself to save my
life.

If I should say that God has not sent me, I should damn
myself. It is true that God has sent me.”

“Since we the judges heard that she still clung to the
illusion of her pretended revelations, those she had
formerly renounced, we asked her whether she had heard
the voices of Saint Catherine and Saint Margaret since last
Thursday. She said yes.

Asked what they told her, she said that through Saint
Catherine and Saint Margaret, God sent her word of the
great pity of her betrayal when she abjured and recanted to
save her life, and that she had damned her soul to save her
life.

She said that before Thursday, her voices had told her what to do that day, and she did it. They told her to answer the preacher boldly when she was on the platform before the people. And Joan said that it was a false preacher and accused her of many things she had never done. If she were to say that God had not sent her, she would be damned, for God truly had sent her.

Since Thursday, her voices had told her that she had done great harm by saying that what she had done was wrong. Whatever she said and recanted on Thursday, she did only from fear of the flames.”

Compositional Considerations:

As we have seen many times in this work, this movement is pitch-centric as opposed to being in a specific key. The pitch center is D-flat most of the time. There are many instances of D-flat, but also many chords that don't belong to the key of D-flat. For example, the voice is singing mostly in D-flat major, but the piano line is not in D-flat major (see figure thirty-nine below, gold highlight).

Figure 39, Mvt. 7, mm. 465-469

465 *p*

What I said, I said in fear of fire I re-voke

sim.

As one can see in the figure on the previous page (figure thirty-nine), at the beginning of the vocal line, the tessitura is quite low, especially since the piece as a whole rises in tessitura with remarkable consistency. It is here that we find Joan in a state of apology. She is abasing herself before God and the saints, as she attempted to commit a Mortal Sin: suicide, as a result of committing perjury in court. As she becomes more impassioned and fervent, the tessitura rises drastically, beginning in measure four-hundred-and-seventy-five (see figure forty below, blue highlight); it continues to rise to the end of the movement.

Figure 40, Mvt. 7, mm. 474-477

474 *mf* *cresc.*

What I did was ver - y wick - ed The voic - es tell me of

distant & ethereal *pp throughout*

In the recitative-like parts, such as measure four-hundred-and-eighty-four and following (see figure forty-one below, green highlight), Hope uses large, rolled quintal chords in the piano. In modern music theory, quintal harmony is defined as the harmonic layering of fifths. This rolling of quintal chords over a large span of the piano provides an other-worldly quality to complement Joan's text in these sections. The combination of the rolled chords and the extreme tessitura in these sections give the listener a true sense of Joan's desperation.

Figure 41, Mvt. 7, mm. 481-490

The image displays a musical score for measures 481 through 490. The top system, starting at measure 481, shows a vocal line with the lyrics "Show me great pit - y for my trea - son" and a piano accompaniment. The piano part features large, rolled quintal chords, which are highlighted with a green background. The bottom system, starting at measure 486, continues the vocal line with the lyrics "to save my___ life But damned my - self in the pro - cess" and the piano accompaniment. The piano part also features large, rolled quintal chords, which are highlighted with a green background. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

Just as we see many times throughout the piece, when Joan states, “I cannot deny the truth that God has sent me,” (see figure forty-two below, orange highlight) the upper part of the right hand in the piano doubles her. This is again another sign of strengthening resolve to complete God’s task for Joan on earth.

Figure 42, Mvt. 7, mm. 498-506

The image displays two systems of a musical score. The first system, starting at measure 498, features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line includes the lyrics "I fear my mar - tyr - dom, but I can - not de -". The piano accompaniment consists of chords and moving lines in both the right and left hands. The second system, starting at measure 502, continues the vocal line with the lyrics "ny the truth that God has, has sent me". The piano accompaniment continues with similar harmonic support. An orange highlight is placed over the vocal lines in both systems, indicating the specific phrase mentioned in the text. The piano part in the second system shows a doubling of the vocal melody in the upper right hand.

Movement Seven Summary

Garrett Hope uses a large and abrupt drop in tessitura to achieve a feeling of dejection and penitence. The usual formula of a steadily climbing vocal line throughout the work is abandoned temporarily for dramatic effect and character development. The drop in tessitura does not last long. As Joan becomes more impassioned in her confession to God and the saints, a sort of hysteria ensues, which brings her voice back in the tessitura in which we found her in movement six. The use of quintal chords in the piano in the more recitative-like sections of the movement adds to the other-worldly quality of the aural experience. Garrett again uses moments of doubling in the vocal line with the piano, a now-expected and dependable choice.

MOVEMENT EIGHT: *End*

Range: D4 – D6

Tessitura: D5 – A5 (Note: This tessitura assessment does not include the last page, in which a large drop in tessitura occurs.)

Libretto Text:

Ah! How cruelly I have been used
My clean body, never yet defiled
Is this day to become ash.

God, I appeal to you
This great injustice and oppression
Where shall I be this night?

By God's grace, I shall be in Paradise

I beseech you – go bring a cross
And hold it level with mine eyes
So I might see it above the flames.

Libretto Sources:

Influences for this movement include pages seven, one-hundred-and-forty-three and one-hundred-and-forty-four in the Trask text:

“Saint Catherine and Saint Margaret had rich crowns on their heads. They spoke well and fairly, and their voices are beautiful- sweet and soft. The name by which they often named me was *Jehanne the Maid, child of God*. They told me that my King would be restored to his Kingdom, despite his enemies. They promised to lead me to Paradise, for that was what I asked of them.”

In Her Prison: Early Morning

“It was I who brought the message of the crown to my King. I was the angel and there was no other. And the crown was no more than the promise of my King’s coronation, which I made to him.

Alas! Am I so horribly and cruelly used, that my clean body, never yet defiled, must this day be burnt and turn to ashes! Ha! Ha! I would rather be beheaded seven times than suffer burning.

Alas! If I had been kept in the Church’s prison, to which I had submitted- if I had been kept by churchmen, instead of by my enemies and adversaries, I should not have come to such a miserable end. Oh, I appeal to God, the great judge, from this great wrong and oppression!

Bishop, I die through you!

Master Peter, where shall I be this night? By God’s grace I shall be in Paradise.”

At the Stake

“I pray to you, go to the nearest church, and bring me the cross, and hold it up level with my eyes until I am dead. I would have the cross on which God hung be ever before my eyes while life lasts in me.

Jesus, Jesus!”

Compositional Considerations:

This movement has the widest vocal range of all, spanning an impressive two octaves. The tessitura is the highest of all of the movements as well, at least until the last page, when Joan is resigning herself to her fate.

When considering the chord progression in the opening, it should be noted that the chords in the left hand of the piano line seem unrelated, but, when moving from chord to chord, there is usually one common tone between them (see figure forty-three below, green highlight):

Figure 43, Mvt. 8, mm. 507-511

507 Prayerful ♩ = 80

The image shows a musical score for a Soprano and Piano. The Soprano part is in 4/4 time, marked 'Prayerful' with a tempo of 80. The Piano part is in 4/4 time, marked 'mp'. The Soprano part has a blue highlight over measures 507-511. The Piano part has a green highlight over measures 507-511, showing a common tone between chords.

If trying to define a key, Hope states that it “feels” a lot like G, but it is not in the key of G Major. Again, the movement is pitch-centric, but even the pitch center shifts a bit throughout. In addition, at the very beginning of the piece, there is a motive in the right hand that is a descending perfect 5th and then a whole step after (See figure forty-three above, purple highlight). This motive returns at the end of the movement.

Beginning in measure five-hundred-and-twenty-four, the composition is written in completely free atonality (see figure forty-four, below). Starting in the following measure, one finds planing in piano line (see figure forty-four, gold highlight), then a rolled quintal chord (see figure forty-four, pink highlight). The vocal line is written in D Phrygian mode.

Figure 44, Mvt. 8, mm. 522-527

The image displays a musical score for measures 522-527 of Movement 8. It consists of a vocal line and a piano accompaniment. The vocal line includes the lyrics: "nev - er_ yet de - filed_ Is this day to be - come_ ash_". The piano accompaniment features a yellow highlight (planing in piano line) and a pink highlight (rolled quintal chord). The score includes dynamic markings like "cresc." and "f".

In measure five-hundred-and-thirty (see figure forty-five below, blue highlight), beginning with the text, “God, I appeal to you,” the lower part of the right hand in the piano plays the same pitches, one octave down, with Joan.

Figure 45, Mvt. 8, mm. 528-533

528 *mp a prayer*

God, I ap -

peal to you

This great in -

531

533

In what is arguably the most dramatic moment of the work, Joan's voice climbs in a scale reaching higher and higher, until the ultimate moment of climax, at the words "I shall be in paradise, Ah!" (see figure forty-six, orange highlight). It is a crystal-clear example of text-painting. Joan's voice rises to paradise, as her body and spirit soon will.

Figure 46, Mvt. 8, mm. 540-548

540

night?

cresc.

By God's grace, By God's grace I, I shall be

mp *cresc.*

545

f

rall.

in Par - a - dise Ahh!_____

f

Beginning in measure five-hundred-and-forty-nine, the free atonality moves to the mode of G Phrygian. The vocal tessitura moves down an octave-and-a-half as Joan, in a state of complete calm, asks for a cross to gaze at as she burns (see figure forty-seven below, green highlight). A fascinating point to note is that the vocal line in this section features the exact same half step motive between G and A-flat that we see in the third movement, entitled *Prayer*, discussed earlier in this analysis.

Figure 47, Mvt. 8, mm. 551-555

551 *mp*

I be - seech you, go bring a cross bring a cross and hold it

Movement Eight Summary:

The use of extreme vocal range in this movement is extraordinary and powerful. It is a fitting choice for a subject matter as dramatic as a woman burning at the stake. This is paired with an extremely high and relentless tessitura, further giving the listener a sense of desperation and panic. This movement has the most instances of free atonality, as the chaos of the movement approaches breaking-point. A stunning example of text-painting occurs as Joan exclaims that she will soon, by God's grace, be in Paradise. This text-painting is achieved by the voice climbing higher and higher, as her thoughts rise to heaven. The climax of the entire piece is the high D that Joan literally screams just as she realizes that she will receive the consolation of Heaven.

If this were not stunning enough, Hope uses an extreme drop in tessitura a second time as Joan humbly asks that someone bring a cross and put it in front of her eyes as she burns.

EXPLANATION OF ARTISTIC VANTAGE POINT FOR THE DVD

The Performance:

The DVD performance of this work is dear to the production teams' hearts because this is the medium that Garrett Hope and Steven Soebbing had always envisioned the work being the most effective: in a black box, staged, costumed, and with high-drama acting and lighting.

Each movement of the work includes a lighting change, multiple camera vantage-point changes, and, often, a costume and makeup change or modification, all to express a change in Joan psychologically. Even the position of Joan's body in space changes with each movement; at times she is on her knees in prayer; on the floor tied up in jail; standing on a soapbox as she speaks to crowds; and, of course, tied to a stake at the end of her life.

With the addition of the compositional and textual considerations that take place, the overall effect is cohesive and clear: Joan moves from peasant girl to crusader, from penitent to defiant, and finally to martyr and saint, all in just nineteen years of life (or, in the case of the DVD about forty minutes!)

The Interviews:

In addition to the performance of the monodrama, the DVD also includes extensive on-camera interviews with librettist Steven Soebbing, composer Garrett Hope, and the original Joan, Rachel Eve Holmes. Steven speaks in-depth regarding his creative process of forming the poetry via the translated original trial documents, as well as his personal connection to the story of Joan of Arc. Garrett discusses his compositional process with considerable depth, live, and in his own words. Rachel Eve also speaks candidly about the process of creating Joan, as well as her opinions on singers and their relationship with the idea of “new music.” It serves as a natural companion to the performance DVD, giving the audience a rarely-available inside look into the creation of the project from the ground up.

LISTENING GUIDE FOR AUDIENCES

Note: Future performers of this work have full permission to duplicate the Listening Guide to distribute to audiences prior to a performance. This guide is a simple, easy-to-digest musical description of each movement, written in a colloquial manner so that any person, musician or no, will be able to engage with the work in a meaningful way.

MOVEMENT ONE

You may notice that this first movement sounds folk-like, and that the soprano is singing in a very low range, close to that of a speaking-range of an average female. The soprano is singing very long lines, which contrasts greatly with the cascading piano line that has much more rhythmic motion. These features all work together to represent the simple childhood of Joan, and her humble beginnings.

MOVEMENT TWO

We immediately hear a stark contrast in character with this piece when compared to movement one. The dreamy, youthful days of leisure are clearly finished for Joan. Here she sits writing a letter, and her determination is shown in the relentless sixteenth note motion in the piano line.

In this movement, although the piano and vocal lines seem very independent, there are moments where the top line in the piano doubles Joan's voice. Throughout the work we will find instances of this. Often these moments of unison indicate that Joan is in a very strong and determined psychological state. It is also an indication that God and the saints are speaking with her as she speaks to mortals. In this particular instance, Joan is in a state of strong will and determination, and she believes God is with her in her plans.

After the second piano interlude, a large rhythmic and harmonic change will come as a bit of an aural shock. The relentless forward motion of the piano line turns to unison A naturals in three octaves in 4/4 time. Joan is the one that is now singing with a more rhythmic line. The steady quarter notes in the piano line are stable and strong, lending to her confidence in this section.

The piano plays in exact unison with Joan beginning with the words, "I come to lift your siege." Following, we find a huge and staggering interval jump on the text, "from your stain." The pitch we hear on the word "stain" is the highest vocal note in the song, leaping out of the tessitura of this section and out of the texture of the whole movement. This indicates to the listener that Joan is full of conviction in these moments.

As Joan regains her composure, the piece seems to "begin again" with the same piano motive as the beginning of the piece. Joan also returns to the same text, "I bring

you news from God, our Lord and King of Kings.” This establishes the ABAB form of the piece, with a coda of new material at the very end.

MOVEMENT THREE

At the beginning of this movement, the right hand line of the piano line includes a motive that we will hear as a sort of interlude throughout the piece. This is the voice of Saint Catherine, challenging, admonishing, and comforting Joan throughout the movement.

When Joan finally begins to speak, she sings in a very slow rhythmic line, oscillating back and forth between two pitches a half step apart. This establishes the feeling that she is in a trance, or spiritual ecstasy. The vocal line is extremely chromatic, and yet maintains its sweetness and affection for her favorite saint.

As Joan speaks of her not being ready to meet the demands of God, and about “trembling like a leaf” at the sound of Saint Catherine’s voice, the left hand in the piano begins to become noticeably more active, winding all over, contrasting with the consistency of the right hand. This effectively paints Joan’s anxieties stirring.

After Joan’s first section of text, the voice of Saint Catherine returns. One should notice that Joan never interrupts when Saint Catherine is speaking, and this is a sign of great reverence.

After this interlude, Joan protests further. Joan then describes her upbringing, including all of the reasons why she is not up for the task; she asks a very human, even girlish question, reminding us that Joan is young. She asks, “Will I ever live a normal life?” At this question Saint Catherine seems particularly agitated, and the piano line becomes more rhythmic and chromatic than ever, with extreme ranges of the piano utilized.

After this final admonition, Joan becomes humble, obliging, and at peace with her destiny. She has made the decision to put her life in the hands of God, thanks to the persuasion of Saint Catherine.

With the text, “ah, noble sir, are you afraid?” it is clear that Joan has been interrupted, whether by captors or by another “voice,” is up for debate. There is no trace of the musical material that we hear earlier in the movement. Suddenly Joan is singing a recitative-like line that includes more disjointed leaping intervals.

After this interruption, the voice of Saint Catherine returns, acting as a sort of coda at the end of Joan’s last vocal line. St. Catherine is blessing Joan’s decision, reassuring her that she will be with her throughout all of her trials.

MOVEMENT FOUR

The start of this movement is aggressive and forceful. Joan is bolstering the courage and energy to give her first speech to a throng of people. The moment Joan begins speaking; the piano hushes to an octave drone in the left hand. Perhaps the beginning piano line could be interpreted as a mass of people crowding around her. Note that, the second she begins speaking, the crowd hushes, so powerful is her energy and mission. Joan first speaks in a free, recitative-like fashion.

With the text, “I fear nothing,” the piano undergirds the voice, with the top of the right hand in unison. We find once again that the saints are with her! This unison underpinning happens again when Joan claims to the people that she is “sent as comfort.” This text ushers in a much more calm and lyrical section of the movement.

The lyrical section is abruptly interrupted at the word “iron,” and the bass line motive from the beginning returns here. The text is really brought to the forefront starting with the large rhythmic hits on “rough,” “unkempt,” and “shoddy.” Here Joan is explaining to the crowd that she is not perfect, and yet is an instrument for God’s work.

After Joan states “it is not me you follow” for the first time, the piano tears into its own interlude, which is very similar to the opening motive. Another drone holds in the piano as the voice re-enters. Perhaps Joan has some self-doubt during the interlude. The interlude could personify her growing anxieties. Joan quickly calms herself and repeats

the words, perhaps understanding for the first time herself that she is merely an instrument of God's purpose.

The relentless eighth-note pattern begins in the piano again as Joan urges the people to "trust in God [...] where humans fail."

The coda is an exchange between the eighth-note motive in the left hand of the piano and full measures of silence. The unpredictability of these sequences leads us to trust in divine timing just as Joan has learned to do.

MOVEMENT FIVE

By this point, Joan has been captured, and has been imprisoned for many days. The movement begins with a ground bass that repeats a four-note motive. The result is very hypnotic; this gives the piece a feeling of endless time and, perhaps, boredom verging on madness. Joan has hundreds of hours to contemplate her purpose, speak to God and to the saints, and to obsess over thoughts or fragments of thoughts.

When contemplating how many lines of melody and harmony are involved at any one time, the introduction builds and then tapers away, creating a sonic triangle. The work begins with a single voice, adds voices or layers, and crescendos to a big build before, backing away to nothing once again.

Later in the piece, one can hear that the ground bass pattern is still heard, but it is now occurring in the right hand of the piano, in a much higher register. By the end of the movement, we find Joan is more resolved, less upset and more determined.

MOVEMENT SIX

The piano line at the start of the movement can be interpreted as judges at the trial asking Joan questions. She is no longer listening to voices in her own mind or spirit, but to flesh- and-blood human voices at the beginning of this movement and in its interludes.

The bar before Joan begins to sing, an eighth-note pulse commences in the piano line. The pulse continues without ceasing until after she exclaims, “But for God’s grace I could do nothing.” The vocal line is long and lyric, providing an impressive contrast to the eighth note underpinnings. The steady pulse under her words can be interpreted as a sign of strength and determination as she faces her trial.

The pulsing eighth-note section ends with an unexpected measure of silence, before Joan very confidently explains to the jury and judge that their mortal questions “have no point.” The eighth-note pulse returns with the text, “For your questions here are meaningless.”

The eighth-note pulse abruptly ceases when Joan explains, “as for the rest, I refer to the Lord.” The piano line is in exact unison with her once again, a sure sign that the saints are with her.

MOVEMENT SEVEN

With the entrance of the vocal line, one can hear that the tessitura is quite low, especially since the piece as a whole rises in tessitura with remarkable consistency. It is here that we find Joan in a state of apology. She is abasing herself to God and the saints, as she attempted to commit a Mortal Sin: suicide, as a result of committing perjury in court. As she becomes more impassioned and fervent with the text, “What I did was very wicked” the tessitura rises drastically. It continues to rise to the end of the movement. The extreme tessitura in these sections give the listener a true sense of Joan’s desperation and anguish, as she realizes what she must accomplish.

Just as we hear many times throughout the piece, when Joan states, “I cannot deny the truth that God has sent me,” the upper part of the right hand in the piano doubles her. This is again another sign of strengthening resolve to complete God’s task for her on earth.

MOVEMENT EIGHT

This movement has the widest range of all, spanning an impressive two octaves. The tessitura is the highest of all of the movements as well, at least until the last page, when Joan is resigning herself to her fate.

Beginning with the text, “God, I appeal to you,” the lower part of the right hand in the piano plays in unison with Joan. This is her last underpinning of strength from God and the saints before she is burned at the stake.

The vocal tessitura moves down nearly an octave and a half as Joan, in a state of strange calm, asks for a cross to gaze at as she dies. A fascinating thing to note is that the vocal line in this section features the exact same half step motive that we hear in the third movement, entitled *Prayer*. Joan, making her full transition from unassuming young girl to Saint, gives up her spirit.

CONCLUSION

Overview:

The performer's companion guide displays the vocal tessitura, vocal range, libretto text, libretto sources, and compositional considerations with score examples for every movement of the monodrama. Also provided is an abbreviated and simplified version of the performer's guide, which is ideal for audiences experiencing the work for the first time, to be printed with subsequent performances of this work. It is understood that this document serves as a companion to the score, which should be purchased directly from Garrett Hope. In addition to these more scholarly materials printed here, one can also watch the DVD of the original performance of this work, which includes extensive interview footage with librettist, composer, and the original soprano that premiered the work. All of these materials combined are a boon for study and preparation for future performers of this work.

Vocal preparation for the DVD:

Upon looking at the score for the first time, or watching the DVD, it is apparent that the vocal demands of this work are mighty, and that a lot of physical preparation is necessary to ensure that vocal stamina is built to be up for the task of singing the work successfully. Below is an anecdotal description of Ms. Holmes' particular experience with preparing the role. It is hoped that every future soprano that tackles the work will carefully consider the physical and pedagogical demands that are required, and practice and plan accordingly.

“I have a unique experience with this work, as I was a part of the creation of the monodrama alongside Garrett Hope. It is a singer's dream to be able to sit down with a composer, talk about what their voice is capable of and what it is not, range, special abilities and extended techniques. I was able to do this and more! Garrett periodically sent me sections of the work to “try out”. If a section felt particularly wonderful in my voice and body, I would let him know. If I felt uncomfortable with a section for any reason, I would alert him, and he very graciously would make changes. It is in this way that I was able to feel a great sense of ownership of the piece. I recommend that many a young singer collaborate with living composers! It is such an incredible experience, and one that opera singers shouldn't shy away from.

When the piece was fully formed in its first iteration, and I was preparing it for the World Premiere in Nebraska in 2015, I was amazed that the work took *all* of me, asking the maximum dedication of my voice, mind, and body. The personage of Joan of Arc is perhaps one of the most intense archetypes, and I knew that I couldn't phone a moment of this in, vocally, or as an actress.

Another very important task when preparing this work was determining how to pace my voice, as the tessitura of the work constantly climbs. The first movement of the work is in a very earthy and natural vocal range for me, almost like that of speaking. I didn't want to think of this first movement as particularly operatic. This is Joan harkening back to her memories as a young girl. The technical approach for me here was to sing while accessing a lot of chest resonance, as I personally do when I am singing in non-classical styles, such as musical theatre, pop, or even jazz. The goal was to sound untrained, so I would sound more innocent and unsullied by life experiences quite yet!

The second movement requires a lot of controlled aggression, as Joan is writing a letter in a very angry emotional state. The trick was sounding determined and infuriated while still keeping vocal poise and health. As Joan has gained some life experience between movement one and two, I am singing a bit more operatically, but still not fully! I made sure that the declamation of text was the most important part of this movement, as she is dictating a letter to the King. The use of very strong pronunciation of consonants aided in achieving this aim of portraying an angry idealist.

The third movement is in stark contrast to the second. It is ethereal and other-worldly, as Joan is speaking to her favorite saint in a mystical encounter. This required (at least in my interpretation) a very hollow, round, almost ghostly timbre to achieve the appropriate amount of eeriness! I believe that Joan must speak differently to Saint Catherine and to God than she does to mere humans. I achieved this by minimizing vibrato, making sure I had a very even breath-flow resulting in a beautiful legato, and an intimate dynamic level. I also made sure that, at the moment Joan is interrupted near the end of the movement, she uses a different "voice" when addressing a human intruder. These color shifts are what, in my opinion, make or break the piece.

The fourth movement is characterized by a higher tessitura, and long vocal lines that are broken up by big, bombastic rhythmic hits throughout. Joan is speaking to a group of people that she loves very much, so an amount of tenderness in her voice and person is also required. This is in contrast to the loathing she expresses when writing the king, or when

she is on trial. Joan must be both strong and tender simultaneously in this movement, which is no small feat! The long lines were approached with a very classical, operatic technique, with lots of breath, pure vowels, and crisp, clean articulation. Planning large crescendos also have to be thoughtful, as it is tempting to just be loud loud loud and nothing else in this movement. As Joan oscillates between her more militant texts and her cheering the crowds and boosting morale, I switched between a loud and forceful sound to a very beautiful and *bel canto* legato, respectively.

Movement five is characterized by a jagged vocal line, a lot of chromaticism, and unexpected melodic leaps. Being that Joan is on the verge of madness after being imprisoned for far too long in this movement, a feeling of psychological unpredictability had to be portrayed. She is speaking directly to her captors within her jail cell. There is also the challenge of portraying great hatred, as well as a holy righteousness. I believe that her sense of instability is shown more in the melodic line than the text, so I considered the text subordinate to the melodic line, and sang it with that hierarchy in mind. A lot of this was approached vocally much like movement three. I wanted an other-worldly, hollow, tired quality to come out. Yet, the ends of each sentence and finishing each section of text with a lot of resolve, on the breath, without any tapering was vitally important. This is a technical way to portray her defiance and resolve.

Movement number six is characterized by some of the longest vocal lines in the entire work. It's almost as if Joan is speaking as slowly as she can, as to prolong her time to speak on the bench. She has been stewing and mulling over all that she might say to these men for months, and finally has the floor, and their full, rapt attention. From a pedagogical perspective, I had to pace my breath very carefully for these long lines, making sure I had enough to end each phrase with as much vitriolic intensity as I had at the start. The tessitura is quite high here, as well, and sits mostly on the second passaggio of the soprano voice, which requires even more careful physical planning and optimal technique.

Movement number seven requires an almost childlike penitence, and with that, a shift in vocal color that reflects a desire to return to innocence. It is interesting that Joan has just stood her ground with such defiance in the courtroom in movement seven, that she should so quickly find herself in a position of deepest submission. The vocal contrast here needed to be stark. I made sure that I sang this movement with an honest, robust, and natural sound, as she is laying her sins bare to the saints and the God she loves. There needs to be a deeper vocal color than when she was truly innocent, such as what she would produce in movement one, as she has experienced pain, loss, and has disappointed herself and her faith. Still, there needs to be a tinge of youth and virginity, as she is still young, and still a virgin, after all. The end of the movement should sound nearly like screams, as she realizes what is being asked of her: martyrdom. This also foreshadows the agony of movement eight.

Movement eight is obviously the most challenging. The range is massive and the tessitura is punishing. What's more, it is at the very end of the work, making vocal pacing throughout even more crucial. I had to sound as if I was in agony, but without actually putting my voice in any kind of danger. This requires an open throat, fluid breath flow via the lower abdominals, full and intense use of all of the articulators. In short, this is a full body effort, and all faculties have to be utilized to maximum capacity. I often tried to think of this section as a kind of noise-making more than cultivated singing. That achieved the sounds of agony that were required as the ascent to the highest point occurs. The final jump down to a low tessitura in the last page of the work requires that Joan sound at peace, resigned, and ready for the pain of fire. It must be a different color and mind space than any other point in the work. Mournful, yet hopeful that she will soon be reunited with the God that destined her to achieve all that she did."

Accessibility and Adaptability:

In discussions throughout the recording process, Steven, Garret, and Rachel Eve all shared many dreams for the future of this work. All three believe that is extraordinarily accessible and adaptable for many reasons:

-The piece is portable. All one needs to perform this work is a soprano, a piano, and a space.

-The piece is difficult to sing, but not so difficult that graduate-level and professional singers cannot study and perform the work successfully.

-It has the potential to be operatic in scale, and could be put on as a fully staged production by small opera companies or by universities with limited singers and resources.

-The work could be broken up to include multiple performers. Being that the first two songs are very low, they could be performed by a low mezzo; the second two pieces could be performed by a higher mezzo or a lyric soprano; the third two pieces could be performed by a higher soprano; the forth two pieces could be performed by a coloratura or a soprano comfortable with an extremely high tessitura. This could be produced by a university opera department with four very strong singers all playing Joan on her journey.

Future Implications:

It is greatly hoped that this work will become as well-known and as often-performed as the likes of *Try Me, Good King* by Libby Larsen; *Hermit Songs* by Samuel Barber, and other stalwart song cycle compositions that are staples in many a graduate voice program. It is also hoped that it will be useful to opera departments, opera companies, and touring recitalists as well.

Even though there is a wealth of representations of Joan of Arc in film, television, opera, and in theatre, this is a new and exciting addition to the ever-growing lexicon. This monodrama creates a new medium and, therefore, platform for her story to be told.