

Peter Grimes

1976

Wednesday, October 6, 1976 8:00 PM  
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Sunday, October 17, 1976 2:00 PM  
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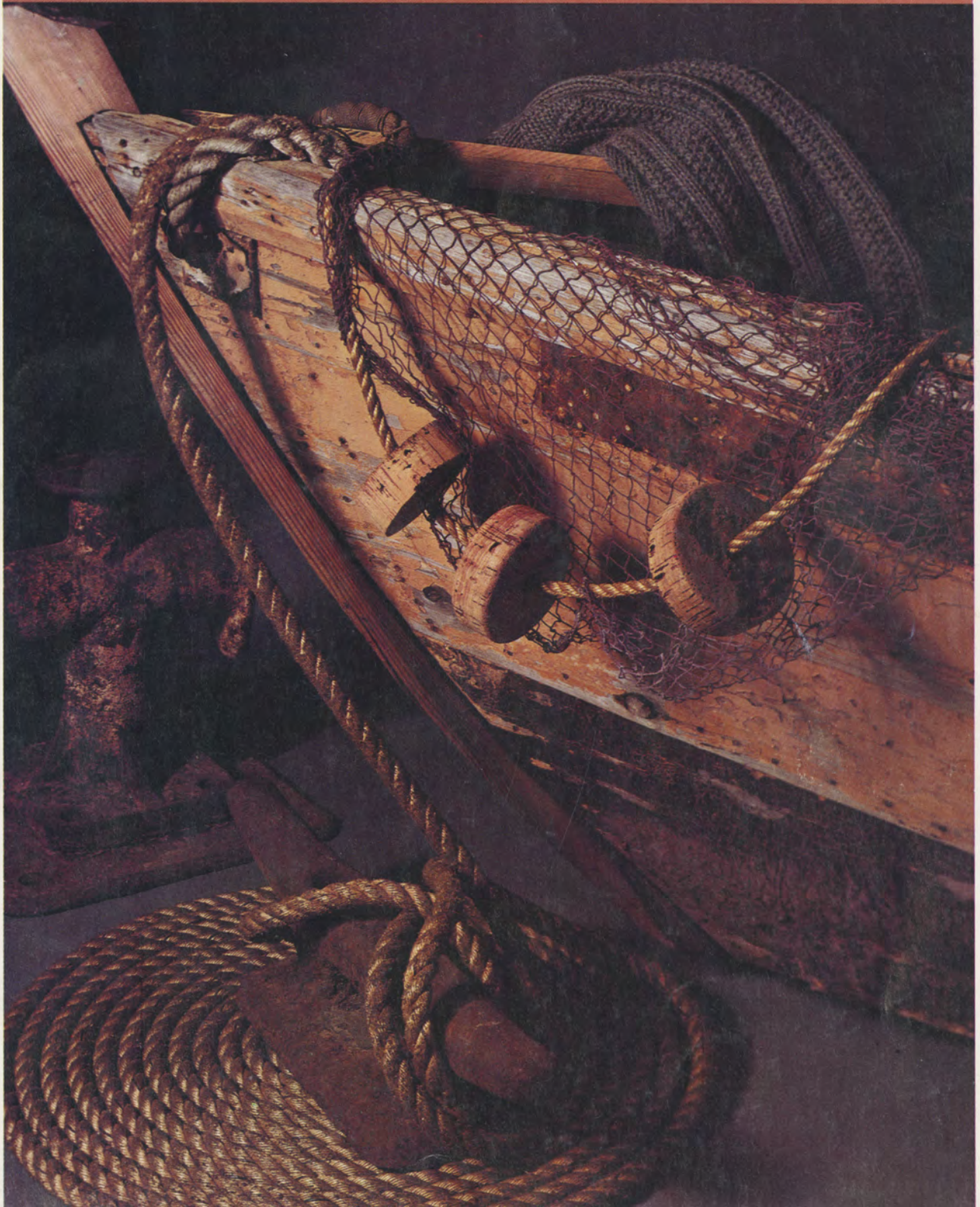
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# Peter Grimes

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# Peter Grimes

SAN FRANCISCO OPERA MAGAZINE 1976



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Welcome to San Francisco Opera's 1976 season.

As you wait for the curtain to rise, we would like to point out to you several improvements: many seats have been reupholstered, a new floor covers a large part of the stage, and all our productions will benefit from a new and sophisticated light board. The foregoing is a clear indication that physical restoration and updating of the Opera House has begun. Furthermore, the Opera has concluded its part in the planning of the new Performing Arts Center. Provided that the financial means can be found and the proper decisions made, we dare to hope that construction of the backstage addition to the opera house may start in the very near future.

For the first time, we are using the pit extension, an original feature of our building; you will now hear operas performed with their original orchestration.

Our 54th season will be remembered for many notable events; preeminent among them will be a meeting in early November of the International Association of Opera Directors. Many of my distinguished colleagues, representing the leading opera houses of the world, will meet in our city to attend the world premiere of *Angle of Repose*; they will be joined by representatives of OPERA America, our own country's association of opera managers, and by heads of the National Endowment for the Arts and the National Opera Institute.

The hundreds who perform on stage, backstage, in the pit, in the offices, opera professionals from many nations are ready to give the best of their talent to our '76 season. Let me thank them warmly for their sincere dedication and may you, our audience, enjoy and support their efforts.



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# In Recital

The hold of Leontyne Price, the great American soprano, on San Francisco Opera audiences is uncontested and unique. Ever since her first season here in 1957 when she sang in *The Dialogues of the Carmelites* and *Aida*, San Franciscans have taken Miss Price to their hearts and basked in all her subsequent performances in *Don Giovanni*, *Il Trovatore*, *Il Tabarro*, *La Forza del Destino*, *Un Ballo in Maschera*, *Turandot*, *Madama Butterfly* and *Ernani*.

This season, on November 21, San Francisco Opera will again present Miss Price, but in her other guise, as a recitalist, for which she has also won the highest possible acclaim. Last year Miss Price gave a concert at the Salzburg Festival which prompted the critic from the Frankfurter Allgemeine to say in his review that "La Price can do everything which her will wants her to express. A program like this one shows her as a phenomenon of expressivity and changing, transitional moods . . . what incredible variety of colors she draws from her voice."

The Vienna Kurier's critic Karl Löbl chimed in "the voice of Leontyne Price is more beautiful than ever. She gives the impression of a valuable instrument on which she plays like a virtuoso. The voice . . . under complete control with infallible instinct for color values. Singing can be the most human of all music-making: Leontyne Price once more demonstrated it."

After her San Francisco recital of last year Heuwell Tircuit of The Chronicle also claimed that "the singing, the voice and the intellect of La Price are at their zenith. (her) Schubert was superlative. (her) Tchaikovsky and Rachmaninoff were memorable."

Tickets for the upcoming November 21 recital are available now at the Opera Box Office, 431-1210. Prices range from \$5 to \$15, with a few box seats available at \$18.




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# The Acting Chorus: Sir Geraint Evans' Staging of *Peter Grimes*

by Paul Chaplin

Sir Geraint Evans, charged with reviving his 1973 San Francisco Opera production of *Peter Grimes*, says, "I'm nervous about directing it again." The twinkle in the eyes of the Welsh baritone negates whatever seriousness was in the statement. Evans has been performing the work for nine years, and his familiarity with the opera makes him an excellent candidate for directing it. His staging of *Grimes* was hailed

by critics and audiences for the spirit of ensemble acting exhibited by the chorus.

"I'm not going to change anything in the staging. It's easier for me that way. Besides, I am looking forward to doing the opera. The enthusiasm of the chorus is tenfold. The one person who is nervous is me, because of the chorus' enthusiasm. Their standards

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In "Peter Grimes" Sir Geraint Evans doubles as performer and director. Photo: Caroline Crawford



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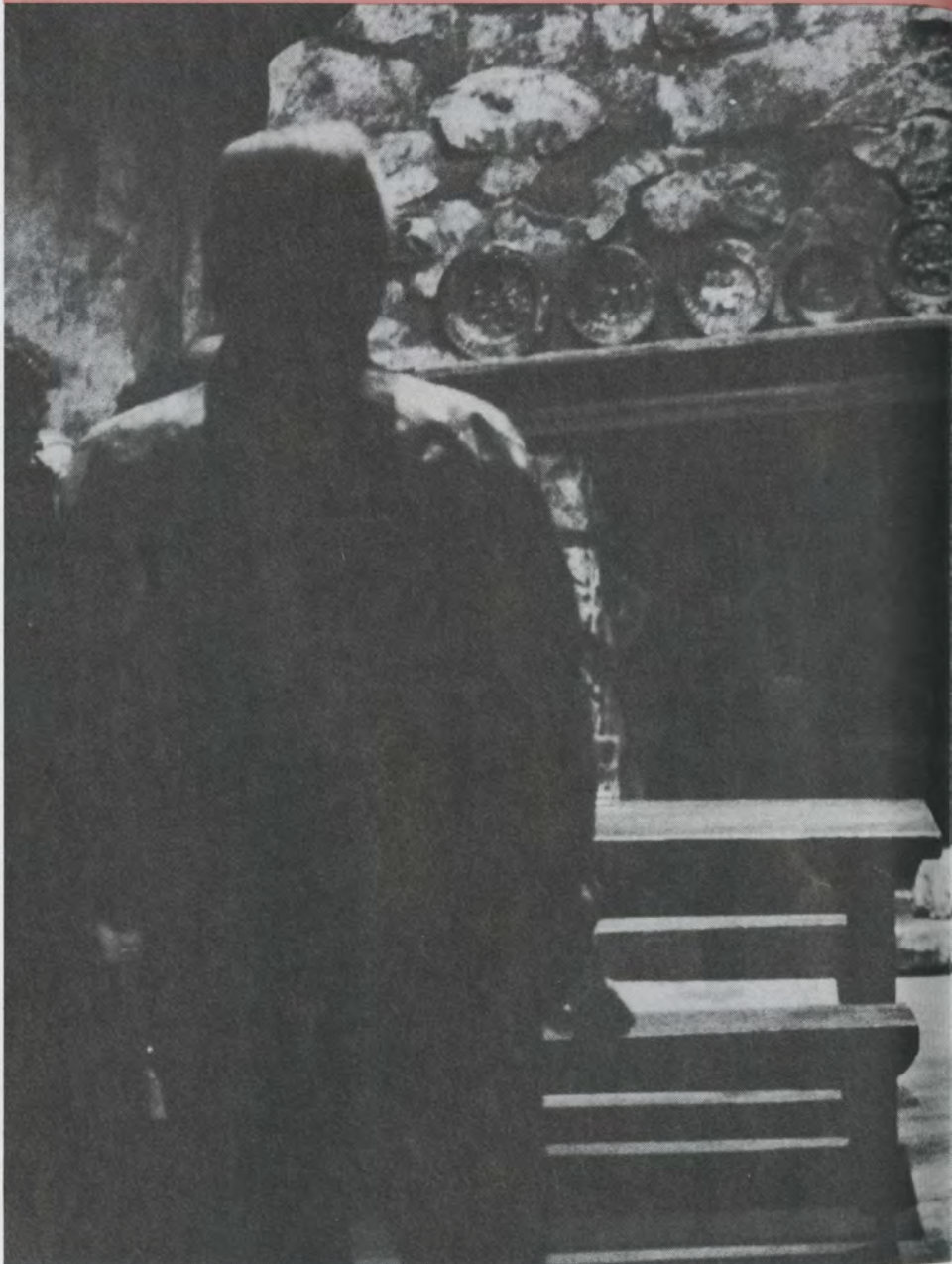


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The Acting Chorus  
continued from p. 11



Sir Geraint Evans demonstrates an effect he wants the chorus to reproduce. Photo: Caroline Crawford

are high and I must meet their level of enthusiasm and involvement. *Grimes* went so marvelously well here in 1973. When something is a success, it has to be better the second time. People expect more.

"*Peter Grimes* is one of the biggest chorus operas written. With such a person as Jon Vickers to do *Grimes*, the strength of the chorus will be that much greater. He's such a strong performer that the chorus will come up to his energy level."

Evans' feelings about *Peter Grimes* and the importance of the chorus are re-

flected in his ideas concerning directing. "I don't look upon the chorus as a 'chorus.' I look at each member as an individual character in the village. I give them a rudimentary idea of what is happening in the libretto; the monotony of their jobs, fighting the elements of nature every day, having to get the catch of fish in every day. Once I've explained that, I give them the opportunity to create something themselves. I tell them, 'Let me see you create a character.' This makes each of them feel they are somebody in the opera, not merely robots who enter, sing, gesture, and walk off. This



also means that without the enthusiasm and supportive strength of the chorus, no matter how great the principal performers are—and Jon Vickers and Heather Harper are sensational as Grimes and Ellen Orford—without the enthusiasm of the chorus, the opera will collapse.”

It was not until the time of the composer Gluck that opera choruses were allowed to act rather than merely be a static body; up until that time they sang without taking part in the action of the opera. In our own time stage directors frequently make demands on

the performing abilities of the chorus and, in doing so, give audiences a convincing theatrical experience as well as an evening of beautiful singing.

“Another thing,” Evans says sternly, as though disciplining a mischievous child, “as soon as I have settled into the production foundation, I’ll be after the chorus’ diction.” His twinkle and elfin grin return. “It’s very funny; I suppose the choristers are trying to make the opera as authentic as possible. After a staging rehearsal, some of them will come up to me and ask if they were pronouncing a word cor-

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# Chance Encounter



Spanish soprano Montserrat Caballe was scheduled to make her San Francisco Opera debut last year as "Norma", but circumstances caused her to cancel the engagement at the last moment. This past April at the Salzburg Easter Festival San Francisco Opera general director Kurt Herbert Adler arrived in the lobby of the Hotel Bristol and who should be there but Madame Caballe. Displaying her famous sense of humor, she took advantage of the fact that a photographer was accidentally present to get down on her knees and beg a forgiving Maestro Adler "please, you will re-engage me, won't you?" The desk clerks at the Bristol seem somewhat bemused by the scene, but Mrs. Adler (at right) remains nonplussed. Is there a Caballe in San Francisco Opera's future?



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rectly. That's where their enthusiasm is so keen; they want to do everything possible to help the production.

"If an opera is sung in German and Italian and performed for an English-speaking audience, the music flows along. If the opera is performed in English, we sometimes have the audience's senses disturbed, so we must make special efforts to get all the words across, so the audience doesn't have to strain to hear them."

Would Sir Geraint prefer foreign opera to be sung in the vernacular of the audience?

"There are some operas which must be done in the language of the country they are performed in. One of my greatest successes was the title role in *Wozzeck*, which I've done in both German and English. I was asked to do it in Italian, but I thought that would be a bit much. It's a play with music and so much of the work can be lost if it's performed in German for an English audience. At Covent Garden we traditionally stage *The Magic Flute* in English. One year we performed it in German and it was as though a veil was dropped between the audience and the performers. It didn't get off the ground. You don't have to do *La Bohème* or *La Traviata* in English; they are romantic pieces whose meaning comes from the flow of the musical line. I don't like doing *Falstaff* in English; I lose the flavor of the piece, even though the source is Shakespeare. Verdi has given such a flavoring to the words that you can't really translate the opera."

How has Evans, a master interpreter of the role of Captain Balstrode for many years, kept his own performance from becoming mechanical? "It's not too difficult, in a sense. I'm very fortunate to have the ability to see everything on stage as a picture, and that

probably has something to do with my early pre-singing training. I was originally involved in design and window displays, and I think I am always making a picture on stage and placing myself in that picture."

Evans worked with the late Tyrone Guthrie in his acclaimed production of *Peter Grimes* at the Metropolitan Opera. "I did my first *Peter Grimes* with him in 1967. If I do well directing *Grimes*, as well as he got it, I've been successful. I eventually became great friends with him and we often discussed many operas and theater in general, and I remember his last production at the Met, *Peter Grimes*, in fact. There was one thing he wished he hadn't done, and that was to put a small platform stage on the main stage. In other words, the chorus could only come so far downstage to the footlights which limited their movements to a degree. When I was discussing the production with set designer Carl Toms, with the wisdom of Guthrie's words in my mind, or I should say, in my ear, the first thing I said was 'We must do it on a flat stage.'

"I believe in *Peter Grimes'* realism. Obviously there are certain theatrical moments, and one of the greatest moments in the opera is when *Grimes* appears alone onstage, before he sinks his ship. There one must use a little dramatic lighting, so that the realism comes not from the set, but from within *Grimes* himself.

"We're all people like those who come from the village. I've come from a village with a situation similar to that of the Borough. It's not difficult to see the characters and enhance them for the stage. You know *Peter Grimes*—it's really the chorus's opera."

*Paul Chaplin is the staff writer for San Francisco Opera.*



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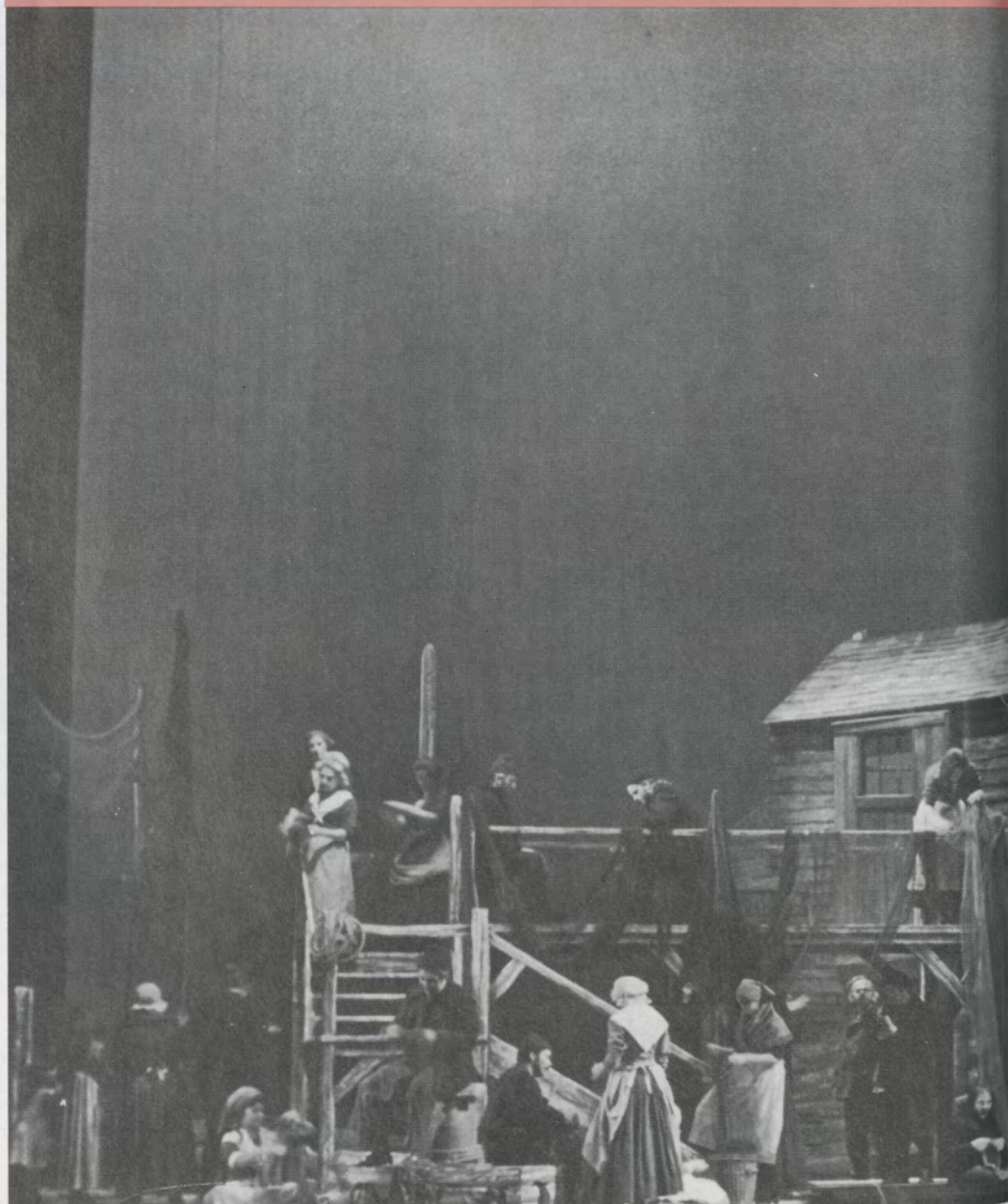
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# The Settings of *Peter Grimes*

by Gary Schmidgall

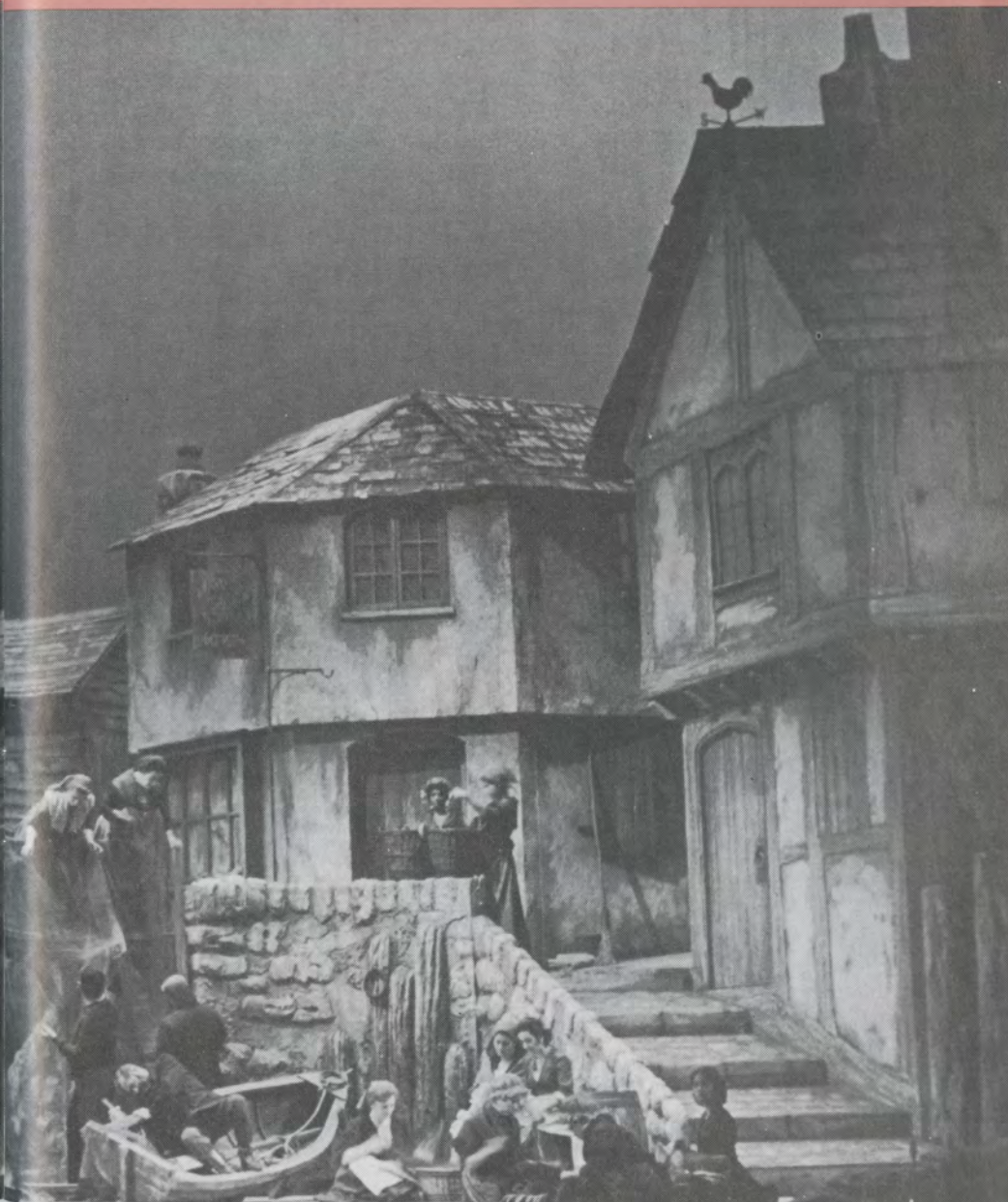
A small fishing town on the east coast of England about 1830, as designed by Carl Toms.  
Photo: Carolyn Mason Jones



Benjamin Britten's opera *Peter Grimes*—more than any opera I can think of—is tied closely in spirit and art to a specific geographical place: the part of England's eastern, Suffolk coast centering upon the village of Aldeburgh, population 3,000, and the estuary of the River Alde. The score tells us the scene is laid in “the Borough, a small fishing town on the East Coast,” but there is no question that Aldeburgh, with its famous old Moot Hall (the scene of the prologue), is where the archetypal struggle of individual against community unfolds.

The opera's specific ties with Aldeburgh are remarkable. George Crabbe, known as “the Aldeburgh poet,” grew up there and eventually produced a somber, ten-thousand-line epic satire of village life. This poem, *The Borough*, contains the story of Peter Grimes. One can even spot the aloof but observant Crabbe (his role is silent) in a few scenes of the opera. Britten, who grew up in the vicinity, has adopted Aldeburgh as his home. He can say,

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Jon Vickers as Peter Grimes and Heather Harper as Ellen Orford.

as does his hero Grimes, "I am native, rooted here." Britten began *Peter Grimes* while in a kind of artistic exile in the United States: the opera was at once a palpable expression of his homesickness for Suffolk and also the creative event in his life that brought him back to England, to Aldeburgh, and to personal artistic success. Three years after the premiere of *Grimes* in London, Britten and Peter Pears, the first Grimes, founded the Aldeburgh Festival—now the largest and most prestigious musical festival in England and the scene of most subsequent Britten premieres.

To visit Aldeburgh—especially when the North Sea is attacking Suffolk's "frowning coast" most severely—is to become aware of the mainsprings of the opera. Overarching the conflict between the psychopathic introvert Grimes and the callous, small-minded villagers is the immemorial struggle of men with the sea. And this coastal town has been engaged in this struggle for nearly a millenium—a "Manor of Aldebure" is recorded in the Domesday Book of 1086. The fear expressed by the chorus in Act I that "thieving waves" will "eat the land again" has always been a real one for Aldeburgh residents. Of the five streets that once paralleled the ocean, two

are now submerged; the Moot Hall—in the center of town when it was built in the sixteenth century—now hunches on the beach and feels the spray of seafoam.

Despite its awesome spectacle, the sea was always in Crabbe's mind an enemy of man—killing with whimsical indifference when he ventures upon it, slowly gnawing away at his home and village, grudging its bounty to the fishermen who must make a living from it. Crabbe's sense of the fear and amazement instilled by the ocean is caught in a few lines from the "General Description" of the village:

From parted clouds the moon her  
radiancy throws  
On the wild waves, and all the  
danger shows;  
But shows them beaming in her  
shining vest,  
Terrific splendor! gloom in glory  
dressed!

One reason *Peter Grimes* is a masterpiece is that Britten succeeded in capturing in music the sea's terrific splendor. The ever-moving and yet changeless sea dominates the opera—from the first orchestral Interlude's thrilling combination of foamy lightness (clarinet, harp arpeggios) and

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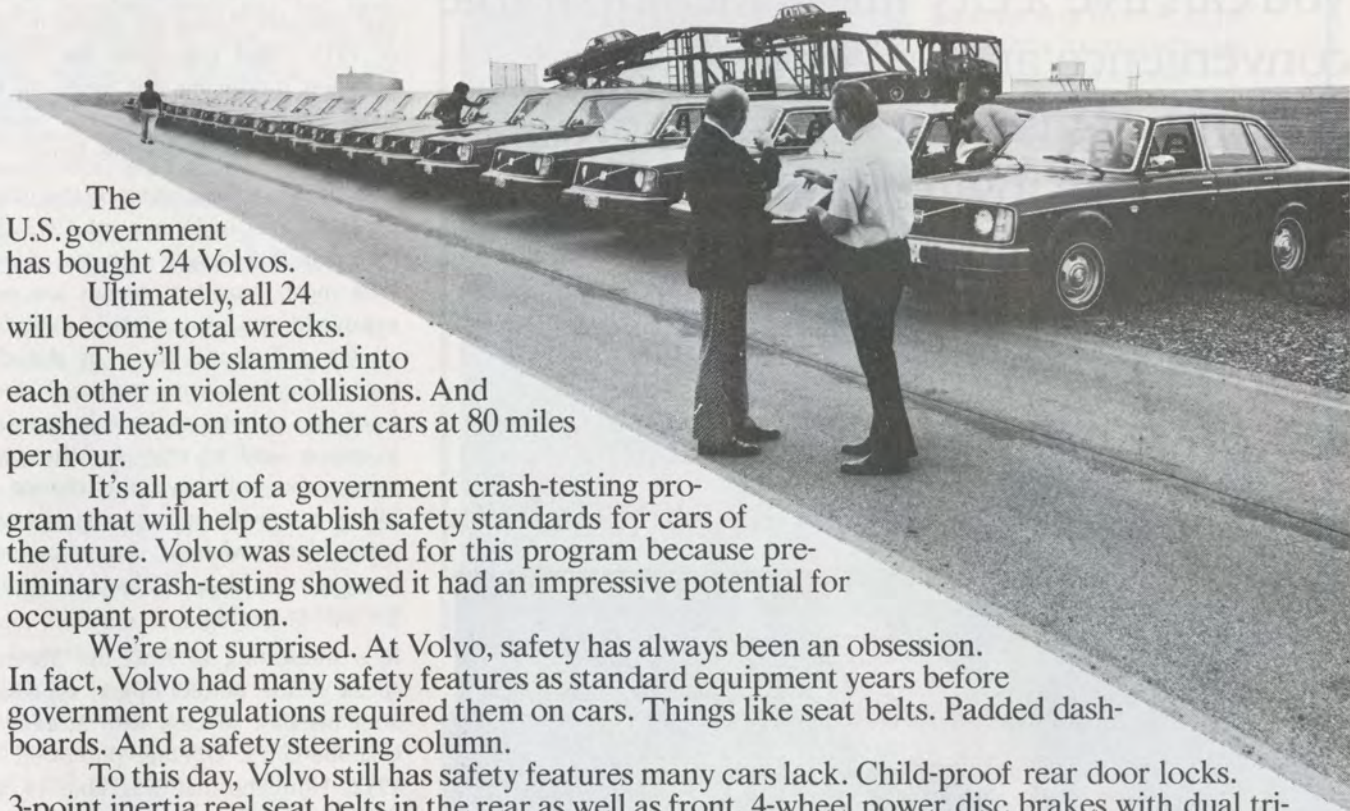
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continued from p. 20

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tremulous profundity (brass, timpany dirge) to the final chorus set to some of Crabbe's best lines:

In ceaseless motion comes and goes  
the tide,  
Flowing it fills the channel broad  
and wide;  
Then back to sea with strong  
majestic sweep  
It rolls in ebb yet terrible and deep.

True to Crabbe, there is little sentimental romance but much ominous, destructive power in Britten's seascapes. Only one of the six "sea" Interludes (the third, with its Stravinsky-like rhythmic vitality) could possibly be called positive in tone. The orchestra tends to cast a forbidding pall over the action whenever the sea is mentioned.

Crabbe's view of humanity, like his view of nature, was pessimistic. His re-creation of village life is hardly attractive. The current Borough of Aldeburgh town guide is therefore naturally defensive about Crabbe's poem: "Although his word paintings are vivid and realistic, they tend to depict scenes somewhat gloomily for, at that time (circa 1780), Aldeburgh was far from prosperous; the sea had wrought great havoc here and the fishermen were passing through hard times." Somewhat gloomy indeed. Crabbe looked around him and found happiness the exception and corruption, hypocrisy, and selfishness the rule. One early reviewer summarized that Crabbe's subject was "the settled, the stagnant, state of society." With good reason he was called the English Juvenal and the Hogarth of poetry. In his relentless dissection of the small-town mentality, Crabbe should also be compared with Mark Twain in his more astrigent satiric vein.

Following his source, Britten created villagers that are with few exceptions

a vicious and unpalatable lot. He and his librettist drew them from various parts of *the Borough*: Ned Keene the quack, Swallow the pompous lawyer and mayor, the livid Methodist and alcoholic Boles, Auntie the tight-fisted pub proprietress, and the town fuss-budget and opium addict Mrs. Sedley. These figures often and rightly feel the sharp parodic edge of Britten's music. A droll bassoon and tuba haunt Swallow when he "draws the moral" in Grimes' empty hut in Act II, and great fun is made of Mrs. Sedley (mock-conspiratorial double-basses) in her little "murder most foul it is" vignette in Act III. The parodic humor in *Grimes*, however, always has its bitter edge; for a truly comic attack upon the small-town mentality we have Britten's rustic farce *Albert Herring*.

When the villagers act as one, their ugliness is most impressive. Their vicious cry is "Grimes is at his exercise," but the fact remains (and is announced in a trio by Auntie, Boles and Keene in Act II, scene 1) that "Each one's at his exercise" — most every one in the Borough is doing his own not-very-pleasant thing. When the Borough unites, the effect can be violent. Britten gives this stunning musical form in the chorus — a true lynch mob — that ends Act III, scene 1. This ecstasy of punitive fury ("Him who despises us, we'll destroy") builds inexorably and climaxes in three shattering *fortissimo* shouts of the hunted man's name. The text and circumstances of this chorus might be compared to the sextet that ends *Don Giovanni* ("Now shall our retribution be unleashed"): if society is to return to normal, men like the Don and Peter must be destroyed.

There is a common and, I think, somewhat dubious theory that bad poetry continued on p. 24



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## Settings of Peter Grimes continued from p. 23

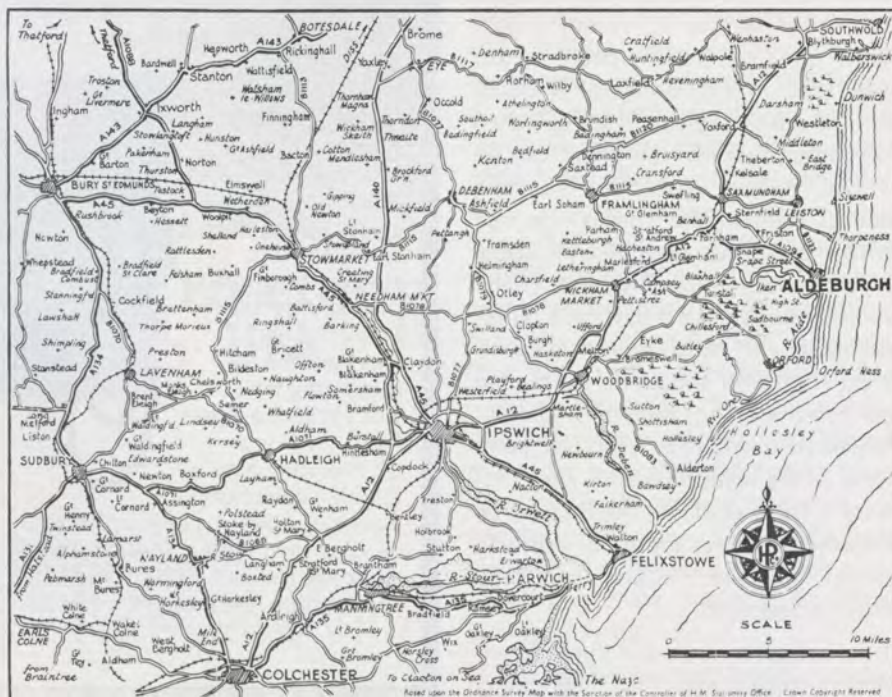
may make very good libretto language and that, contrariwise, truly great poetry does not need, cannot help being hurt by, the addition of music. *Peter Grimes* would seem to support this idea. For, though Byron called Crabbe "nature's sternest painter, yet the best," his poetry has been described as "wanting in music." Even his apologists call the endlessly plodding heroic couplets quaintly humdrum, and Hazlitt—his most famous detractor—observed with some justice that Crabbe "rivets attention by being tedious." To the modern reader Crabbe will no doubt seem overly didactic, heavy-handed, and prone to the revolting "poetic" turn of phrase. And he overstays his welcome: "Mr. Crabbe," wrote a contemporary, "seldom seems to know when he has said enough."

One senses in Crabbe's style an un-sentimental flatness and a realism that is disguised, often far too successfully, in the archaic couplets of Pope. Wordsworth said of him: "Nineteen out of twenty of Crabbe's pictures are mere matters of fact." One is forced to wonder how Britten and Slater managed to make a highly affecting opera out of such dramatically inert material. A clue to the answer lies in the initial response of the novelist

E. M. Forster to the opera. Familiar with Crabbe, Forster was bewildered by the transformation into music: "I knew the poem well, and I missed its horizontality, its mud. I was puzzled at being asked by Grimes to lift my eyes to the stars. At the second hearing my difficulty vanished, and I accepted the opera as an independent masterpiece, with a life of its own." Flatness—or as Forster calls it, horizontality—is one quality opera composers seek to avoid. Opera is a genre that depends for its life upon exaggeration, upon throwing human emotions and human characters into high relief. If opera is confronted with a lack of passion or a lack of vital poetic energy, as is Crabbe's difficulty, it must find a way to palliate these deficiencies.

Britten did so by the simple but radical expedient of ignoring Crabbe's merits and demerits as a versifier and moralizer and focusing instead on the social situation of one particular character tucked in a 400-line corner of *The Borough*. (It was Britten who specifically assigned the story of Grimes to his librettist.) The Grimes of Crabbe, however, was an exquisitely unopercatic figure. He is, for one thing,

continued on p. 26



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Inside "The Boar" Inn. Photo: Carolyn Mason Jones

inarticulate, but in opera even spiritually mute characters must be made vocally articulate. Also, the Grimes of the poem can be described only in negative terms, in terms of non-reaction. Crabbe, in his Preface to *The Borough*, wrote of Grimes: "The mind here exhibited is one untouched by pity, unstung by remorse, and uncorrected by shame." The great characters in opera are not negating but affirming—even if it is only isolation and despair that they affirm. Britten's success depended largely upon his ability to make Crabbe's tongue-tied brute into a heroically and tragically isolated and feeling person. The opera gives Grimes a positive resonance, an "operatic" potency, that is not in the original. This is a lifting process, and that is why it is natural that Grimes should ask us to lift our eyes to the stars.

The means used by Britten and Slater to transform Grimes are both small- and large-scale. The original character is lazy, while the operatic one is a workaholic. The original "knew not justice and laughed at law," while in the opera Grimes begs for a fair trial, not a drumhead inquest. Crabbe's Grimes is a drunkard, patricide, and petty thief; he is none of these in the opera. More importantly, the Britten

hero dies, not as in the poem a victim of a guilty conscience, but as a victim of the Borough: the crazed, grief-stricken automaton who pushes off in his boat in Act II knows that the next jury will not return a verdict of "accidental circumstances" — fair though that verdict would again be.

In *The Borough* Grimes is guilty beyond a reasonable doubt. In *Peter Grimes* our belief in his guilt is carefully undermined. The one humane male character in the opera, Balstrode, doubts his guilt ("Maybe you're not to blame he died."). And when Grimes is with Balstrode and presumably talking freely (and twice when he reminisces to himself later in the opera) he recounts the first apprentice's death as indeed one of misfortune and not manslaughter.

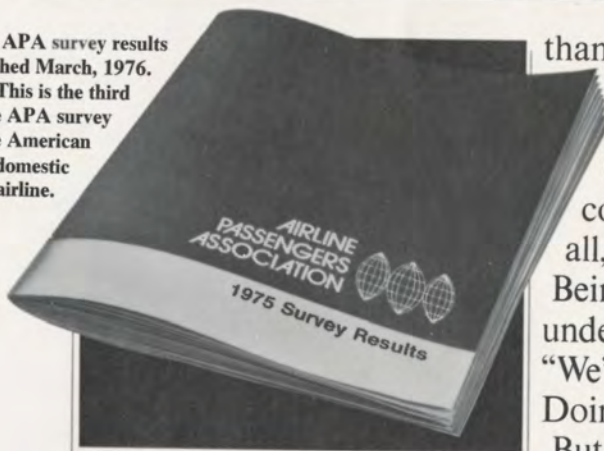
Our sympathy with Grimes is strengthened also by the way Slater coarsens the villagers' attitude toward him: who could not help feeling sympathy for Grimes when no one will help him pull in his boat; when the mayor asks Ellen, "Why should you help this kind of fellow, callous, brutal, and coarse?"; or when the bibulous preacher Boles advises: "This lost soul of a fisherman must be shunned by respectable society." So much for Christianity!

continued on p. 28

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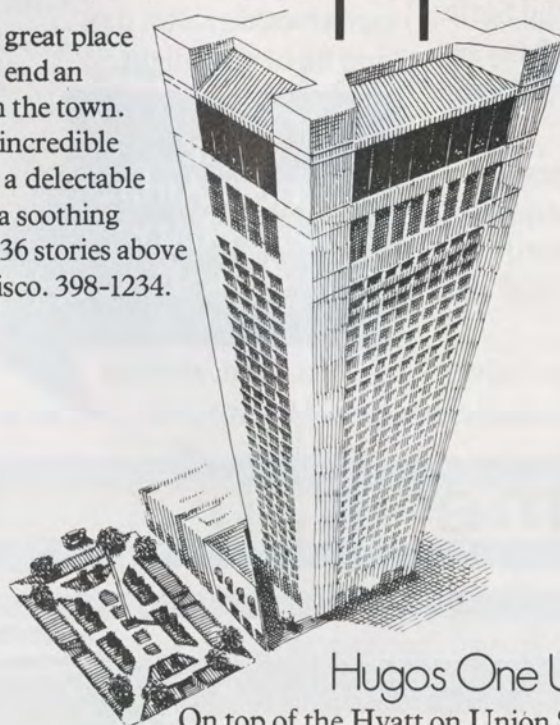
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Settings of Peter Grimes

continued from p. 26

Another aid to the reconstruction of Grimes is a compassionate woman's affection. Unfortunately, the motivation on both sides of the Ellen-Peter relationship is foggy and unsatisfying. Perhaps because there is no basis for this not-quite-love affair in Crabbe, it is not successfully realized and remains a major flaw in the opera. One must add, though, that although love between a man and a woman is an operatic staple, not a single Britten opera contains such a relationship that is both central and strongly developed. Britten's strength has rather been in giving musical life to figures of alienation or isolation. This cutting off from the rest of humanity may be due variously to political realities (Queen Elizabeth in *Gloriana*), sensitive intellect (Captain Vere in *Billy Budd*), supernatural forces (the Governess in *The Turn of the Screw*), moral principle (the title character in *Owen Wingrave*), or the aloofness of the artist (Aschenbach in *Death in Venice*). But the predicament of aloneness is essentially the same.

Britten announced this life-long theme of his art with the hero of his first—and many still think it his greatest—opera. He focused on two lines from Crabbe—

And though he felt forsaken,  
grieved at heart,  
To think he lived from all mankind  
apart.

—and made his hero a solitary dreamer: "I have my visions, fiery visions." What Grimes hopes for in his dreams we can identify with easily: freedom ("Believe in me we shall be free!" he says to Ellen) and peace. Grimes' greatest lines express this longing:

What harbor shelters peace,  
away from tidal waves, away from  
storms,  
What harbor can embrace terrors  
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It is part of the fatal irony that stalks Grimes that this hope is answered by the stormy second Interlude.

Grimes, in short, became in Britten's hands a misunderstood Byronic figure. One can even speculate that, because the tide of Byronism was fullest in the 1820s, the time of the opera was moved up from 1780 to 1830.

Why, we might ask, was Britten so interested in turning Crabbe's disolute child-abuser and social misfit into a noble and sensitive (though mentally still quite unstable) operatic hero? It is often an illuminating but risky (because unprovable) business speculating about autobiographical reasons for the transformations imposed by composers upon their literary sources. The change suffered by Grimes in the passage from poem to opera, however, was extraordinary and deserves comment. I am inclined to think it was at least partially motivated by Britten's situation when he composed the opera.

During the period of *Peter Grimes'* gestation, 1941-45, Britten had at least three good reasons for focusing his creative energies upon a misunderstood social outcast. First, he was then in artistic exile from England (he ran across a copy of Crabbe in a Los Angeles used-book store). Britten was an unknown struggling vainly for recognition of his personal idiom in a musical world indifferent to his talents. Second, Britten was and is an unshakable pacifist, and it was infinitely more difficult being a pacifist during World War II than it was in our recent Vietnamese debacle. Though Britten — unlike some of his friends, such as the composer Michael Tippett — avoided actual confinement, it must have been a great stress holding firm to his pacifist principles. Some of that stress is laid bare operatically in the pacifist

continued on p. 63



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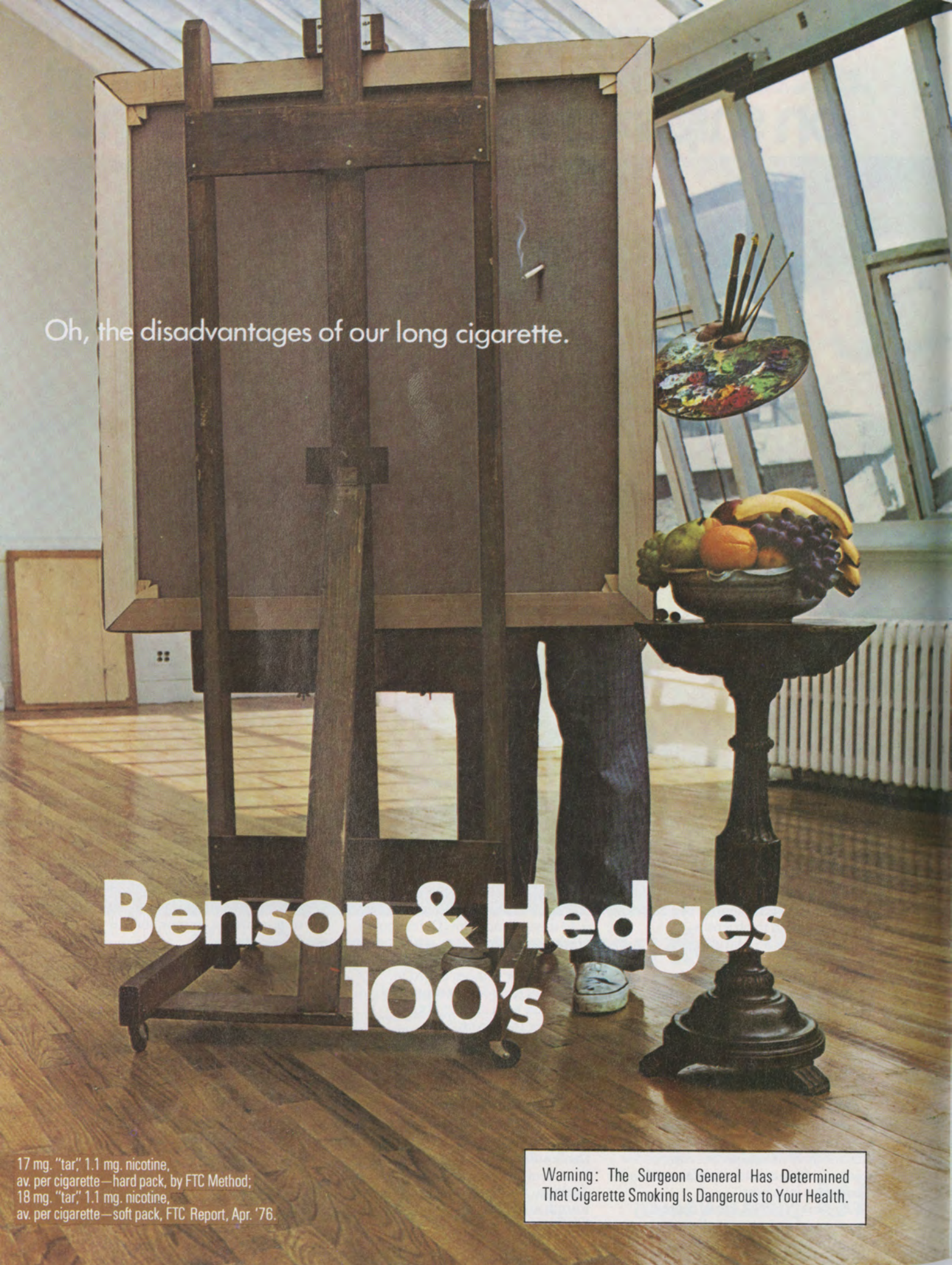
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Our contribution to the Bicentennial will be the world premiere of "Angle of Repose". This opera is based on Wallace Stegner's Pulitzer Prize winning novel and was commissioned by the San Francisco Opera Association. Composer Andrew Imbrie and librettist Oakley Hall have adapted the novel to grand opera which will be sung by an all-American cast. Nine other operas, some old favorites, some of modern vintage, complete this well-balanced season. Our brilliant general director, Maestro Adler, with his splendid staff and well organized company, will again demonstrate that San Francisco Opera continues to be included among the few great opera companies in the world. Advance ticket sales indicate that the community recognizes this and that we will continue the nearly 100% capacity attendance which we have enjoyed in recent years.

In addition to "Thais" and "Angle of Repose", we will have new productions of four operas. The wear and tear on sets and costumes is fantastic and it is also exciting to see old favorites in new clothes. However, new productions are terribly expensive and we must depend on substantial gifts by interested donors to make them possible. We are indebted to Cyril Magnin, a long-time friend of San Francisco Opera, for a generous gift making possible the new "Thais". "Angle of Repose" has been financed

by substantial gifts from San Francisco Foundation, City and County of San Francisco, National Endowment for the Arts, as well as contributions by a number of arts patrons. For part of the new production of "La Forza del Destino" we are grateful to a number of arts patrons and the William H. Noble Estate. "Die Frau ohne Schatten" was made possible by the generosity of arts patron Cynthia Wood. Our vice president and treasurer, James D. Robertson, for the sixth consecutive year, has financed part of a new production—this year "Cavalleria Rusticana" and "I Pagliacci."

To all of these patrons go our special thanks.

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crease the number of contributors significantly if we are to avoid substantial deficits. Thousands of loyal opera lovers help each year, but thousands more are needed. If you are not presently a contributor to our annual fund drive, won't you please join now? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Opera's future depends on you. Don't let us become a candidate for the list of endangered species.

We continue to be grateful for the financial support from various organizations, without whose help we would find it almost impossible to continue—National Endowment for the Arts, National Opera Institute, Mayor George Moscone, Chief Administrative Officer Thomas J. Mellon, the City and County of San Francisco, and the War Memorial Board of Trustees. We are also indebted to Opera ACTION which continues to render all kinds of help to San Francisco Opera, not only reducing our costs but spreading the word of opera throughout our community.

For many years, each opera has been broadcast once over KKHJ AM/FM in San Francisco and KFAC AM/FM in Los Angeles. This year, broadcasts will be extended to audiences in Sacramento, Fresno, San Diego, Portland and Seattle. These broadcasts are made possible by grants from Standard Oil Company of California and the L. J. and Mary C. Skaggs Foundation of Oakland, California, for which we are most grateful. The quality of the broadcasts is exceptional and you owe it to yourself to listen.

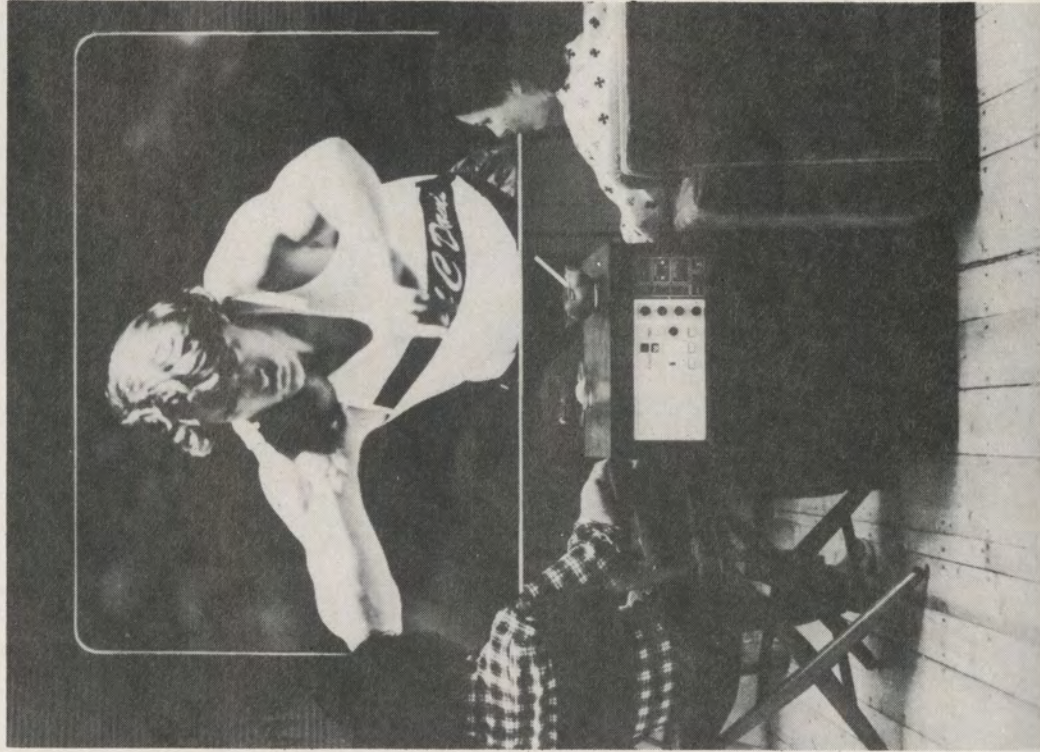
San Francisco Opera Guild finances five student matinees of one of the operas in the series. This year, thousands of young people will enjoy "The Barber of Seville." For many this will be their first exposure to grand opera. From their enthusiastic response over the years, opera is assured of audiences in the future.

Each year, San Francisco Opera brings the joys of this wonderful performing art alive to tens of thousands of opera lovers and, through the magic of radio, to countless others. Our goal is always to bring to you performances of the highest quality and, with your help, we will continue to achieve that goal.

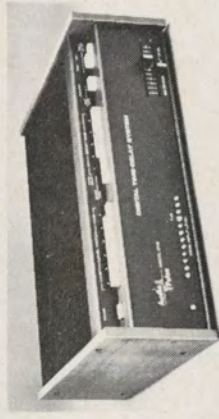
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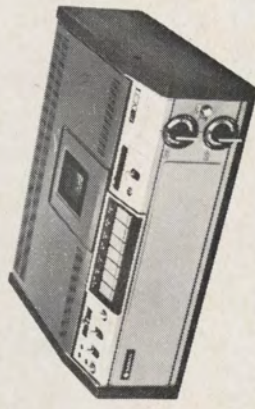


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Renee Roatcap *Brown Bag Opera Coordinator, Comprehensive Employment Training Act (C.E.T.A.)*

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10th & Market Hrs. 12-9 pm, Sun. 12-6 pm  
October 21-24 Admission \$2 with Ad \$1.75

## Fly By Sight



Now that fall's arrived, off-season travel means leisurely touring *sans* masses of hasty tourists; providing you've the time and money. Fortunately, Golden Gate Geographic Society has come to the rescue of us arm-chair travellers—with a series of personally narrated color travel films. The October tour covers that wonderful Aegean paradise Greece. Narrated by Sherilyn and Matthew Mentés, the films will be presented at:

SANTA ROSA HIGH AUDITORIUM—10/26, SF VETERANS' AUDITORIUM—10/31, OAKLAND AUDITORIUM—11/6, COLLEGE OF MARIN—11/7. Series tickets are still available (6 programs/\$15).



### GG GEOGRAPHIC SOCIETY

Mail orders: 851 Burlway Rd., Suite 627, Burlingame 94010  
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INFORMATION 347-3636 (Mon.-Fri.)

## Red Ryder Returns

The sold-out houses and critical acclaim for "When you comin' back Red Ryder?" has given the impetus for the local community production to turn professional—the first time this has happened in San Francisco in many a year. This change in production will be marked by a move from the Eureka Theatre, where it premiered locally, to the Little Fox Theatre for an open-ended run. This award-winning study in psychological terrorism won Mark Medoff the Obie Award for Distinguished Playwriting in 1973-4 in its off-Broadway New York premiere. Matthew Locricchio, who performed at the Little Fox for 2 years in "One Flew Over the Cuckoo's Nest," is the producer.

WHEN YOU . . . RYDER?  
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## Hot To Trot

Bobbed hair and spats probably won't make a big comeback but the tea dances of yesteryear are returning! This ancient and once-sacred rite will be revived October 1 at the Hyatt Regency with Al White's 15 piece orchestra playing big band tunes. Dances will be held every Friday in October. Admission free.



HYATT REGENCY—ATRIUM LOBBY  
4:30-7:30 Fridays  
5 Embarcadero Ctr.

# The Company

<i>Conductors</i>	Kurt Herbert Adler, Karl Böhm*, John Mauceri*, Paolo Peloso, John Pritchard, Kenneth Schermerhorn, Otmar Suitner, Silvio Varviso, Christoph von Dohnanyi
<i>Conductors—Student Matinees</i>	Plácido Domingo*, Thomas Fulton*
<i>Chorus Director</i>	Robert Jones
<i>Assisted by</i>	Dennis Giauque
<i>Boys Chorus Director</i>	William Ballard
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Randall Bare, Joseph De Rugeris*, Philip Eisenberg, Thomas Fulton, Warren Jones*, Ernest Frederic Knell*, Allan Lewis, Louis Salemno*
<i>Language and Diction Coaches</i>	Elena Servi Burgess* (Italian), Reinhard Karl Hennig* (German), Christiane Tsouo* (French), Ann Lawder* (English)
<i>Stage Directors</i>	Tito Capobianco, Sir Geraint Evans, Alberto Fassini*, Matthew Farruggio, Gerald Freedman*, Ghita Hager, Nikolaus Lehnhoff, Jean Louis Martinoty**, Jean Pierre Ponnelle, David Pountney*, Andreas Prohaska**
<i>Assistant Stage Directors</i>	Richard Abrams*, Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Jean Louis Martinoty**
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Robert Ripps*
<i>Production Assistants</i>	Julie Bellisle*, Michele LeMeteyer
<i>Production Apprentice</i>	Dominique Carron
<i>Productions Designed by</i>	Leni Bauer-Ecsy, Jean Pierre Ponnelle, Pierluigi Samaritani*, Douglas W. Schmidt*, Alfred Siercke, Wolfram Skalicki, Carl Toms, Jörg Zimmermann**
<i>Choreographers</i>	Louis Falco*, Ronn Guidi*, John McFall*
<i>Costume Designer</i>	Lawrence Casey*
<i>Lighting Designer and Director</i>	Thomas Munn*
<i>Assistant to the Lighting Director</i>	Sara Linnie Slocum
<i>Sound Design</i>	Peter V. C. Quaintance
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Technical Assistant</i>	Rodney Gordon†
<i>Costume Shop</i>	Walter Mahoney
<i>Costume Supervision</i>	Lawrence Casey*
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Paul Alba, Judith Disbrow, Karen Bradley, Rex Rogers
<i>Rehearsal Department</i>	Judith O'Dell, Richard Johnson*, Susan Koscis**
<i>Super Department</i>	Thomas E. Curran, III
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Norman Rizzi
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Coordinator</i>	Marilyn Mercur
<i>Official Photographers</i>	Greg Peterson, Ron Scherl
	Technical Staff for the War Memorial Opera House
<i>Master Carpenter</i>	Michael Willcox
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

\*San Francisco Opera debut \*\*American opera debut †National Opera Institute Apprentice

*The Knabe is the official piano of San Francisco Opera*

The 1976 San Francisco Opera season is supported by a much-appreciated grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and by a generous grant from the San Francisco Hotel Tax Fund.



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## Artists

Regine Crespin  
Claudia Cummings  
Faith Esham\*  
Edna Garabedian  
Susan Goreniuc\*  
Shirley Lee Harned\*  
Heather Harper  
Ruth Hesse\*  
Nina Hinson  
Gwendolyn Jones

Claes H. Ahnsjö\*\*  
Lorenzo Alvary  
Giacomo Aragall  
Walter Berry\*  
Garbis Boyagian\*\*  
John Brecknock\*  
Renato Bruson  
Samuel Byrd\*  
Renato Capecchi  
Paul Crook\*  
John Davies  
Placido Domingo  
Dale Duesing\*\*  
John Duykers  
Brent Ellis\*  
Geraint Evans  
Joseph Frank

Raina Kabaivanska  
Roberta Knie\*  
Susanne Marsee\*  
Janis Martin  
Linn Maxwell\*  
Sheila Nadler  
Donna Petersen  
Linda Roark  
Noelle Rogers\*  
Leonie Rysanek

Paul Geiger\*  
Peter Glossop  
Clifford Grant  
Hakan Hagegard\*\*  
Colin Harvey  
Joshua Hecht  
James Hoback\*  
Robert Ilosfalvy  
Wassili Janulako  
James Johnson\*  
Matti Kastu\*\*  
Kolos Kovats\*\*  
William Lewis  
Juan Lloveras  
Chester Ludgin  
Alexander Malta\*\*  
Raymond Manton

Ursula Schroeder-Feinen\*  
Nancy Shade\*  
Sharon Sherrard\*  
Anja Silja  
Beverly Sills  
Patricia South  
Anna Tomowa-Sintow  
Tatiana Troyanos  
Frederica Von Stade

Sherrill Milnes  
Barry Morell  
Paul Plishka\*  
Bruno Prevedi\*  
Neil Rosenshein\*  
Hans Sotin\*  
Peter Strummer  
Giorgio Tozzi  
Domenico Trimarchi\*  
Wayne Turnage\*  
Jon Vickers  
Ingvar Wixell

\*San Francisco Opera debut  
\*\*American opera debut

## CHORUS

### Women

Janice Aaland  
Peggy Ahrens  
Kathy Anderson  
Candida Arias-Duazo  
Doris Baltzo  
Roberta Bowman  
Norma Bruzzone  
Louise Corsale  
Patricia Diggs  
Beverly Finn  
Lisa Louise Hill  
Cecilia MacLaren  
Tamaki McCracken  
Sharon McKibbin  
Elaine Messer  
Irene Moreci  
Penelope Rains  
Anna Marie Riesgo  
Ramona Spiropoulos  
Rose Parker  
Bonnie Jean Shapiro

Claudia Siefer  
Lola Lazzari Simi  
Linda Millerd Smeage  
Claudine Spindt  
Alma Wells  
Sally Winnington  
Arlene Woodburn  
Garifalia Zeissig

### Men

Winther Andersen  
Daniel Becker  
Robert Bjoernfeldt  
David M. Cherveney  
Thomas Clark  
Robert Clyde  
Neil Cooper  
Robert Delany  
John Del Carlo  
John L. Glenister  
Ross Halper  
Kenneth Hybloom

Gerald Johnson  
Robert Klang  
Conrad Knipfel  
Eugene Lawrence  
Kenneth MacLaren  
Kenneth Malucelli  
Jim Meyer  
Thomas Miller  
Kent Nagano  
Eugene Naham  
Charles Pascoe  
Kenneth Rafanan  
Thomas Reed  
Robert Romanovsky  
John Segale  
Francis Szymkun  
James Tarantino  
D. Livingstone Tigner  
William Chastaine  
Tredway  
John K. Walters  
R. Lee Woodriff

## EXTRA CHORUS

### Women

Elizabeth Anker  
Anne Buelteman  
Suzanne Compton  
Cynthia Cook  
Judith F. Hansen  
Margaret Hamilton

Judith Harris  
Gloria Holmby  
Jean Ostrander  
Patricia Schuman  
  
Men  
Gennadi Badasov

Michael Bloch  
Dale Emde  
Thomas Hart  
Matthew Miksak  
Karl Saarni  
Lorenz Schultz  
James Tipton

## BALLET

### Women

Margaret DeWitt  
Jean Harriss  
Wendy Holt  
Sherri Parks  
Angie Smit  
Maria Angela Villa

### Men

Ric "E" Abel  
Isom Buenavista  
Jeffry Judson  
Randall Krivonic  
Jeffrey Smith  
Sulpicio Wagner

Richard Browne  
Ballet Captain

# Orchestra

## 1ST VIOLIN

Jacob Krachmalnick  
*Concertmaster*  
William E. Pynchon  
Ferdinand M. Claudio  
Bruce Freifeld  
Silvio Claudio  
Ezequiel Amador  
Mafalda Guaraldi  
George Nagata  
Ernest Michaelian  
Jeanne Marvin  
Michael Sand  
Celia Rosenberger

## 2ND VIOLIN

Felix Khuner *Principal*  
Herbert Holtman  
Virginia Roden  
Barbara Riccardi  
Robert Galbraith  
Gail Schwarzbart  
Carol Winters  
Eva Karasik  
William Rusconi

## VIOLA

Rolf Persinger *Principal*  
Detlev Olshausen  
Lucien Mitchell  
Tom Elliott  
Kenneth Harrison  
Jonna Hervig  
Ellen Smith

## CELLO

David Kadarauch *Principal*  
Rolf Storseth  
Judiyaba  
Sally Kell  
Tadeusz Kadzielawa  
Helen Stross

## BASS

Michael Burr *Principal*  
S. Charles Siani  
Carl H. Modell  
Donald Prell  
Philip Karp

## FLUTE

Walter Subke *Principal*  
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James Matheson *Principal*  
Raymond Duste  
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## ENGLISH HORN

Raymond Duste

## CLARINET

Philip Fath *Principal*  
Donald Carroll  
David Breeden

## BASS CLARINET

Donald Carroll

## BASSOON

Walter Green *Principal*  
Jerry Dagg  
Robin Elliott

## CONTRA BASSOON

Robin Elliott

## FRENCH HORN

Arthur D. Krehbiel *Principal*  
David Sprung *Principal*  
James Callahan  
Jeremy Merrill  
Paul McNutt

## TRUMPET

Donald Reinberg *Principal*  
Edward Haug  
Chris Bogios

## TROMBONE

Ned Meredith *Principal*  
Mark Lawrence  
John Bischof

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Elayne Jones

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Lloyd Davis  
Peggy C. Lucchesi

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Anne Adams *Principal*  
Marcella De Cray

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*Music Director*  
Donald E. Osborne  
*Assistant Music Director*  
Joellen Piskitel  
*Accompanist*  
James Baker  
Eric Brudos  
Jon Cockerline  
Laramie Crocker  
John Doxey  
James Dreer

George Fernandez  
Douglas Fields  
Scott Flemming  
Brian Gordon  
Ben Harrison  
Steven Heffelfinger  
Ethan Kaplan  
Martin Kovach  
Martin LaPlaca  
Mark Loudon  
Stephen Myers  
Christopher Nomura

Andrew Podell  
Peter Reilly  
Marco Remedios  
Stephen Rumph  
Jeffrey Silver  
John Smalley  
Dan Tadmor  
Clement Ulrichs  
James Urquhart  
Peter Vizcaino  
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Dorothy Brown  
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Barbara Clifford  
Joanne Dickson  
Gina Farruggio  
Janice Fillip  
Nancy Kennally  
Marilyn Mathers  
Cynthia Milina  
Edith Modie  
Louise Russo  
Ellen Sanchez  
Shelley Seitz  
Laurie Thompson

### Men

Jesse Alexander  
Steve Bauman  
Thomas Carlisle  
Ronald Cavin

Rudolph Cook  
Burton Covel  
Donald Crawford  
Everett E. Evans, Jr.  
Herbert Harvey  
Martin Izquierdo  
Kenneth Jakobs  
Janusz  
Julius Karoblis  
Rodney McCoy  
Gregorio Mendoza  
Lawrence Millner  
Paul Newman  
James Preovolos  
Noble Edward Reynolds  
Paul Ricks  
Raymond Salazar  
Thomas Simrock  
Jonathan Spieler  
Kent Spiers  
Colin Warner

David Williams  
Joseph Williams  
Gerald Wood

### Children

Michelle Brown  
Lilo Campeau  
Steven Cohen  
Hardy Crawford  
Martha Crawford  
Gregory Gillbergh  
Anthony Gonzalez  
Claudia Heyneman  
Jennifer Heyneman  
Nina Kent  
Gregory Moreci  
Daniel O'Connor  
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Celia Sack



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New Production made possible by a generous gift from Cyril Magnin  
San Francisco Opera Premiere

**THAÏS**  
*Massenet*  
IN FRENCH

Sills, Jones, Cummings, South,  
Harned\*/Milnes, Ahnsjö\*\*, Malta\*\*

Conductor: Pritchard  
Production: Capobianco  
Designer: Toms  
Choreographer: Falco\*  
Chorus Director: Jones

Friday Sept 10 8PM  
Gala Opening Night

Wednesday Sept 15 8PM  
Sunday Sept 19 2PM  
Saturday Sept 25 8PM  
Tuesday Sept 28 8PM  
Friday Oct 1 8PM

**DIE WALKÜRE**  
*Wagner*  
IN GERMAN

Knie\*, Rysanek (Sept. 11, 14, 17)//  
Martin (Sept. 22, 26, Oct. 2), Hesse\*,  
Goreniuc\*, Roark, Sherrard\*,  
Garabedian, Jones, Harned, Petersen,  
Nadler/Vickers, Sotin\*, Grant

Conductor: Suitner  
Stage Director: G. Hager  
Designer: Skalicki

Saturday Sept 11 7:30PM  
Tuesday Sept 14 7:30PM  
Friday Sept 17 7:30PM  
Wednesday Sept 22 7:30PM  
Sunday Sept 26 1:30PM  
Saturday Oct 2 1PM

New Production made possible, in part, by generous gifts from a number of arts patrons and the William H. Noble Estate

**LA FORZA DEL DESTINO**  
*Verdi*  
IN ITALIAN

Tomowa-Sintow, Marsee\*, Jones/  
Morell (Sept. 18, 21, 24)//Prevedi\*  
(Sept. 29, Oct. 3), Bruson, Plishka\*,  
Davies

Conductor: Adler  
Production: Fassini\*  
Designer: Samaritani\*  
Choreographer: Guidi\*  
Chorus Director: Jones

Saturday Sept 18 8PM  
Tuesday Sept 21 8PM  
Friday Sept 24 8PM  
Wednesday Sept 29 8PM  
Sunday Oct 3 2PM

Kabaivanska, Marsee, Jones/Ilofalvy,  
Boyagian\*\*, Kovats\*\*, Trimarchi, Malta,  
Frank, Geiger, Davies

Conductor: Adler  
Production: Fassini  
Stage Director: Farruggio  
Designer: Samaritani  
Choreographer: Guidi  
Chorus Director: Jones

Sunday Nov 7 2PM  
Saturday Nov 13 1:30PM  
Friday Nov 19 8PM

**TOSCA**  
*Puccini*  
IN ITALIAN

Rysanek (Oct. 2, 5)//Martin (Oct. 8, 10,  
16, 23)/Aragall, Wixell, Trimarchi,  
Johnson\*, Frank, Strummer, Davies

Conductor: Peloso  
Production: Ponnelle  
Stage Director: Prohaska\*\*  
Designer: Ponnelle  
Chorus Director: Jones

Saturday Oct 2 8PM  
Tuesday Oct 5 8PM  
Friday Oct 8 8PM  
Sunday Oct 10 2PM  
Saturday Oct 16 8PM  
Saturday Oct 23 1:30PM

**PETER GRIMES**  
*Britten*  
IN ENGLISH

Harper, Nadler, Petersen, Cummings,  
South/Vickers, Evans, Malta, Turnage\*,  
Crook\*, Geiger, Frank, Duykers

Conductor: Pritchard  
Production: Evans  
Designer: Toms  
Chorus Director: Jones

Wednesday Oct 6 8PM  
Saturday Oct 9 8PM  
Wednesday Oct 13 8PM  
Sunday Oct 17 2PM  
Friday Oct 22 8PM

New Production made possible by a generous gift from Cynthia Wood

**DIE FRAU OHNE SCHATTEN**  
*R. Strauss*  
IN GERMAN

Rysanek, Schröder-Feinen\*, Hesse,  
Cummings, South, Roark, Jones,  
Harned, Petersen/Kastu\*\*, Berry\*,  
Johnson, Alvary, Hecht, Duykers,  
Hoback\*, Turnage, Geiger, Byrd\*

Conductor: Böhm\*  
Production: Lehnhoff  
Designer: Zimmermann\*\*  
Chorus Director: Jones

Friday Oct 15 8PM  
Tuesday Oct 19 8PM  
Sunday Oct 24 1:30PM  
Saturday Oct 30 8PM  
Tuesday Nov 2 8PM

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Here's a toast to San Francisco Opera and its 54th international fall season.

Keeping it in good health and good spirits for future generations should concern all opera goers. Even with capacity houses, ticket sales account for slightly over 60% of our annual operating funds. The remaining 40% is raised in a variety of ways: through our guarantor program, federal and municipal funds, new program sponsors — and our annual community fund drive.

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Development Office  
War Memorial Opera House  
San Francisco, California 94102  
(415) 861-4008

## Repertoire

continued

### THE MAKROPULOS CASE

Janáček  
IN ENGLISH

Silja, South, Jones, Harned/Lewis,  
Evans, Crook, Hecht, Manton,  
Rosenshein\*, Davies

Conductor: Von Dohnanyi  
Stage Director: Pountney\*  
Designer: Bauer-Ecsy  
Production Coordinator: Ecsy\*  
Chorus Director: Jones

Wednesday Oct 20 8PM  
Saturday Oct 23 8PM  
Tuesday Oct 26 8PM  
Friday Oct 29 8PM  
Sunday Oct 31 2PM

New Productions made possible, in part, by a generous gift from James D. Robertson

### CAVALLERIA RUSTICANA

Mascagni  
IN ITALIAN

Troyanos (first 5 perfs.)//Crespin (Nov. 16, 21, 24, 27), Esham\*, Petersen/Domingo (first 6 perfs.)//Lloveras (Nov. 21, 24, 27), Janulako

and

### I PAGLIACCI

Leoncavallo  
IN ITALIAN

Rogers\* (first 6 perfs.)//Kabaivanska (Nov. 21, 24, 27)/Domingo (first 6 perfs.)//Prevedi (Nov. 21, 24, 27), Wixell (first 6 perfs.)//Glossop (Nov. 21, 24, 27), Ellis\*, Frank, Hoback, Davies

Conductor: Schermerhorn  
Production: Ponnelle  
Designer: Ponnelle  
Chorus Director: Jones

Wednesday Oct 27 8PM  
Saturday Oct 30 1:30PM  
Friday Nov 5 8PM  
Wednesday Nov 10 8PM  
Saturday Nov 13 8PM  
Tuesday Nov 16 8PM  
Sunday Nov 21 2PM  
Wednesday Nov 24 8PM  
Saturday Nov 27 8PM

World Premiere made possible by generous gifts from the National Endowment for the Arts, City of San Francisco, San Francisco Foundation and a number of arts patrons

In celebration of the Twin Bicentennial of the U.S.A. and the City of San Francisco

### ANGLE OF REPOSE

Imbrie  
IN ENGLISH

Shade \*, Marsee, Garabedian/Ludgin, Lewis, Duesing\*\*, Hecht, Johnson, Byrd, Turnage, Davies, Hoback

Conductor: Mauceri\*  
Production: Freedman\*  
Set Designer: Schmidt\*  
Costume Designer: Casey\*  
Choreographer: McFall\*  
Chorus Director: Jones

Saturday Nov 6 8PM  
Tuesday Nov 9 8PM  
Sunday Nov 14 2PM  
Thursday Nov 18 8PM  
(Tuesday evening prices)  
Friday Nov 26 8PM

### IL BARBIERE DI SIVIGLIA

Rossini  
IN ITALIAN

Von Stade, Hinson/Hagegard\*\*, Brecknock\*, Capecchi, Tozzi, Turnage, Duykers, Harvey

Conductor: Varviso  
Stage Director: G. Hager  
Designer: Siercke  
Chorus Director: Jones

Friday Nov 12 8PM  
Wednesday Nov 17 8PM  
Saturday Nov 20 8PM  
Tuesday Nov 23 8PM  
Thursday Nov 25 8PM†  
Sunday Nov 28 2PM

†Special Thanksgiving Night non-subscription performance, Friday evening prices

\*San Francisco Opera debut  
\*\*American opera debut

REPERTOIRE, CASTS AND DATES  
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# Special Events

## OPERA ACTION PREVIEWS

### MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:30 PM. Series registration is \$8.50; single tickets are \$2 (\$1.50 for students and senior citizens). For information, please call (415) 435-0191.

September 16  
*LA FORZA DEL DESTINO*  
Ramona Rockway and Singers

October 14  
*DIE FRAU OHNE SCHATTEN*  
Dr. Jan Popper

October 21  
*THE MAKROPULOS CASE*  
Dr. Dale Harris

November 4  
*ANGLE OF REPOSE*  
Robert Commanday

A Gala "Overture to the Previews" performance by San Francisco Opera's Brown Bag Opera singers will be held on September 23, 2 PM, at the Sausalito Women's Club, 120 Central Avenue. A donation of \$3.00 is requested. For reservations, please call (415) 332-3922.

### SOUTH PENINSULA

Previews held at the Palo Alto Community Cultural Center, 1313 Newell Road, at 7:30 PM. Series registration is \$10; single tickets are \$2.50 (\$1.25 for students with I.D.). For information, please call (415) 321-9875, or 941-3890.

September 12  
*THAÏS*  
Dr. Dale Harris

September 19  
*LA FORZA DEL DESTINO*  
Ramona Rockway

October 10  
*DIE FRAU OHNE SCHATTEN*  
Dr. Jan Popper

October 24  
*THE MAKROPULOS CASE*  
Dr. Dale Harris

October 31  
*ANGLE OF REPOSE*  
Robert Commanday

### Bus Service to San Francisco Opera Performances:

Weekend bus service is available from Stanford Shopping Center. For information, please contact: Palo Alto (415) 493-8636 South Peninsula (408) 295-0073 or (415) 326-0856

### JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Curran Theatre with the exception of Nov. 2, indicated below. Previews begin at 11 AM. For information, please call (415) 567-8600.

October 1  
*PETER GRIMES*  
Dr. Jan Popper

October 11  
*DIE FRAU OHNE SCHATTEN*  
Michael Barclay

October 20  
*THE MAKROPULOS CASE*  
Dr. Dale Harris

November 2  
*ANGLE OF REPOSE*  
Robert Commanday  
(First Unitarian Church)

### SAN JOSE OPERA GUILD PREVIEWS

Two series are offered: Daytime Series, presented in cooperation with West Valley College Community Services and Inter-Disciplinary Enrichment Seminars, at Saratoga Community Theater, Fruitvale Avenue, Saratoga, California. Previews held from 10 AM-12 noon. For ½ unit of college credit, please contact LS-90 Series Office, West Valley College, (408) 867-2200, extensions 407 or 363. For other information, please call Mrs. Jerrine Jeffery, (415) 984-3636 or Artie Nicholson, (415) 967-3590.

September 10  
*THAÏS*  
Dr. Dale Harris

September 24  
*TOSCA*  
James H. Schwabacher, Jr.

October 7  
*PETER GRIMES*  
Dr. Jan Popper

October 22  
*THE MAKROPULOS CASE*  
Dr. Dale Harris

Evening Series, presented in cooperation with De Anza College as part of their Seminar Lecture Series-90. Previews held from 8-10 PM at De Anza College Campus, 21250 Stevens Creek Boulevard, Cupertino, California. There is a \$2 advance registration fee which permits entrance to one or all previews. For a ½ unit of college credit, please contact SLS-90, De Anza College, (408) 257-5550. For other information, please call (415) 984-3636 or (415) 967-3590.

September 17  
*LA FORZA DEL DESTINO*  
Dr. Jan Popper

October 1  
*DIE FRAU OHNE SCHATTEN*  
Dr. Arthur Regan

October 15  
*CAVALLERIA RUSTICANA// PAGLIACCI*  
James H. Schwabacher, Jr.

October 29  
*ANGLE OF REPOSE* (The Novel)  
Dr. Wallace Stegner, Author

November 5  
*ANGLE OF REPOSE* (The Opera)  
Robert Commanday

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### Special Events

continued

#### Bus Service to San Francisco Opera Performances:

Weekend bus service is available from San Jose, Los Gatos and Palo Alto. For information, please call (408) 295-0073, 296-4597 or 241-9381.

#### UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given at 2 locations:  
San Francisco Series, Monday evenings at 7:30 PM at UC Extension Center, 55 Laguna. Series registration is \$40; single tickets are \$5, on a space available basis, payable at the door. For further information (on either the San Francisco or Berkeley series), please call (415) 861-6833, or 642-4111.

September 13  
*THAÏS*

September 20  
*DIE WALKÜRE*

September 27  
*LA FORZA DEL DESTINO*

October 4  
*TOSCA*

October 11  
*PETER GRIMES*

October 18  
*DIE FRAU OHNE SCHATTEN*

November 1  
*THE MAKROPULOS CASE*

November 8  
*CAVALLERIA RUSTICANA/I PAGLIACCI*

November 15  
*ANGLE OF REPOSE*

November 22  
*IL BARBIERE DI SIVIGLIA*

Berkeley Series, Tuesday evenings at 7:30 PM at 125 Morrison Hall on the Berkeley Campus. Series registration is \$20; single tickets are 5, on a space available basis, payable at the door.

September 21  
*DIE WALKÜRE*

September 28  
*LA FORZA DEL DESTINO*

October 5  
*TOSCA*

October 12  
*PETER GRIMES*

October 19  
*ANGLE OF REPOSE*

#### NAPA COMMUNITY COLLEGE LECTURE SERIES

For the fourth year Napa Community College is offering a ten-week course called ADVENTURES IN OPERA. The course, which introduces the Sunday Series at San Francisco Opera, will be held in the Library of Ridgeview Junior High School, 2447 Old Sonoma

Road, Napa, California, on Wednesday nights from 7-9 p.m. Registration for the entire series is \$7.00. Ernest A. Fly will again teach the course, using his collection of complete opera recordings, Metropolitan Opera filmstrips, and also introducing guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

September 15  
*THAÏS*

September 22  
*DIE WALKÜRE*

September 29  
*TOSCA*

October 6  
*PETER GRIMES*

October 13  
*DIE FRAU OHNE SCHATTEN*

October 20  
*THE MAKROPULOS CASE*

October 27  
*LA FORZA DEL DESTINO*

November 3  
*ANGLE OF REPOSE*

November 10  
*CAVALLERIA RUSTICANA/I PAGLIACCI*

November 17  
*IL BARBIERE DI SIVIGLIA*

#### YWCA LECTURE SERIES

For the fifth year, the Downtown Center of the YWCA is offering an eight-week course called OPERA SPECTRUMS. The course, held on Monday evenings from 7-9 p.m., at 620 Sutter Street, includes the use of recordings, rare films, slides, live vocal and musical demonstrations, and group discussions of performances attended. Music critic, William Aguiar, Jr., will be the lecturer. Series registration is \$30; single tickets are \$4, on a space available basis, payable at the door. For further information, please call (415) 775-6500.

September 20  
*THAÏS*

September 27  
*DIE WALKÜRE*

October 4  
*LA FORZA DEL DESTINO*

October 11  
*TOSCA and THE MAKROPULOS CASE*

October 18  
*DIE FRAU OHNE SCHATTEN*  
and *PETER GRIMES*

October 25  
*CAVALLERIA RUSTICANA/I PAGLIACCI*

November 1  
*ANGLE OF REPOSE* and a Survey of contemporary American opera

November 8  
*IL BARBIERE DI SIVIGLIA*

SAN FRANCISCO OPERA

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KFAC—AM 1330/FM 92.3	Los Angeles
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KOIN—FM 101	Portland
KFBK—FM 92.5	Sacramento
KMJ—FM 97.9	Fresno
KFSD—FM 94.1	San Diego

Friday, September 10	THAÏS
Friday, September 17	DIE WALKÜRE
Friday, September 24	LA FORZA DEL DESTINO
Friday, October 8	TOSCA
Friday, October 15	DIE FRAU OHNE SCHATTEN
Friday, October 22	PETER GRIMES
Friday, October 29	THE MAKROPULOS CASE
Friday, November 5	CAVALLERIA RUSTICANA/ I PAGLIACCI
Friday, November 12	IL BARBIERE DI SIVIGLIA
Friday, November 26	ANGLE OF REPOSE

All broadcasts will begin at 7:50 p.m. with the exception of DIE WALKÜRE,  
which will begin at 7:20 p.m.

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Gene Parrish interviews artists of the 1976 San Francisco Opera season  
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Charles Christopher Mark, publisher of  
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Tuesday, November 9  
 Friday, November 12  
 Wednesday, November 17  
 Thursday, November 18  
 Wednesday, November 24

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October 20, Wednesday

DeAnza College, Cupertino, 21250 Stevens Creek Blvd.

October 29, Friday—8:00 p.m.

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San Francisco Opera ACTION was created in 1967 to increase awareness in San Francisco Opera and to stimulate interest in opera in general. Opera ACTION works in close cooperation with the Company's staff, enabling it to greatly extend its reach and activity.

Those interested in actively working on behalf of San Francisco Opera should call:

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7,500	107.60	10 yrs	5,412.00	12,912.00
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# Peter Grimes

(IN ENGLISH)

Opera in three acts and a prologue by BENJAMIN BRITTEN

Derived from a poem by GEORGE CRABBE

Words by MONTAGUE SLATER

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Sir Geraint Evans

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*Chorus Director*  
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(in order of appearance)

<i>Hobson</i>	Paul Geiger
<i>Swallow</i>	Alexander Malta
<i>Peter Grimes</i>	Jon Vickers
<i>Mrs. Sedley</i>	Donna Petersen
<i>Ellen Orford</i>	Heather Harper
<i>A fisherman</i>	John Del Carlo
<i>Auntie</i>	Sheila Nadler
<i>Bob Boles</i>	Paul Crook*
<i>Captain Balstrode</i>	Geraint Evans
<i>Rev. Horace Adams</i>	Joseph Frank
<i>First Niece</i>	Claudia Cummings
<i>Second Niece</i>	Pamela South
<i>Ned Keene</i>	Wayne Turnage*
<i>Boy</i>	Steven Cohen* October 6,9,13,17 Edward Lampe* October 22
<i>A lawyer</i>	John Duykers
<i>Dr. Thorpe</i>	Janusz*
<i>Offstage voices</i>	Janice Aaland*, Luana De Vol

\*San Francisco Opera debut

TIME AND PLACE: THE BOROUGH, A SMALL FISHING TOWN ON THE EAST COAST OF ENGLAND, TOWARDS 1830

Prologue A room inside Moot Hall

ACT I, Scene 1 The Borough beach and street

Scene 2 Inside "The Boar"

INTERMISSION

ACT II, Scene 1 The Borough beach and street

Scene 2 Peter Grimes' hut

INTERMISSION

ACT III, Scene 1 The Borough beach and street

Scene 2 Later that night

*First Performance: London, June 7, 1945*

*First San Francisco Opera Performance: October 27, 1973*

WEDNESDAY EVENING, OCTOBER 6, 1976, AT 8:00

SATURDAY EVENING, OCTOBER 9, 1976, AT 8:00

WEDNESDAY EVENING, OCTOBER 13, 1976, AT 8:00

SUNDAY AFTERNOON, OCTOBER 17, 1976 AT 2:00

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*Please do not interrupt the music with applause*

*Latecomers will not be seated during the performance after the lights have dimmed in order not to disturb patrons who have arrived on time*

*The use of cameras and any kind of recording equipment is strictly forbidden*

*The performance will last approximately three hours*

## SYNOPSIS/PETER GRIMES

In this Borough of simple and very ordinary people, Peter Grimes fits uneasily. He is a fisherman—visionary, ambitious, impetuous and frustrated—poaching and fishing without caution or care for consequences, and with only one friend in the town, the schoolmistress Ellen Orford. He is determined to make enough money to ask her to marry him, though too proud to ask her till he has lived down his unpopularity and remedied his poverty.

The Prologue which opens the opera shows Peter under cross-examination — practically on trial — for the death of his apprentice during a recent fishing trip. The inquest is conducted by Swallow, who clearly shares the general fear and mistrust of Grimes, but dismisses him with a warning from lack of evidence. In Act I, Peter is faced with the impossibility of working his boat without help, but Ned Keene brings news of having found him a new apprentice at the workhouse, and, braving the antagonism of the Borough, Ellen Orford agrees to accompany the carrier in to the Market Town, to bring the boy home to Peter.

The Borough is on that part of the East Coast where the encroachment of the sea makes coast erosion and landslides a very real danger when gales swell the high tides of the equinox. Peter's troubles are quickly forgotten when a storm breaks, bringing fears of flood and destruction.

The next scene shows 'The Boar' that night, where some of the fisherfolk are sheltering from the storm howling outside. The coast road has been flooded, and the carrier's cart bringing Ellen and the boy, has been delayed. Peter comes into the pub to wait for them. There are drunken brawls, and the news comes that a landslide has swept part of the cliff away up by Peter's hut. Despite the storm and the floods, the carrier reaches the Borough and amid the hostile mutterings of the fisherfolk, Peter takes the boy out into the gale to his desolate hut.

Act 2 begins later in the summer, on a Sunday morning, sunlit and calm in contrast with the storm and terror of the previous act. Ellen comes with the boy to sit and enjoy the sun by the sea, outside the parish church, but she soon realises, from tears in his clothing, and bruises on his neck, that Peter has begun to ill-treat him, and when Peter arrives, her questions lead to a quarrel. Ellen is in despair that their plan of reestablishing Peter in the eyes of the Borough by hard work, successful fishing and good care of the boy

should have failed, and Peter furiously drives the boy off to launch for a shoal that he has observed out at sea.

The quarrel has roused the Borough — Mrs. Sedley has overheard the conversation about Peter's brutality towards the boy — and after an outburst of indignation, the townsfolk follow the Rector and Swallow off to Peter's hut to find out the truth. The next scene follows immediately, as Peter forces the boy into his hut, roughly ordering him to get ready for fishing. Relenting, he tries to soothe the boy's terror of him, and pictures what their life might be like if all goes well.

His language grows wilder and wilder, foreshadowing his eventual madness, and when the Borough is heard climbing up the road to the hut he loses his head, and chases the boy out of the cliff-side door. The boy slips and falls; Peter climbs swiftly down after him as the men reach the hut. The Rector and Swallow are surprised and taken aback to discover only a neat, empty hut.

Act 3 takes place a few nights later, when the town is gay with a dance in progress at the Moot Hall. There is a steady passage of males between the Hall and 'The Boar,' and the nieces are in great demand. Mrs. Sedley hails Ned Keene, to tell him her own theories about what has happened to Peter and his boy, who have been missing for some days. She overhears Ellen tell Balstrode about a jersey found washed up on the beach, and summons the men to hunt for Grimes. They scatter, calling and searching for him.

A few hours later, there is a thick fog, and only the calls of the people at their manhunt and the sound of a fog-horn, break the silence, as Peter staggers in, weary and demented, shrieking back in answer to the voices. Ellen finds him, and tries to soothe him, but he is beyond help; she fetches Balstrode, who tells him to take out his boat, row beyond sight of land, and go down with it. Peter does as he is told, and Balstrode leads Ellen away.

The dawn is breaking as the men come back from their fruitless search, and disperse. A new day begins in the town, with its unchanging routine of tasks. Word comes from the coastguard station of a boat sinking far out at sea, but nothing can be seen from the Borough, and the people dismiss it as a rumour, and go on with their work.

—Montagu Slater

*Synopsis reprinted by permission of  
Boosey & Hawkes, Inc.*

# Grimes is at His Exercise

by NOEL GOODWIN

Only a month after the end of the war in Europe in 1945, the historic Sadler's Wells Theater in London reopened with the premiere performance of Benjamin Britten's *Peter Grimes*. The composer was then aged 31, and still relatively little-known on the British musical scene. With the initial success of his opera, however, he became a talent to be reckoned with. In Britain alone it opened the way for the development of a native opera tradition which had formerly been stunted at birth. Further afield, it challenged the best of classic European opera on its own terms, and within three years it was translated into Italian, German, Swedish, Danish, Flemish, Czech and Hungarian, as well as being staged in America and Australia.

The measure of its enduring qualities is the way in which it can still stir an audience today as intensely as that first London audience nearly thirty years ago, and as it stirred Britten himself when he composed it. He owes its inception to a stay in California in 1941, where he had fled in temporary escape from the darkening war scene at home, and in the hope that he might find his musical identity as a composer away from the discouragements he had formerly met. It is only now, with the benefit of hindsight, that audiences are becoming aware of the outstanding quality of some of the early works he composed in the U.S.A.—such as the Violin Concerto and the first String Quartet. Britten has himself described how, in that 'unhappy summer of 1941', he came across in a Los Angeles bookshop a copy of the Poetical Works of George Crabbe, a clergyman-poet who was born in 1754 at Aldeburgh—then, as now, a modest fishing-village on the east coast of England, about 100 miles from London. Crabbe's poems were almost all about the people and the countryside of East Anglia, where he was born and brought up, and they included the narrative epic of one Peter Grimes, a sadistic fisherman who caused the deaths of more than one young boy who had the misfortune to be apprenticed to him. Grimes was Crabbe's fictitious name for an actual person on whom the poem was based, but his character changes considerably before we meet him in his operatic guise.

The composer's interest in Crabbe's poem, which he had not read before, was further stimulated at that time by reading an appreciation of Crabbe in an English magazine written by E. M. Forster, who began his essay: 'To talk about Crabbe is to talk about England'. The combination of Forster's perceptive enthusiasm with the first-hand experience of Crabbe's verse awoke in Britten the realization that his transatlantic exile had robbed him of his roots, and that he needed those roots to establish his personality as an artist. So in company with the tenor Peter Pears, he made a perilous wartime crossing of the Atlantic back to Britain and settled in that same Aldeburgh, not far from his own birthplace at Lowestoft, which has ever since remained his home.

Here, with the financial assistance of an award from the Koussevitzky Music Foundation, Britten settled to work on an opera that has since become a classic in more than one sense. His libretto was written by Montagu Slater, and together they decided to update the setting of the story from the 18th century to 1830, and thereby modify the character of Grimes himself—who is allowed no redeeming features whatever in Crabbe—to that of a tragically isolated person, too proud and self-willed to come to terms with the hypocritical

small-town people around him, whom Britten could portray in music with that sense of deep compassion which he brings to every aspect of humanity's drama.

*Peter Grimes* is essentially a three-dimensional opera, in which the perspective of the events it portrays is expressed through the music as well as in the visual scene, while the focus of attention constantly shifts from foreground to background—and back again. In the foreground is Peter Grimes, a simple fisherman who is the anti-hero of our time as well as the poet's, at odds with himself and with the community around him. In the middle-ground are the village characters of 'the Borough', as Crabbe called his setting—a small, self-contained community, its lives governed by the sea, the church and the inn, and its eyes turned in on itself and its affairs, where everybody's activities are everyone else's interest.

And then there is the unchanging background to all this of the sea itself, in its ceaseless, shifting motion and changing moods, which actively conditions the lives and characters of the people who live by it. 'In writing *Peter Grimes*', Britten has said, 'I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea'. Even today, along that East Anglian coastline, there is a real and present fear when the sea turns against them, and the fury of wind and tide threatens to eat up the land. The sea makes its presence felt in Britten's music with disturbing vividness, and it became a recurring force in several of his later works, such as the naval opera, *Billy Budd*, the children's opera, *The Golden Vanity*, and the image of the Venetian lagoon in his latest opera, *Death in Venice*, which was premiered last June.

With *Peter Grimes* the sea music is a governing factor, and there are few theatrical works in my experience that evoke by musical means such awareness of the particular atmosphere of a time and place so sharply that you feel you know what it looked and felt like—and even smelt like—to be there. Much of this awareness is achieved through the music of the six orchestral interludes or introductions that space the opera's three acts. Some of these, of course, have become well-known as a concert suite, but in their theatrical context they repay attentive hearing. Not only are they attractive music in their own right, nearly always related to some image of the sea, by night or day, in calm or storm, but they also set the musical character of the following scene in each case—sometimes as a continuation of the interlude mood, sometimes in direct contrast to it.

The first of these Interludes connects the opera's Prologue to the opening scene of Act 1, also serving the practical use of allowing time for the change of stage scene. The three musical phrases that begin it are astonishingly suggestive of the 'wind that holds back the tide' in the high unison strings; the lapping of waves at the water's edge in the arpeggios for harp and woodwind, and under these, the low, shifting brass chords that illustrate the scrunch of tide on a pebble or shingle beach. The effect is sharpened by the clash of keys between A major and A minor that occur at the same time. Even when the Interlude is over, and the curtain has gone up on the choral scene of the villagers about their business on and around the beach, the restless movement of waves on shingle is still to be heard in the orchestra.



At the end of this scene the storm that the villagers have anxiously watched approaching bursts with its full fury in the second Interlude, composed as a kind of rondo-fugue with grinding clashes of two different keys at once, marvellously evoking the unpredictable gusts of wind and spray, and calling to mind some lines from Crabbe's original poem:

But nearer Land you may the Billows trace,  
As if contending in their watery chace . . .  
Curl'd as they come, they strike with furious  
force,

And then re-flowing, take their grating course,  
Raking the rounded Flints, which ages past  
Roll'd by their rage, and shall to ages last.

The scene-change here is to the interior of the inn, *The Boar*, and Britten's sense of musical theatre is nowhere more evident than in his ingenious device of having the inn door actually shut out the storm when it is closed from inside, breaking off the storm music abruptly just when the curtain rises, and contrasting the wild night outside with the warmth and good fellowship within. Moreover, as the scene continues it requires no great stretch of the listener's imagination to remain aware that the storm is continuing outside in the background, as Britten extends his dramatic device by having the storm music erupt into the scene in fragmentary bursts every time anybody opens the inn door and struggles to get it shut again.

After the first act continues to a no less stormy ending in relation to Grimes himself (I shall consider his own musical personality in a moment), Act 2 opens in direct contrast with a calm and sunny Sunday morning. Its peaceable character is prepared by the orchestral Introduction, in which overlapping phrases from the horns create a quietly glowing background to the brittle sparkle of the woodwind. This impressionist tone-painting suggests precisely that 'Glitter of waves and glitter of sunlight' of which Ellen Orford sings as she contentedly looks at the sea. Her reverie is heard against the background of the off-stage church service (the congregation singing the traditional Anglican *Benedicite*), which itself brings about a recurrence of storm music as the tension rises in Ellen's quarrel with Grimes over his treatment of the new boy apprentice.

His cry of 'God have mercy upon me!' after he has struck Ellen a blow at the height of their quarrel is sung to a musical phrase which becomes a dominant theme for the rest of the opera. It provides the chorus with the musical basis of their vindictively ironic 'Grimes is at his exercise!' (confirming, as it were, their long-held suspicions of his brutality), and then supplies the theme of the ground-bass for the imposing Passacaglia-interlude that links this scene to the next. The underlying theme is repeated over and over again in the lowest instrumental register while a solo viola develops a poignant tune through nine variations, as if voicing the boy-apprentice's unspoken sadness, which continues to trouble Grimes himself in the next scene; the grip of the Passacaglia is only finally released after the boy has fallen to his death.

In the last act both the Introduction and the Interlude between the scenes are musically less extensive than those already mentioned, but they still have their purpose in relation to the scenes they precede. The first, at the beginning of the act, is a cool, uncomplicated nocturne, illustrating the sea slumbering under a brightly shining moon, the phrases for flutes and harp embodying the moonlight's reflections on the village scene where, when

the curtain uncovers it, a dance is taking place off-stage, and the simple dance-band music is a counterpoint to the orchestral foreground. The last Interlude, following the threatening shouts of 'Peter Grimes!', unwinds tendrils of ghostly melody over a sustained chord like wisps of sea-fog stealing in over the shore, and clouding the village in a counterpart to the clouding of Grimes' unbalanced mind.

We are told nothing in the opera of the origins of this unhappy individual, for whom everything is destined to turn out for the worst no matter what he tries to do. He has set the village against him by his outward conduct, and himself against the village by his inward conflict of temperament, in which pride and ambition fight against a desperate need for understanding. As I mentioned earlier, the composer and his librettist have considerably modified the personality of Grimes from the callous brute of Crabbe's original poem, and invested him not only with the character of what modern jargon would call a psychopathic introvert, but with a redeeming thread of poetic vision by which Grimes is able to realise his predicament in relation to the narrow village society around him.

His self-expression accordingly takes the form chiefly of monologues or soliloquies in which he bares his soul to us, the outside listeners, in a way he could never manage in ordinary conversation. This touches a poetic peak during the inn scene at the end of Act 1, where Grimes arrives to await the kindly Ellen bringing his new apprentice. The fragments of storm music from outside that break in when Grimes plunges through the door are subtly altered from previous similar moments and related to his monologue from the end of the previous scene, thereby indicating that the storm we have already experienced in musical terms is equally his own mental torment as the physical battle of wind and waves depicted by the music.

Inside the inn the music that accompanies Grimes' entry leads directly into an area which tells us of his hopes and fears in terms that the rest of the village customers cannot follow. He is virtually oblivious of their presence as he sings the lines that begin, 'Now the Great Bear and Pleiades', which communicate—in deliberately stylised terms—all the loneliness of the fisherman who must often have only the stars for company.

In the end, Peter Grimes pays the price exacted from him by the community. He looms once more into the foreground of the final scene, and his music reminds us of all that has passed before he takes Balstrode's advice and puts to sea for the last time, to sink his boat with himself aboard. And we are left once more where we began—with the sea, and the villagers going about their daily tasks, already forgetful of what has passed. The sea, of course, is unchanged. The villagers have likewise changed little, if at all. What is crucial is the extent to which we, the audience, may have changed as a result of the experience that Britten's opera has brought. We respond to its problems differently in 1973 from George Crabbe two centuries ago—or even from its first audience in 1945. Benjamin Britten preferred other directions for his later operas, but *Peter Grimes* remains an experience of musical theater that can make us all the richer.

Noël Goodwin has been Music and Dance Critic for the London Daily Express since 1956, and is well known as a broadcaster on musical topics on the BBC and Canadian networks.

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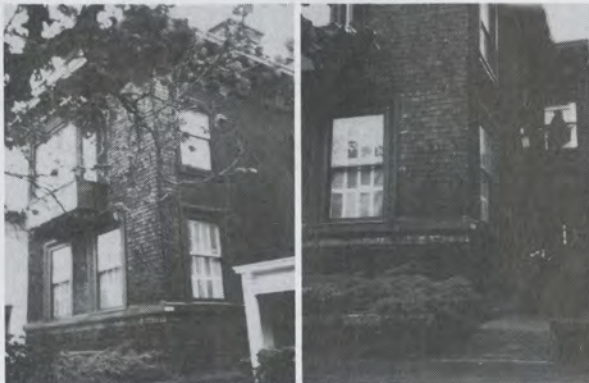
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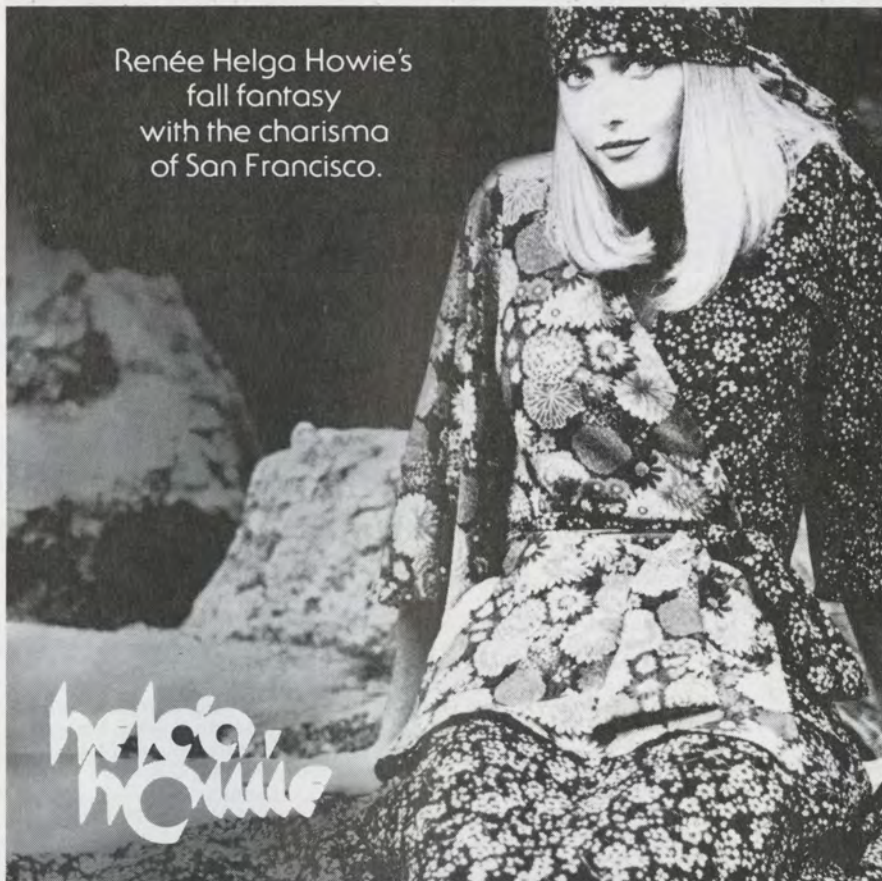
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
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**IMPORTANT NOTICE:** The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for remaining performances in the season may be purchased at this time.

## Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Their value will be tax deductible for the subscriber. If tickets are re-sold, the proceeds will be used to benefit the San Francisco Opera.

## Opera Museum

The 1976 exhibit in the opera museum, prepared in its entirety by the Archives for the Performing Arts, represents a detailed historical profile of the beginnings of opera in the city of San Francisco, tracing our art form up through the founding of San Francisco Opera.

Archives for the Performing Arts, which serves as a repository for invaluable collections pertaining to opera, dance, music and theater, is a non-profit, tax exempt corporation, with headquarters in the San Francisco Public Library, Presidio Branch. The museum display represents countless hours of research and preparation of visuals by Archives' director, Russell Hartley, and Judith Solomon, his assistant, with Lim M. Lai serving as overall consultant on the project.

The specific purpose for which Archives for the Performing Arts was formed was to collect, preserve, classify and exhibit all types of memorabilia pertaining to all the performing arts and to make the educational and historical material accessible to the general public on a continuing basis.

The opera museum, in the south foyer, box level, is open free of charge during all performances.

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Settings of Peter Grimes

continued from p. 29

hero of *Owen Wingrave*. Finally, Britten is a homosexual. The sense of alienation from the social mainstream this entailed — three decades before Gay Liberation — is obvious.

As a struggling young composer, a pacifist in a war virtually everyone believed necessary and just, and a homosexual, Britten must have invested something of himself in an operatic character who sings *con espansione* (Act II, scene 2):

In dreams I've built myself some  
kindlier home  
Warm in my heart and in a golden  
calm  
Where there'll be no more fear  
and no more storm.

And then there is the "eternal moral" of the opera, announced by the one character who—like Britten—has gone out into the wide world and come back a wiser man to the Borough, the retired merchant skipper Balstrode. It is a moral that the pacifist Britten had good reason to believe in: "We live and let live, and look/We keep our hands to ourselves."

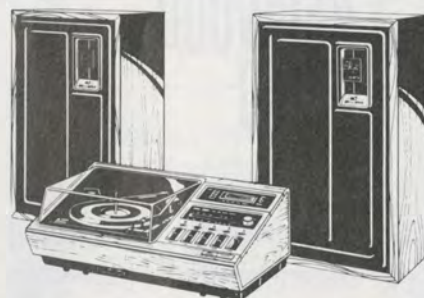
Balstrode has another speech toward the end of the opera which helps explain Britten's friendship with the alienated and that fine compassion which is the essence of his vocal art. A paraphrase of Donne's famous Meditation ("Any man's death diminishes me, because I am involved in Mankind . . ."), the passage could well stand as Britten's artistic epitaph:

In the black moments  
When your friend suffers  
Unearthly torment  
We cannot turn our backs.  
When horror breaks one heart  
All hearts are broken.

Gary Schmidgall's book, *Literature as Opera*, will be published by Oxford University Press in the fall of 1977.

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## Profiles

HEATHER HARPER



Irish-born soprano Heather Harper returns for a second season with San Francisco Opera, portraying Ellen Orford in *Peter Grimes*. Remembered for her warm and sensitive Charlotte in last season's *Werther*, Miss Harper made her professional operatic debut with the Oxford University Club as Lady Macbeth. Since then she has sung principal roles with Royal Opera at Covent Garden, English National Opera and the Glyndebourne and Bayreuth festivals, also appearing many times on BBC-TV in both concert and operatic performances. On the concert stage, the soprano has scored major successes during tours of North and South America, Australia, the Far East, as well as the major music capitals of Europe. During the 1973-74 season, she was critically acclaimed for her interpretation of Sir Michael Tippett's *Symphony No. 3*, written especially for her, performed in this country with the Boston and Chicago Symphony Orchestras. She sang in Händel's *Silene Venti* in 1974 with the Music Aeterna Orchestra at New York's Metropolitan Museum of Art, and in 1973 was the title character in the Covent Garden staging of *Arabella*. Miss Harper interpreted the Empress in *Die Frau ohne Schatten*, under the baton of Sir Georg Solti, and was hailed for her Ellen Orford opposite Jon Vickers in *Peter Grimes*, both of which roles were performed at Covent Garden. Following her San Francisco Opera engagement, the soprano makes her Metropolitan Opera debut as the Countess in *Le Nozze di Figaro*, then returns to England for performances as Ariadne in *Ariadne auf Naxos* with the Royal Opera.

SHEILA NADLER



Returning to San Francisco Opera this season as Schwertleite in *Die Walküre* and Auntie in *Peter Grimes*, Sheila Nadler was last heard in this house in 1974, as Thisbe in *La Cenerentola* and as Emilia in *Otello*. Spring Opera Theater audiences will recall her hilarious portrayal of the comic title role in the 1973 production of *The Grand Duchess of Gerolstein*. A New Yorker, the mezzo soprano studied at the Juilliard School of Music with Maria Callas, who pronounced Miss Nadler one of her most gifted students. This past spring, she sang in the world premiere of Thomas Pasatieri's *Ines de Castro* with Baltimore Opera. In 1975 she interpreted the role of Elizabeth Proctor in *The Crucible* at Wolf Trap Farm Park, and appeared as a soloist for the St. Louis Symphony presentation of Sir Michael Tippett's oratorio, *A Child of Our Time*. She has additionally performed with Lyric Opera of Chicago, as Margaret in *Wozzeck*, Memphis Opera Theater, as Azucena in *Il Trovatore*, as well as New York City Opera and Pittsburgh Opera. A soloist with the symphonies of Pittsburgh, Houston, Milwaukee, Detroit and Baltimore, the mezzo has also sung with the touring Bach Aria Group and Carmel Bach Festival. Later this season, Miss Nadler makes her Metropolitan Opera debut in productions of *Die Zauberflöte* and *Die Walküre*.

DONNA PETERSEN



For her fifteenth season as a member of San Francisco Opera, Donna Petersen sings Grimmerde in *Die Walküre*, Mrs. Sedley in *Peter Grimes*, a child and a solo voice in *Die Frau ohne Schatten*, Mamma Lucia in *Cavalleria Rusticana* and Ada Hawkes in *Angle of Repose*. Last year, the mezzo soprano was Inez in *Il Trovatore*, Mary in *Der Fliegende Holländer*, the Governess in *Pique Dame* and Amelia's servant in *Simon Boccanegra*. Among her past roles with the company are Mother Goose in *The Rake's Progress*, Filipjevna in *Eugene Onegin*, Marcellina in *Le Nozze di Figaro* and Giovanna in *Rigoletto*. In addition to interpreting 25 roles with San Francisco Opera, Miss Petersen has toured extensively with Western Opera Theater and appeared with Spring Opera Theater where she was last heard in the 1974 production of *L'Ormino*. A performer with San Diego Opera and Guild Opera of Los Angeles, she made her highly successful Lyric Opera of Chicago debut in 1974, as Mrs. Sedley in *Peter Grimes*, a role she will repeat with that company in 1977. Miss Petersen additionally performs as guest soloist with the San Francisco, Oakland and Honolulu Symphonies and the Los Angeles Philharmonic. She was recently awarded the Knight's Cross of the Royal Order of Denneborg by Her Majesty Queen Margarethe II of Denmark, an honor recognizing Miss Petersen's service to the Danish-American community of Northern California.

CLAUDIA CUMMINGS



Claudia Cummings' versatility as a singing-actress is displayed in her diverse roles at San Francisco Opera this season: a Charmeuse in *Thaïs*, the First Niece in *Peter Grimes*, and a servant, a child, a solo voice and the Guardian of the Temple in *Die Frau ohne Schatten*. A native of California, she made her debut with this company in 1972 as the Forestbird in *Siegfried*, and performed Adina in a student matinee performance of *L'Elisir d'Amore* in 1975. For Spring Opera Theater, the singer portrayed the Soprano in the 1976 production of *Meeting Mr. Ives*, and was a member of the ensemble for *Death in Venice* in 1975. She has interpreted leading coloratura roles with the opera companies of San Diego, Seattle, Kansas City and Miami, including Rosina in *The Barber of Seville*, Norina in *Don Pasquale*, the Queen of the Night in *The Magic Flute* and the title role in *Lucia di Lammermoor*. In addition to operatic performances, Miss Cummings has been a featured soloist with the symphony orchestras of Los Angeles, San Diego, San Jose and Denver, and has performed with numerous community orchestras throughout California, presented through the sponsorship of Standard Oil. Most recently the soprano sang with the Bay Area Midsummer Mozart Festival and Carmel Bach Festival. An accomplished interpreter of modern works, she has sung with numerous contemporary chamber music groups. Miss Cummings is equally at home in musical and dramatic theater, having performed the lead roles in "The Sound of Music," "My Fair Lady" and Shakespeare's "Othello."



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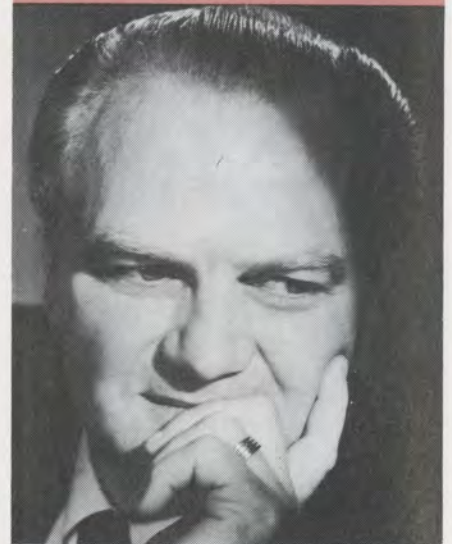
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PAMELA SOUTH



For her second season with San Francisco Opera, Pamela South sings Crobyle in *Thaïs*, the Second Niece in *Peter Grimes*, a child and a servant in *Die Frau ohne Schatten* and Christa in *The Makropulos Case*. In her 1975 debut season, the pert and vivacious soprano was Giannetta in *L'Elisir d'Amore*, Mascha in *Pique Dame*, the First Lover in *Il Tabarro*, Nella in *Gian-ni Schicchi* and Papagena in *The Magic Flute*. A participant in the 1974 Merola Opera Program, she sang Pamina that year in the special Merola Fund Benefit performance of *The Magic Flute*, performed at the Paul Masson Mountain Winery. Recently she completed her second season with Western Opera Theater, including a month-long residency in Alaska, interpreting alternately Susanna and Barbarina in *The Marriage of Figaro* and Gabriela in *The Portuguese Inn*. Recipient of a Martha Baird Rockefeller grant, the soprano was a winner of the San Francisco and Metropolitan Opera Regional Auditions. Miss South made her operatic debut in 1973 at Seattle Opera in *Rigoletto*, singing the role of Countess Ceprano. In both 1975 and 1976, she was a soloist with the San Francisco Symphony Pops Concerts, conducted by Arthur Fiedler. After her performances at San Francisco Opera, Miss South will perform as a soloist with the Anchorage Symphony.

JON VICKERS

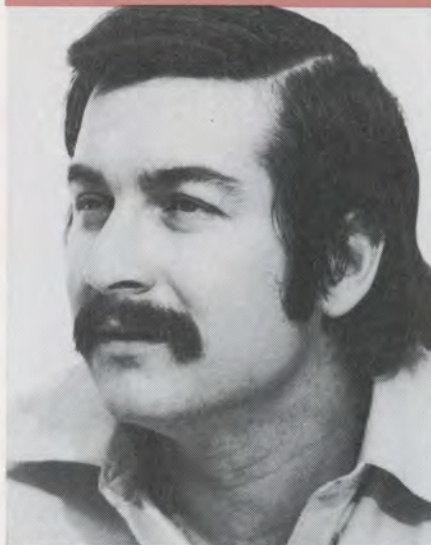


Canadian tenor Jon Vickers, recognized as the world's foremost interpreter of Siegmund in *Die Walküre* and of the title role in *Peter Grimes*, sings both those roles with San Francisco Opera this season. Unable to attend a university after World War II, Vickers pursued a business career before ultimately attending the Toronto Conservatory on a three-year scholarship. At 28, he received an invitation to become a resident tenor with England's Royal Opera. His debut there, as Don Jose in *Carmen* and Riccardo in *Un Ballo in Maschera*, signaled the beginnings of a major operatic talent. The sensation Vickers created in Europe was matched in his San Francisco Opera debut in 1959, when he performed Canio in *I Pagliacci*, in addition to Radames in *Aida* and Don Jose in *Carmen*. Within two years, with triumphs at Vienna, Bayreuth, La Scala, Salzburg, New York and other major operatic centers, Vickers clearly established himself as one of the world's greatest tenors. Pre-eminent in Wagnerian roles, he added Tristan to his repertoire in 1971 and recently performed it in Berlin with Zubin Mehta conducting. Since 1974, Vickers has expanded his repertoire with no less than five new roles: Alvaro in *La Forza del Destino*, Herod in *Salome*, Laca in *Jenufa*, Pollione in *Norma* and the title role in *Benvenuto Cellini*. Following his performances with San Francisco Opera, Vickers will travel to Texas for the first American staging of Händel's *Samson* with Dallas Civic Opera, and to perform *Peter Grimes* for Houston Grand Opera.

SIR GERAINT EVANS



ALEXANDER MALTA



A favorite of San Francisco Opera audiences, baritone Sir Geraint Evans sings Captain Balstrode and directs *Peter Grimes* here this season, as well as portraying Jaroslav Prus in *The Makropulos Case*. He made his American operatic debut with the company in 1959, as Beckmesser in *Die Meistersinger*, and was last heard here in the 1973 productions of *Peter Grimes*, which he also directed, and *Così fan tutte*, as Don Alfonso. Sir Geraint began his operatic career in 1948 when he was engaged to sing the Night-Watchman in *Die Meistersinger* at London's Royal Opera. In his second season with that company, he received excellent notices for his Figaro in *Le Nozze di Figaro*, a role he subsequently performed to popular and critical acclaim throughout the world. Sir Geraint is also famous for his Bartolo in *Il Barbiere di Siviglia*, Papageno in *The Magic Flute*, Bottom in *A Midsummer Night's Dream*, and the title roles in *Wozzeck* and *Falstaff*. He has performed at La Scala, the Metropolitan Opera, Vienna State Opera, Paris Opéra, Lyric Opera of Chicago, the Teatro Colon in Buenos Aires and the Glyndebourne Festival, frequently serving as both singer and stage director for productions. In 1969 he was knighted for his services to music at the Investiture of His Royal Highness, the Prince of Wales. Before arriving in San Francisco this year, Sir Geraint staged and sang in the Edinburgh Festival production of *Le Nozze di Figaro*, and recorded the work with conductor Daniel Barenboim. Upon completing his assignments with San Francisco Opera, the baritone returns to Royal Opera to recreate his successful Dr. Dulcamara in *L'Elisir d'Amore*.

Making his American operatic debut with San Francisco Opera, Alexander Malta displays his singing and acting abilities in the roles of Palemon in *Thaïs*, the Marchese di Calatrava in *La Forza del Destino*, Swallow in *Peter Grimes* and Don Basilio in the student matinee performances of *The Barber of Seville*. The Swiss bass, married to American soprano Janet Perry, is presently a member of the Staatstheater am Gartnerplatz in Munich. Fluent in five languages, Malta has explored a wide repertoire, ranging from works of the early Baroque era to contemporary compositions. In Munich he has delighted audiences with his interpretations of such serious and comic roles as Raimondo in *Lucia di Lammermoor*, the Speaker in *Die Zauberflöte*, the title role in *Don Pasquale*, Isaac Mendoza in Prokofiev's *The Betrothal in a Monastery* and the old convict in Shostakovich's *Katerina Ismailova*. He has sung both operatic and concert engagements in Frankfurt, Berlin, Vienna, Geneva, Venice, Madrid and Paris. Malta portrayed a cat for the Bonn Opera world premiere of Francesco Valdambri's *Der gestiefelte Kater* (Puss in Boots). He has additionally sung for several operatic recordings, including Saint-Saëns' *Samson et Dalila* and Monteverdi's *L'Orfeo*.

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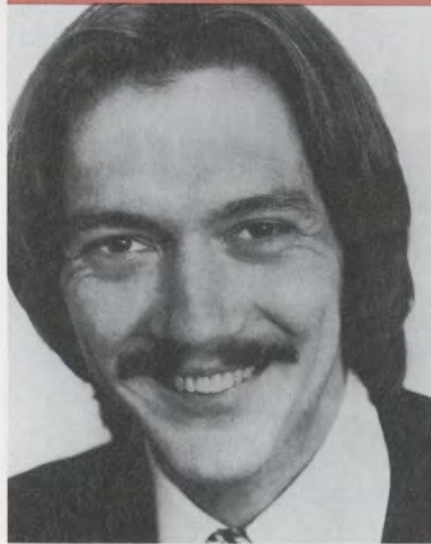
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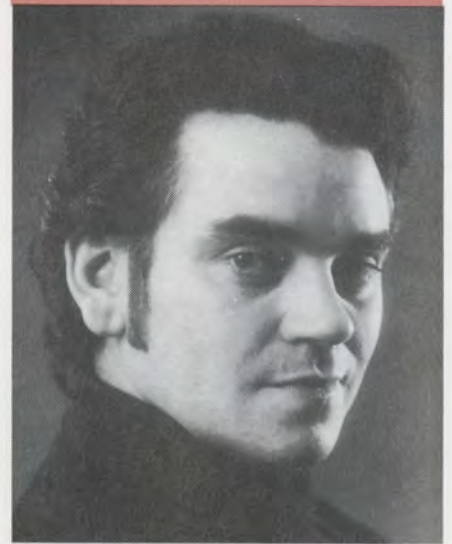
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WAYNE TURNAGE



Young baritone Wayne Turnage makes his San Francisco Opera debut this season, singing Ned Keene in *Peter Grimes*, as well as a Watchman in *Die Frau ohne Schatten*, Antonio in *Angle of Repose*, and Fiorello in both the regular and special student matinee stagings of *Il Barbiere di Siviglia*. Turnage's first operatic experience was with the Metropolitan Opera Studio and subsequently he performed with Santa Fe Opera, Atlanta Opera and the Oberlin Music Theater. Interpreting the role of Robert Lincoln, he appeared in the 1972 National Educational Television production of *The Trial of Mary Lincoln*. During the 1974 Aspen Music Festival, he was heard in productions of *The Penitentes* and *Don Carlo*. He was Mercury in the New York premiere of *La Calisto* at the Eastern Opera Theater and Figaro for Opera/Omaha's *The Barber of Seville* in 1975. Turnage made his Spring Opera Theater debut in 1976 as Mike Myrick in *Meeting Mr. Ives*, a role he had created originally in the workshop production of the piece at the Lenox Arts Center. The singer, who holds a Master of Music degree from the University of North Carolina, was a winner of the Metropolitan Opera Regional Auditions, and a finalist in the Metropolitan National Auditions.

PAUL CROOK



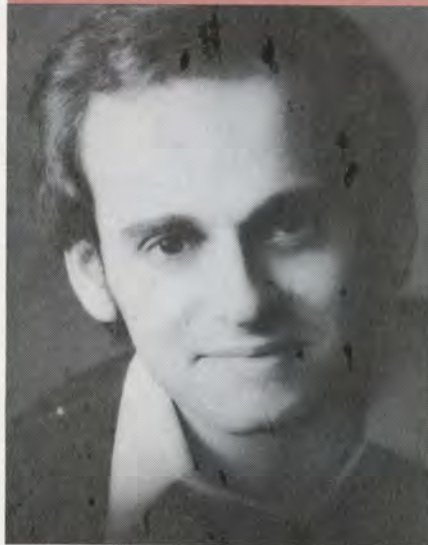
During his debut season with San Francisco Opera, British tenor Paul Crook sings Bob Boles in *Peter Grimes* and Hauk in *The Makropulos Case*. His operatic career began when he left his job as a coal miner and traveled to London, where he was accepted into the chorus of Sadler's Wells Opera (now English National Opera), although he had no musical training or experience. He became a student of the late Herbert Graf and trained with him at the Grand Theatre in Geneva. Crook's characterizations have earned him critical praise throughout Europe and England, where he has performed regularly with the English National Opera and the Royal Opera. His recent successes on London's operatic stages have included the roles of Valzacchi in *Der Rosenkavalier*, Monostatos in *The Magic Flute*, Beppe in *I Pagliacci*, Mime in *Das Rheingold* and *Siegfried*, Anatol in *War and Peace*, and Pedrillo in *The Abduction from the Seraglio*. The singer made his American debut in Seattle in 1975, as Mime in both the German and English stagings of *Das Rheingold* and *Siegfried* for the Pacific Northwest Festival's *Der Ring des Nibelungen*.

PAUL GEIGER



Bass baritone Paul Geiger performs for the first time with San Francisco Opera this season, as the Alcalde in *La Forza del Destino*, Hobson in *Peter Grimes*, and a Watchman in *Die Frau ohne Schatten*. A graduate of the University of Iowa, with a master's degree from Northwestern University, the former Nebraskan recently received a grant from the William Matheus Sullivan Foundation. As a member of the Apprentice Artist Program at Lyric Opera of Chicago, he sang the Imperial Commissioner in *Madama Butterfly*, Hobson in *Peter Grimes* and created the role of Astrolobio in the American premiere of *Il Ciarlatano*. In 1975 Geiger interpreted the role of the Bonze in *Madama Butterfly* for the Chicago Opera Theater, the title role in *The Marriage of Figaro* for the Chicago Opera Studio and Don Basilio in *Opera/Omaha's The Barber of Seville*. This past summer, he appeared with the Des Moines Metro Opera, singing Don Basilio in *The Barber of Seville* and Blitch in *Susannah*. In addition to his operatic appearances, Chicago audiences have heard him as soloist in performances of Bach's *St. Matthew Passion*, Mendelssohn's *Elijah*, Haydn's *Creation* and *Mass in a Time of War*, and the world premiere of Ralph Shapey's *Praise*.

JOSEPH FRANK



Tenor Joseph Frank adds four members to his San Francisco Opera gallery of operatic characters: Trabuco in *La Forza del Destino*, Spoletta in *Tosca*, Reverend Horace Adams in *Peter Grimes* and Beppe in *I Pagliacci*. Last season's audiences will remember him for his portrayals of Valletto in *L'Incoronazione di Poppea*, the Master of Ceremonies in *Pique Dame*, Incredible in *Andrea Chenier*, the Song Vendor in *Il Tabarro* and Monostatos in *The Magic Flute*. In 1975-76, at the end of his second San Francisco season, Frank sang in *Manon* with Omaha Opera and *La Fanciulla del West* with Houston Grand Opera. After an appearance in Capetown, South Africa, as Almaviva in *Il Barbiere di Siviglia* in 1974, Frank returned to San Francisco where he received critical praise for his interpretation of Pedrillo in the 1975 Spring Opera Theater presentation of *The Abduction from the Seraglio*. He has been a featured soloist with the Central City Opera Company of Colorado and a member of the opera department of the Curtis Institute of Music in Philadelphia. In 1973 the versatile artist made his New York debut with bravura interpretations of the Madwoman in *Curlew River* and the Temptor-Abbot in *The Prodigal Son*, both part of Benjamin Britten's *Three Church Fables*. In the summer of 1976, Frank was associated with Cincinnati Opera, singing in *Carmen*, *Tosca*, *The Ballad of Baby Doe* and Jerome Kern's musical *Showboat*.

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## JOHN DUYKERS



In his third season with San Francisco Opera, tenor John Duykers interprets a Lawyer in *Peter Grimes*, the Hunchback in *Die Frau ohne Schatten*, and an Officer in *Il Barbiere di Siviglia*. Last year the singer was heard in productions of *Il Trovatore*, *L'Incoronazione di Poppea*, *Pique Dame* and *Gianni Schicchi*. He was a member of the ensemble for the 1975 Spring Opera Theater production of *Death in Venice*, and in 1976 was Dave Twichell in *Meeting Mr. Ives*. The singer has performed on the opera stages of Santa Fe, Seattle, Vancouver, Edmonton, and New York, as well as Geneva and Frankfurt. Duykers has additionally been a soloist with the Oakland Symphony, the University of California Orchestra, the Carmel Bach Festival, and the Modesto Symphony Orchestra, among other symphonic organizations. He has appeared as a recitalist with the Banff Opera Festival in Alberta, Canada, and sang in Alaska for the premiere of *Toyon of Alaska* in 1967. The New Port Costa Players, a Bay Area performing arts company, was founded by Duykers, who frequently contributes his abilities as a singer and stage director for the company. He recently sang in the world premiere of Janice Giteck's opera *Wi'igi'ta* at the University Art Museum in Berkeley, and will tour in performances of the work for Papago and Pima Indian reservations in December of this year.

## JOHN PRITCHARD



Eminent English conductor John Pritchard marks his fourth season with San Francisco Opera with performances of *Thaïs* and *Peter Grimes*. For his debut with the company in 1970, Pritchard worked with Jean Pierre Ponnelle on a new production of *Così fan tutte* and in 1974, he led the orchestra in the designer-director's revival of *La Cenerentola*, as well as the August Everding staging of *Don Giovanni*. Pritchard, celebrating his 25th year with England's prestigious Glyndebourne Festival, has been a principal conductor and artistic counselor there since 1963, and was appointed the festival's music director in 1969. He was music director for the Royal Liverpool Philharmonic from 1956 through 1962, and for the London Philharmonic from 1962 through 1966. Pritchard led the London Philharmonic on its 1973 Far East tour, the first time a Western symphonic orchestra appeared in Red China. He has conducted at the world's major opera houses, among them the Metropolitan, Vienna Staatsoper, the San Carlo in Naples, and Teatro Colon in Buenos Aires. His 1975 conducting assignments included *La Clemenza di Tito* for Royal Opera, and a reunion with Ponnelle for *Le Nozze di Figaro* at Cologne Opera and Lyric Opera of Chicago. In March, 1976, he conducted *La Clemenza di Tito* for the Royal Opera visit to La Scala, and this summer wielded his baton for the Glyndebourne *Le Nozze di Figaro* and *Falstaff*, marking the debut of Jean Pierre Ponnelle at the famed festival. Pritchard additionally conducted Cologne Opera performances of Strauss' *Arabella*. In February, 1977, he travels to Houston for *Peter Grimes*, and then returns to England for *L'Elisir d'Amore* with Royal Opera.



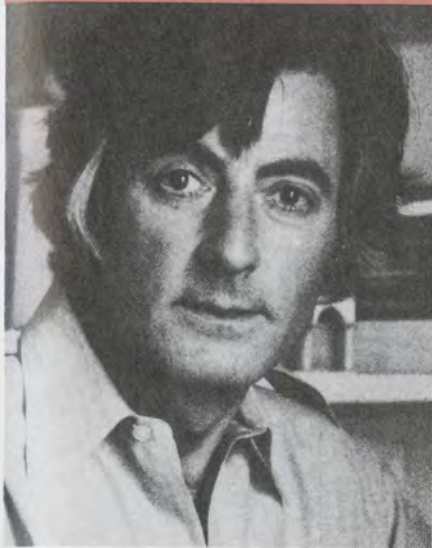
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CARL TOMS



This season two San Francisco Opera productions bear the design signature of Carl Toms: the opulent costumes and bold, mirror-reflecting setting for Massenet's *Thaïs*, and the bleak sea-coast village for Benjamin Britten's *Peter Grimes*. The English designer previously created settings for this company's staging of *Lucia di Lammermoor* in 1972. His recent design assignments have been for the San Diego Opera production of *Norma* and *La Traviata*, the latter produced this summer at Wolf Trap Farm Park. Last season, Toms' settings for the New York City Opera *Die Meistersinger* were seen in New York and on tour in Los Angeles. In 1974, he designed *Un Ballo in Maschera* for Netherlands Opera and in 1973 created settings and costumes for the New York City Opera staging of *I Puritani*. In his own country, he has designed for Royal Opera, English National Opera (formerly Sadler's Wells), Welsh National Opera, as well as the festivals of Glyndebourne, Edinburgh and Chichester. No alien to the world of legitimate theater, Toms' work has been at all of London's major west end theaters, in classic and modern works, from Shakespeare to Sheridan to Stoppard. Several of his productions seen in this country via Broadway and touring productions include "Vivat! Vivat, Regina!," "Sleuth," and the Royal Shakespeare Company production of "Sherlock Holmes," which earned Toms the 1975 Antoinette Perry Award and the Drama Desk Award for best set design.

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# The Compleat Musician

by Maralyn Edid

Like many expatriates, Benjamin Britten (1913- ) was hungry for the news and culture of home. One day in 1941, after two years in the United States, Britten picked up a copy of the BBC's weekly magazine and came across an article about a poem set in his birthplace of Suffolk, England. Britten tracked down George Crabbe's poem "The Borough" (c. 1810), read it and recognized his homesickness. He decided to return to England immediately and thought of using the poem as the basis of an opera.

"One was aware of a sharp tug at one's heart right from the first," he told an interviewer when discussing the genesis of *Peter Grimes*. Not only was the poem a reminder of home, but it told the story of an individual in conflict with society; and here was Britten, a staunch pacifist in wartime, a self-appointed exile misplaced in an alien culture.

Britten understood his muse perfectly when he left America in 1942, where he had gone hoping to find a society more hospitable to the arts. But English literary and musical tradition were, and are, his inspiration. The composer draws from its folksongs and poetry, its language and history. "I believe in roots, in associations, in personal relationships," he said in 1964 upon receiving the Aspen Award for his contribution to the humanities.

And so the tone is set for Britten's

career as one of the most prolific contemporary composers and perhaps England's most renowned musician since Henry Purcell (1659-1695). Indeed, his life is a chronicle of musical activity: recitals, tours, conducting, composing. It is a life devoted to bringing music to his compatriots, to reinvigorating the English musical heritage by incorporating the rhythms of the language and the ethos of the society.

He writes operas, chamber music, choral and orchestral pieces, song-cycles, parables for church performances, and has arranged British folksongs. His music is well-crafted, clean and precise; equally appealing to professionals and amateurs. He is also a master accompanist on the piano and enjoys giving recitals so he can gauge an audience's reaction to the music.

Britten is a musician with a social consciousness who believes that artists and society have obligations towards each other. "It is the composer's duty, as a member of society, to speak to or for his fellow human beings," he has said. Composers should be accessible and useful, Britten continues, by writing music for special public occasions and helping to make music an important part of people's lives. In exchange, he suggests society should provide secure incomes and pensions for their musicians without setting ideological conditions.

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Although he concedes this arrangement may wait upon utopia, this composer has successfully matched his personal philosophy to his professional activities.

"Almost every piece I have ever written has been composed with a certain occasion in mind, and usually for definite performers," he said. Not surpris-

ingly, he enjoys writing on commission; the opera *Gloriana*, for instance, was commissioned for Queen Elizabeth's coronation in 1953. *The Ballad of Little Musgrave and Lady Barnard* (1943) is dedicated to British prisoners of war; *The Holy Sonnets of John Donne* (1945) was inspired by a trip

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The Compleat Musician

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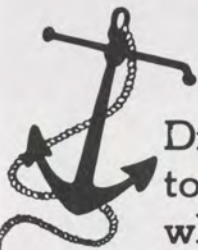
Benjamin Britten, 1946

with Yehudi Menuhin to the Bergen-Belsen concentration camp; and *War Requiem* (1962), based on the war poems of Wilfred Owen (c. 1918), celebrated the rededication of the Coventry Cathedral which had been destroyed during World War II.

For his friend Peter Pears, Britten has written numerous works for tenors; for Mstislav Rostropovich, several cello

suites; and for another friend, a wedding anthem.

Even before his trip to America in the late 1930s, his work had a practical edge. Then, he wrote music for British documentaries, radio shows, and plays to scripts by W. H. Auden, Christopher Isherwood, Louis MacNeice. He learned about deadline pressures and the art of writing effective music for low-budget performances.



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And today, he always takes account of the "human conditions" of a performance—the make-up of the audience, the physical setting, the specific singers, the nature of the occasion, and the available instruments. He has a remarkable flair for perfectly fitting the form and pattern of his music to the situation and means at hand.

The composer has also been busy with the annual Aldeburgh Music Festival he and Pears organized almost thirty years ago. "I have tried to bring music to it," Britten has said, because "all the music I write comes from it." Over the years, the Festival has attracted many outstanding musicians, including his close friends Julian Bream, Aaron Copland, and Rostropovich. Several of Britten's own works have premiered here, such as *The Building of the House* (1967), in honor of a new performance hall at the Festival site. And in an effort to promote national music, the works of other British composers have been prominently featured.

In 1946, he helped set up the Glyndebourough English Opera Company as a showcase for small-scale operas which could be transported throughout the country. The company's first opera was written by Britten (*The Rape of Lucretia*, 1946) for eight singers and twelve musicians. A few years later, the group was reorganized into the English Opera Group and eventually became associated with the Aldeburgh Festival.

Ironically, Britten's musical activism is partly motivated by what he describes as British society's indifferent and occasionally suspicious attitude towards artists and the arts. One way he tries to change that sentiment is by composing works that amateur musicians and children can learn from and play, such as the *Saint Nicholas Cantata* (1948), *A Young Person's Guide to the Orchestra* (1946), *Noye's Fludde* (1957) and *Let's Make an Opera* (1949).

"It is futile to offer children music by which they are bored, or which  
continued on p. 78

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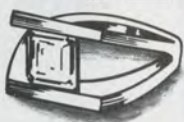


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# On the Staff



Photo: Caroline Crawford

W. Anthony Waters, Musical Assistant to the General Director of San Francisco Opera.

W. Anthony Waters, musical assistant to the general director of San Francisco Opera, can frequently be found in his office, with a telephone receiver glued to his left ear. Willie, as he's known around the office, is one of the friendliest people on the staff and the hardest person to locate. When not on the phone with artists' agents, he is working closely with Maestro Adler, or is sitting in on a rehearsal.

"Primarily I am responsible for assisting Maestro Adler, which entails work in casting, selecting repertoire, and auditioning singers. I am also in charge of overseeing and planning the daily rehearsals and solving whatever problems arise related to the schedule." One typical day last week, there were five operas in various stages of rehearsal or technical brushups, occupying a total of over 30 hours of staging and musical rehearsal time.

"I meet with stage directors and conductors and figure out their rehearsal needs and incorporate them into the schedule. I'm additionally involved in hiring the musical and production staffs, which includes assistant stage directors, stage managers, production coordinators and assistant conductors. I work with Tom Heimberg, the orchestra personnel manager in setting up rehearsals for the orchestra, and with Maestro Adler, audition new members for the orchestra."

The job includes much more than the title implies. In his 21 months here, Willie has become involved as musical advisor to both Western Opera Theater, San Francisco Opera's touring subsidiary company, and the Merola Opera Program, the oldest professional training residency of its kind in the country. He also actively participates in the scheduling of repertoire and artists for Spring Opera Theatre, and is an invaluable counselor to Brown Bag Opera. Waters' encyclopedic knowledge of the current international opera scene is frequently tapped by the public relations department as well, to establish additional information for artists' biographies and to insure the accuracy of the cast page for each program.

Waters' academic background was in music education, with emphasis on piano, voice and choral conducting; he received his Bachelor of Music degree from the University of Miami in 1973, then went to Memphis State University entering a new Master of Music program. "It was titled 'Master's Degree in Opera Coaching and Conducting.' I was the guinea pig for the program, since I was the first recipient of the grant. What the program involved was assisting the resident conductor Kurt Klippstatter, in preparing the university symphony orchestra and also the Mem-

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phis Opera Theater, which was affiliated with the University.

"In addition, each year I was to prepare the entire musical aspects of two productions, choosing and preparing the singers, as well as the orchestra and conducting the works myself. My first opera was Gian Carlo Menotti's *The Consul*. I had never conducted an opera before and it was challenging and difficult. The other two operas were *L'Elisir d'Amore* and *Don Pasquale*, and I was to do *The Merry Widow*, but came to San Francisco Opera instead." Does Willie have any special preferences in operatic composers? "Well, I have never conducted any of his works, but I love and have studied Verdi; also Strauss and Wagner. I also have a special affinity for Mahler. I guess I'm a romantic at heart. I also like Puccini; I conducted most of the staging rehearsals of *La Bohème* at Memphis."

Willie is frequently seen everywhere in the opera house, and often outside the War Memorial, such as at a rehearsal at the Palace of Fine Arts, or Golden Gate Park on a Sunday afternoon for a special concert with Beverly Sills. The twenty-five year old administrator's day begins at 10 a.m., and like most people employed by the Opera, ends after the final curtain that evening. "I attend every rehearsal in the house and every performance itself, making sure everything is running properly, making sure that everyone who is supposed to be at a performance is there, making sure the curtain goes down on time, and that intermissions are kept at their proper time length."

He flashes his famous grin and lets out one of his infectious laughs. "You know, it's interesting; I do a lot and right now I'm finding it difficult to say exactly what I do; I'm involved in so many different things. There are a lot of things not covered in my job description."

Although everybody appreciates his presence at San Francisco Opera, as well as his quick sense of both subtle and broad humor, few staff members will forgive, even though it's true, his comment, "Where there's a Willie, there's a way."—Paul Chaplin

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The Compleat Musician

continued from p. 75



Queen Elizabeth and Mr. Britten, 1967

makes them feel inadequate or frustrated, which may set them against music forever; and it is insulting to address anyone in a language which they do not understand," he has explained.

Always cognizant of his audience, Britten gives it an important place in his musical framework. He considers the audience the third partner in the "holy triangle" formed by composer, performer and listener—and for music to come alive, each must pull his own weight.

While he wants to make music accessible to more people, he also says music

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Clearly, Britten is no musical snob. But he is a consummate professional, schooled in the finest musical tradition. He expects the best of everyone he works with, paid and amateur musicians alike, and has no tolerance for the "ineptitude of some professionals who don't know their stuff" (particularly misinformed and pompous critics).

But because he wants people to enjoy performing his music, he is flexible and sympathetic if a performer has legitimate problems with a score. After struggling through a rehearsal with Britten before a performance at the Aldeburgh Festival, Rostropovich remarked: "He played such a fine piano cradle under the cello part that I was able to play all the notes that were there without panicking." On occasion, he may change a note or passage as long as the change does not compromise the piece.

He is an all-round musician with a fine dramatic, poetic, and lyrical sensibility. He considers the human voice an instrument; words shape and inspire much of his music. Myfawny Piper, his librettist for *Turn of the Screw* (1955) has written:

"Britten's way of using the human voice is at once a marvel and a problem for the librettist . . . A marvel because of his passionate respect and love for words and a problem because every single word is set to be heard."

continued on p. 80



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The Compleat Musician

continued from p. 79

With a well-developed taste for poetry, he has set poems by Auden, Yeats, Wordsworth, Coleridge, Donne and Rimbaud to music, plus more verse in Italian, German, Latin and Russian. Before writing music for some of Pushkin's poems in 1965, he asked Rostropovich to read the poems to him so he could hear the proper sound of every word and feel the rhythm of each poem.

Both the musical and English roots run deep in Britten. A musician all his life, he began composing tunes to celebrate family events when he was only five, and chose composing as a career when he was a teenager ("Yes, but what else?" everyone asked him). He claims Purcell's work as his model for setting English poetry to music and is a tireless exponent of the twentieth century musician. Britten's other favorite composers are Bach, Verdi, Mozart, Mahler and Schubert. And picking up the threads of English music tradition, melody, choral singing and poetry figure prominently in his compositions.

The composer is nowhere at home except in Aldeburgh, the tiny seaside village near his birthplace where he has lived since 1947. All his composing is done here, although *Curlew River* (1964) was written in Venice, one of the few cities Britten thoroughly enjoys. This work habit does not interfere with traveling, because he will sort out ideas and plan his music anywhere, and is partial to trains, cars and walks along the beach.

Before setting any notes down on paper, he works out the texture, shape, and total concept of each piece in his mind. For operas, he insists on helping develop the libretto and waits un-



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til its completion before he begins composing. When he finally begins to write, the work flows smoothly and quickly though he revises until it is sent off to the printer. He is a sure and steady worker with a reputation as a reliable and imaginative composer. He can foresee exactly how long he needs to finish a piece and always delivers commissions on time.

Britten lives a strict routine, rising early and composing until lunch and then again for several hours in the late afternoon. And he works regardless of his physical condition. *Turn of the Screw* was finished with his left hand because he had bursitis on his right side, and the *Donne Sonnets* were written in one week despite a raging fever. He relaxes by playing tennis, fishing, walking and bird watching.

Two important and early friends of Britten were composer Frank Bridge and poet W. H. Auden. As a youth, he studied with Bridge and learned the rigors of clarity, the importance of technical expertise, and unabiding pacifism.

continued on p. 82

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The Compleat Musician

continued from p. 81

He met Auden when they both worked on documentaries in pre-war Britain, and left England for America shortly after the poet. (Auden, however, was able to establish roots in his adopted country while Britten returned home.) Auden opened up the world of poetry to the composer and impressed on him that artists have political responsibility. After returning to England, Britten wrote music for several of Auden's poems.

When he turned fifty, his friends compiled a small anthology of their own writings as a tribute to the composer. The book neatly captures the well-rounded spirit that is Britten, with reminiscences of childhood in East Anglia, poems and a chapter from a novel, articles on music theory, memorials to other friends.

Britten's versatility and energy have continued unabated throughout his life; he has received countless honors and awards and won international acclaim. He is a complete individualist who follows no trend or fashion—in music or politics. He is at once universal and particular, fertile and clever, impulsive and intellectual, catholic and eclectic.

And, as someone said, "he is a metropolitan composer with a longing for a micropolitan existence."

*Maralyn Edid is a freelance writer and a graduate student in journalism at the University of California, Berkeley.*

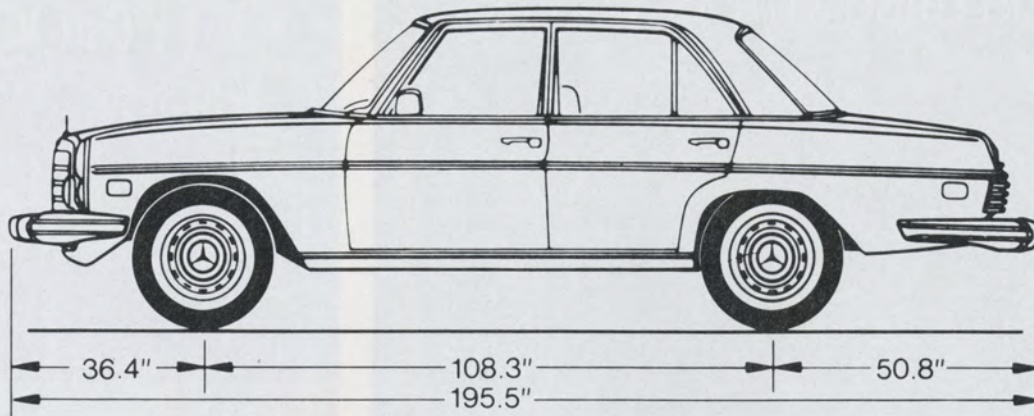
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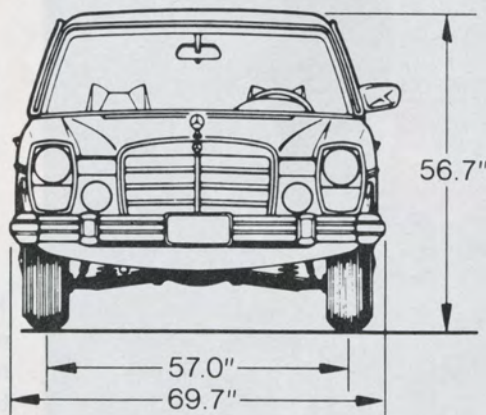
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The graphic is a silk screen using three colors—silver, blue and black—diecut at the bottom to indicate the ruffle of the curtain.

The poster has been prepared in two versions: in a 13" x 39" format, on sale at the Opera Box Office for \$10.00, and a 23 1/4" x 70" collector's special edition for \$75.00. Information on the special edition may be obtained by contacting the Opera public relations department.

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**FRIDAYS 7:50 P.M.\***

- September 10 *Thaïs* — Opening Night
- September 17 *Die Walküre* (7:20 P.M.)\*
- September 24 *La Forza del Destino*
- October 8 *Tosca*
- October 15 *Die Frau ohne Schatten*
- October 22 *Peter Grimes*
- October 29 *The Makropulos Case*
- November 5 *Cavalleria Rusticana and I Pagliacci*
- November 12 *Il Barbiere di Siviglia*
- November 26 *Angle of Repose*

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# San Francisco Opera

	Monday	Tuesday
September		
	13	Die Walküre 7:30 pm A,B
	20	La Forza del Destino 8 pm A,B
	27	Thaïs 8 pm B
October		Tosca 8 pm A,C
	4	5
	11	12
	18	Die Frau ohne Schatten 8 pm A,C
	25	The Makropulos Case 8 pm A,B
		19
November	1	Die Frau ohne Schatten 8 pm D,F
	8	Angle of Repose 8 pm A,C
	15	Cavalleria Rusticana/ I Pagliacci 8 pm A,C
	22	Il Barbiere di Siviglia 8 pm A,C
		2
	9	
	16	
	23	

Code letters indicate subscription series

\*Special non-subscription Thanksgiving Night performance

# 1976 Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night Thäis 8 pm A	Die Walküre 7:30 pm J,K	
Thäis 8 pm D,F		10	11	12
15	16	Die Walküre 7:30 pm G,H	La Forza del Destino 8 pm J,L	Thäis 2 pm M,N
17	18	19	20	21
Die Walküre 7:30 pm D,E		La Forza del Destino 8 pm G,I	Thäis 8 pm J,K	Die Walküre 1:30 pm M,O
22	23	24	25	26
La Forza del Destino 8 pm D,E		Thäis 8 pm G,I	Die Walküre 1 pm X Tosca 8 pm J,L	La Forza del Destino 2 pm O
29	30	1	2	3
Peter Grimes 8 pm D,F		Tosca 8 pm G,H	Peter Grimes 8 pm J,K	Tosca 2 pm M,N
6	7	8	9	10
Peter Grimes 8 pm A,C		Die Frau ohne Schatten 8 pm G,I	Tosca 8 pm D,F	Peter Grimes 2 pm M,N
13	14	15	16	17
The Makropulos Case 8 pm D,E		Peter Grimes 8 pm G,H	Tosca 1:30 pm X The Makropulos Case 8 pm J,L	Die Frau ohne Schatten 1:30 pm M,N
20	21	22	23	24
Cavalleria Rusticana/ I Pagliacci 8 pm D,F		The Makropulos Case 8 pm G,I	Cavalleria Rusticana/ I Pagliacci 1:30 pm X Die Frau ohne Schatten 8 pm J,L	The Makropulos Case 2 pm M,O
27	28	29	30	31
3	4	5	6	7
		Cavalleria Rusticana/ I Pagliacci 8 pm G,H	Angle of Repose 8 pm J,K	La Forza del Destino 2 pm M,N
Cavalleria Rusticana/ I Pagliacci 8 pm B	Fol de Rol 8:30 pm	Il Barbiere di Siviglia 8 pm G,I	La Forza del Destino 1:30 pm X Cavalleria Rusticana/ I Pagliacci 8 pm J,L	Angle of Repose 2 pm M,N
10	11	12	13	14
Il Barbiere di Siviglia 8 pm E	Angle of Repose 8 pm D,F	La Forza del Destino 8 pm H	Il Barbiere di Siviglia 8 pm J,K	Cavalleria Rusticana/ I Pagliacci 2 pm M,O Leontyne Price Recital 8 pm
17	18	19	20	21
Cavalleria Rusticana/ I Pagliacci 8 pm E	Il Barbiere di Siviglia* 8 pm	Angle of Repose 8 pm G,H	Cavalleria Rusticana/ I Pagliacci 8 pm K	Il Barbiere di Siviglia 2 pm M,O
24	25	26	27	28



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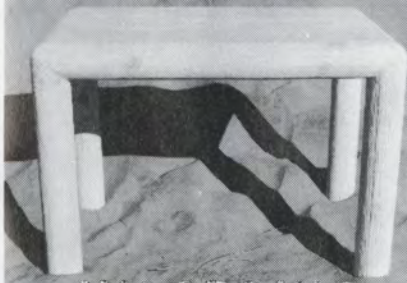
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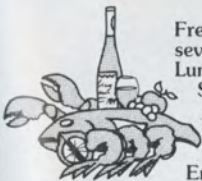
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Of all menthols:

# Carlton is lowest.

See how Carlton stacks down in tar.  
Look at the latest U.S. Government figures for:

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	tar mg./ cigarette	nicotine mg./ cigarette
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Brand C Non-Filter	24	1.5
Brand W	19	1.3
Brand S Menthol	19	1.3
Brand S Menthol 100	19	1.2
Brand W 100	18	1.2
Brand M	18	1.1
Brand K Menthol	17	1.3
Brand M Box	17	1.0
Brand K	16	1.0

## Other cigarettes that call themselves low in "tar"

	tar mg./ cigarette	nicotine mg./ cigarette
Brand D	15	1.0
Brand P Box	14	0.8
Brand D Menthol	14	1.0
Brand M Lights	13	0.8
Brand W Lights	13	0.9
Brand K Milds Menthol	13	0.8
Brand T Menthol	11	0.7
Brand T	11	0.6
Brand V Menthol	11	0.8
Brand V	11	0.7
<b>Carlton Filter</b>	<b>*2</b>	<b>*0.2</b>
<b>Carlton Menthol</b>	<b>*1</b>	<b>*0.1</b>
<b>Carlton 70</b>	<b>*1</b>	<b>*0.1</b>

(lowest of all brands)  
\*Av per cigarette by FTC method.

**Carlton  
Menthol  
1 mg. tar**



**Carlton  
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Menthol: 1 mg. "tar", 0.1 mg. nicotine; Filter: 2 mg. "tar", 0.2 mg. nicotine; Carlton 70's: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette by FTC method.

Peter Grimes

San  
Francisco  
Opera

Kurt Herbert Adler, general director

54th Season

September 10 through November 28, 1976

War Memorial Opera House

## SYNOPSIS/PETER GRIMES

In this Borough of simple and very ordinary people, Peter Grimes fits uneasily. He is a fisherman—visionary, ambitious, impetuous and frustrated—poaching and fishing without caution or care for consequences, and with only one friend in the town, the schoolmistress Ellen Orford. He is determined to make enough money to ask her to marry him, though too proud to ask her till he has lived down his unpopularity and remedied his poverty.

The Prologue which opens the opera shows Peter under cross-examination—practically on trial—for the death of his apprentice during a recent fishing trip. The inquest is conducted by Swallow, who clearly shares the general fear and mistrust of Grimes, but dismisses him with a warning from lack of evidence. In Act I, Peter is faced with the impossibility of working his boat without help, but Ned Keene brings news of having found him a new apprentice at the workhouse, and braving the antagonism of the Borough, Ellen Orford agrees to accompany the carrier in to the Market Town, to bring the boy home to Peter.

The Borough is on that part of the East Coast where the encroachment of the sea makes coast erosion and landslides a very real danger when gales swell the high tides of the equinox. Peter's troubles are quickly forgotten when a storm breaks, bringing fears of flood and destruction.

The next scene shows 'The Boar' that night, where some of the fisherfolk are sheltering from the storm howling outside. The coast road has been flooded, and the carrier's cart bringing Ellen and the boy, has been delayed. Peter comes into the pub to wait for them. There are drunken brawls, and the news comes that a landslide has swept part of the cliff away up by Peter's hut. Despite the storm and the floods, the carrier reaches the Borough and amid the hostile mutterings of the fisherfolk, Peter takes the boy out into the gale to his desolate hut.

Act 2 begins later in the summer, on a Sunday morning, sunlit and calm in contrast with the storm and terror of the previous act. Ellen comes with the boy to sit and enjoy the sun by the sea, outside the parish church, but she soon realises, from tears in his clothing, and bruises on his neck, that Peter has begun to ill-treat him, and when Peter arrives, her questions lead to a quarrel. Ellen is in despair that their plan of reestablishing Peter in the eyes of the Borough by hard work, successful fishing and good care of the boy should have failed, and Peter furiously drives the boy off to launch for a shoal that he has observed out at sea.

The quarrel has roused the Borough—Mrs. Sedley has overheard the conversation about Peter's brutality towards the boy—and after an outburst of indignation, the townsfolk follow the Rector and Swallow off to Peter's hut to find out the truth. The next scene follows immediately, as Peter forces the boy into his hut, roughly ordering him to get ready for fishing. Relenting, he tries to soothe the boy's terror of him, and pictures what their life might be like if all goes well.

New production made possible in 1973 through a generous gift from the Gramma Fisher Foundation of Marshalltown, Iowa, made jointly to the Chicago Lyric and San Francisco Operas.

# Peter Grimes

(IN ENGLISH)

Opera in three acts and a prologue by BENJAMIN BRITTEN

Derived from a poem by GEORGE CRABBE

Words by MONTAGUE SLATER

By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

Conductor  
John Pritchard

Production  
Sir Geraint Evans

Set Designer  
Carl Toms

Chorus Director  
Robert Jones

Lighting Designer  
Thomas Munn

Musical Preparation  
Thomas Fulton

Costume Designer  
Tanya Moiseiwitsch

Costumes courtesy of the  
Metropolitan Opera Association

## CAST

(in order of appearance)

Hobson	Paul Geiger
Swallow	Alexander Malta
Peter Grimes	Jon Vickers
Mrs. Sedley	Donna Petersen
Ellen Orford	Heather Harper
A fisherman	John Del Carlo
Auntie	Sheila Nadler
Bob Boles	Paul Crook*
Captain Balstrode	Geraint Evans
Rev. Horace Adams	Joseph Frank
First Niece	Claudia Cummings
Second Niece	Pamela South
Ned Keene	Wayne Turnage*
Boy	Steven Cohen* October 6,9,13,17 Edward Lampe* October 22
A lawyer	John Duykers
Dr. Thorpe	Janusz*
Offstage voices	Janice Aaland*, Luana De Vol

\*San Francisco Opera debut

TIME AND PLACE: THE BOROUGH, A SMALL FISHING TOWN ON THE EAST COAST OF ENGLAND, TOWARDS 1830

Prologue A room inside Moot Hall

ACT I, Scene 1 The Borough beach and street

Scene 2 Inside "The Boar"

INTERMISSION

ACT II, Scene 1 The Borough beach and street

Scene 2 Peter Grimes' hut

INTERMISSION

ACT III, Scene 1 The Borough beach and street

Scene 2 Later that night

First Performance: London, June 7, 1945

First San Francisco Opera Performance: October 27, 1973

WEDNESDAY EVENING, OCTOBER 6, 1976, AT 8:00

SATURDAY EVENING, OCTOBER 9, 1976, AT 8:00

WEDNESDAY EVENING, OCTOBER 13, 1976, AT 8:00

SUNDAY AFTERNOON, OCTOBER 17, 1976 AT 2:00

FRIDAY EVENING, OCTOBER 22, 1976 AT 8:00 (Broadcast)

Please do not interrupt the music with applause

Latecomers will not be seated during the performance after the lights have dimmed in order not to disturb patrons who have arrived on time

The use of cameras and any kind of recording equipment is strictly forbidden

The performance will last approximately three hours



His language grows wilder and wilder, foreshadowing his eventual madness, and when the Borough is heard climbing up the road to the hut he loses his head, and chases the boy out of the cliff-side door. The boy slips and falls; Peter climbs swiftly down after him as the men reach the hut. The Rector and Swallow are surprised and taken aback to discover only a neat, empty hut.

Act 3 takes place a few nights later, when the town is gay with a dance in progress at the Moot Hall. There is a steady passage of males between the Hall and 'The Boar,' and the nieces are in great demand. Mrs. Sedley hails Ned Keene, to tell him her own theories about what has happened to Peter and his boy, who have been missing for some days. She overhears Ellen tell Balstrode about a jersey found washed up on the beach, and summons the men to hunt for Grimes. They scatter, calling and searching for him.

A few hours later, there is a thick fog, and only the calls of the people at their manhunt and the sound of a fog-horn, break the silence, as Peter staggers in, weary and demented, shrieking back in answer to the voices. Ellen finds him, and tries to soothe him, but he is beyond help; she fetches Balstrode, who tells him to take out his boat, row beyond sight of land, and go down with it. Peter does as he is told, and Balstrode leads Ellen away.

The dawn is breaking as the men come back from their fruitless search, and disperse. A new day begins in the town, with its unchanging routine of tasks. Word comes from the coastguard station of a boat sinking far out at sea, but nothing can be seen from the Borough, and the people dismiss it as a rumour, and go on with their work.

—Montagu Slater

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