Billy Budd

1978

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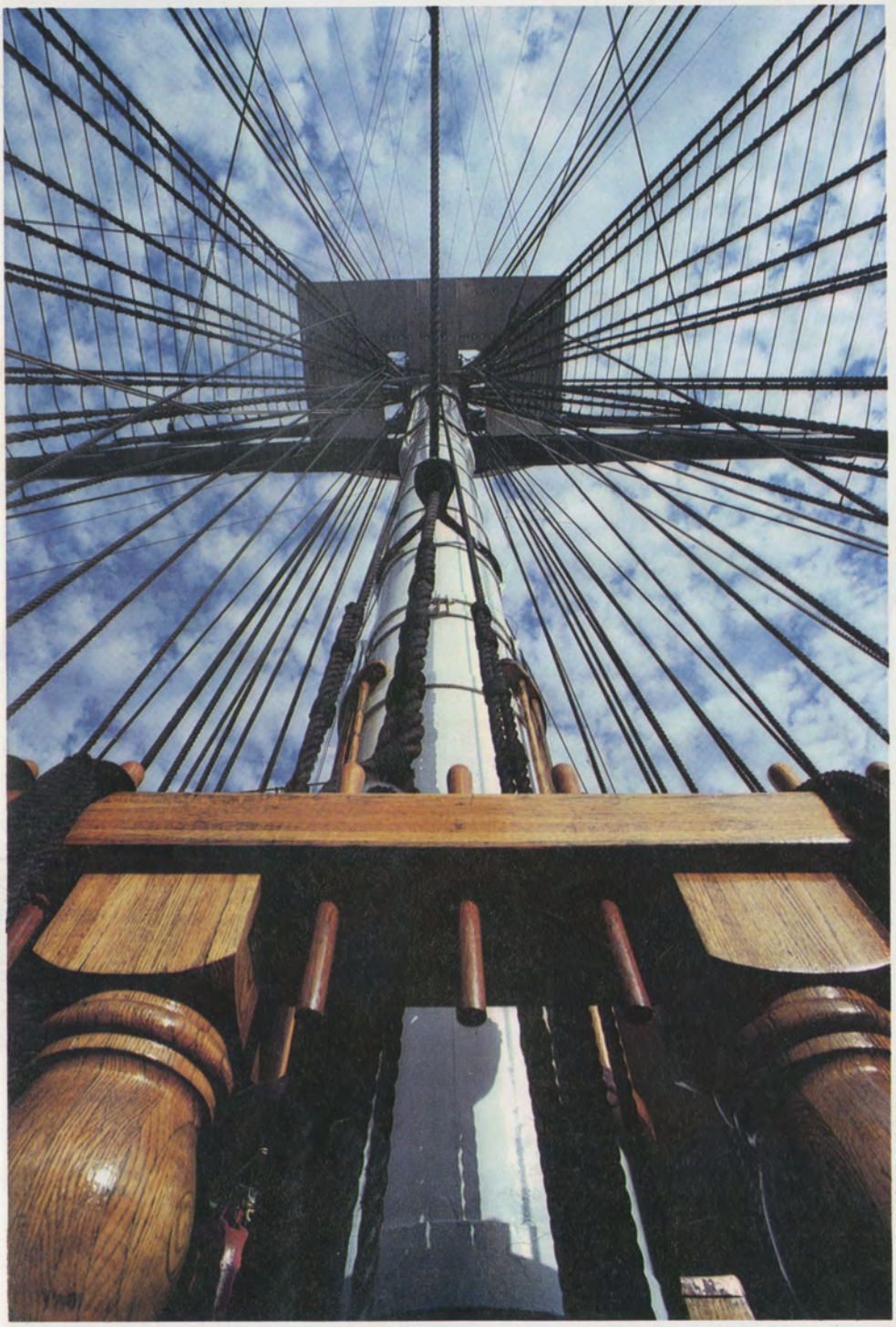
SAN FRANCISCO OPERA MAGAZINE 1978

Billy Budd



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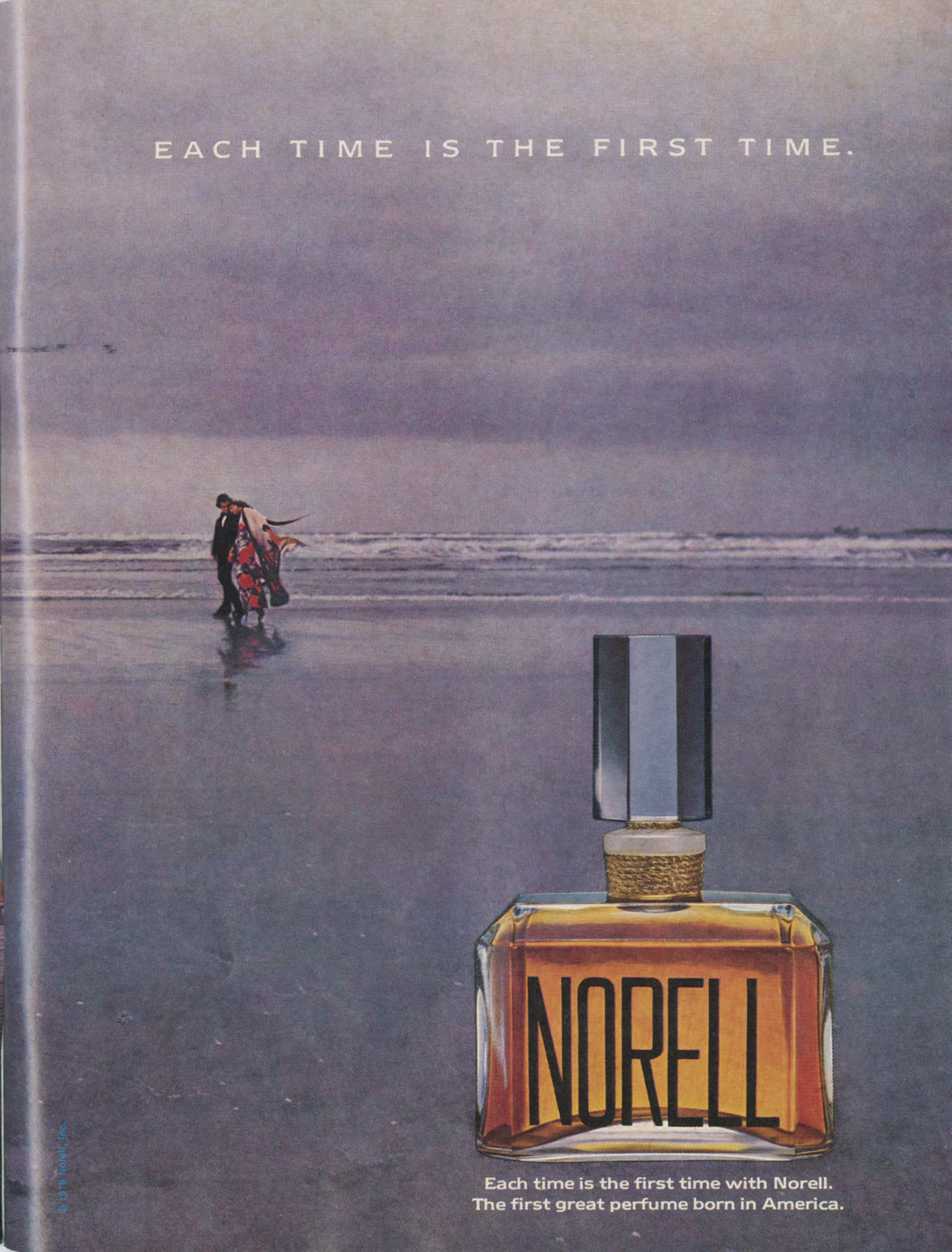

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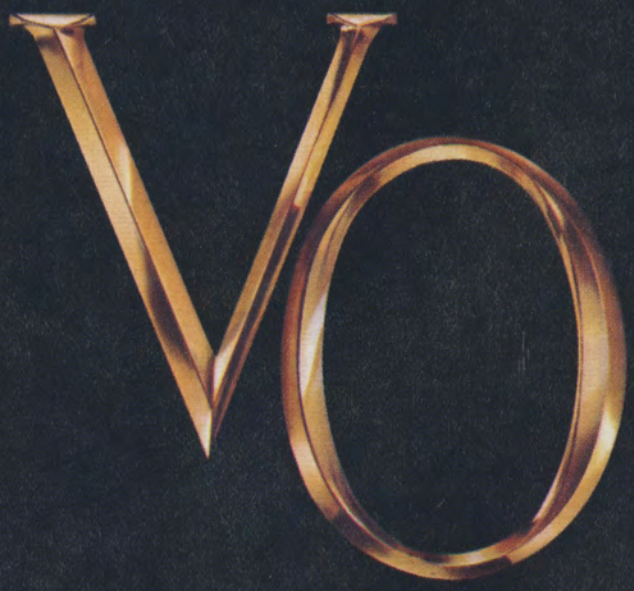

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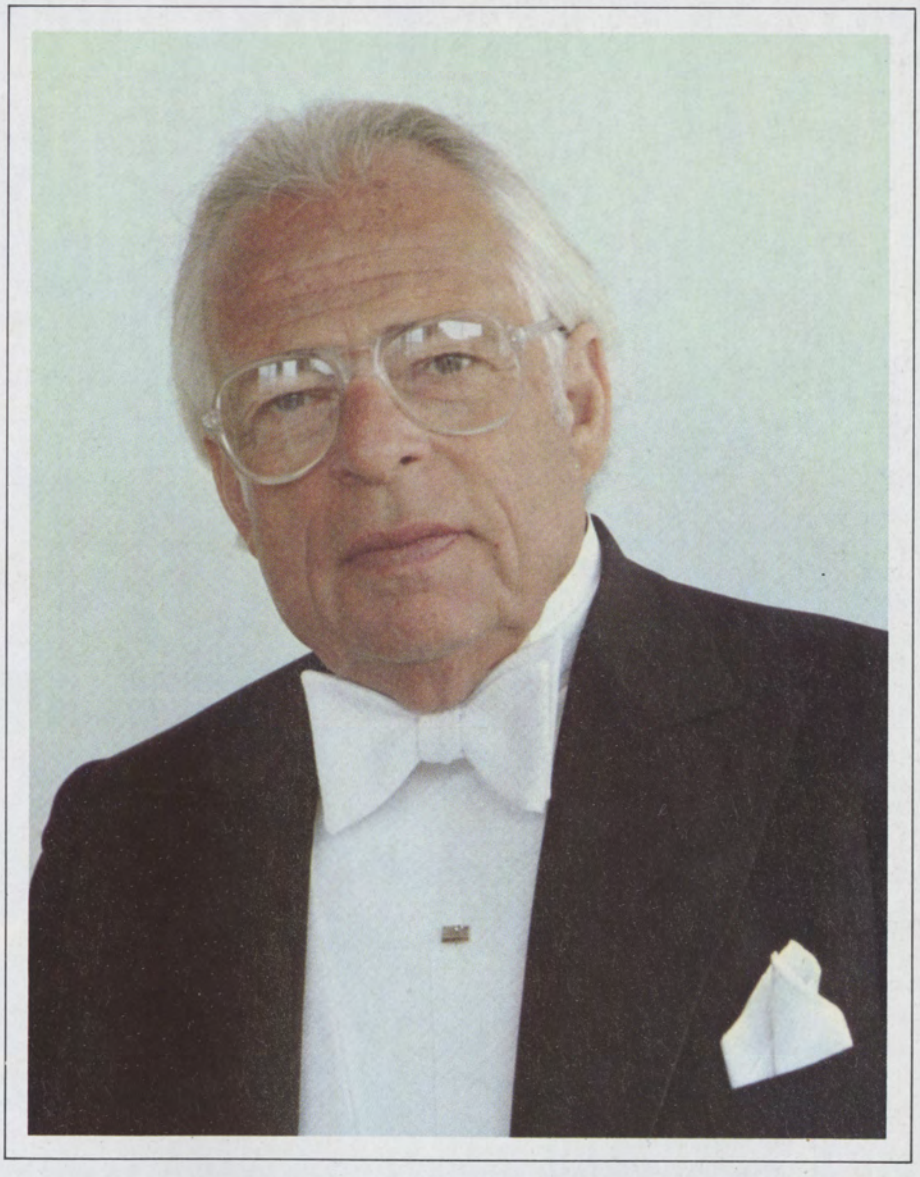

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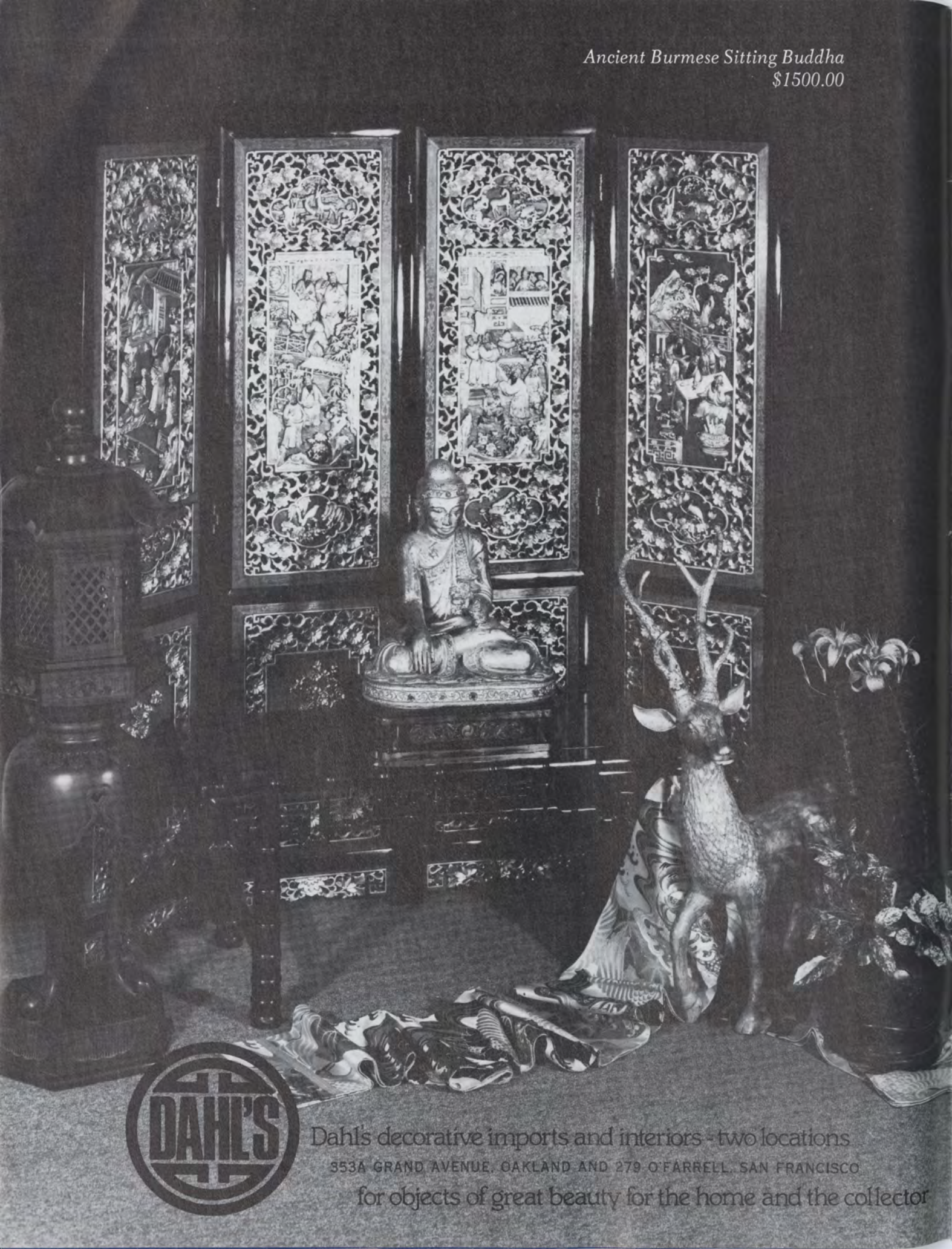
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Cover: Ron Scherl was in Boston last summer to photograph the background projections used in the San Francisco Opera production of *Billy Budd*. One of his photographs, used on the cover of this magazine, was an unusual study of the U.S. Constitution in Boston harbor.

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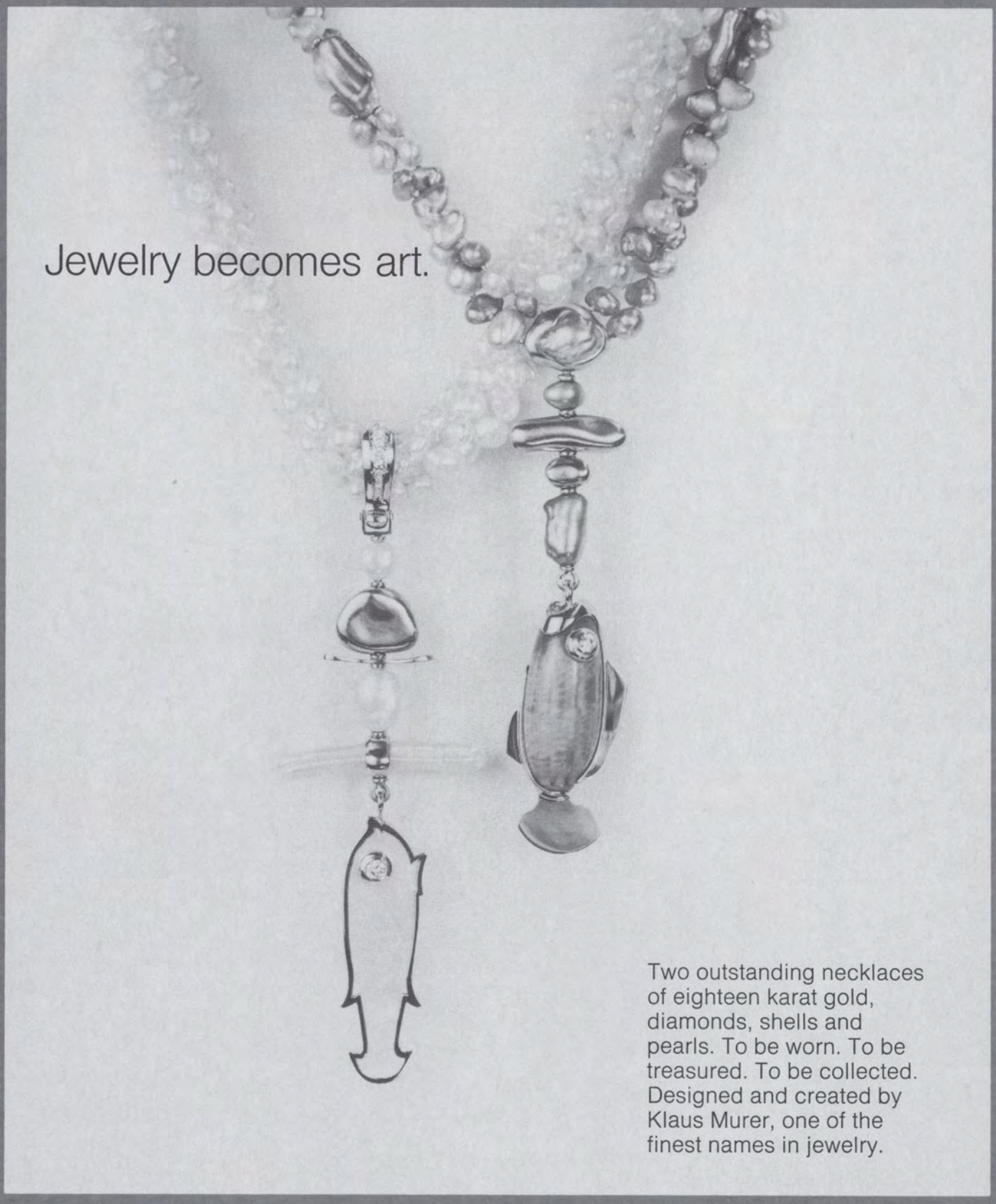

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Prompting at this Performance Is . . .

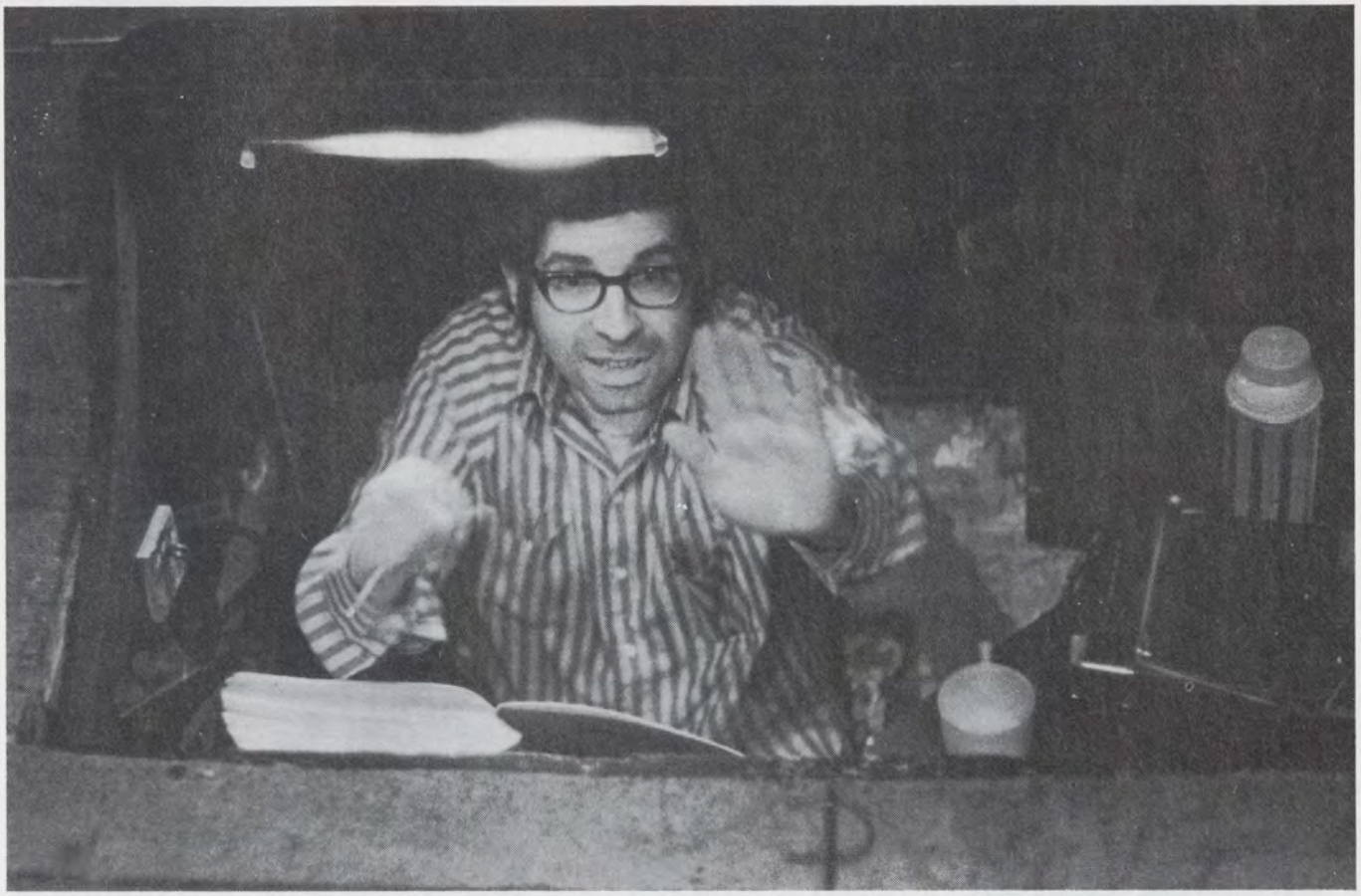
Philip Eisenberg Celebrates Twenty Years in the "Box"

by Caroline Crawford

Philip Eisenberg, Assistant for Artists at the San Francisco Opera, has a unique title and a unique responsibility with the Company. The wearer of many hats, Eisenberg is at once coach, pianist, assistant conductor, orchestra member and actor (on occasion), and prompter. Now celebrating his twentieth anniversary with the San Francisco Opera, Eisenberg has been responsible for the musical preparation of an average of five works a year. For each production he is asked to prepare, such as his current involvement with *Billy Budd*, his assignment begins with the first rehearsal and ends with the final curtain at the last performance.

Eisenberg's involvement throughout is unequalled by any other artist or staff member. He attends every working rehearsal and during every performance keeps a vigil in the prompter's box that is as much a performance as if he were onstage. Pleased with both his title and his job, Eisenberg considers himself the artists' best friend. The friendship begins during the rehearsal period and is reinforced during performances when any of the mishaps that plague the stage—accidents, lapses of memory, mistaken timing, difficulties with staging—may occur. This is, according to Eisenberg, the moment of truth, when the rapport he has built and all of the work he has put into the pre-performance period pays off. "I feel very strongly about what I do," he says. "My job is to assist all of the artists, conductors, directors, and staff, in the preparations—to make the production as strong as possible. In the relationship between artist and prompter, confidence is the key word. I have to know the work so well and have to have such confidence in myself that I can then present it to the singers confidently. There can't be anything tentative about it—one must be in complete command."

During musical sessions, when the conductor works through the score with



The singers' view of prompter Philip Eisenberg in action as he gives a cue. To the right is the portable television set which provides Eisenberg with the conductor's beat.

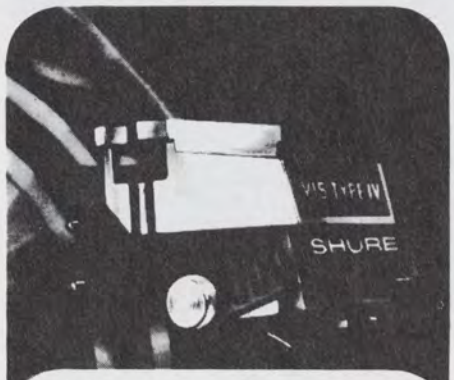


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Photo by Robert Messick.

Montserrat Caballé discusses the phrasing for her *Turandot* last year with Philip Eisenberg.

the singers, Eisenberg is at the conductor's side, giving the musical cues and the numerous hand signals that keep the singers from flatting, sharping, attacking early, faltering or forgetting. He provides a second pair of hands for the conductor, and it is at this point that the singers come to rely on him. At the staging rehearsals, when the director is blocking the action with the artists, Eisenberg plays through the score on the piano as the director works and reworks the stage business. He is an unusual assistant conductor in that he prepares himself to sing every role, in case an artist misses a rehearsal for some reason. On occasion he is called upon to do this and among his credits, therefore, he can boast of singing Tristan to Birgit Nilsson's Isolde here and the title role in *Lulu* (in Houston some years ago)!

Often during the pre-performance period, an artist or the management may ask for special coaching, which calls for hours of intensive one-to-one work to strengthen a singer's security in a role. These sessions are scheduled at break times between rehearsals, which may begin at 10 a.m. and end as late as 10 p.m., making a long working day for Eisenberg.

When the rehearsal period is over, Eisenberg usually sets up shop in his small cubicle at stage center: the prompter's box. As a prompter very much in demand by international opera houses here and abroad, Eisenberg belongs to one of the smallest professional groups in existence, a group for which only a handful of people can qualify, and a profession that requires great endurance and considerable tolerance for long hours and questionable working conditions. Prompting is a mind-bending exercise that requires enormous musical knowledge, resourcefulness, fluency in several languages, and unflagging vigilance. The prompter's box is a dark five-foot-wide cubicle set into the front of the stage with only a small bench for furniture and a tv monitor for company. The monitor is trained on the conductor so that the prompter can work precisely with the tempo from the pit.

continued on p. 31

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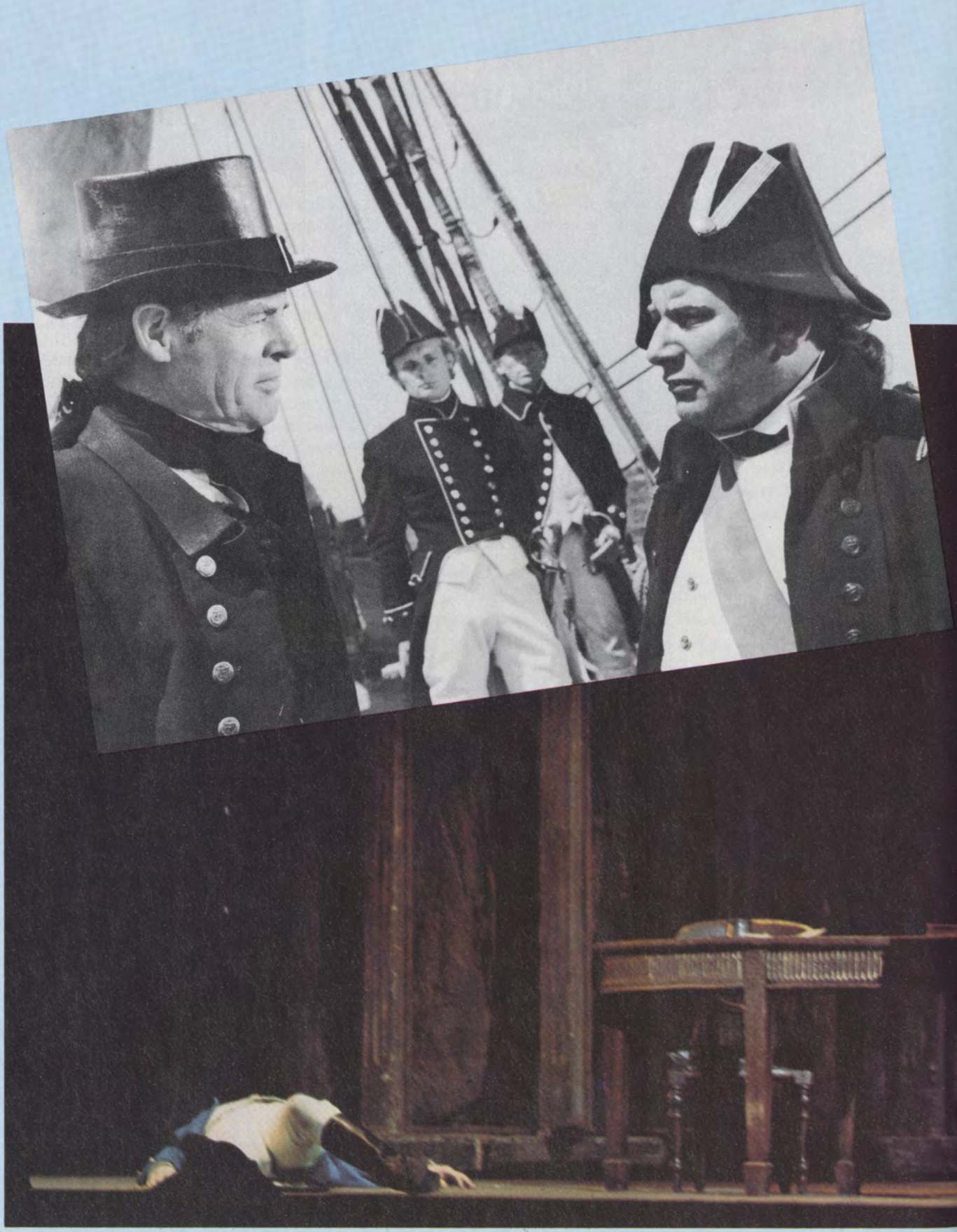


Understanding Captain Vere

Britten Was an Extraordinary Perceiver of those Vices and Flaws Which Separate Mankind from the Gods

by Stephanie von Buchau

As a typical American youth, I first encountered classic literature in the form of comic books and movies. Thus my first knowledge of *Billy Budd* was Peter Ustinov's dramatic black-and-white film in which Ustinov played Captain Vere, Terence Stamp was the hapless Billy and Robert Ryan had the role of his career as the evil John Claggart.

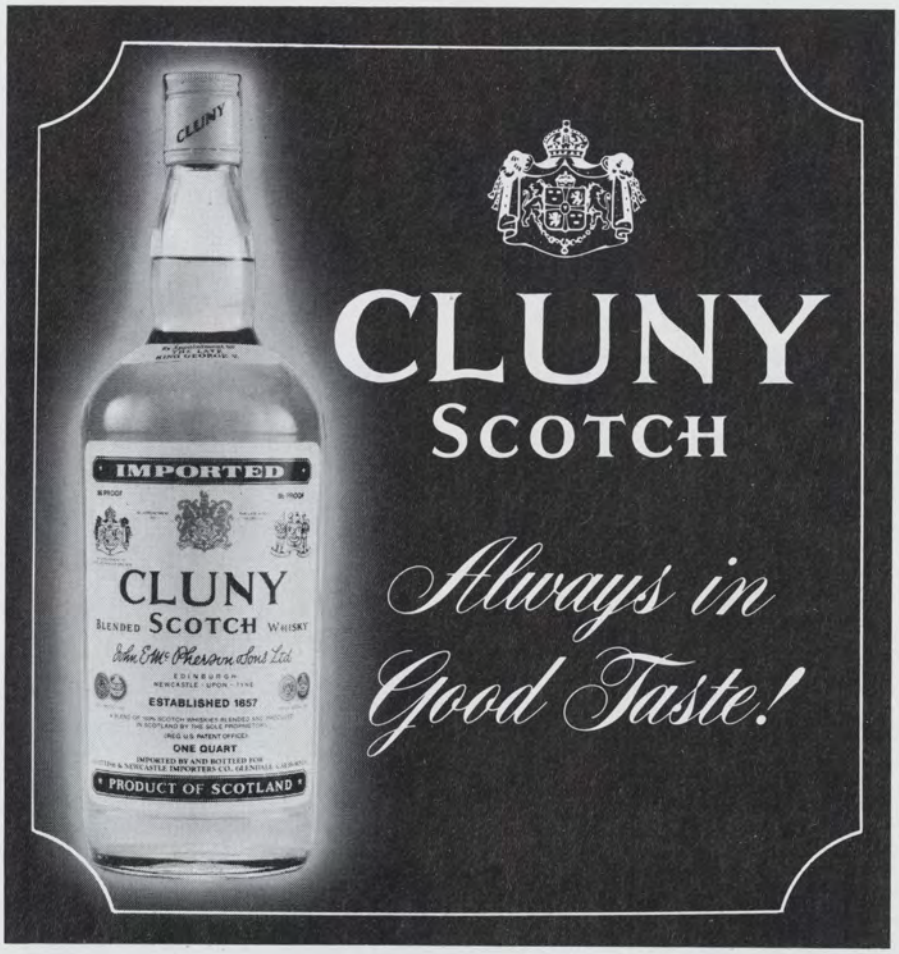
I understood nothing of Melville's subtleties as a result of the film; I only remember the tears dribbling under my chin as I prayed for Captain Vere to save Billy from hanging. In agreement with the movie critics of the day, I saw Vere as "weak and foolish," a judgment undoubtedly strengthened by Ustinov's vacillating performance.

Later, when I read Melville's novella, I found that it was easier to understand "Starry" Vere, whose story the tale obviously is, but no easier to forgive him for his fateful decision. Knowledge of the mutinies at Spithead and the Nore notwithstanding, how could any average humanistic reader sympathize with the cruel happenings aboard H.M.S. *Indomitable*?

Benjamin Britten was no average humanist; he was an extraordinary perceiver of those vices and flaws which divide mankind from the gods. He and his librettists, Foster in particular, saw in Melville's novella a kernel of truth about human frailty which they seized on and developed into an opera which has the power to move, to purge and ultimately to instruct.

Herman Melville, that towering figure of American and international literature whose *Moby Dick* is considered, with *War and Peace* and *Remembrance of*

Captain Vere in the persona of tenor Richard Lewis (left, in the Lyric Opera of Chicago American stage premiere of *Billy Budd* in 1970) and (above left) Peter Ustinov in the movie version, with Robert Ryan as Claggart.



Things Past, to be among the greatest epic novels of all time, knew the sea intimately. He first signed on as a cabin boy on a ship bound for Liverpool in 1839. In 1841-42 he spent eighteen months on a whaler, an experience so intolerable that he and some companions jumped ship in the Marquesas Islands where they were captured by cannibals, and later rescued by an Australian whaler.

Returning home, Melville began to write. Among his books were four about the sea: *Redburn* (1849), *White-Jacket; or the World in a Man-of-War* (1850), *Moby Dick; or The Whale* (1851) and *Billy Budd,* sometimes known as *Billy Budd, Foretopman* (1891). After writing half a dozen novels which failed to gain public acceptance—the classic *Moby Dick* was misunderstood and ill-received at the time of its publication—Melville lapsed into obscurity, plagued by debts and ill-health. Twenty years separate his previous work from *Billy Budd,* the final novel of his old age.

The first draft of the various *Billy Budd* manuscripts is dated November 1888; the work was revised in 1889 and finished in April 1891, just a few months before Melville's death. The manuscript remained in a trunk until Melville's granddaughter and the Melville scholar Raymond Weaver uncovered it in 1921. Weaver published an edition of the book in 1924. By that time Melville had become a respected figure in world literature, and his final novel was received with enthusiasm.

All writers of serious fiction depend on real events for their inspiration. A chance encounter in a subway or bus, a brief newspaper clipping, a sentence dropped at a cocktail party will germinate and, expanded and given independent life, become a novel or short story. But *Billy Budd* was based on an incident more pertinent to Melville than a chance clipping or comment. In 1842, aboard the brig-of-war U.S. *Somers,* a midshipman and two

petty officers were accused of mutiny. Although the ship was only a few days from port and it was peace time, the captain, thinking to make an example of the men, convened a court martial, tried, sentenced and executed them.

It happened that a lieutenant on the *Somers* was one Guert Gansevoort, Melville's first cousin. (Melville was of Dutch and English colonial descent.) When the *Somers* returned to port, a naval court of inquiry investigated and upheld the verdict of the court martial, but much criticism was levelled against Captain Mackenzie and his officers. Just five months before Melville began writing *Billy Budd, the Somers* case was reopened by a critical article published in the *American Magazine*. It is possible that Melville felt he should justify the actions of his now-dead kinsman. From such trivial acorns do literary oaks grow.

Whether or not Melville is successful in vindicating Captain Vere's harshness is a matter for each reader to decide. He turns the necessity for vindication into the invention of a moral world where three symbols interact: *good* is opposed to *evil,* and both are reconciled by *man* whose function is seen as a civilizing force, bringing order out of the chaos that ensues when heaven and hell battle for the human soul. It is these rules of order that Vere feels he must uphold which are the real "villain" of *Billy Budd.*

Melville teaches you to understand Captain Vere, as Ustinov could not, but it is Britten who teaches you to sympathize with him. By casting him as a tenor, and giving him the prologue and epilogue, Britten puts a spotlight on Vere's ethical dilemma, and then invents a sequence in which Vere directly poses the pertinent thesis of the opera: the crisis of his own salvation. "I could have saved him . . . He knew it, even his shipmates knew it . . . but he has saved me, and blessed me, and the love that passeth all understanding has come to me. I was lost on an infinite

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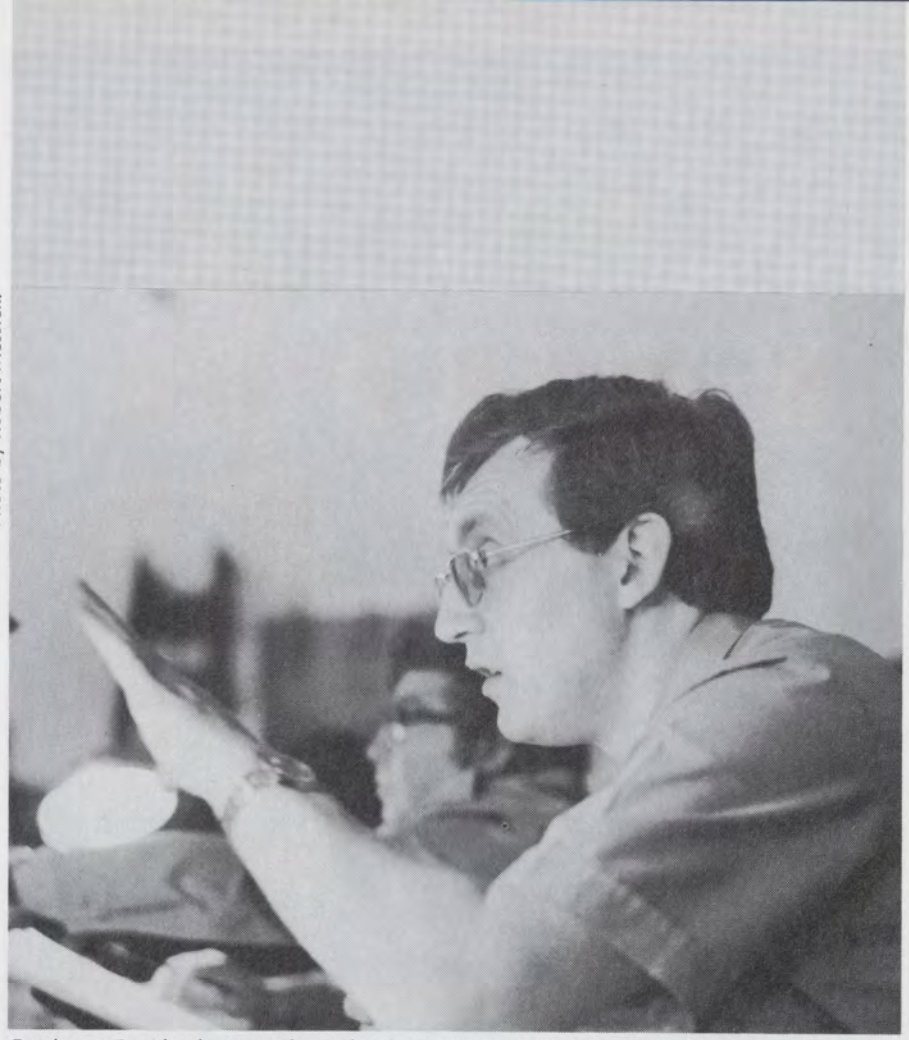

Photo by Robert Messick.

Conductor David Atherton, who makes his American operatic debut with these performances of *Billy Budd*, in rehearsal.

sea, but I've sighted a sail in the storm . . . and I'm content."

It is not clear if this speech was the inspiration of Britten or of his librettists. Of the two men who collaborated on the text of the opera, it was E.M. Forster who would have instantly appreciated such feelings. A writer highly sensitive to music (think of the magical descriptions of Beethoven in *Howard's End* or Donizetti in *Where Angels Fear to Tread)*, Forster came to libretto writing late in his career. He had long been a friend of Britten's and on the occasion of the first Aldeburgh Festival in 1948, gave a lecture on George Crabbe and *Peter Grimes*. His lucid detailing of how *he* would have adapted the Crabbe poem apparently kindled something in Britten's imagination.

The composer had had huge successes with *Peter Grimes* (1945), *Rape of Lucretia* (1946) and the bucolic comedy, *Albert Herring* (1947). Casting about for a large subject to celebrate the Festival of Britain in 1951, Britten took up Melville's novella and asked Forster to help write the libretto. It has been noted by John Warrack that Britten could have found no better collaborator for this subject, as Forster's "profound sense of gentleness as a positive force, yet one subject to destructive attacks from disorder and emptiness, shines through his novels and essays." This was exactly the sensibility required to make a libretto of Melville's story, and Eric Crozier, who had worked with Britten on *Albert*

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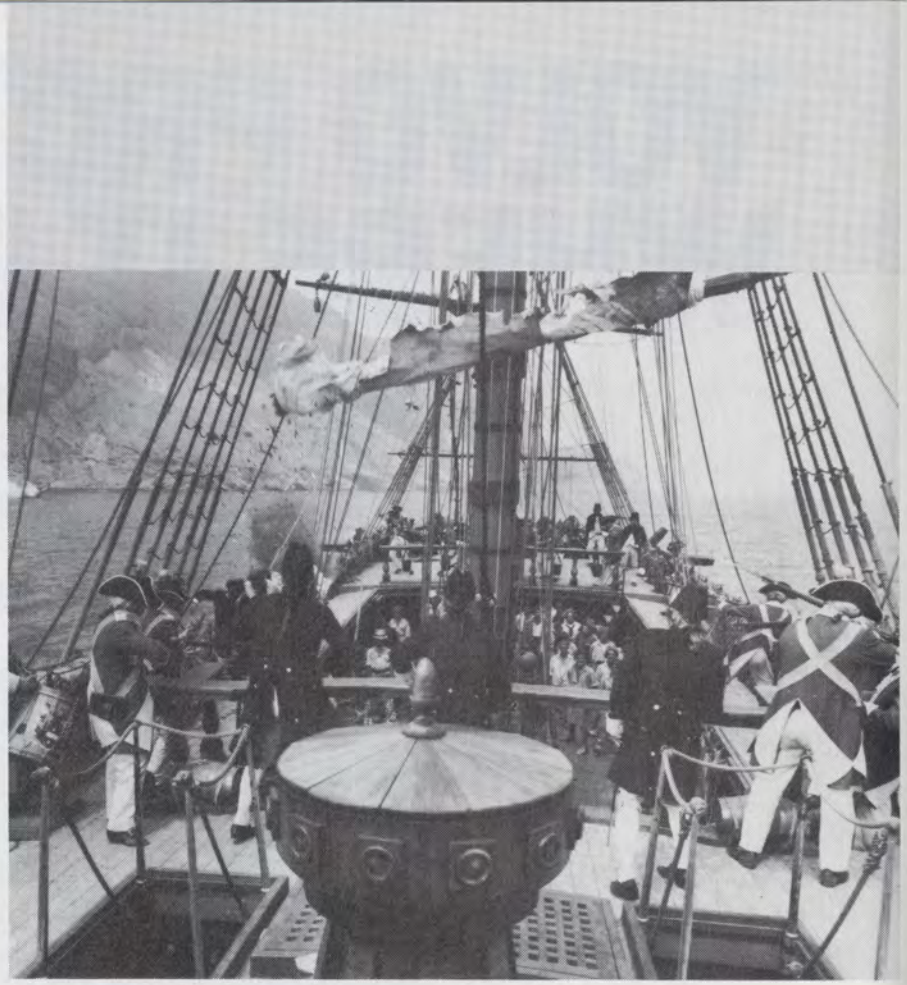

A scene from the Allied Artists cinemascope movie version of *Billy Budd*.

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Spithead is the eastern part of the English Channel between Hampshire and the Isle of Wight. There, in 1797, the fleet mutinied. The crews sent the officers ashore, ran the ships by committee and eventually won their demands for better wages and working conditions. Shortly after the Spithead mutiny, another uprising at the Nore, an anchorage in the Thames estuary, failed to achieve its goals and the ringleaders were hanged.

The Great Mutiny of 1797, as these events came to be called, was a violent reaction to extremely harsh Naval policies. During wartime, the Navy could not keep up with demands for manpower by volunteers alone, and the ugly method of impressment was in use. A ship receiving hurried orders to sail from an English port with only half a complement of men might empty the local jails or comb the streets in search of manpower. Often, merchantmen were stopped at sea and some of their crew seized. This, in fact, is how Billy Budd comes aboard the *Indomitable*.

Conditions under which the men worked and lived were intolerable. The provisions contractors sought to make a profit by short-weighting shipments of rations, which consisted of weevilly

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Hollywood ballyhoo went to great extremes, witness this poster, to liven up what, according to many, was an excellent movie version of Melville's story. The movie was released in 1962.

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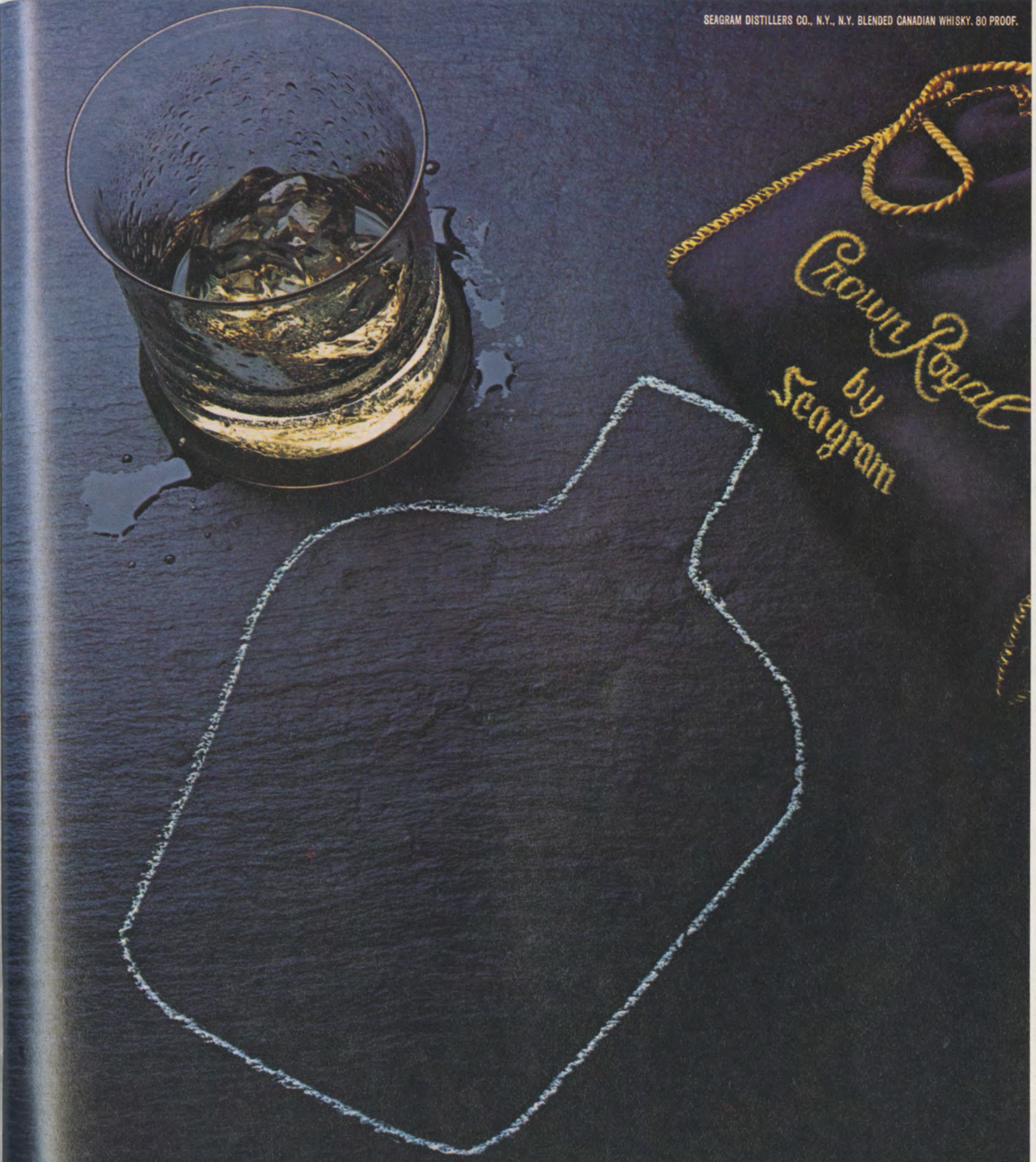

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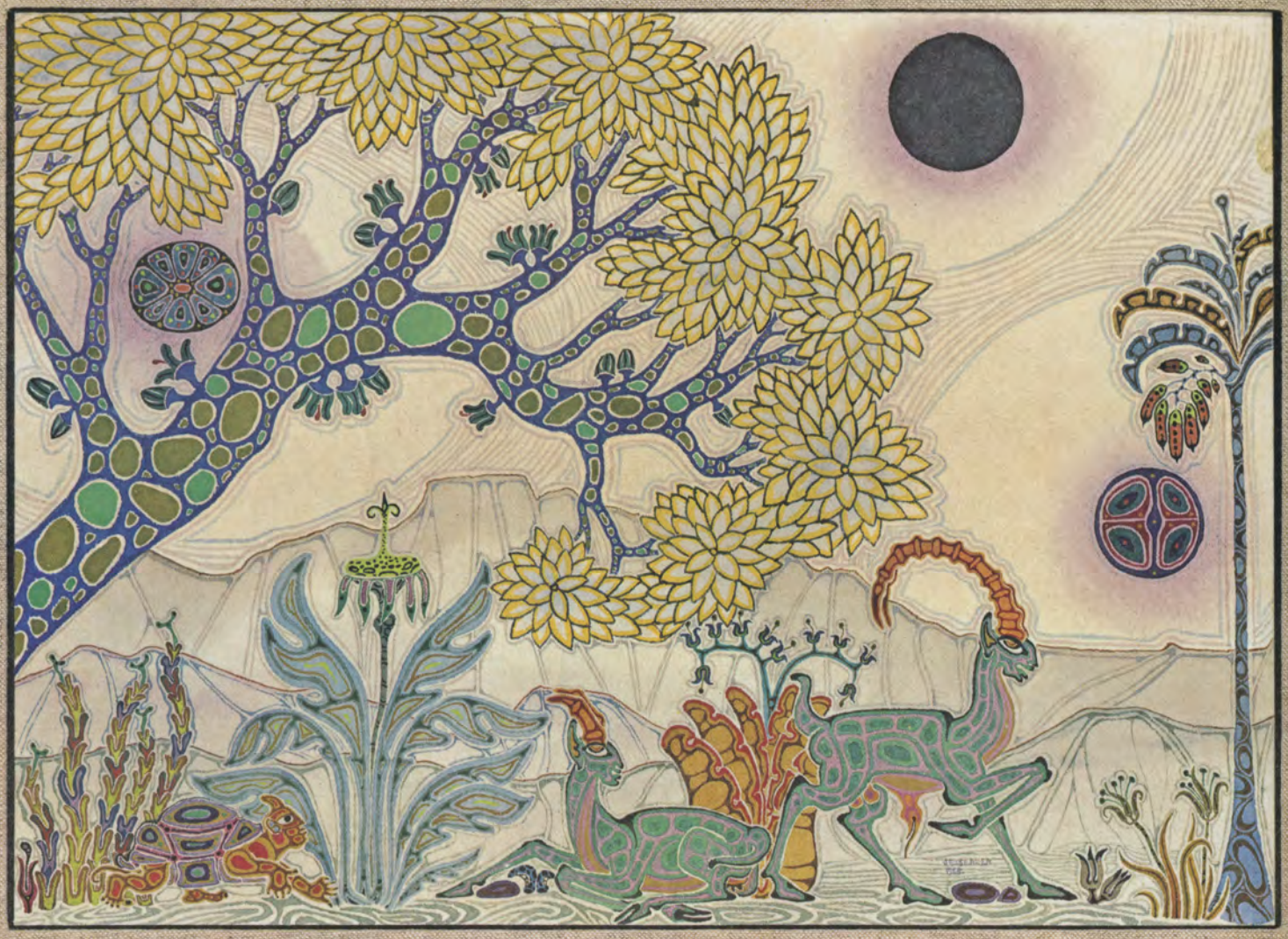

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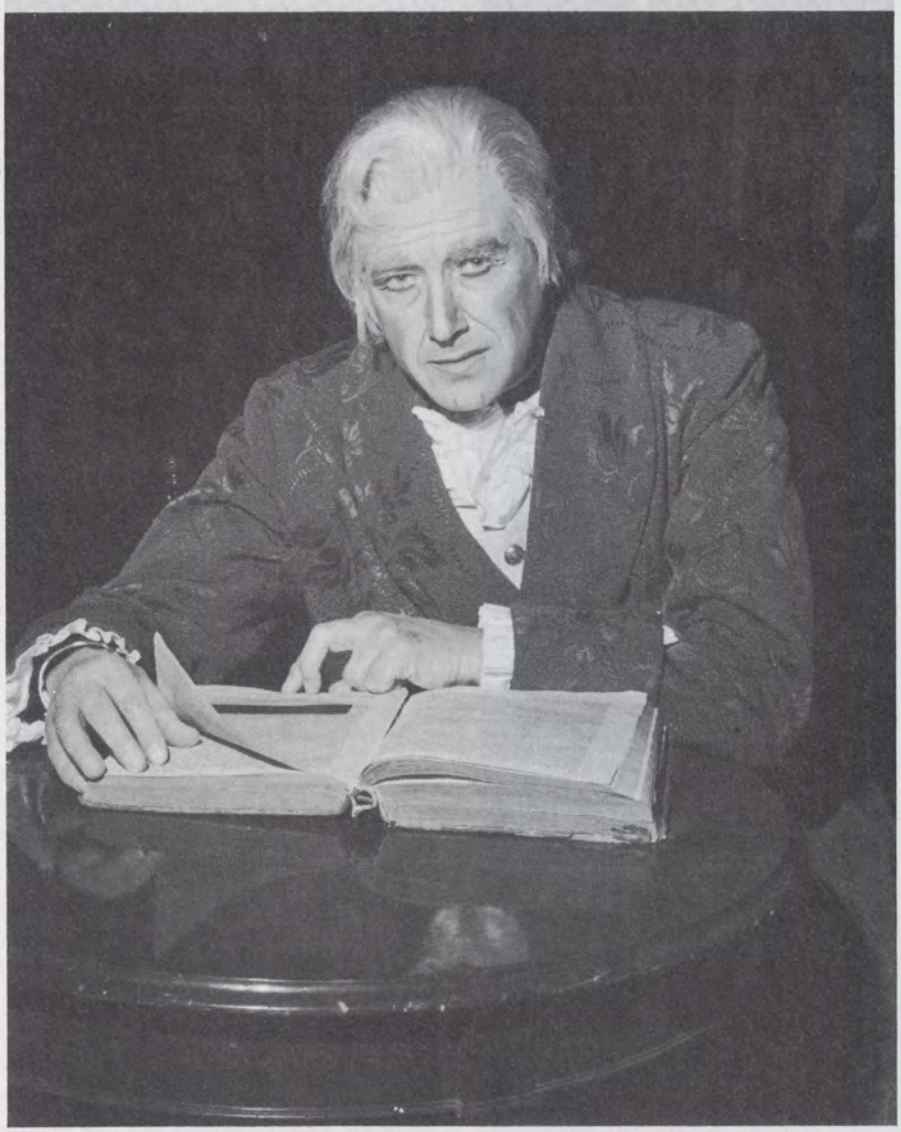

Photo by David Fishman.

Richard Lewis in the Lyric Opera of Chicago American stage premiere of *Billy Budd*.

biscuit, salt beef and brackish water. Vegetables were an unheard of commodity and the cooking and serving of meals, often done in rough seas, was slapdash and unappetizing. Brutality was the order of the day: practically any crime from striking a superior grade to giving false witness was a hanging offense, and use of the cat was frequent and exaggerated.

Still, Britain was at war with France, and in wartime harsh discipline and brutality are common. Officers on the men-of-war were ever mindful of the recent events at Spithead and the Nore, as well as the dangerous breath of freedom that had blown across the channel from the French revolution—before Napoleon perverted that glorious event for his own ambitions. Thomas Paine's *Rights of Man* had been published in 1792; it was seen as a further threat to order by the aristocratic officers aboard ship.

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Billy Budd takes place. The librettists' first business was to reduce the story to manageable size. Melville is a great writer, but he is also leisurely and verbose. He never says anything in two words if he can manage twenty instead. However, music exists to amplify a spare text—that is, after all, the whole point of opera—so there are many wordy digressions and descriptions in Melville's book which Crozier and Forster were able to reduce to bare bones. For instance, in the opera we are told nothing about Billy's previous career on the *Rights-of-Man* where he was regarded by his captain as a "peacemaker."

The main surgery performed by the librettists on Melville's novella consisted of the various acts of deletion, alteration, invention, amplification and combination without which no work of literature can be turned into an operatic libretto. The principal alteration is the advancement of Captain Vere into old age, whence he appears in the prologue and epilogue of the opera to tell us what these events meant to him. In Melville, Vere is killed in action shortly after the Budd incident, and before the decisive battle of Trafalgar at which Lord Nelson fell.

The first principal invention is the opera's most powerful aria, "O beauty, o handsomeness, goodness"—a credo-like invocation to pure evil in which John Claggart more or less explains his motives. The precedent for such a liberty is Iago's infamous "Credo" which Boito had the brilliant temerity to add to Shakespeare's *Othello*. Melville notes that he will try to explain Claggart's character but is doubtful if he can. Yet he comes closer in his text than even the librettists dared when in Chapter 18 he writes: "Then would Claggart look like the man of sorrows. Yes, and sometimes the melancholy expression would have in it a touch of soft yearning, as if Claggart could even have loved Billy but for fate and ban."

The second invention is "Billy's Ballad," a solo for the baritone as he lies in

irons in the gun bay waiting for the dawn of his execution. In Melville, Billy sleeps peacefully and is visited by the Chaplain. In the opera he sings a beautiful aria, the text of which comes mainly from the song which ends Melville's novel, supposedly written by another foretopman "gifted, as some sailors are, with an artless poetic temperament." It is called "Billy in the Darbies" and ends with the tenderly poetic lines, which the librettists left intact, "Roll me over fair, I am sleepy, and the oozy weeds about me twist." (The "darbies" incidentally is not a place on the map as I have seen it misstated, but slang for the irons with which a prisoner is shackled.)

There are two principal deletions. One is the removal of a passage after the hanging in which it is noted that Billy's body stretched from the main yard does not move. This occasions superstitious wonder among the crew which has witnessed hangings in which the victim twisted violently as he died. Billy's motionlessness upon his cross (never underestimate Melville's Christian symbolism) affects Captain Vere powerfully, and is discussed later by the Purser and the Surgeon. But this happening is not only too grisly a scene for an opera (the hanging, needless to say, takes place off-stage) but altogether too metaphysical to be sung about. Just as Balanchine has noted that there are no mothers-in-law in ballet, metaphysics is not a profitable subject for opera.

The other deletion of Melville's material is made for the soundest of musical reasons. It occurs after Billy has been condemned by the drumhead court. In Melville, Chapter 23 is devoted to hinting at what might have taken place when Captain Vere informed Billy of the court's decision. Melville adopts the attitude that what happened behind the closed door of the aft cabin cannot be known, but ventures to suggest that Billy understood Vere's explanation of the harsh sentence and was reconciled to his

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impending death by the fact that his beloved captain had made a confidant of him. Further, Melville adds an extraordinary passage which has more resonances than he perhaps intended: "The austere devotee of military duty letting himself melt back into what remains primeval in our formalized humanity may in the end have caught Billy to his heart even as Abraham may have caught young Isaac on the brink of resolutely offering him up in obedience to the exacting behest." What a chord this must have struck with Britten whose very next work after *Billy Budd* was the canticle, *Abraham and Isaac,* and whose tragic *War Requiem* includes a powerful anti-war poem by Wilfred Owen in which Abraham refuses the ram caught in a thicket and sacrifices his son "and half the seed of Europe, one by one."

In the interests of musical expansion, the librettists merely have Vere say he will tell Billy the verdict. The composer then leaves the curtain up on an empty stage after Vere goes into the aft cabin. Melville's tender suppositions are spelled out by a series of slow, heavy chords ranging through the orchestra, the chromatic intensity of which is as devastating as the final interview itself must have been.

The rest of the librettists' changes are minor, but often exceedingly clever, such as the amalgamation of two clumsy characters into one solidly motivated person. A librettist, after all, is a dramatist, and reasonable motivations are his stock in trade. The opera opens on a holystoning detail (not in Melville) during which the crew drags huge stones across the deck to polish it. During the work, a novice slips and is ordered to be flogged by the Bosun. In Melville, no reason is given for the novice's flogging and we don't see him again. In the opera he becomes the agent by which Claggart tries to trap Billy into mutiny. The novice's fear of further floggings makes him putty in Claggart's evil hands.

Lyricism is also part of the librettist's trade. He must provide opportunities for the composer to expand musically. The astonishing thing about the opera *Billy Budd* is that, aside from a few chanties and parts of "Billy's Ballad," the entire work is written in prose. But it is the prose of E.M. Forster, whose *A Passage to India* is as close to poetry as non-metrical words can get. At one place in the novel, there is a call to stations as the *Indomitable* sights a French ship. This brief incident becomes an extended scherzo in the symphonic design of Britten's opera, a design which was more obvious when the work consisted of four acts. (It was cut and revised to its present two-act form for a BBC performance in 1960.)

Billy Budd is one of those rare operatic works which deserves to be better known. For Britten and his librettists have taken a difficult, morally ambiguous novel, cast it into a form which we can readily comprehend, and made of it a dramatic experience at which we may still weep. But when they are finished, we no longer think of Captain Vere as "weak and foolish."

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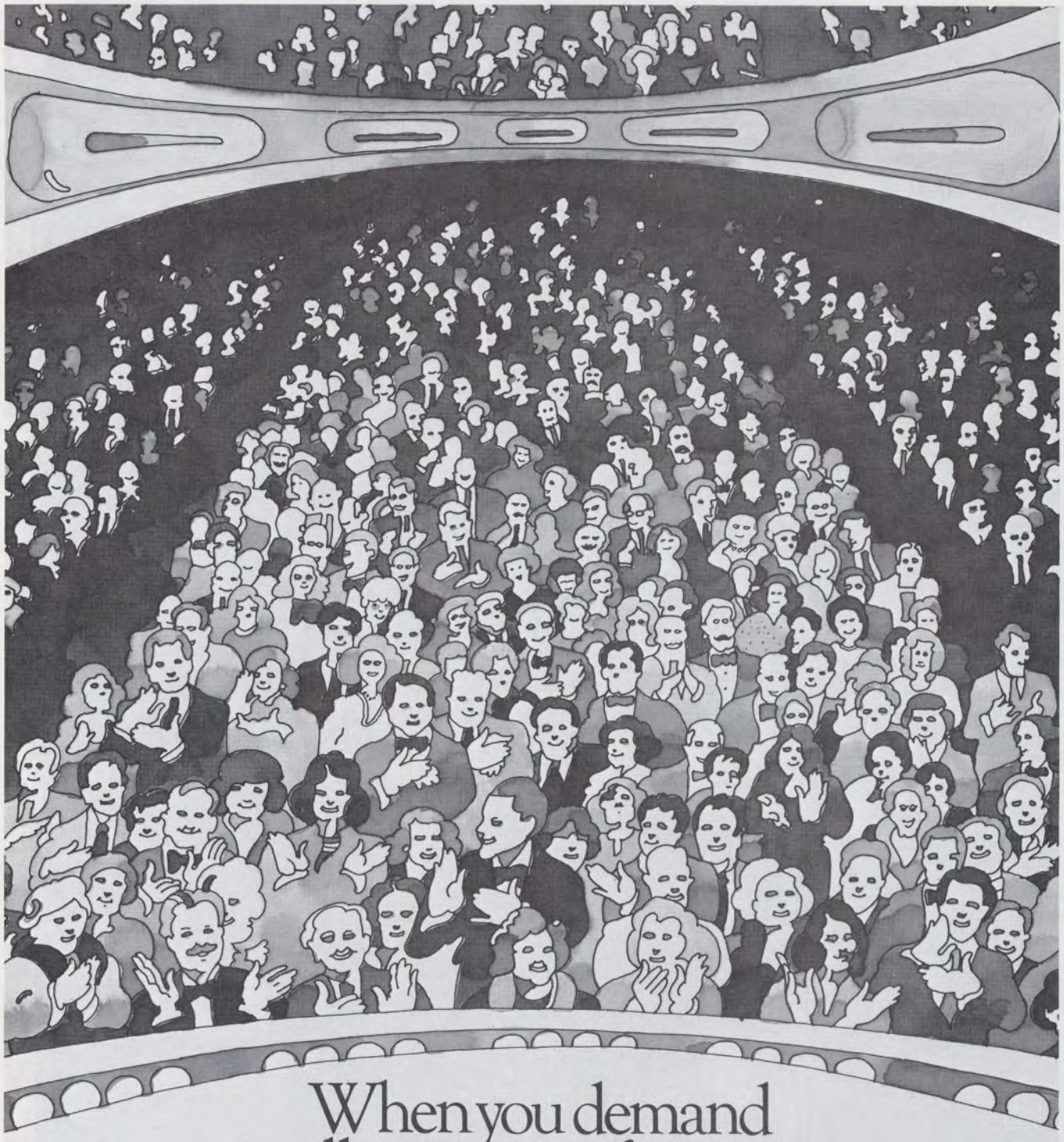

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Prompting at this Performance
continued from p. 12

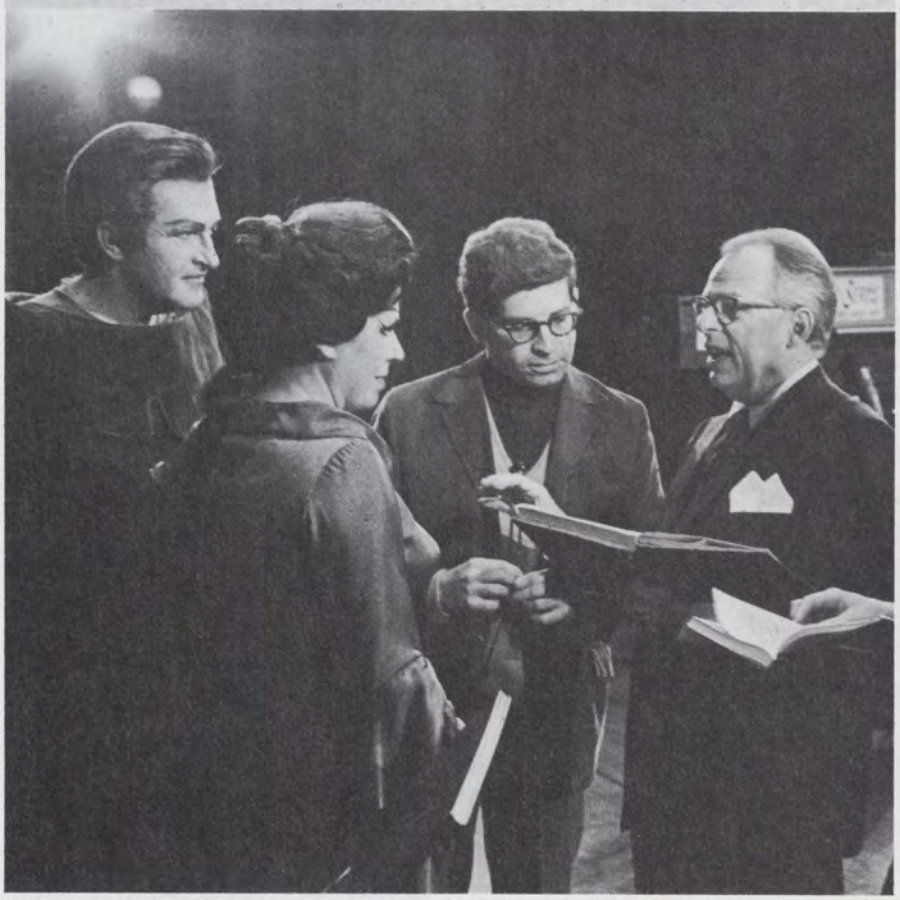

Photo by Margaret Norton.

During a special telecast on the San Francisco Opera a number of years ago Eisenberg worked with Jess Thomas and Irene Dalis (as Tristan and Isolde) and general director Kurt Herbert Adler.

Prompting is not an activity for the faint-hearted. A performance can last well over three hours, and even though the prompter is not visible to the audience, he is equally active in the box as the conductor is in the pit. He is expected to give all musical cues (a beat or a half-beat ahead depending on the musical measure) and the text. In addition to the musical cues and the text there is a battery of hand movements used to hold singers, keep them on pitch, and attract their attention—among these are loud snapping of fingers and hissing sounds which the prompter hopes will carry into the far reaches of the stage but not to the audience.

Prompting is as old as theater. In the opera world, where there is a long-standing tradition of prompting in the major European houses, there are two distinct schools of thought about what the prompter's function should be: In Germany and Austria he gives text only and only when needed, i.e., when there are difficulties. In Italy, however, the *maestro suggeritore* gives both musical and textual cues. Eisenberg prompts *all'italiana,* with his own catalogue of attention-getting signals and devices. Working his way through the score he sings the music internally during the performance, so that he is constantly on top of everything. It is often necessary to conduct phrases, where the singers may not be able to see the conductor, and not infrequently Eisenberg finds himself called upon to sing out in order to bring an artist in, if there has been no response to the prompt.

"You can't relax," he says. "It can happen to any singer, any time. I

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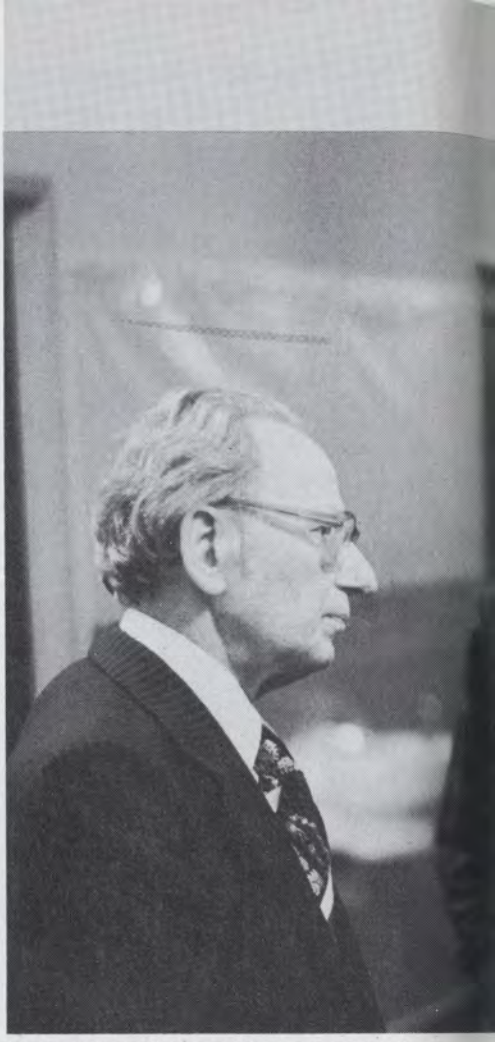

San Francisco Opera musical supervisor Otto Guth (left) and staff member Steven Catron discuss a musical point with Eisenberg as, thermos in hand, he prepares to descend into his "box."

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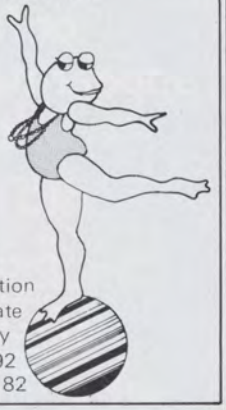

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remember some years ago when Irene Dalis sang her first Isolde and just before the "Liebestod" the orchestra fell apart. She was dependent on the orchestra for pitch to come in on the 'Mild und Leise. . . .' I don't have perfect pitch, but somehow I got the notes to her just as she was to sing, so that she was able to attack. Just then everything came back together and she went on. On another occasion, before the Card Scene in *Carmen*, I helped Grace Bumbry. She was down on the ground laying out the cards and I could see she was in trouble. The low notes weren't responding. The voice seemed to be going out of focus. She got through the recitative and the orchestra played the first chords of the aria, which is a vamp. She did not

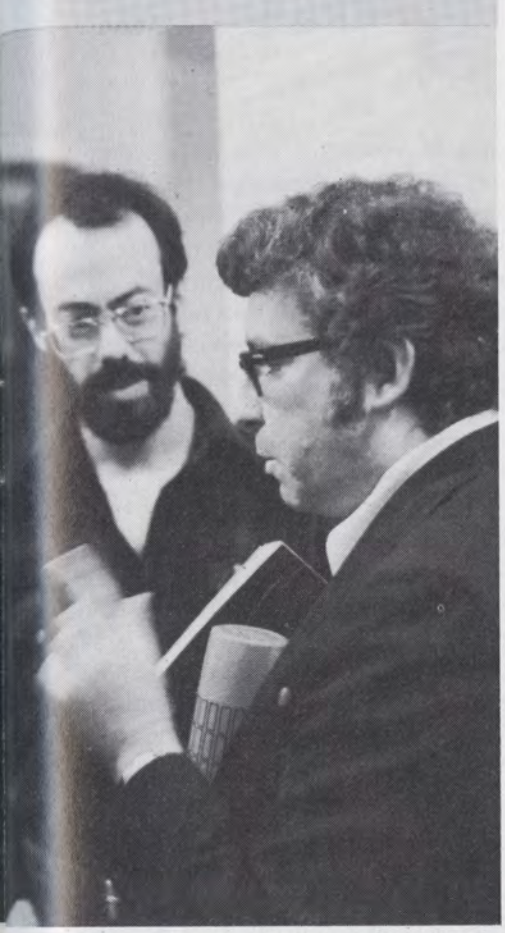

Photo by Robert Messick.

take my cue. The conductor kept vamping . . . looking bemused . . . and I prompted again and she wasn't ready to attack because she didn't think anything would come out. I thought we would be there all night and so I started singing and I sang her into her first line and when she picked it up I sang all the way through it with her for moral support." Eisenberg admits that the shock of hearing his singing voice from the box helps in getting a response from the stage.

Conductors work very closely with Eisenberg through rehearsal and performance, and are in large part grateful for the extra pair of hands. Occasionally they may ask him to tone down his performance and, on rare occa-

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sions, a conductor with limited operatic experience may feel that he is trespassing. He recalls working some years ago with a now-departed French musician, who eyed him nervously as he prompted with the full array of arm signals during preliminary musical rehearsals. After some days, the conductor had had enough, and he stood up and declared: "If you conduct, I don't!" Later they made their peace and Eisenberg went into the prompter's box as usual.

As well prepared as a prompter may be, having absorbed the music and the text, special problems do arise which require extra powers of concentration. In the 1977 production of *Turandot,* very important because Montserrat Caballé and Luciano Pavarotti were singing their roles for the first time, the staging caused headaches in the prompter's box. "I was unable to contact them sometimes as fully as possible because of obstructions . . . there were people lying on top of the box and people directly in front. During the final duet, particularly, Liù was draped over the box, Timur kneeling in front of her, and I was trying to make contact with Mme. Caballé and Pavarotti. That was what the director [Ponnelle] wanted for the stage picture, yet they had to have all the help possible and it was uncomfortable." Eisenberg has been known to call for both champagne and aspirin to be sent to his box. This may have been such a night.

Eisenberg has been given a number of unorthodox assignments in the prompter's box. During performances of *Lulu* he was asked to fire a gun in case the offstage gun didn't work. On one occasion he was called upon to use the prop, and the sound was so deafening and the smoke screen so dense that the stage was obscured from view completely and nothing came to him from the pit. He was able to get back on track eventually, but he

counts this as one of the worst experiences. A happier task was the operation of the rheostat that controlled the giant spinning wheel in the Jean Pierre Ponnelle production of *The Flying Dutchman*. There was some trouble with the tempo of the wheel, but finally Eisenberg got the hang of it and Ponnelle complimented him. "At the end of the opera I thought the wheel had done such a good job I let it take a curtain call!"

Eisenberg earns the gratitude of many famous people in his line of work, gratitude expressed often by a bottle of champagne, with which he is happy to keep company in the box during a performance. Artists will occasionally stop at the box to shake his hand during curtain calls, as baritone Yuri Mazurok did after last season's *Ballo in Maschera*. One expression of thanks became national news last year when it was reported over the national radio broadcast from the Metropolitan. During the final curtain calls for *Adriana Lecouvreur*, Montserrat Caballé, who had come to the box to acknowledge his help after earlier performances, pulled a flower from her bouquet to present to Eisenberg. He had prepared a special thanks of his own, and when his hand appeared on the stage with a large bunch of violets for the soprano the audience was as pleased as if it had been part of the performance.

Only a handful of major opera companies in this country—the San Francisco Opera, Chicago Lyric Opera and the Metropolitan—routinely use the services of prompters, and Eisenberg travels the circuit each year. On occasion he works with the Opera Company of Boston, where, in the absence of a box, he sits on a stool in the middle of the orchestra pit (he has been promised that with the advent of a new opera theater there will be a "Philip Eisenberg Memorial Prompter's Box").

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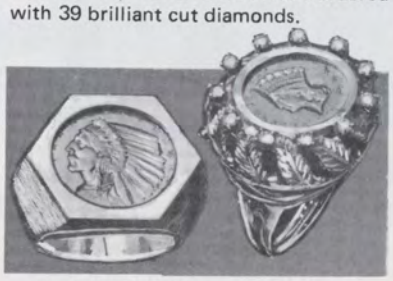

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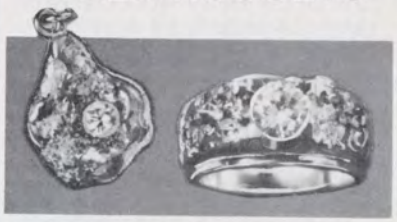

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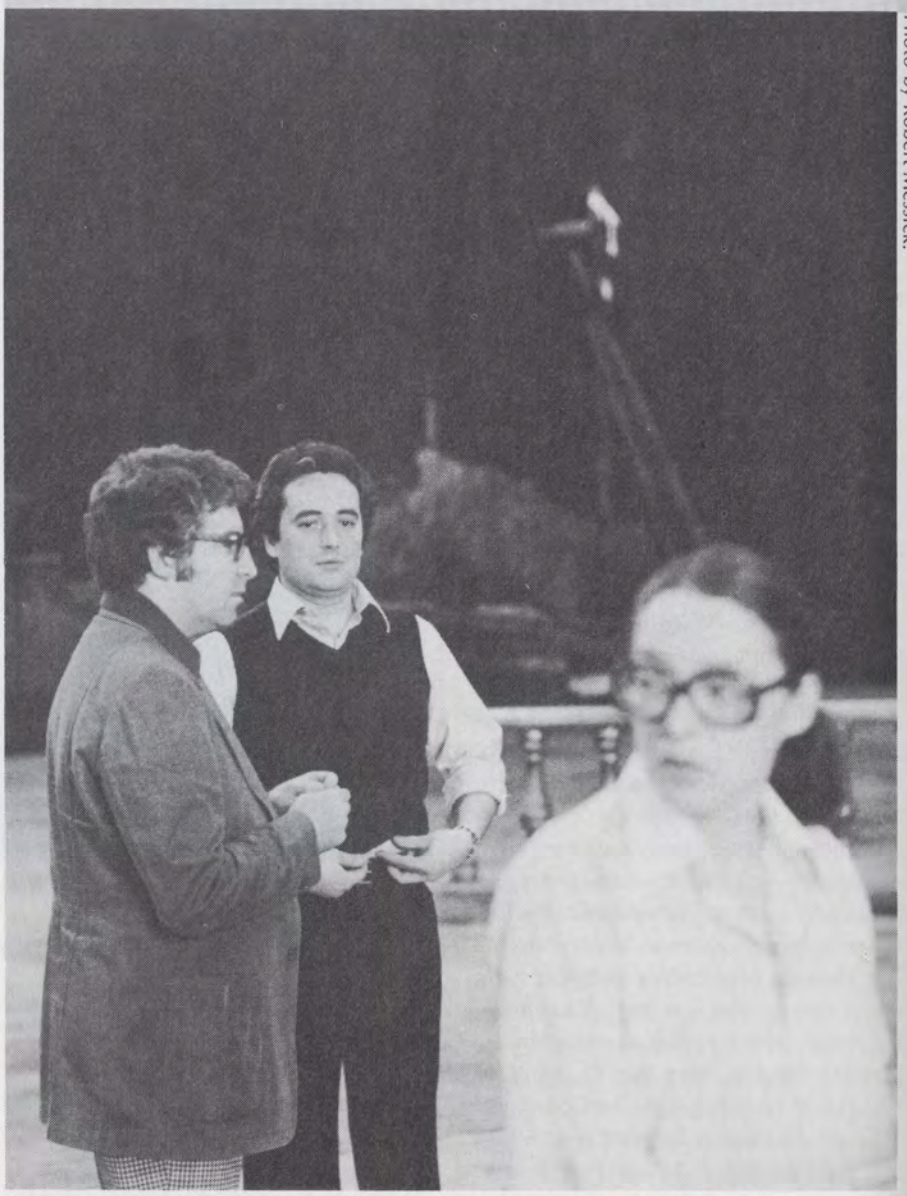

Photo by Robert Messick.

A break during staging rehearsals in 1977 for the new production of *Un Ballo in Maschera* which Eisenberg (left) worked on with tenor Jose Carreras and assistant stage director Sheila Gruson.

Because so few American opera houses employ prompters, many of our singers are unused to them and ask that no prompting be done while they are performing. Eisenberg finds it difficult to lay back, particularly because he feels that he must be ready in case of any difficulty, and he finds his assistance at such times gratefully received. Beverly Sills is a case in point, having made her career largely at the New York City Opera, she prefers no prompting when she is onstage. Eisenberg has been able to help her musically a number of times, and once, during the Cour la Reine Scene in *Manon,* he saw that her gown was trapped and by reaching out he was able to free it just as she moved away. Without missing a beat, she managed to bend down and thank him for averting a potential crisis.

Eisenberg is not always in the box. Occasionally he joins the musicians in the pit and he has recently had his day onstage, notably as the pianist in

Kurt Weill's *Mahagonny* and as composer Charles Ives' music teacher in *Meeting Mr. Ives* (both produced by Spring Opera Theater); in 1975 he turned in such a polished performance as 18th century aristocrat Filandro Fiorianelli in *Andrea Chenier* that the critics gave him rave reviews for his acting.

Among Eisenberg's prompting credits abroad are assignments in Munich, Glyndebourne and Salzburg, where, in 1973 with the recommendation of Maestro Adler, he was engaged by von Karajan for the Easter festival. He has since returned for the summer festivals of 1976, 1977 and 1978. He also played the harpsichord continuo for the Ponnelle film of *The Marriage of Figaro,* the musical numbers having been pre-recorded in Vienna under the baton of Karl Boehm.

How does a prompter become a prompter—certainly there are no schools, no degrees or courses in conservatories. Most of them fall into the profession by virtue of an emergency and Eisenberg is no exception. While growing up in Baltimore, he studied languages with the thought of teaching or possibly going into the foreign service. A piano student since the age of six, he became involved in opera only late in college.

While at Johns Hopkins he began working part-time for the Baltimore Civic Opera, playing rehearsals and singing in the chorus. During his four years with the Company he became familiar with artists and with the repertory and "before long," he says, "opera was taking over and I couldn't wait to get out of Baltimore and go to New York." It was Herbert Grossman who gave him his chance. Grossman was in Baltimore to conduct *Il Trittico* and he suggested that Eisenberg go to New York to work with Gian Carlo Menotti on the American premiere and subsequent telecast of his new opera *Maria Golovin,* which had just premiered at the World's Fair in Brussels. He assisted Menotti with

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Photo by Ron Scherl.

When an on-stage musician is called for, such as in the first act of *Andrea Chenier,* Eisenberg (right) has to don costume and makeup and act out a role. William Wahman, seated, is the Abbe.

The Medium for New York City Opera and the *Omnibus* telecast and worked for the American Opera Society, which performed opera in concert at Carnegie Hall and Town Hall and for the Concert Opera Association.

In 1959 he had an emergency call from San Francisco Opera to work as an assistant conductor. He came and hasn't missed a season since—working on as many as ten productions in the early years—and is now a San Francisco resident, leaving here each year to work at the Metropolitan, Salzburg, Chicago, etc.

The event that introduced him to prompting took place not in San Francisco but in New York—a 1963 Concert Opera Association performance of *William Tell* with Giuseppe Taddei in the title role. When asked to step in as prompter, Eisenberg refused, thinking it beyond his skills. But when he saw that two young women who were covering roles for the production were trying to prompt and not managing very well, he couldn't resist jumping in. "I said, 'I can do better than that.' And I was able to . . . I must have assimilated the technique somehow through osmosis." And so another musician, schooled in the opera house and graduated by crisis from the prompter's box, earned the right to labor below the stage and won a place in the ranks of that most exclusive of professions.

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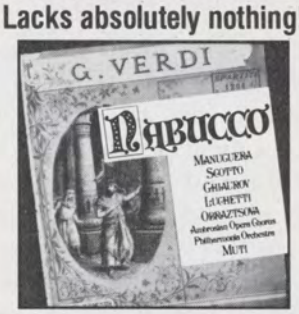

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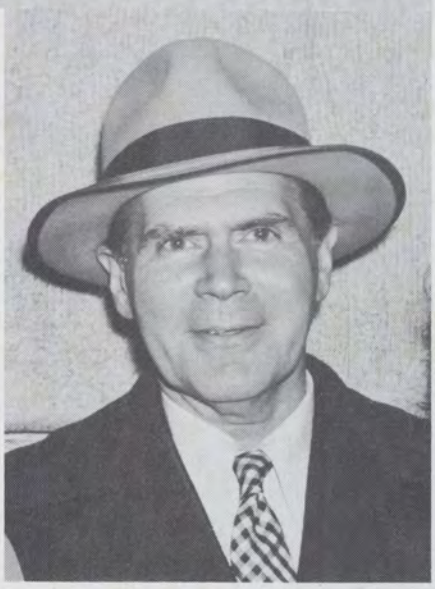
Anniversary Gala



A brilliant star of the 1950's and one of the most outstanding comprimarios in San Francisco Opera history will both be among the many artists appearing in person at the Anniversary Gala at 7 p.m. Sunday, November 19, on the stage of the War Memorial Opera House. They are soprano Inge Borkh and baritone George Cehanovsky. The Gala will be in honor of the Gold and Silver Jubilees of General Director Kurt Herbert Adler, and is sponsored by and a benefit for the San Francisco Opera Association and the San Francisco Opera Guild.

Miss Borkh, one of the most exciting sopranos of her time, made her American debut with the San Francisco Opera, as Turandot, the same season that Maestro Adler succeeded Gaetano Merola as head of the Company in 1953. That same season she also sang Sieglinde in *Die Walkuere* and a highly-acclaimed Elektra. In future seasons her other roles here included Senta in *Der Fliegende Hollander* and Lady Macbeth in *Macbeth*, in both cases the first time these operas had been presented by the San Francisco Opera, and Salome, Leonore in *Fidelio* and the *Lohengrin* Elsa.

Currently Miss Borkh lives in Munich where she is an actress with the Residenztheater and she has written that she is "looking forward to coming and seeing all my dear friends and celebrate with all of you" on November 19.

For twenty years Cehanovsky sang countless roles with the San Francisco Opera, beginning with his debut in 1937 and continuing through 1956.

Cehanovsky is presently a very active eighty-five years of age and living in New York. He is working with the Metropolitan Opera as a diction coach for its Russian-language production this fall of *Eugene Onegin* and will take a few days off to return to San Francisco where, he writes, "I always did enjoy my stay. My admiration for Kurt Adler does not have limits. I certainly will be glad and honored to be able to salute him personally."

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Each year as I write this message, I look for new superlatives to describe the current season since each year seems to be better than the preceding season. This year, our 56th, is no different. Ten operas again will be performed, one of which, Benjamin Britten's *Billy Budd,* will have its San Francisco premiere. Our general director, Kurt Herbert Adler, has assembled a galaxy of the world's renowned singers, conductors, directors and designers, some of them making their San Francisco or American debuts and many of them favorites of San Francisco opera patrons from previous years. In addition to *Billy Budd* we will enjoy a new production of *Lohengrin;* we are grateful to an anonymous donor for a generous gift making this new production possible. We are also indebted to the San Francisco Foundation for a grant to finance the costs of bringing to San Francisco the production of *La Bohème* owned by L'Opéra du Rhin of Strasbourg, France.

We have an added reason for excitement this year—1978 marks the 50th anniversary of Maestro Adler's professional association with the opera world, and even more important, his 25th anniversary as General Director of the San Francisco Opera. To celebrate this extraordinary milestone and to honor him, the Anniversary Gala Concert will be held at the Opera House on the evening of November 19, 1978. Proceeds from this evening will benefit the San Francisco Opera Association and the San Francisco Opera Guild. A large number of singers intimately associated with San Francisco Opera history will be with us to participate in this event. Probably never in the history of opera has there been such an occasion. Don't miss it!

I am happy to report that the new fund-raising plan adopted this year has been well accepted by our subscribers. We have attracted several thousand new contributors which was the main purpose of the plan. Nevertheless, our financial problems continue. While ticket sales for this season exceed any previous year, revenues from ticket sales cover about 60 percent of costs, a percentage, incidentally, higher than that of probably any other major opera company. As a result of the passage of Proposition 13, we have been informed that our allocation from the San Francisco Hotel Tax Fund will be only one-half that of last year, a reduction of approximately $200,000. Inflation continues to force increases in our expenses despite our vigorous cost-control efforts. Thus, we must constantly seek new and increased gifts from our supporters. If you are not now included among our thousands of contributors, won't you please join them now? Your tax-deductible gifts should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco 94102.

You are all keenly aware, I am sure, that the Performing Arts Center is well underway. Construction on the extension of the Opera House commenced in 1977, and on the new Symphony Hall across the street early in 1978. Unfortunately, this has eliminated the parking lot which will cause us some inconvenience until the proposed new garage is constructed, hopefully in time for our 1979 season. Funding for the Center is still several million dollars short. If you have not yet joined those who have made this important project possible, I urge you to do so as soon as possible.

We continue to be grateful for the financial support from various sides, without which help we would find it almost impossible to continue—National Endowment for the Arts, National Opera Institute, Mayor George Moscone, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the Board of Supervisors, and the War Memorial Board of Trustees. We are indebted to the San Francisco Opera Guild, which this year combined with Opera Action, for its sponsorship of five student matinees and for its many other activities which not only help in raising funds and reducing our costs, but in spreading the word of opera throughout our community.

One performance of each opera is broadcast by radio live up and down the Pacific Coast and in Chicago, and by delayed Public Radio throughout the rest of the nation. For making this important public service possible, we are grateful to Chevron U.S.A., Inc., and the L.J. and Mary C. Skaggs Foundation, Oakland, California.

For many years, we have been numbered among the six greatest opera companies in the world. This year, the National Opera Institute bestowed on Maestro Adler and the company an award for "excellence in repertoire," and OPERA America proclaimed the Maestro the Dean of American opera producers. With the help of our excellent staff and of our supporters, we will continue to earn this enviable reputation.

Enjoy the season.

Walter M. Baird

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President,
San Francisco Opera Association

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San Francisco Opera 1978

56th SEASON
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Chorus Director	Richard Bradshaw
Assistant to the Chorus Director	Ernest Fredric Knell
Musical Supervisor	Otto Guth
Assistant for Artists	Philip Eisenberg
Musical Staff	Paul Connelly, Terry Lusk, Christofer Macatsoris, John Miner*, Susan Webb
Boys Chorus Director	William Ballard
Stage Directors	Ande Anderson*, Sonja Frisell, Ghita Hager, Nicolas Joel, Federik Mirdita**, Jean Pierre Ponnelle, Wolfgang Weber
Productions Designed by	Leni Bauer-Ecsy, Toni Businger, Beni Montresor, Jean Pierre Ponnelle, Steven Rubin, Wolfram Skalicki, Jose Varona
Costume Designers	Erni Kniepert, Martin Schlumpf
Lighting Designer/Director and Art Consultant	Thomas Munn
Assistant Stage Directors	Matthew Farruggio, Sheila Gruson, Daniel Helfgot, Robert Ripps
Stage Managers	Ralph Clifford, Matthew Farruggio, Robert Ripps
Language Coach	Barbara Hardgrave*
Production Assistants	Sylvia Klein*, Gretchen Mueller*, Preston Terry*
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**San Francisco Opera debut **American debut*

The Knabe is the official piano of the San Francisco Opera

The 1978 San Francisco Opera season is supported by a much-appreciated grant from the National Endowment for the Arts, a Federal Agency, and a grant from the San Francisco Hotel Tax Fund.

Artists

Kathleen Battle
Montserrat Caballé
Ileana Cotrubas*
Anne Evans*
Maria Ewing
Sheri Greenawald*
Shirley Harned
Christina Jaqua
Gwendolyn Jones†
Gwyneth Jones
Elizabeth Knighton*
Carol Malone
Janis Martin
Julia Migenes*
Alexandrina Milcheva*
Patricia Miller*
Magda Olivero*
Katia Ricciarelli
Leonie Rysanek
Patricia Schuman*
Hanna Schwarz
Ellen Shade*
Pamela South†
Olivia Stapp*
Carol Vaness†
Shirley Verrett
Ruth Welting

Gene Albin*
Giacomo Aragall
Walter Berry
Frederick Burchinal*
Barry Busse*
Samuel Byrd
José Carreras
Guy Chauvet
Lawrence Cooper
Federico Davià
John Del Carlo*
Justino Díaz*
Placido Domingo
Dale Duesing
John Duykers
Francis Egerton**
David Eisler*
Brent Ellis
Clifford Grant
Raimund Herincx*
James Hoback
Gwynne Howell*
Paul Hudson**
Richard Lewis
Juan Lloveras
Chester Ludgin
Alexander Malta

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Barry McCauley†
Joseph McKee*
John Miller
Allan Monk
Siegmund Nimsgern
Luciano Pavarotti
Jerome Pruett*
Samuel Ramey*
David Rendall*
Marius Rintzler
Forbes Robinson*
David Rohrbaugh*
Guillermo Sarabia
Giuseppe Taddei
Nunzio Todisco**
Giorgio Tozzi
Spas Wenkoff*
Stephen West*†

San Francisco Opera debut
***American opera debut*
†San Francisco/Affiliate Artist—Opera Program

Chorus

Janice Aaland
Deborah Alexander
Elisabeth Anderson
Kathy Anderson
Candida Arias
Doris Baltzo
Norma Bruzzone
Louise Corsale
Constantina Economou
Beverley Finn
Lisa Louise Hill
Anne Huffington
Gail MacGowan
Cecilia MacLaren
Tamaki McCracken
Anna Marie Riesgo
Iris Miller
Irene Moreci
Rose Parker
Penelope Rains
Suzanna Schomaker
Shelley Seitz

Bonnie Shapiro
Claudia Siefer
Lola Lazzari-Simi
Linda Millerd Smeage
Ramona Spiropoulos
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Winther Andersen
Daniel Becker-Nealeigh
Duane Clenton Carter
Riccardo Cascio
David Cherveny
Angelo Colbasso
Joseph Correllus
James Davis
Robert Delany
Bernard J. DuMonthier
Peter Girardot

Gerald Johnson
Conrad Knipfel
Eugene Lawrence
Kenneth MacLaren
Kenneth Malucelli
Edward Marshall
Robert McCracken
Jim Meyer
Thomas Miller
Eugene Naham
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
Karl Saarni
Francis Szymkun
Mitchell Taylor
Randolph Tingle
B. Tredway
John Walters
Robert Waterbury
R. Lee Woodriff

Extra Chorus

Roberta Bowman
Anne Buelteman
Hilda Chavez
Teresa Colyer
Patricia Diggs
Marcia Gronewold
Susan Jetter
Liya Kushnirskaya
Marena Lane

Heidi Parsons
Alma Simmons
Jennifer Sullivan

M. W. B. Adamson
Michael Arighi
Manfred Behrens
Kristen R. Bjoernfeldt

Michael Bloch
Gerald Chappell
John L. Glenister
Henry Metlenko
Steven Oakey
Robert Philip Price
Mitchell Sandler
Lorenz Schultz

Additional Chorus composed of members of the San Francisco Symphony Chorus, Louis Magor, director, and the Masterworks Chorale of the College of San Mateo, Galen Marshall, director.

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continued from p. 45

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continued on p. 63

Orchestra

1ST VIOLIN
Zaven Melikian
Concertmaster
Sherban Lupu
Co-Concertmaster
Ferdinand M. Claudio
William E. Pynchon
Assistant Principal
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
Bruce Freifeld
George Nagata
Ernest Michaelian
Michael Sand
William Rusconi

David Schneider†
Gerard Svazlian†

2ND VIOLIN
Felix Khuner *Principal*
Herbert Holtman
Virginia Roden
Barbara Riccardi
Robert Galbraith
Gail Schwarzbart
Carol Winters
Eva Karasik
Laurence Gilbert

Linda Deutsch†

VIOLA
Rolf Persinger *Principal*
Detlev Olshausen
Asbjorn Finess
Thomas Elliott
Jonna Hervig
Ellen Smith
Mary Jo Ahlborn

John Konigsmark†

CELLO
David Kadarauch
Principal
Rolf Storseth
Judiyaba
Doug Ischar
Barbara Wirth
Helen Stross

Marianne Meredith†

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

Michelle Millard†

FLUTE
Walter Subke *Principal*
Lloyd Gowen
Gary Gray

Paul Renzi†
playing principal parts
Barbara Breeden†

PICCOLO
Lloyd Gowen
Gary Gray

OBOE
James Matheson *Principal*
Raymond Duste
Deborah Henry

ENGLISH HORN
Raymond Duste

CLARINET
Philip Fath *Principal*
Donald Carroll
David Breeden

BASS CLARINET
Donald Carroll

BASSOON
Walter Green *Principal*
Jerry Dagg

Robin Elliott

Carla Wilson†

CONTRA BASSOON
Robin Elliott

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

Erich Achen†
Carlberg Jones†

TRUMPET
Donald Reinberg
Principal
Edward Haug
Chris Bogios

John Aymong†
Charles Daval†
William Holmes†
Robert Hurrell†
Joyce Johnson†
Carole Klein†
Laurie McGaw†
Tim Wilson†

TROMBONE
Ned Meredith *Principal*
McDowell Kenley
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Stephen Kohlbacher†
Philip Zahorsky†

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Robert Z. A. Spellman

Chong Hwa Kum†

ALTO SAXOPHONE
Gregory Dufford†

TIMPANI
Elayne Jones

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Lloyd Davis
Peggy C. Lucchesi

Richard Kvistad†
David Rosenthal†
John Van Geem†

HARP
Anne Adams *Principal*
Marcella de Cray

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Thomas B. Heimberg

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Peggy Davis
Anna Franklin
Kimberly Graves
Jacqueline Low
Terry McGlone
Monica Prendergast
Dorothy Reiff
Maria Angela Villa
J. Michael Dwyer
Dan Gardner
Randall Krivonic
Jay Lehman
Sulpicio Wagner

Boys Chorus

John Aalberg
Stephen Abramowitz
Sean Barry
Matthew Brauer
Mark Burford
Michael Burke
Jeffrey Cox
Timothy Cox
David Devine
John Dougery
Victor Fernandez
Robyn Fladen-Kamm
David Flores
Christopher Frey
Lionel Godolphin
Peter Hicks
Philip Hommes
Christopher Kula
Benjamin Lewis
Douglas Lynn
Christopher Metcalf
Daniel Potasz
Liam Riordan
David Roberts
Eric Savant
Richard Treadwell
Christopher Tucker
Eric Van Genderen

Girls Chorus

Lara Downes
Shana Downes
Kristin Genis
Angela Harrison
Susan Kim
Gayane Plavdjian
Keiko Steimetz
Dorothy Stone
Jennifer Watts
Mary Angela Whooley
Margaret Wong
Faith Yang

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Megan Fogarty
Christine Gember
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Cynthia Milina
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Celia Sack
Ellen Sanchez
Elizabeth Schultz
Mary Van Perre

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Nick Bernardini
Bruce Bigel
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OTELLO
Verdi
IN ITALIAN
Ricciarelli, Gwen. Jones/Domingo, Sarabia, McCauley, Grant, Busse*, West*, Del Carlo

Conductor: Patanè
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Bradshaw
Friday, Sept 8, 7PM
Gala Opening Night
Wednesday, Sept 13, 7:30PM
Sunday, Sept 17, 2PM
Friday, Sept 22, 8PM
Tuesday, Sept 26, 8PM
Saturday, Sept 30, 8PM

NORMA
Bellini
IN ITALIAN
Verrett, Milcheva*, Gwen. Jones/Todisco**, Grant, Busse

Conductor: Peloso
Stage Director: Frisell
Designer: Varona
Chorus Director: Bradshaw
Saturday, Sept 9, 8PM
Tuesday, Sept 12, 8PM
Friday, Sept 15, 8PM
Wednesday, Sept 20, 7:30PM
Sunday, Sept 24, 2PM
Saturday, Sept 30, 1:30PM

San Francisco Opera Premiere
BILLY BUDD
Britten
IN ENGLISH
Duesing, Lewis, Robinson*, Herincx*, Monk, Hudson**, Burchinal*, Egerton**, McKee*, Hoback, Busse, Eisler*, Byrd, West, Miller, Del Carlo, Rohrbaugh

Conductor: Atherton*
Stage Director: Anderson*
Designers: Piper/Munn
Chorus Director: Bradshaw
Saturday, Sept 16, 8PM
Tuesday, Sept 19, 8PM
Saturday, Sept 23, 8PM
Thursday, Sept 28, 7:30PM
Sunday, Oct 1, 2PM

New Production
LOHENGRIN
Wagner
IN GERMAN
A. Evans*, Martin/Chauvet, Herincx, Howell*, Monk, Albin*, Eisler, Del Carlo, Miller

Conductor: Adler
Production: Weber
Designer: Montresor
Chorus Director: Bradshaw
Friday, Sept 29, 7:30PM
Tuesday, Oct 3, 7:30PM
Friday, Oct 6, 7:30PM
Wednesday, Oct 11, 7:30PM
Saturday, Oct 14, 1PM
Sunday, Oct 22, 1:30PM

DON GIOVANNI
Mozart
IN ITALIAN
Stapp*, Shade*, Welting/Diaz*, Berry, Rendall*, Howell, McKee

Conductor: Drewanz**
Stage Director: Hager
Designer: Businger
Chorus Director: Bradshaw
Wednesday, Oct 4, 7:30PM
Saturday, Oct 7, 8PM
Tuesday, Oct 10, 8PM
Friday, Oct 13, 8PM
Sunday, Oct 15, 2PM
Saturday, Oct 21, 1:30PM

TOSCA
Puccini
IN ITALIAN
Caballé, Gwyneth Jones (Oct 29), Olivero* (Nov 22, 25)/Pavarotti, Lloveras (Nov 22, 25), Taddei, Tozzi (Nov 22, 25), Davià, Hudson, Egerton, West, Miller

Conductor: Peloso
Stage Director: Joël
Set Designer: Ponnelle
Costume Designer: Schlumpf
Chorus Director: Bradshaw
Saturday, Oct 14, 8PM
Tuesday, Oct 17, 8PM
Friday, Oct 20, 8PM
Monday, Oct 23, 8PM
Wednesday, Oct 25, 7:30PM
Sunday, Oct 29, 2PM
Wednesday, Nov 22, 7:30PM
Saturday, Nov 25, 8PM

WERTHER
Massenet
IN FRENCH
Ewing, Battle, Schuman*/Carreras, Monk, Hudson, Manton, West, Byrd

Conductor: de Almeida*
Stage Director: Frisell
Designer: Rubin
Wednesday, Oct 18, 7:30 PM
Saturday, Oct 21, 8PM
Saturday, Oct 28, 8 PM
Tuesday, Oct 31, 8 PM
Friday, Nov 3, 8PM
Sunday, Nov 5, 2PM

DER ROSENKAVALIER
Strauss
IN GERMAN
Rysanek, Schwarz, Malone, Miller*, Harned, South, Knighton*, Jaqua, Schuman/Berry, Ludgin, Pruett*, Egerton, Malta, Duykers, West, Eisler, Albin, Byrd, Miller

Conductor: Ferencsik
Stage Director: Hager
Set Designer: Bauer-Ecsy
Costume Designer: Kniepert
Friday, Oct 27, 8PM
Saturday, Nov 4, 8PM
Monday, Nov 6, 7:30PM
Sunday, Nov 12, 2PM
Tuesday, Nov 14, 8PM
Friday, Nov 17, 8PM

New Production
LA BOHÈME
Puccini
IN ITALIAN
Cotrubas*, Migenes*/Aragall, Ellis, Duesing, Ramey*, Davià, Eisler, Del Carlo, Rohrbaugh

Conductors: Varviso/Simmons (Nov 23, 26)
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Bradshaw
Wednesday, Nov 1, 7:30PM
Saturday, Nov 4, 1:30PM
Tuesday, Nov 7, 8PM
Friday, Nov 10, 8PM
Monday, Nov 13, 7:30PM
Saturday, Nov 18, 8PM
†Thursday, Nov 23, 8PM
Sunday, Nov 26, 2PM

Special Family-Priced Matinee

Vaness, South/McCauley, Cooper, Byrd, Hudson, West, Eisler, Del Carlo, Rohrbaugh

Conductor: Simmons
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Bradshaw
Saturday, Nov 25, 1:30PM

FIDELIO
Beethoven
IN GERMAN
Gwyneth Jones, Greenawald*/Wenkoff*, Pruett, Nimsgern, Rintzler, Malta, Busse, Miller

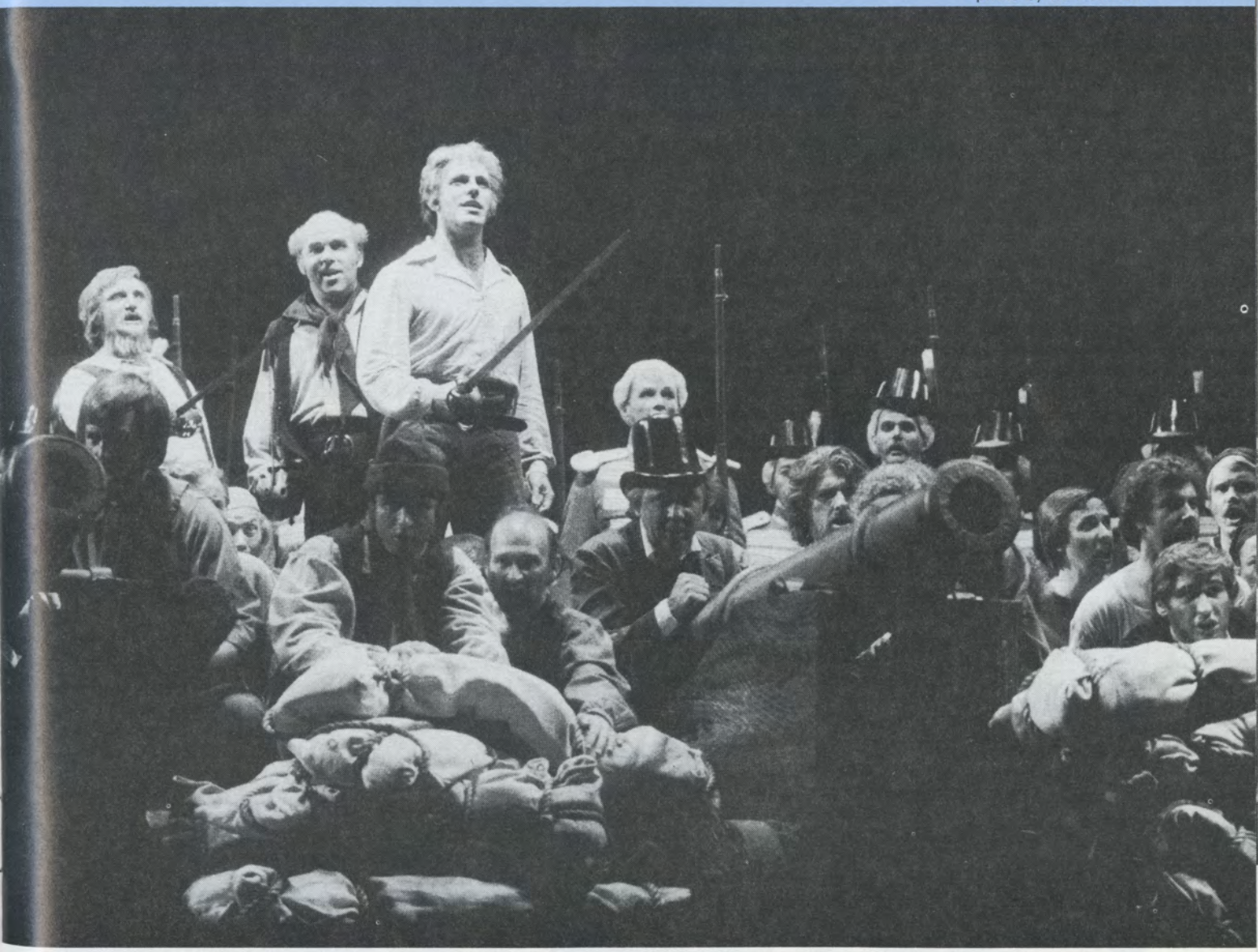
Conductor: Wich**
Stage Director: Mirdita**
Designer: Skalicki
Chorus Director: Bradshaw
Saturday, Nov 11, 8PM
Wednesday, Nov 15, 7:30PM
Saturday, Nov 18, 2PM
Tuesday, Nov 21, 8PM
Friday, Nov 24, 8PM

†Special Thanksgiving Night non-subscription performance, Friday evening prices
*San Francisco Opera debut
**American opera debut

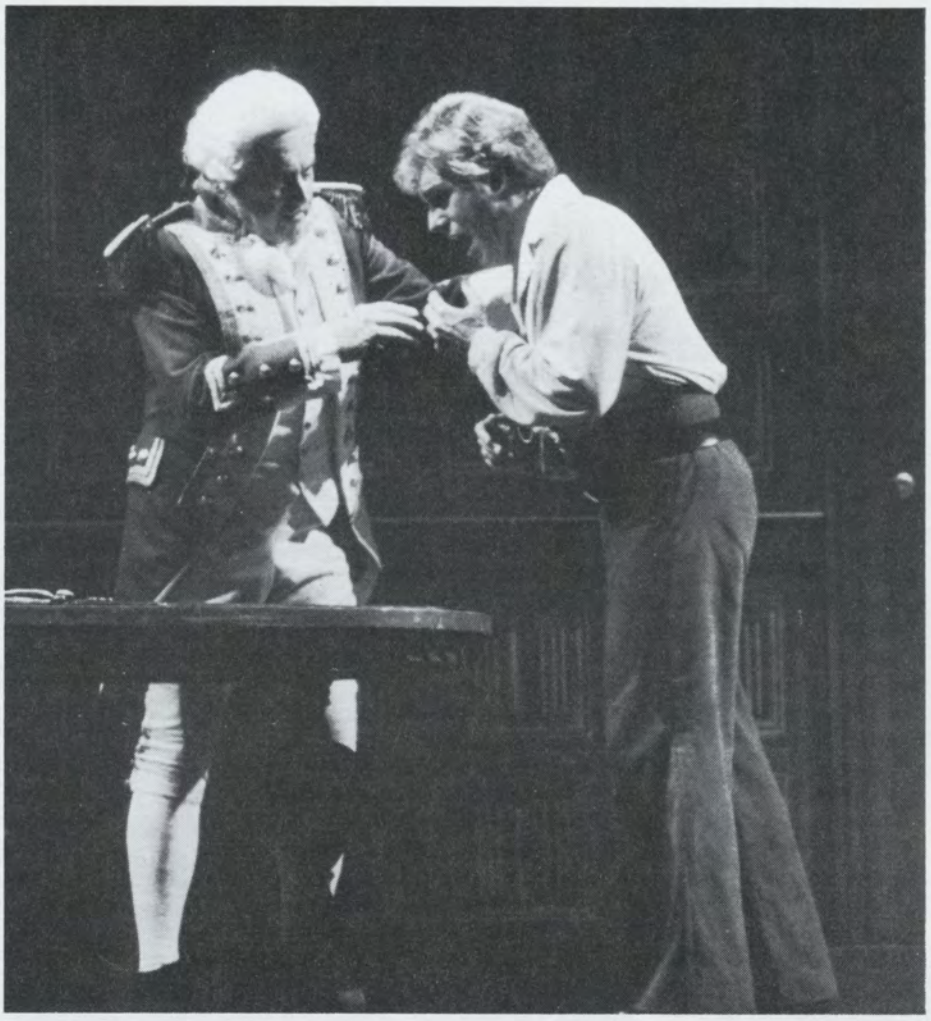
REPERTOIRE, CASTS AND DATES SUBJECT TO CHANGE

Billy Budd

photo by Ira Nowinski



Francis Egerton as Red Whiskers, Allan Monk as Donald and Dale Duesing as Billy Budd, with members of the chorus in a battle scene.

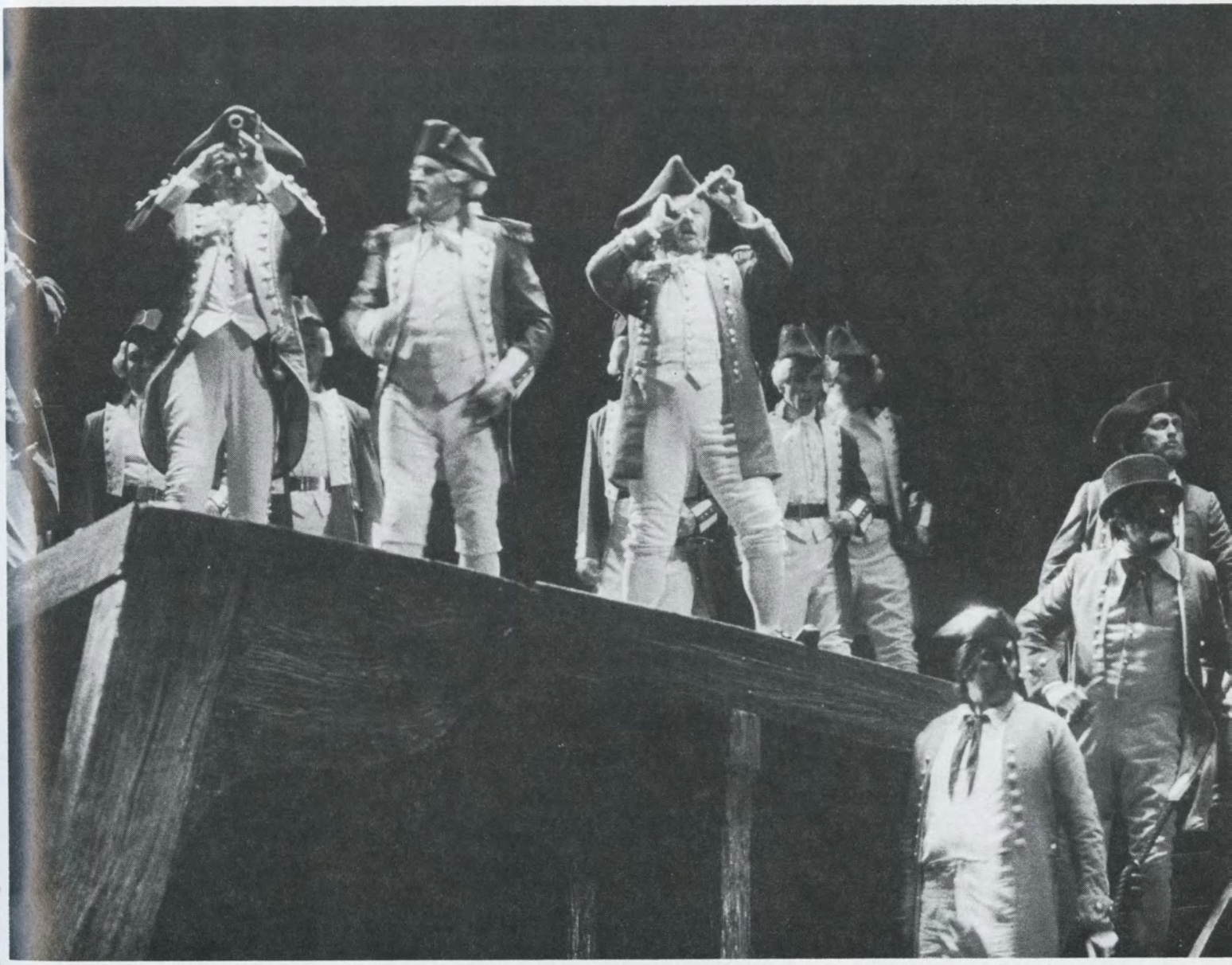


Billy Budd's stutter handicaps him in a climactic scene from the opera.

photos by Ira Nowinski

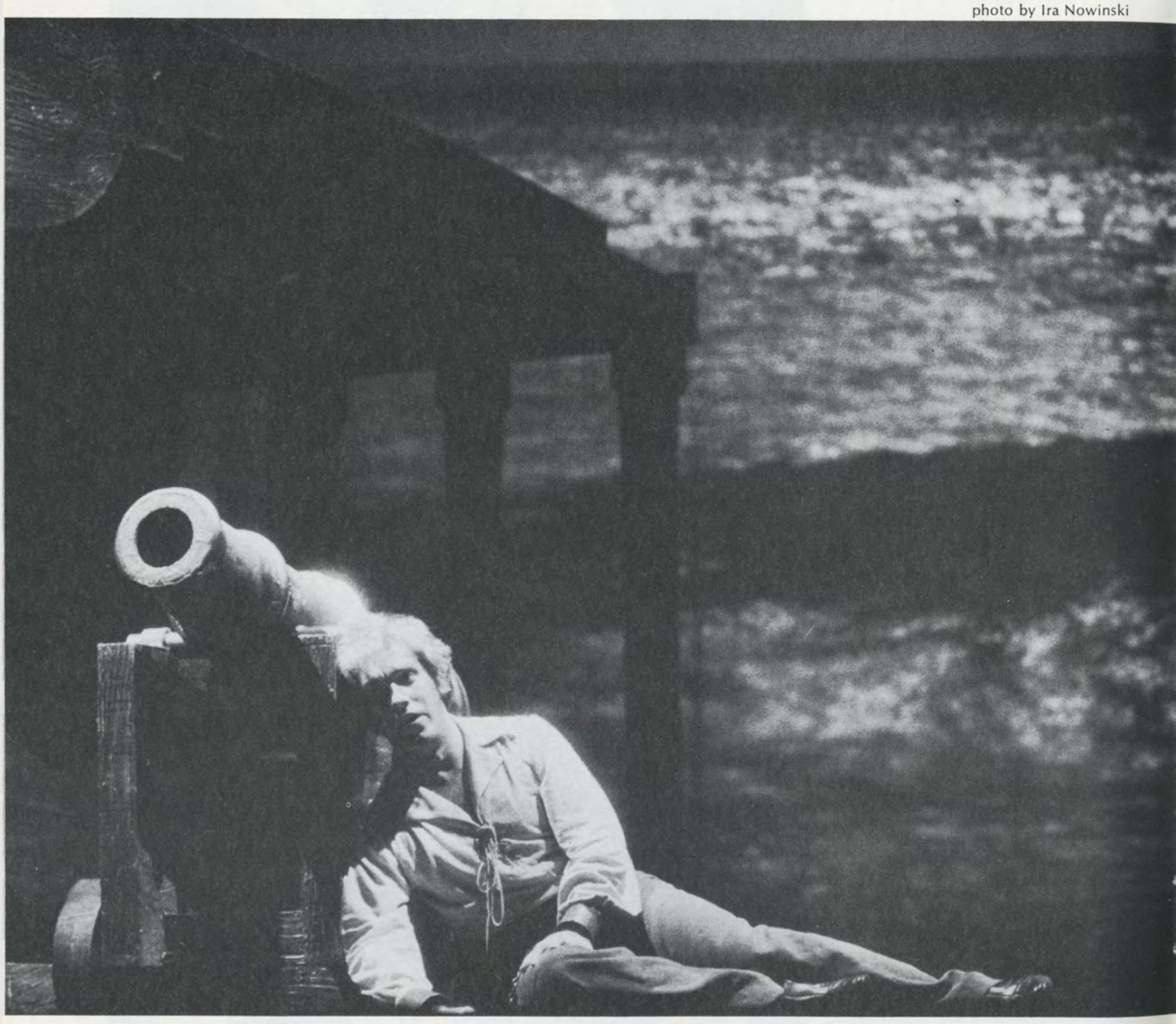
James Hoback as the novice, is comforted after a flogging on the H.M.S. Indomitable by Samuel Byrd (left) as the novice's friend, and members of the chorus as sailors.

photo by Ira Nowinski



Richard Lewis as Captain Vere, Raimund Herincx as Mr. Redburn, Frederick Burchinal as Mr. Flint. On stairs at right (from top) David Rohrbaugh as the second mate, Stephen West as the first mate, John Del Carlo as a bosun.

photo by Ira Nowinski



Dale Duesing as Billy Budd.

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100 things to see and

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33. Join a crowd over one hundred thousand strong at the Melbourne Cricket Ground. A friendly Aussie will translate terms like silly mid-on, googly, leg glance, stumped, outswinger, gully, and sticky wicket.

34. Yield to temptation. Eat a passion fruit.

35. Change your perspective on art. See Australia through the eyes of painters like Drysdale, Nolan, Whitely and Dobell. At the National Gallery of Victoria.

36. Dine on broiled Tasmanian lobster. Better split an order. They weigh in at up to 4 pounds apiece.

37. Shoot crocodiles and wild buffalo in the Northern Territory. With a camera, please.

38. Take a train through a spectacular tropical rain forest. Board the Cairns-Kuranda narrow gauge railway for a bobbydazzler of a ride.

39. If you're a big beer man we recommend the Darwin Stubbie. The bottle holds more than 76 ounces of amber brew.

40. Fly to summer this winter. Or vice-versa. Because the seasons are upside down Down Under.

41. Fossick for fiery black opals at Lightning Ridge near Walgett.

42. Or buy your opals from a miner. Look up Willie the Fly, German Harry, Castro or one of their mates.

43. Marvel at Harold Hodge's Sunday best teeth. The uppers are solid opal. They're on display at the Diggers' Rest Hotel.

44. Pack a picnic for a day at the races. At the Bong Bong bush track, top hats, morning suits, couturier dresses and champagne are mandatory.

45. Order an Aussie favorite for breakfast: a juicy sirloin steak topped with a fried egg.

46. Aborigine legend has it

do in Australia (contd.)

there were three sisters named Meeni, Wimlah and Gunedoo who were turned into stone for their misdeeds. You can visit the Three Sisters at Katoomba in the Blue Mountains.

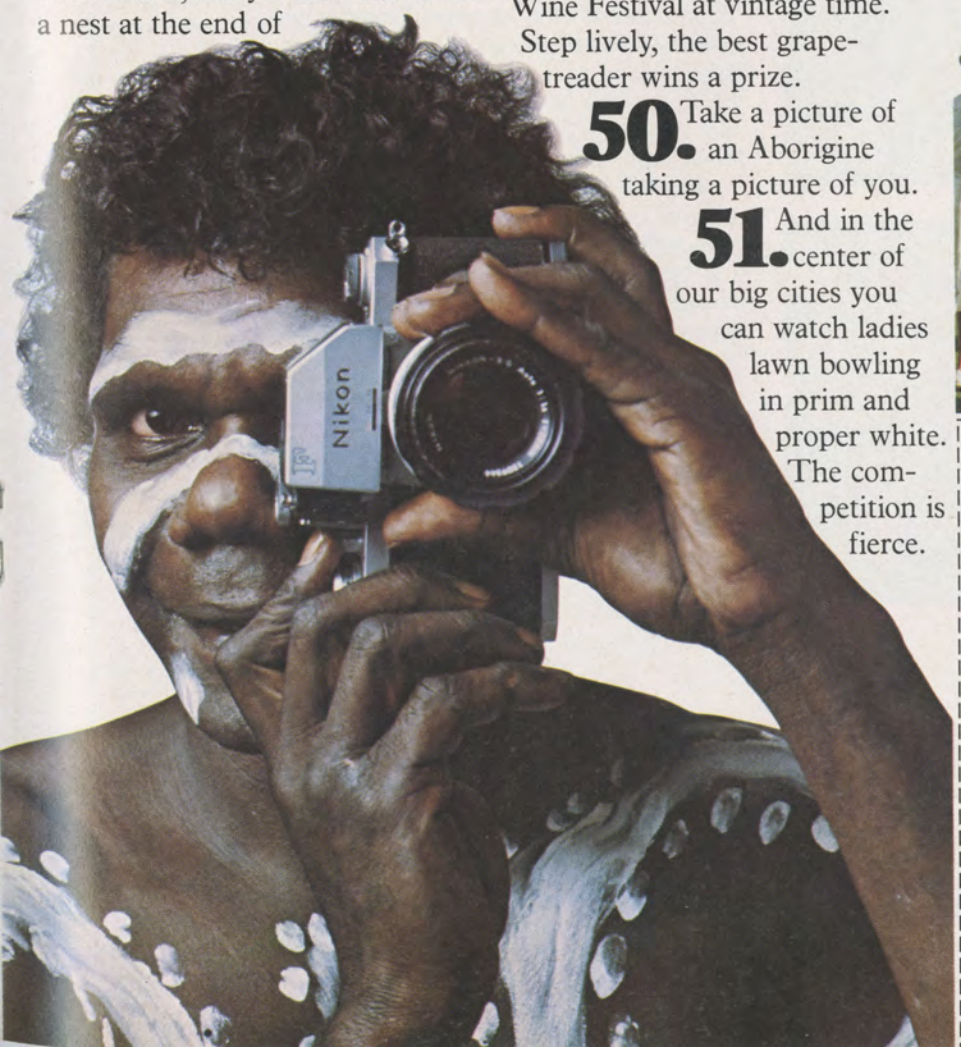
a tunnel, lays eggs, suckles its young and looks like it was designed by some drunken committee.

47. Take a peek at a platypus. That's a duck-billed, beaver-tailed, web-footed, furry critter that builds a nest at the end of

48. Meet at the handsome Marble Bar, for more than 75 years a stand-up, two-fisted drinking establishment for men only. Then they tore down the old joint, carefully preserved the bar and built a towering hotel around it. And ladies, you're welcome.

49. Stomp a grape. Come to the Barossa Valley Wine Festival at vintage time. Step lively, the best grape-treader wins a prize.

50. Take a picture of an Aborigine taking a picture of you.



51. And in the center of our big cities you can watch ladies lawn bowling in prim and proper white. The competition is fierce.

52. This is for the birds. Emus, lorikeets, willy wagtails, galahs. More than 600 birds you'll never see. until you see Australia.

53. Try hard and there's a chance you may get the last laugh on a kookaburra, the bird that laughs just like you.

54 to 100. They're in our big, new Qantas Australia Tour Book. It's free. Mail the coupon or see your Travel Agent. Because the odds are 100 to 1 you'll find lots to see and do Down Under.

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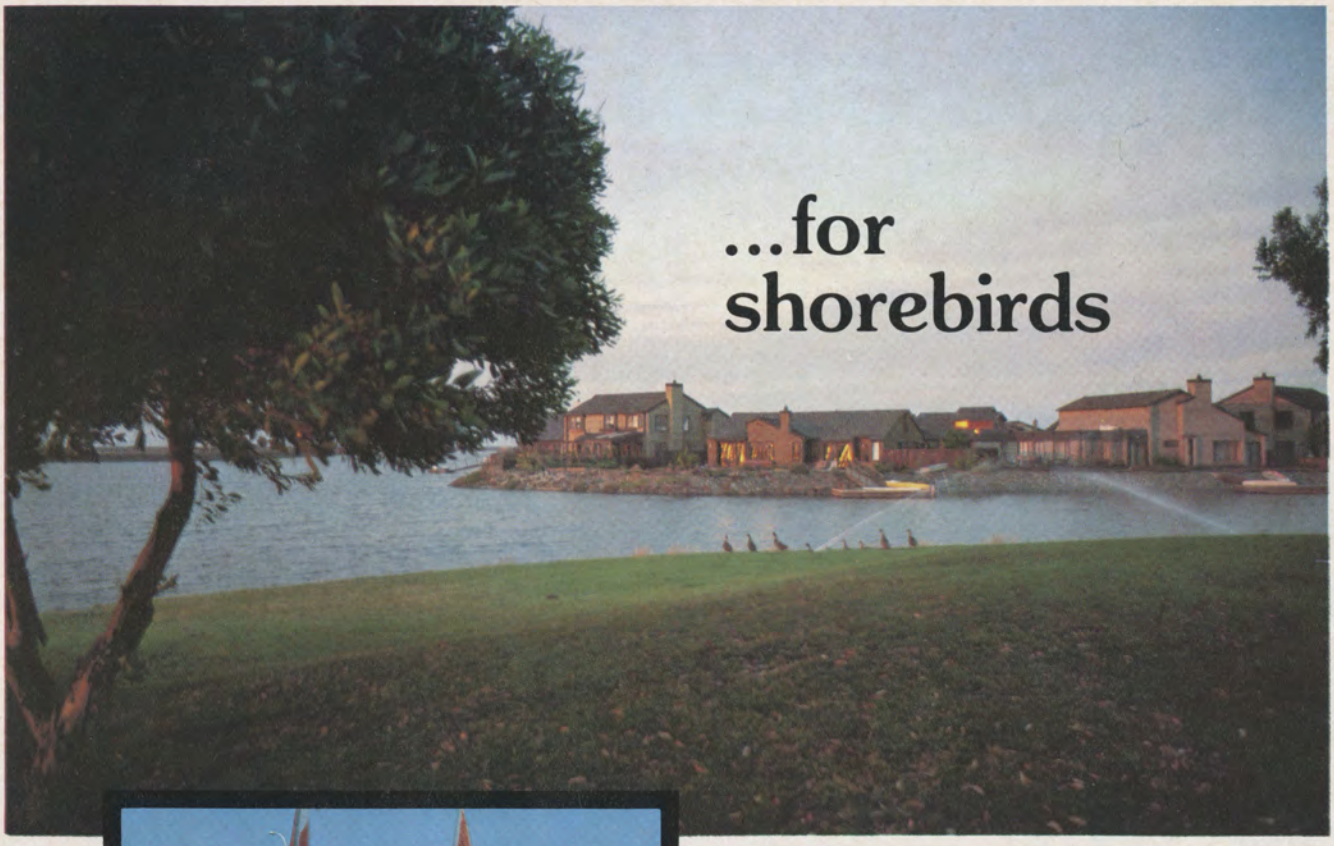

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Opera in two acts by BENJAMIN BRITTEN

Text by E. M. FORSTER and ERIC CROZIER

Based on the novella by HERMAN MELVILLE

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

San Francisco Opera Premiere

Billy Budd

(IN ENGLISH)

Conductor
David Atherton*

Stage Director
Ande Anderson*

New settings after designs by*
John Piper

Scenery supervised by
Thomas Munn

Projection Photography by
Ron Scherl

Chorus Director
Richard Bradshaw

Lighting Designer
Thomas Munn

Musical Preparation
Paul Connelly

Prompter
Philip Eisenberg

San Francisco Boys Chorus
William Ballard, *Director*

Members of the Masterworks Chorale,
College of San Mateo
Galen Marshall, *Director*

*courtesy of the Royal Opera House,
Covent Garden
John Tooley, *General Administrator*

First performance: London, December 1, 1951

SATURDAY, SEPTEMBER 16 AT 8:00

TUESDAY, SEPTEMBER 19 AT 8:00*

SATURDAY, SEPTEMBER 23 AT 8:00

THURSDAY, SEPTEMBER 28 AT 7:30

SUNDAY, OCTOBER 1 AT 2:00

**BILLY BUDD* Broadcast on September 29

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

CAST

Edward Fairfax Vere	Richard Lewis
First mate	Stephen West
Second mate	David Rohrbaugh*
Mr. Flint	Frederick Burchinal*
A sailor	Jim Meyer*
Bosun	John Del Carlo
Donald	Allan Monk
Maintop	Barry Busse
The novice	James Hoback
Squeak	David Eisler*
Mr. Redburn	Raimund Herincx*
Mr. Ratcliffe	John Miller
John Claggart	Forbes Robinson*
Red Whiskers	Francis Egerton**
Arthur Jones	Joseph McKee*
Billy Budd	Dale Duesing
The novice's friend	Samuel Byrd
Dansker	Paul Hudson**
A gunner	Duane Carter*
Cabin boy	Steven Caldwell*

Officers, sailors, powder monkeys, drummers, marines, midshipmen

***American debut*
**San Francisco Opera debut*

PLACE AND TIME: Aboard the Indomitable, a British man-of-war, during the French wars of 1797.

Prologue
Captain Vere's room

ACT I Scene 1
The main-deck and quarter-deck of H.M.S. Indomitable

Scene 2
Captain Vere's cabin

Scene 3
The berth deck

INTERMISSION

ACT II Scene 1
The main-deck and quarter-deck

Scene 2
Captain Vere's cabin

Scene 3
A bay on the gun-deck

Scene 4
The main-deck and quarter-deck

Epilogue
Captain Vere's room

SYNOPSIS/BILLY BUDD

ACT I—Prologue—Captain Vere, now an old man retired from the sea, ponders the eternal problems of truth, goodness and evil. In his mind he relives the events of the summer of 1797 when he commanded *H.M.S. Indomitable* . . .

Scene 1—The crew of the *Indomitable* goes about the daily work of maintaining the ship under the vicious supervision of the First and Second Mates. The sailing master, Bosun, and even four young Midshipmen take a hand at bullying the crew. The Novice accidentally collides with the Bosun, who vents a disproportionate rage on the offender. Moments later the unfortunate Novice again attracts the Bosun's attention by falling while executing an order. His clumsiness condemns him to twenty strokes of the lash.

The *Indomitable's* guard boat returns with three men impressed into service from aboard a merchant vessel, *The Rights of Man*. The officers assemble and John Claggart, the sadistic Master-at-Arms whose sinister influence is felt throughout the entire ship, interrogates the "recruits." The first man, whom the men quickly dub "Red Whiskers," violently protests his fate; the second, Arthur Jones, submits stoically. Billy Budd alone responds with enthusiasm to his new situation aboard a man-of-war. His candor, cheerfulness and physical beauty impress everyone; even the cynical Claggart is fascinated by him. Billy's inner and outer perfections are marred by a flaw—he stammers. When he is assigned the position of foretopman, Billy bursts into an exultant anticipation of his new life. He bids farewell to his former comrades and, with artless irony, to *The Rights of Man*, his former ship. His infraction of discipline is noted but allowed to pass. The decks are cleared.

Claggart summons Squeak, the ship's corporal, and instructs him to torment Billy Budd in every possible way. The Novice, surrounded by his friends and commiserating shipmates, limps back to the deck after his flogging. The sight of him moves Billy and Dansker to pity. Dansker warns Billy to beware of Claggart. The men discuss the captain, whom they call "Starry Vere," declaring their loyalty to him and their confidence in his ability to lead them against the French, until the Bosun enters and disperses them.

Scene 2—A week has passed. Captain Vere summons Redburn and Flint to his cabin. The ship is nearing enemy waters off Cape Finisterre and action is expected at any moment. Redburn and Flint express their hatred for the French and inform the captain that the crew is eager for battle. Captain Vere voices his concern at the way the revolutionary ideas have been spreading, citing recent mutinies at Spithead and aboard the *Nore*. His officers suggest that Billy Budd's outburst about the rights of man may have been seditious, but Captain Vere immediately dismisses the idea. Lieutenant Ratcliffe enters to announce that the French coast has been sighted. The men leave to tend to their duties and the Captain resumes his reading. The sound of a sea-shanty sung by the crew drifts into the cabin.

Scene 3—It is the same evening. The men on the berthdeck amuse themselves by singing. Billy surprises Squeak meddling with his belongings and a fight ensues. Claggart is drawn to the scene to investigate the disturbance, whose cause he learns from Dansker. Without hesitating, Claggart orders his accomplice thrown in irons and gagged to stifle his incriminating protests. He then compliments Billy on having handled the situation well and sends the crew to their beds.

Alone, Claggart declaims his dark credo of hate and envy which cannot endure the goodness and beauty represented by Billy Budd and swears that he will destroy the young foretopman. The Novice happens by, and Claggart uses violence and threats to force the terrified sailor to help him with his plan by implicating Billy in a mutinous conspiracy. The Novice reluctantly approaches Billy and attempts to bribe him with Claggart's money. At first Billy does not understand what is happening. As the significance of what the Novice is saying slowly dawns on him, his stammer returns and he raises his fist in anger. The Novice flees. Dansker, awakened by Billy's stammer, rushes forward and Billy tells him what has just happened. Dansker detects Claggart's part in the attempted bribery and warns his friend. Billy refuses to listen. He is happy, he says, on this ship where everyone—including Claggart—likes him. He has even been singled out for promotion to captain of the mizzen-top, where he will work near Captain Vere. Neither of the friends can alter the other's convictions.

ACT II—Scene 1—Heavy mists have prevented engaging the enemy for several days, and Captain Vere, from his post on the quarter deck, expresses his concern. Redburn reports that the crew is growing impatient with waiting. Claggart approaches Vere and begins to accuse Billy Budd of mutiny but is interrupted by the excitement that accompanies the sighting of a French ship. The *Indomitable* sets off in pursuit and the men feverishly prepare for battle. Suddenly the wind dies and the mists close in; the enemy escapes. When the tumult has subsided, Claggart again approaches Vere and this time completes his denunciation. Vere is incredulous and cautions Claggart that those who bear false witness condemn themselves to hanging. Vere sends his cabin boy to fetch Billy Budd to his quarters and instructs Claggart to follow and repeat his charges in Billy Budd's presence, after the captain has spoken with the accused.

continued on p. 82

Salvation at Sea: Britten's *Billy Budd*

by PHILIP BRETT

The association of Benjamin Britten and E.M. Forster is one of the more interesting in the annals of opera. Less startling than the contemporaneous collaboration of Stravinsky and Auden (over *The Rake's Progress*, also completed in 1951), which by comparison was like two stars from different galaxies passing in unusual orbit, it seems to have been an almost predictable match between a literary-minded composer and a musical novelist who shared country, class and, to a large extent, beliefs. It also contained, for Britten at least, an element of the fateful. The two had met in 1936 under the auspices of Auden (then a major influence on Britten) and Isherwood (a close friend of Forster) during the staging of a play of theirs for which Britten had written the incidental music. Forster, then nearing 60, was the "anti-heroic hero" (to use Isherwood's phrase) of this group of young liberal artists. He had given up writing novels after *A Passage to India* had appeared in 1924, but his creative energy was undiminished, and the tough words on personal liberty and humanitarian principle that issued in disconcerting ways from his superficially mild demeanor shone as a guiding light to many in those days of gathering darkness. "I hate the idea of causes, and if I had to choose between betraying my country and betraying my friend, I hope I should have the guts to betray my country": this is the most famous sentence from Forster's essay on his personal philosophy which, whatever its limitations, successfully maintained the primacy of personal relationships at a time when most intellectuals were succumbing to the siren songs of one ideology or another.

The independence Forster so cleverly maintained sprang not only from his Victorian liberal heritage but also from a profound distrust of authority that is common among members of a minority, but rarely in so articulate a form. In Forster's case, the acceptance of his homosexual nature, though on the one hand it caused him to stop writing fiction, on the other strengthened his resolve and ability to be true to himself and his feelings. When Auden and Isherwood emigrated to the United States in 1939, they discovered similarly (as Isherwood reports in the closing pages of *Christopher and his Kind*) that their support for the various left-wing causes they had espoused simply could not take precedence over their personal destinies as men and writers. Britten and his friend Peter Pears soon followed Auden and Isherwood to the States, probably with similar ideas in their heads. But Britten could not settle down, and Forster played an important part in the next stage of his life. By chance the composer came across an article by the novelist on the minor Suffolk poet George Crabbe beginning with the words "To think of Crabbe is to think of England." And this clinched Britten's decision not only to return to England, but to take up residence in his native county in Crabbe's own town, Aldeborough. The article also sent him to Crabbe's major poem, *The Borough*, where in the character of Peter Grimes he found the subject of his first and still most widely known opera.

The association then proceeded with overtures and pleasantries. Britten's third opera, *Albert Herring*, was dedicated to Forster—quite appropriately, for it contains whiffs of Forsterian social comedy and a good dose of the message of the early novels. The famous novelist was also invited to the first Aldeborough Festival in 1948 to lecture on Crabbe, and in so doing he remarked, "It amuses me to think what an opera on Peter Grimes would have been like if I had written it." The hint was pondered, and when in the same year Britten was commissioned to write an opera for the projected Festival of Britain he suggested they should collaborate. Forster was excited but hesitant because he lacked stage experience. Crozier, the librettist of *Albert Herring*, was called in to help, and at this point Forster accepted. A subject had still to be found, however, and it is reported that the composer and novelist almost simultaneously hit upon Melville's *Billy Budd* as the perfect choice. It was certainly an unusual one, but when Crozier raised objections—for instance to the idea of an all-male opera—they are said to have been too impatient to listen, and it is safe to conclude that the subject answered a need for both of them.

Forster had written sympathetically about Melville (and perceptively about *Billy Budd* in particular) in his *Aspects of the Novel* (1927). But the story offered him more than purely critical delight. He often gave sex as his reason for retiring from fiction: "weariness of the only subject that I both can and may treat—the love of men for women & vice versa" he wrote in his diary as early as 1911. But in *Billy Budd* there was the opportunity to write about profound relationships between men: symbolically to evoke the power of homosexual love without being in any way sexually explicit. His first task, as he wrote to William Plomer, was to "rescue Vere from Melville," that is to say to correct Melville's excessive respect for authority and discipline as embodied in the Captain. This explains why Vere refuses in the opera to launch into the tirade that Melville causes him to deliver to his junior officers at the drumhead court. The resulting vacuum, both in the plot and in Vere's character, is filled by the most daring of all the Forsterian salvations: for just as the crippled Rickie (in *The Longest Journey*) is saved by the boisterous Stephen Wonham, just as Maurice is saved by the love of that other gamekeeper of English fiction, Alec Scudder, so the intellectual Captain Vere is saved by the love of his handsome sailor Billy—with less reason, perhaps, and certainly more poignancy, for Vere still orders his destruction.

If Vere is vocal in Melville, Claggart is not. And in an effort to breathe life into the depraved Master-at-arms,

Forster engineered a great aria towards the end of Act I about which he subsequently wrote to Britten:

> It is my most important piece of writing and I did not, at my first hearing, feel it sufficiently important musically . . . I want *passion*—love constricted, perverted, poisoned, but never the less *flowing* down its agonising channel; a sexual discharge gone evil. Not soggy depression or growling remorse.

Clearly for Forster the apprehension of Billy's beauty and goodness by both Claggart and Vere includes sexual passion among other feelings. Forster himself was wont to project his feelings this way, as we learn from a most honest and revealing personal memorandum:

> I want to love a strong young man of the lower classes and be loved by him and even hurt by him. That is my ticket, and then I have wanted to write respectable novels.

Billy was for him the center of the story, and perhaps in his creation of the young sailor there was an element of that wish-fulfillment that is evident in *Maurice* and some of the posthumously printed stories.

For Britten, *Billy Budd* must have seemed a logical and necessary further exploration of themes he had already broached—most notably in *Grimes* and *Herring*. The heroes of these two earlier operas are both outsiders, odd-men-out in ordered and repressive societies. *Grimes* is destroyed by that society, but not before destroying himself by internalising the oppression he suffers. *Herring*, as Andrew Porter rightly claims, is the happy counterpart of *Grimes*, in which Albert, the repressed youth tied to his mother's apron-strings, breaks out after being unexpectedly "saved"—his lemonade is laced with rum (by the prankster Sid to the strains of the love-potion *motiv* from *Tristan und Isolde*). I have argued at length (in the *Musical Times*, December 1977) that *Grimes* is fundamentally an allegory of homosexual oppression, and that in writing it Britten was somehow coming to terms with—by artistically experiencing the dark side of his feelings towards—the embattled society to which he was returning when he left the States. While it is dangerous to connect an artist's personal life with his work too closely, it might even be suggested that there is some connection between the happiness and warmth of *Albert Herring* and the success of that particular decision in terms of the acceptance Britten found among English society. This "acceptance" grew over the years, and as Britten became more conservative and more established (his acceptance of a title generally awarded for success in commerce, politics, or the professions—when he had already received the enormously prestigious Order of Merit—was the last and most extreme manifestation of this tendency), so his mistrust of society seems to have diminished, and his own private and deeply spiritual preoccupations came closer and closer to the surface: the corruption of innocence, the poignancy of age and decay, the theme of human reconciliation, and the Christian notion of salvation.

In *Billy Budd* the setting is still a hostile, uncomfortable environment dominated by oppressive forces. The hero, like Grimes, is destroyed by these forces, but in this instance he is pure, he is not alone against the crowd, and he is untouched by self-hatred. Instead, as innocent as Parsifal if more obviously flawed, he conquers the real evil and then "saves" the morally ambiguous figure who orders his destruction. Compared with *Grimes*, then, tragedy here is purified and made transcendental. And by framing the action between reminiscences of the aging Vere (whom Melville kills off shortly after the hanging), the opera is given a further push in the direction of a parable of redemption.

First and foremost among the difficulties in setting the libretto was the sheer technical problem of making an opera work without female voices. The composer thrived on such challenges, and as in this case, made them work to his advantage. The musical languages of *Budd* as a whole is less demonstrative and colorful, more subtle than that of *Grimes*. It suggests most convincingly a certain grey monotony of life at sea, as well as the inner greyness of a character like Claggart in whom dwells, as Melville puts it, "the mania of an evil nature, not engendered by vicious training or corrupting books or licentious living, but born within him and innate." The scoring foregoes the great sonorous orchestral tutti in favor of a separation of the various sections, with emphasis rather on the brass and woodwinds than on the strings; and the effect of Britten's experience writing chamber opera is also evident in the orchestral writing. It is in some ways a very delicate score, with a wonderfully conceived sonorous world all its own.

Another challenge was how to give musical purpose and unity to the opera while suggesting the mist, fog and moral confusion (the Forsterian "muddle") which are so essential to the librettist's conception. The opera was originally cast in four acts, and had a symphonic character. The first Act covered Billy's introduction to the *Indomitable*, ending with a Captain's Muster in which Vere addressed his men, whom Billy then led in singing his praises. The second Act was a "slow movement," depicting the vessel at night. The chase of the French ship acted as a scherzo, and the last act began with the ballad "Billy in the Darbies," and concluded with the hanging and the Epilogue. Britten revised this scheme in 1961 by tightening up the sequence of events into two Acts without cutting anything essential (though the loss of the Captain's Muster is regrettable dramatically since Billy now swears to die for a man he has never seen). The atmosphere of moral uncertainty is suggested as soon as the curtain rises on the reminiscing Vere: an eerie string passage embodies a characteristic opposition between B flat major and B minor that haunts the whole score. So much of the melodic material of the opera is ultimately derived from this opening statement:

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Supporting San Francisco Opera
continued from p. 48

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Live quadraphonic broadcasts are made possible by Chevron U.S.A., Inc. and the L. J. and Mary C. Skaggs Foundation of Oakland, California

Friday, September 15	NORMA
Friday, September 22	OTELLO
Friday, September 29	BILLY BUDD*
Friday, October 6	LOHENGRIN
Friday, October 13	DON GIOVANNI
Friday, October 20	TOSCA
Friday, November 3	WERTHER
Friday, November 10	LA BOHÈME
Friday, November 17	DER ROSENKAVALIER
Friday, November 24	FIDELIO

*Broadcast from an earlier performance

All broadcasts begin at 7:50 PM Pacific Time, except *Lohengrin* which begins at 7:20 PM Pacific Time.

KKHI—1550 AM/95.7 FM	San Francisco
KVPR—89 FM	Fresno
KUSC—91.5 FM	Los Angeles
KFBK—92.5 FM	Sacramento
KFSD—94.1 FM	San Diego
KOAC—550 AM	Corvallis
KOAP—91.5 FM	Portland
KING 98.1 FM	Seattle
WFMT—1450 AM/98.7 FM	Chicago*

*Check local listings for day and time

San Francisco Opera broadcasts can also be heard live-on-tape throughout the United States over National Public Radio beginning October 15. Please check local listings for date and time.

KQED FM 88.5

Matters Musical, including commentary on the San Francisco Opera season, can be heard bi-weekly at 8:30 AM and 12:15 PM on Tuesdays and Fridays on KQED-FM, (88.5). Allan Ulrich is the host. The program is made possible through grants from the L. J. and Mary C. Skaggs Foundation of Oakland, California, and The Magic Pan.

Special Events

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:30 p.m. Series registration is $10.00 ($6.50 for Opera Guild members, students and seniors). Single tickets are $2.50 ($1.50 for Guild members, students and seniors). For information, please call (415) 388-2850.

September 7
OTELLO
Dr. Jan Popper

September 14
BILLY BUDD
Dr. Dale Harris

September 28
LOHENGRIN
Dr. Jan Popper

October 19
DER ROSENKAVALIER
Dr. Dale Harris

November 9
FIDELIO
To be announced

SOUTH PENINSULA

Previews held at the Palo Alto Community Cultural Center, 1313 Newell Rd., at 7:30 p.m. Series registration is $10; single tickets are $2.50 ($1.25 for students with I.D.). For information, please call (415) 325-8451 or (415) 321-9875.

September 10
OTELLO
Dr. Jan Popper

September 17
BILLY BUDD
Dr. Dale Harris

September 24
LOHENGRIN
Dr. Jan Popper

October 8
DER ROSENKAVALIER
Dr. Jan Popper

October 22
FIDELIO
Dr. Dale Harris

SAN JOSE OPERA GUILD PREVIEWS

Co-sponsored by the San Jose Opera Guild and Sunnyvale Community Center. All presentations will be held in the Sunnyvale Community Center, 550 East Remington Drive, Sunnyvale. Series registration is $10 ($7 for senior citizens and students); single tickets are $2 per lecture. For additional information, please call (408) 354-4068 or (408) 268-6681.

Sept. 7, 7:30 p.m.
OTELLO
James Schwabacher

Sept. 15, 10 a.m.
BILLY BUDD
Dr. Dale Harris

Sept. 21, 7:30 p.m.
DON GIOVANNI
Dr. Jan Popper

Sept. 28, 7:30 p.m.
LOHENGRIN
Dr. David Kest

Oct. 12, 7:30 p.m.
DER ROSENKAVALIER
Dr. Jan Popper

Oct. 20, 10 a.m.
FIDELIO
Dr. Dale Harris

UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given on one Tuesday and nine Monday evenings at 7:00 p.m. in Richardson auditorium, UC Extension Center, 55 Laguna St., San Francisco. Series registration is $40; single lectures are $5, on a space available basis, payable at the door. For further information, please call (415) 642-1061.

September 5 (Tues.)
OTELLO

September 11
NORMA

September 18
BILLY BUDD

September 25
LOHENGRIN

October 2
DON GIOVANNI

October 9
TOSCA

October 16
WERTHER

October 23
DER ROSENKAVALIER

October 30
LA BOHÈME

November 6
FIDELIO

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Herbst Theatre (formerly Veterans' Auditorium), at the corner of Van Ness Ave. and McAllister St., San Francisco. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call (415) 587-8600.

September 6
OTELLO
Dr. Jan Popper

September 14
BILLY BUDD
Dr. Dale Harris

September 28
LOHENGRIN
Michael Barclay

October 12
DER ROSENKAVALIER
James Schwabacher

November 8
FIDELIO
Stephanie von Buchau

OPERA EDUCATION WEST

East Bay Friends of the Opera

Previews will be presented by Michael Barclay at the Marketplace in Emeryville. Individual admission is $3.00 with a discount series ticket of $18 offering 8 lectures for the price of 6. All lectures begin at 8:00 p.m. For further information, please call (415) 526-5244.

September 4
OTELLO

September 7
NORMA

September 11
BILLY BUDD

September 18
LOHENGRIN

September 25
DON GIOVANNI

October 16
WERTHER

October 19
DER ROSENKAVALIER

October 30
FIDELIO

Friends of the Kensington Library

A general lecture on the operas of Puccini with a concentration on *La Bohème* and *Tosca* will be held by Michael Barclay on Thursday, October 12 at the Kensington Library, 61 Arlington Ave., Kensington. The lecture will begin at 8 p.m. and admission is free.

CHABOT COLLEGE LECTURE SERIES

A ten-week series of introductions to the 1978 San Francisco Opera season. Given as a Free Credit/No-Credit Course (Humanities 120-71) by Eugene Marker every Thursday evening, 7:00 to 9:30 p.m. Open to all and located at the Community Center (C.C.D. Building), Room #4, All Saints School, 22870 2nd and "E" Streets, Hayward. For further information, please call 786-6632.

September 7
OTELLO

September 14
NORMA

September 21
BILLY BUDD

September 28
TOSCA

October 5
LOHENGRIN

October 12
DON GIOVANNI

October 19
DER ROSENKAVALIER

October 26
WERTHER

November 2
LA BOHÈME

November 9
SEASON REVIEW

COGSWELL COLLEGE OPERA PREVIEW SERIES

Previews will be held at Cogswell College, 600 Stockton Street (between California and Pine), at 8:00 p.m. on one Tuesday and nine Thursday evenings. Lectures will be given by opera educator Michael Barclay and San Francisco Opera staff writer Arthur Kaplan. Series discount tickets for all ten lectures cost $30; individual admission is $3.50 a lecture. Continuing education credit offered. For further information, please call (415) 433-1994.

September 5
OTELLO
Michael Barclay

September 7
NORMA
Arthur Kaplan

September 14
BILLY BUDD
Michael Barclay

September 21
LOHENGRIN
Michael Barclay

September 28
DON GIOVANNI
Arthur Kaplan

October 5
TOSCA
Arthur Kaplan

October 12
WERTHER
Arthur Kaplan

October 26
DER ROSENKAVALIER
Michael Barclay

November 2
LA BOHÈME
Arthur Kaplan

November 9
FIDELIO
Michael Barclay

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews will be held in the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:00 p.m. on consecutive Mondays, starting September 11. Lectures with slides will be given by San Francisco Opera staff writer Arthur Kaplan, and are set to precede the opera presented over live radio broadcast on Friday evenings. Series registration is $30; pre-registration desirable. For further information, please call (415) 653-9454.

September 11
NORMA

September 18
OTELLO

September 25
BILLY BUDD

October 2
LOHENGRIN

October 9
DON GIOVANNI

October 16
TOSCA

October 23 *DER ROSENKAVALIER*	November 6 *LA BOHÈME*
October 30 *WERTHER*	November 13 *FIDELIO*

NAPA OPERA LECTURE SERIES

For the sixth year there will be a ten-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Saturday and Sunday Series at San Francisco Opera, will be held on Wednesday nights from 7-9 p.m. (location to be determined). Ernest Fly will again teach. For further information, please call Mr. Fly at (707) 224-6162.

September 13 *OTELLO*	October 18 *WERTHER*
September 20 *NORMA*	October 25 *TOSCA*
September 27 *BILLY BUDD*	November 1 *DER ROSENKAVALIER*
October 4 *DON GIOVANNI*	November 8 *FIDELIO*
October 11 *LOHENGRIN*	November 15 *LA BOHÈME*

WEST COAST OPERA SERVICE

WEST COAST
OPERA SERVICE PREVIEWS

San Francisco Opera Fall 1978 season: Presented by West Coast Opera Service at the Parkside Playhouse, 2750 Parkside Circle, in Concord. The fee for the complete series is $20.00; individual lectures are $2.50. All lectures will be given by Ben Krywosz, and will include recordings, filmstrips, and printed material. They will be held from 7:30 pm to 9:30 pm on the following dates:

September 5 *OTELLO*	October 9 *TOSCA*
September 11 *NORMA*	October 16 *WERTHER*
September 18 *BILLY BUDD*	October 24 *DER ROSENKAVALIER*
September 25 *LOHENGRIN*	October 30 *LA BOHÈME*
October 2 *DON GIOVANNI*	November 8 *FIDELIO*

For further information, or to register, please call Ben Krywosz at 825-7825 evenings.

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Ticket Information

SAN FRANCISCO OPERA BOX OFFICE

LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, (415) 431-1210. 10 a.m. to 6 p.m. Monday through Saturday. 10 a.m. through first intermission on all performance days.

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 donor. If tickets are re-sold, the proceeds will be used to benefit the San Francisco Opera.

Opera Museum

The 1978 exhibit in the opera museum, prepared by the Archives for the Performing Arts, pays tribute to Kurt Herbert Adler on the occasion of his twenty-fifth anniversary as General Director of the San Francisco Opera. The history of the Company from 1923-1978 is illustrated by photographs and programs from each season.

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.

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.

Bus Service

Many Opera goers who live in the northern section of San Francisco are regular patrons of the Municipal Railway's special "Opera Bus".

This bus is added to Muni's northbound 47 Line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

Look for this bus, marked "47 Special", after each performance in the northbound bus zone at Van Ness Avenue and Grove Street — across Van Ness from the Opera House.

Its route is as follows:

North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

FIRE NOTICE: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

For lost and found information inquire at check room No. 3 or call (415) 621-6600, 8 a.m. to 4:30 p.m.

Opera Glasses

Opera glasses are available for rent in the lobby.

Please note that no cameras or tape recorders are permitted in the Opera House.

Children of any age attending a performance must have a ticket.

Opera management reserves the right to remove any patron creating a disturbance.

Taxi Service

Taxis will usually be available at the taxi entrance on the south side of the Opera House at the end of a performance. Anyone desiring a taxi at other times of the evening may use the direct telephone line at the taxi entrance to summon a cab.

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Wednesday, November 8, 1978, 1:00 p.m.
Monday, November 13, 1978, 1:00 p.m.
Wednesday, November 15, 1978, 1:00 p.m.
Wednesday, November 22, 1978, 1:00 p.m.

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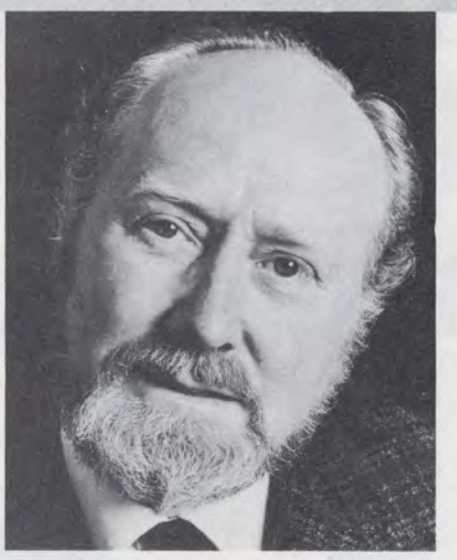
Profiles

DAVID ATHERTON

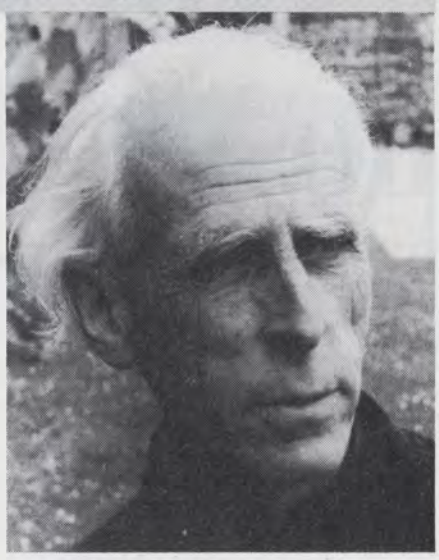
Young British conductor David Atherton makes his American opera debut with the San Francisco Opera with *Billy Budd*. In 1968, at age twenty-four, he was the youngest conductor ever to appear at Covent Garden, leading performances of *Il Trovatore*. Now Resident Conductor with the Royal Opera, he has given over 100 performances there, including critically acclaimed readings of *Peter Grimes* and *Salome* within the past year. In February, 1976, he participated in Covent Garden's highly successful visit to La Scala, and in July of that year led the world premiere of Hans Werner Henze's *We Come to the River*. Atherton formed the London Sinfonietta, now regarded as one of the world's leading chamber ensembles, in 1967, and as its music director until 1973 conducted first performances of many important contemporary works. The Sinfonietta has made several recordings under Maestro Atherton's baton, the most important being the much praised complete works for chamber ensemble by Schoenberg. In 1977 his recordings of works by Kurt Weill were awarded the Grand Prix du Disque. Atherton made his symphony debut with the Royal Philharmonic Orchestra of London in 1968, and that same year was the youngest conductor in the history of the Henry Wood Promenade Concerts at the Royal Albert Hall. His concert engagements have taken him all over Europe, to North America and the Far East. He appeared with the Dallas Symphony Orchestra in January, 1978.

ANDE ANDERSON



In his debut with the San Francisco Opera British director Ande Anderson stages the local premiere of Benjamin Britten's *Billy Budd*. Anderson began his professional career as an actor and subsequently played and directed productions for theater and radio before becoming involved in opera production. Appointed Resident Producer of Covent Garden in 1959, he was made Production Director, his current position, in 1972. Among his most recent stagings for the Royal Opera House include *Aida, Don Carlos, Don Giovanni* and *Pelléas et Mélisande*. He has directed *Fidelio* and *La Favorita* for the Chicago Lyric Opera and *Peter Grimes* and *Falstaff* for Houston Grand Opera. Recently he staged a very successful production of *L'Elisir d'Amore* for Washington Opera. Anderson's work has also taken him to Teheran, Lisbon, Naples, Cape Town, Johannesburg and Genoa. In addition, he has directed plays for the Edinburgh festival. Future plans include a new production of *Eugene Onegin* in Cape Town, *Peter Grimes* in Dallas, *Salome* in Turin and a new production of *Jenufa* for Johannesburg.

JOHN PIPER



English painter John Piper created the original designs for the 1951 Covent Garden world premiere of Benjamin Britten's *Billy Budd* as well as for the revised version of 1964 on which the San Francisco Opera production is based. For Covent Garden he has also designed *Die Zauberflöte* (1956) and Britten's *A Midsummer Night's Dream* (1961). He has also furnished the designs for several ballets. An accomplished artist in a wide variety of media, Piper first studied law and published some early collections of poetry. In 1936 he devised a pioneer television program featuring artists and architects in discussion about their works. In the 1940s, in addition to artistic activity in support of the war effort, he arranged for the first Windsor series for H.M. the Queen, now the Queen Mother, and began a series of watercolors published in 1951. One of his early theatrical ventures was to arrange a ballet season with choreographer John Cranko at Henley-on-Thames. Piper is most famous as a painter and for his work in stained glass. He created the baptistry window for the rebuilt Coventry cathedral, did a series of eight windows for the Eton College chapel and was co-designer of the windows for the Liverpool cathedral. During the 1960s he designed a number of tapestries, including those for the Chichester cathedral and the Banqueting Hall at the Civic Centre in Newcastle. He is married to poetess Myfanwy Piper, who furnished the librettos for Britten's *Turn of the Screw, Owen Wingrave* and *Death in Venice*.

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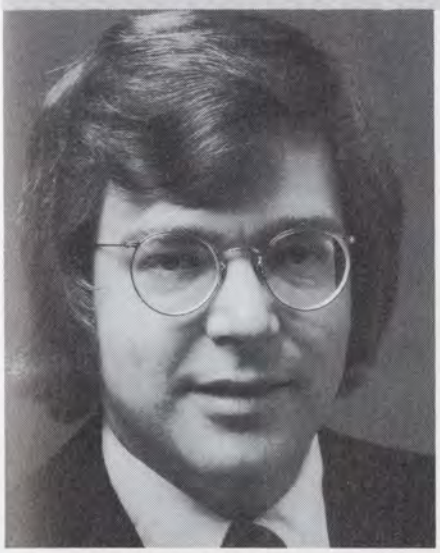
THOMAS MUNN



Thomas Munn returns for his third year as lighting designer/director of the San Francisco Opera. This season he is also responsible for supervising the scenery and projections for *Billy Budd* and the special effects for *Lohengrin*. Last season he acted as the supervising scenic designer for *Adriana Lecouvreur* and *Faust* as well as designer of the lighting scheme for the new San Francisco Opera productions of *Katya Kabanova* and *Un Ballo in Maschera*. A versatile artist whose productions have been seen on Broadway, off-Broadway, in films and on television, Munn created the scenery and lighting for the Netherlands Opera productions of Verdi's *Macbeth* in 1977 and Berg's *Lulu* in 1978. In the spring of this year he devised the lighting for Copland's *The Tender Land* with the Michigan Opera Theater, to be televised in the near future. Munn was responsible for the lighting design at the Lake George Opera festival for two seasons, which included productions of *The Crucible, Tosca, Rigoletto, Die Fledermaus, La Traviata* and *The Magic Flute*. He has also created designs for the Kansas City Lyric Theater and the Minnesota Opera Company, among others. In addition to his work in opera, Munn has designed over one hundred industrial shows and was resident designer for the Mary Anthony Dance Theater of New York for six years. Local audiences will also remember his imaginative lighting for the new productions of the 1976 season, *Thaïs, La Forza del Destino, Die Frau ohne Schatten, Cavalleria Rusticana, I Pagliacci* and the world premiere of *Angle of Repose*.

DALE DUESING

In his third consecutive season with the San Francisco Opera, fast-rising American baritone Dale Duesing sings the title role in Britten's *Billy Budd* and Schaunard in *La Bohème*. He created the role of Oliver Ward in the world premiere of Andrew Imbrie's *Angle of Repose* in his American debut with the Company in 1976, and then portrayed Figaro in the student matinee performances of *Il Barbiere di Siviglia*. Last year he was heard as Arlecchino in *Ariadne auf Naxos* and as Ping in *Turandot*. Duesing began his operatic career in Germany where he has appeared with most of the major opera companies. A member of the Deutsche Oper am Rhein in Düsseldorf for several years, he is also a regular guest at the Hamburg Staatsoper, having debuted there as Guglielmo in *Così fan tutte* in 1973. The summer of 1976 saw the baritone bow at the Glyndebourne festival as Oliver in *Capriccio* opposite Elisabeth Söderström. For the past two summers he has appeared at the Salzburg festival as Masetto in the Ponnelle production of *Don Giovanni* under the baton of Karl Böhm. Duesing makes his Metropolitan Opera debut in the 1978/79 season as Arlecchino in *Ariadne auf Naxos* and Papageno in *Die Zauberflöte*. He is scheduled to bow at the Paris Opera in 1981 in *Roméo et Juliette*.

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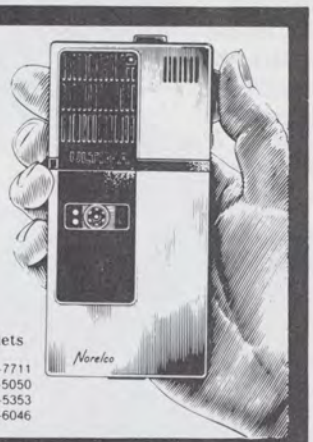

RICHARD LEWIS

Distinguished English tenor Richard Lewis returns to the San Francisco Opera after a ten-year absence to interpret Captain Vere in *Billy Budd*. Among the 15 leading tenor roles he has sung with the Company since his 1955 American debut here as Don José in *Carmen* are such contemporary roles as Troilus in the American premiere of Sir William Walton's *Troilus and Cressida*, the Captain in *Wozzeck*, Tom Rakewell in *The Rake's Progress* and Alwa in *Lulu*. Lewis is a mainstay of the Royal Opera at Covent Garden and has been associated with the Glyndebourne festival for twenty-two seasons. He has appeared at the Vienna Staatsoper, the Paris Opera and the Teatro Colon in Buenos Aires, and has toured Israel, Australia and New Zealand. His annual American tours have included performances with every major orchestra across the nation. He has also been a member of the famed Bach Aria Group. Chosen by Stravinsky to perform the *Canticum Sacrum* in its Venice premiere under the composer's baton, Lewis has participated in many other notable "firsts," including the world premiere of Klebe's *Alkmene* to open the new Deutsche Oper in West Berlin, the premiere of Bliss' *Beatitudes* to rededicate historic Coventry Cathedral, and of Tippett's *King Priam* at the subsequent Coventry Festival; world premieres at Covent Garden of Walton's *Troilus and Cressida* and Tippett's *Midsummer Marriage*, the world premiere at the Edinburgh festival of Nono's *Sul Ponte di Hiroshima* and the American premieres of Schoenberg's *Moses und Aron* and Strauss' *Intermezzo*. Lewis holds the title of Commander of the British Empire from Queen Elizabeth II for his services to music.

FORBES ROBINSON

Distinguished British bass Forbes Robinson makes his American opera stage debut with the San Francisco Opera as John Claggart in *Billy Budd*. He has been perhaps the leading interpreter of the black-hearted master-at-arms since first appearing in the revised version of the Britten work when it was staged at Covent Garden in 1964. He sang the role in a 1966 Carnegie Hall concert performance under the baton of Georg Solti and recently performed it with the Welsh National Opera, where he will return to repeat his portrayal after his San Francisco engagement. Robinson made his operatic debut as Monterone in *Rigoletto* at Covent Garden in 1954 after studying at the Scuola di Canto at La Scala. With the Royal Opera he created the title role in the world premiere of Michael Tippett's *King Priam* in 1962 and portrayed Moses in the British premiere of Schoenberg's *Moses und Aron* in the Peter Hall production conducted by Solti. Foreign engagements have included performances in Berlin, Buenos Aires, Barcelona, Zurich and Lucerne. During the 1977/78 season at Covent Garden Robinson was heard as the Bonze in *Madama Butterfly*, Samiel in *Der Freischütz*, Bartolo in *Le Nozze di Figaro*, Swallow in *Peter Grimes* and Monterone. Recent roles with the Welsh National Opera have been King Philip in *Don Carlos*, Dulcamara in *The Elixir of Love*, General Boom in *The Grand Duchess of Gerolstein*, Osmin in *The Abduction from the Seraglio* and the title role in *Boris Godunov*. His latest assignment was Nick Bottom in Britten's *A Midsummer Night's Dream* at the Ottawa festival in June.

RAIMUND HERINCX

One of Britain's leading singers, bass-baritone Raimund Herincx, who was born in London of Belgian parents, debuts with the San Francisco Opera as Mr. Redburn in *Billy Budd* and Telramund in *Lohengrin*. A successful series of television appearances led to his joining the Welsh National Opera in 1956. After his triumph in the title role of Boito's *Mefistofele*, he was invited to join Sadler's Wells Opera, where he has sung over 400 performances of 40 major roles. Herincx made his Covent Garden debut in 1968 as King Fisher in Tippett's *Midsummer Marriage*, a role he subsequently performed with the Welsh National Opera, at the Adelaide festival in Australia and in a recent radio broadcast over the French National Radio. In 1974 he sang Wotan in all three of Wagner's Ring operas with the English National Opera, roles he repeated in the 1975/76 season in London at the ENO and Covent Garden and during Seattle's Ring cycle in 1977 and 1978. The bass-baritone appeared in the world premiere of Henze's *We Come to the River* at Covent Garden in 1976 and made his Metropolitan Opera debut in January of 1977 in Meyerbeer's *Le Prophète*. Recent engagements include the title role in *Der Fliegende Holländer* in Philadelphia, Pizarro in Jorge Lavelli's new production of *Fidelio* in Toulouse and various orchestral concerts in Paris and London.

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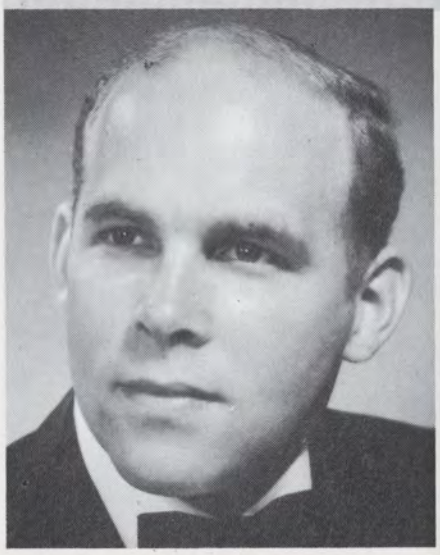
ALLAN MONK



Canadian baritone Allan Monk appears in his eighth season with the San Francisco Opera as Donald in *Billy Budd,* the Herald in *Lohengrin* and Albert in *Werther.* Most recently, local audiences heard him as Count Tomsky in *Pique Dame,* Paolo in *Simon Boccanegra* and the Speaker in *The Magic Flute.* The baritone was a member of Western Opera Theater during its inaugural 1967 season and subsequently sang with Spring Opera Theater as Monterone in *Rigoletto* (1970) and Zurga in *The Pearl Fishers* (1975). The more than 30 roles he has performed with the San Francisco Opera include Masetto in *Don Giovanni,* Belcore in *L'Elisir d'Amore,* Escamillo in *Carmen,* Lescaut in *Manon* and Donner in *Das Rheingold.* Monk's early experience was in musical comedy, and he appeared with several Canadian orchestras in recital and "pops" programs. For several summers the baritone performed Mozart roles at the National Arts Centre in Ottawa, singing the Count in *The Marriage of Figaro,* Guglielmo in *Così fan tutte* and the title role in *Don Giovanni.* More recently, Ottawa heard his Malatesta in *Don Pasquale* last July and Toronto his first Wozzeck last October. In 1976 Monk made his Metropolitan Opera debut as Schaunard in *La Bohème* and later appeared in the live television broadcast of that opera from the stage of the Met. Since then he has been heard with that company in several roles, including Masetto and Silvio in *I Pagliacci,* both of which were seen over national television in 1978.

PAUL HUDSON

English bass Paul Hudson makes his American debut with the San Francisco Opera, performing Dansker in *Billy Budd*, Angelotti in *Tosca*, the Bailiff in *Werther* and Colline in the student matinee and family-priced performances of *La Bohème*. A regular artist with the Royal Opera at Covent Garden, he has made over 300 appearances with that company. With the English National Opera he has sung such roles as King Philip in the five-act version of *Don Carlos*. Hudson's roles with the Welsh National Opera include Bottom in *A Midsummer Night's Dream*, Colline in *La Bohème* and Nourabad in *Les Pêcheurs de perles*. He soon makes his debut in Johannesburg, South Africa as Fiesco in *Simon Boccanegra*.

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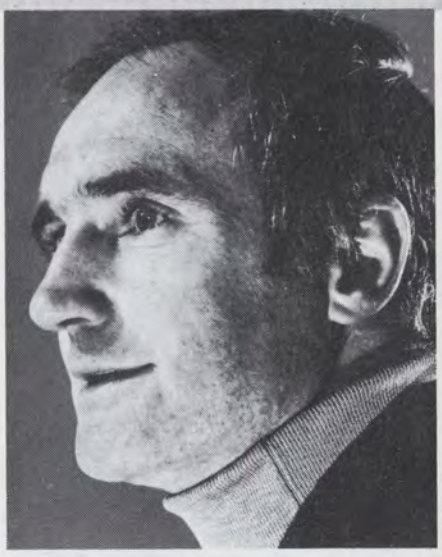
FREDERICK BURCHINAL

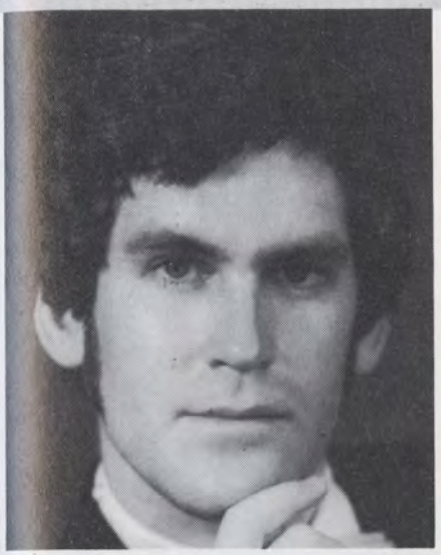
Baritone Frederick Burchinal, who bows with the San Francisco Opera as Mr. Flint in *Billy Budd,* first came to the attention of the opera world with his portrayal of the travel bureau agent in the American premiere of Britten's *Death in Venice* at the Metropolitan Opera in 1974. The following year he made his debut with Spring Opera Theater as the Composer in Donizetti's *Viva la Mamma* and sang Rabbi David in SPOT's production of *L'Amico Fritz* by Mascagni in 1976. In June of that year he made his European debut with the Netherlands Opera and returns there this fall for Floyd's *Of Mice and Men.* Among Burchinal's roles are Rigoletto, with which he opened the 1976/77 season of the Virginia Opera Company, Enrico in *Lucia di Lammermoor* and Scarpia in *Tosca,* which he has performed with the Virginia Opera Company, the Connecticut Opera and the Denver Symphony. 1977 marked his debut with the Cincinnati Summer Opera as Sharpless and Germont, with Dallas Civic Opera in *Rigoletto* and the Miami Opera in *Falstaff.* Last Spring Burchinal finished his first season with New York City Opera, during which he sang Jack Rance in *La Fanciulla del West* as well as Sharpless and Germont. In May of this year he appeared with the opera companies of Dayton and Toledo as Renato in *Un Ballo in Maschera.*

FRANCIS EGERTON



Making his American debut, Irish-born tenor Francis Egerton sings Red Whiskers in *Billy Budd,* Spoletta in *Tosca* and Valzacchi in *Der Rosenkavalier.* He has been a member of the Royal Opera at Covent Garden since 1972, during which time his roles have included Beppe *(I Pagliacci),* Nick *(La Fanciulla del West),* Flute *(A Midsummer Night's Dream),* Basilio *(Le Nozze di Figaro),* Iopas *(Les Troyens),* Bardolph *(Falstaff)* and, most recently, Brighella *(Ariadne auf Naxos)* and Goro *(Madama Butterfly).* For five seasons Egerton was a member of Sadler's Wells Opera where his roles ranged from the Gangster in *Kiss Me Kate,* through the four tenor roles in *The Tales of Hoffmann,* to the leading tenor roles in Rossini's *The Barber of Seville, Count Ory* and *The Italian Girl in Algiers.* He has also appeared with the English Opera Group, at the Wexford festival and with the Scottish National Opera, where one of his most successful roles was Mime in Wagner's Ring cycle. He has sung Sellem in *The Rake's Progress* at the Edinburgh festival and in Hamburg.

JOHN MILLER



Basso John Miller will perform five roles with the San Francisco Opera this fall: Lieutenant Ratcliffe in *Billy Budd,* a noble of Brabant in *Lohengrin,* the Jailer in *Tosca,* one of the Marschallin's footmen in *Der Rosenkavalier* and the Second Prisoner in *Fidelio.* In 1971, as a finalist in the San Francisco Opera Auditions, he appeared in various productions with the Merola Opera Program. A former member of the San Francisco Opera chorus, he was heard in five solo roles during the 1973 season and with Spring Opera Theater sang in Cavalli's *L'Ormindo* and the Bach *Passion According to St. Matthew.* Recently, Miller was featured in *Carmen* with the San Jose Symphony and in *The Elixir of Love* at the Bear Valley Music festival. As a result of placing in the finals of the Western Regional Metropolitan Opera Auditions this year, he was heard in a special broadcast performance of the Verdi *Requiem.* Miller's concert career has included appearances with the Oakland Symphony in Mahler's *Eighth Symphony* and with the San Francisco Symphony in *St. Matthew Passion.* In the spring he will be a soloist in the San Francisco Symphony premiere of Prokofiev's *Ivan the Terrible.*

JAMES HOBACK

Having made his San Francisco Opera debut during the 1976 season as the Apparition of a Youth in *Die Frau ohne Schatten* under Karl Böhm, and appeared in *I Pagliacci, Il Barbiere di Siviglia* and the world premiere of *Angle of Repose,* young American tenor James Hoback returns to sing the Novice in *Billy Budd.* Also in 1976 he debuted with Spring Opera Theater in *L'Amico Fritz* and as a member of the Merola Opera Program sang the role of Enrico in Donizetti's *L'Ajo nell'imbarazzo.* During the inaugural season of the St. Louis Opera that year he performed the title role in Britten's *Albert Herring,* which he repeated there this past June. In 1977 Hoback appeared as Fenton in *Falstaff* at Santa Fe and Count Almaviva in *Il Barbiere de Siviglia* at Grant Park in Chicago. He bowed with the Lyric Opera of that city as Edmondo in *Manon Lescaut* and also sang in *Die Meistersinger.* Audiences at the Greater Miami Opera heard him in *Falstaff* and as Pedrillo in *The Abduction from the Seraglio* earlier this year. He returns there for Almaviva in February of 1979.

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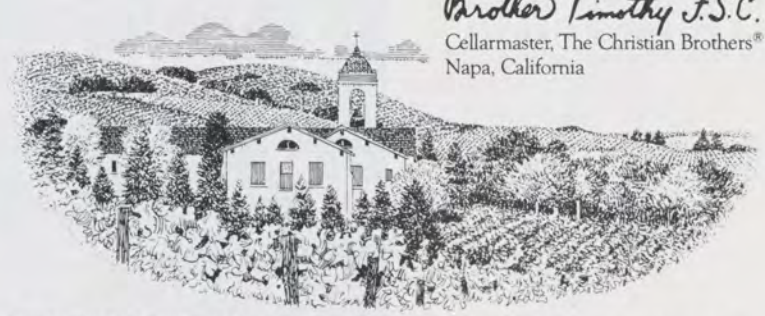

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Synopsis
continued from p. 60

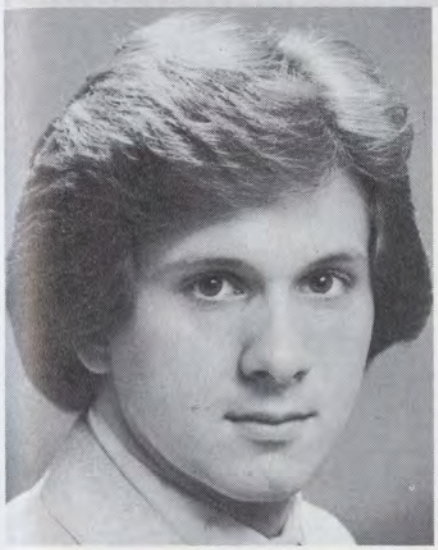
Scene 2—In his cabin, Vere waits for Billy Budd. He is a shrewd observer of men and recognizes Claggart's treachery as well as the young foretopman's innocence. Billy Budd enters, thinking the captain has summoned him to announce his promotion to captain of the mizzentop. As Billy Budd offers premature but genuine expressions of gratitude for this honor, Vere's belief in his innocence is strengthened. Claggart is called and repeats his accusation. Vere asks Billy to defend himself, but the young man's violent emotions have destroyed his powers of speech; he can only stammer. Finally, in frustrated rage, Billy knocks Claggart to the floor. Vere tries to help the fallen Master-at-arms and discovers that he is dead. The captain sends Billy into an adjoining room and calls for his officers. As he waits for them, Vere contemplates the horror of the dilemma before them. The cabin is prepared for a trial, which is quickly carried out, with Vere and Billy Budd describing the events that preceded. Billy is again sent out, and the officers appeal to Vere for guidance; he refuses to add anything he has not seen to his statements. The verdict of guilty is accepted by Vere, who leaves to deliver it to Billy.

Scene 3—In a bay of the gun deck Billy awaits the dawn and the carrying out of his sentence. Dansker steals in to bring him a mug of grog. He tells Billy that the men are planning to rescue him, but Billy says they must be stopped. It was fate that made him strike down Claggart, and fate that forced Vere to condemn him. The friends part. Alone, Billy says his farewells to the grand rough world he has known. He feels strong and knows that he will stay strong. For him, this is enough.

Scene 4—The crew assembles and Billy is brought before the quarter-deck, where Redburn reads the sentence. Billy is led off and all eyes follow him as he ascends the mast. Murmurs of rebellion arise from the crew but pass unnoticed by the motionless Vere. The officers shout orders which the men obey, from force of habit.

Epilogue—The captain's reverie draws to an end. He recalls the final details: the burial at sea, Billy's final blessing and the peace he has found from this encounter with love that surpasses understanding; the peace that has brought him through the years since he commanded the *Indomitable* in the summer of 1797.

DAVID EISLER



After a well received debut as the poet Prunier in Spring Opera Theater's production of *La Rondine,* 22-year-old tenor David Eisler makes his first appearances with the San Francisco Opera as Squeak in *Billy Budd,* a noble of Brabant in *Lohengrin,* Von Faninal's majordomo in *Der Rosenkavalier* and Parpignol in *La Bohème.* A participant in the 1977 Merola Opera Program, he sang the role of Don Giovanni in Gazzaniga's *Il Convitato di pietra* at the Paul Masson Vineyards and shared the first-place Schwabacher Award at the San Francisco Opera Auditions Grand Finals. A former voice student at Indiana university, Eisler has appeared in several roles with the Los Angeles and San Francisco Civic Light Opera Association, most recently as the Caliph in *Kismet* in 1977. During the 1976/77 season he performed the role of Johann Strauss, Jr., in the Transvaal Opera Company's production of *The Great Waltz* in Johannesburg.

SAMUEL BYRD

Alabama-born baritone Samuel Byrd, who made his San Francisco Opera debut during the 1976 season singing in *Die Frau ohne Schatten* and the world premiere of Imbrie's *Angle of Repose,* returns as the Novice's friend in *Billy Budd,* Brühlmann in *Werther* and Schaunard in the student matinee and special family-priced performances of *La Bohème.* A finalist in the 1975 San Francisco Opera Regional Auditions, he was a participant in that year's Merola Opera Program and won the Program's Bernhardt N. Poetz Award. The following two seasons he toured with Western Opera Theater, performing such lead roles as Figaro in *The Barber of Seville,* Count Almaviva in *The Marriage of Figaro* and Dr. Malatesta in *Don Pasquale.* Byrd was an apprentice artist with Santa Fe Opera in 1973 and 1974 and has been a soloist with the Birmingham Symphony as well as the opera companies of Birmingham and Tucson. He has received grants from the National Opera Institute and the Martha Baird Rockefeller Fund, and was a recent prize winner in the Baltimore Opera National Vocal Competition.

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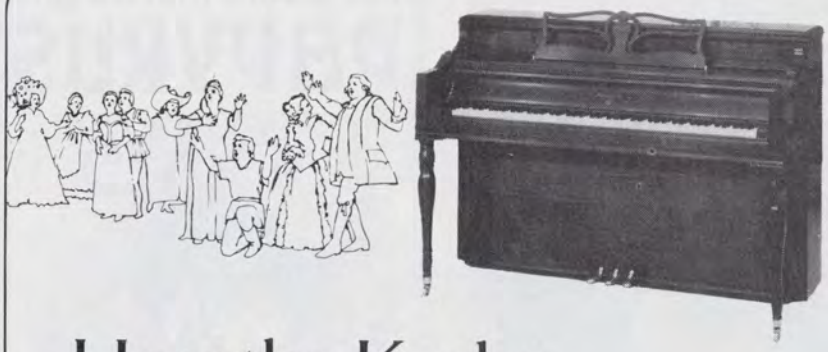

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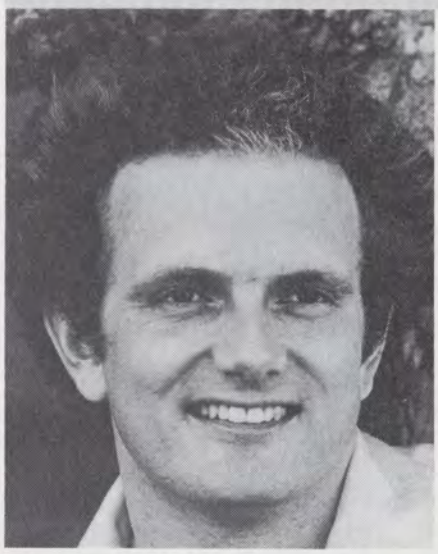
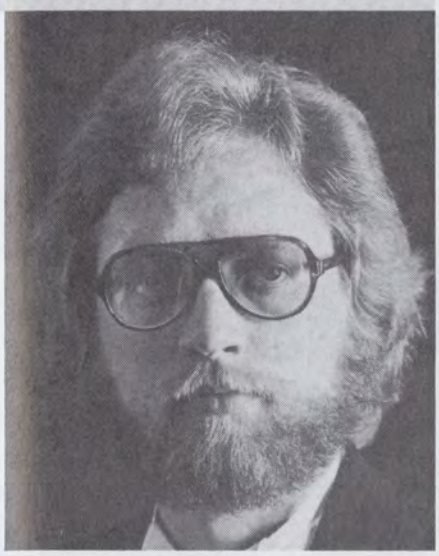


In his debut season with the San Francisco Opera bass-baritone Stephen West sings Montano in *Otello,* the First Mate in *Billy Budd,* Sciarrone in *Tosca,* Johann in *Werther,* a notary in *Der Rosenkavalier* and Alcindoro/Benoit in the student matinee and special family-priced performances of *La Bohème.* A semi-finalist in the 1973 Metropolitan Opera National Auditions, he went on to study for three years at the Curtis Institute of Music in Philadelphia. While there he appeared with the Philadelphia Lyric Opera in *Macbeth, Madama Butterfly, Tosca, La Traviata* and *Lucia di Lammermoor.* In 1977 he was called on two hours notice to sing the Commendatore in *Don Giovanni* with the Philadelphia Opera Company. Among the other companies with which he has performed are the Seattle Opera, Central City Opera, Kentucky Opera Association, where he sang Don Basilio in *The Barber of Seville,* and AVA Opera Theatre, where he portrayed the title role in *Falstaff.* West recently made his debut with Spring Opera Theater as Taddeo in *The Italian Girl in Algiers* and sang Count Robinson in Cimarosa's *Il Matrimonio segreto* with Brown Bag Opera in June. He has been heard as guest soloist in Bach's *B Minor Mass* with the Denver Symphony and in Handel's *Messiah* in the Mormon Tabernacle. West was recently named U.S. Steel Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.

DAVID ROHRBAUGH



After his recent debut with Spring Opera Theater as Curio in *Julius Caesar*, baritone David Rohrbaugh makes his first appearance with the San Francisco Opera as Second Mate in *Billy Budd* and a customhouse guard in *La Bohème*. Now on the voice faculty at San Jose State university, for several years he was chairman of the voice department and director of opera at the University of Akron, and was one of the youngest musicians to serve on the faculty of the Oberlin Conservatory of Music. Rohrbaugh has been heard with several symphony orchestras in Ohio: the Cleveland Symphony and the symphonies of Columbus, Akron and Canton. He was a leading baritone with the New Cleveland Opera Company and has performed with the Ohio Opera Theatre and the Santa Fe Opera. Recent engagements include Sharpless in *Madama Butterfly* with the New Cleveland Opera Company and a well received rendition of Schubert's *Die Winterreise* at the San Francisco Goethe Institute on the occasion of the 150th anniversary of the composer's death.

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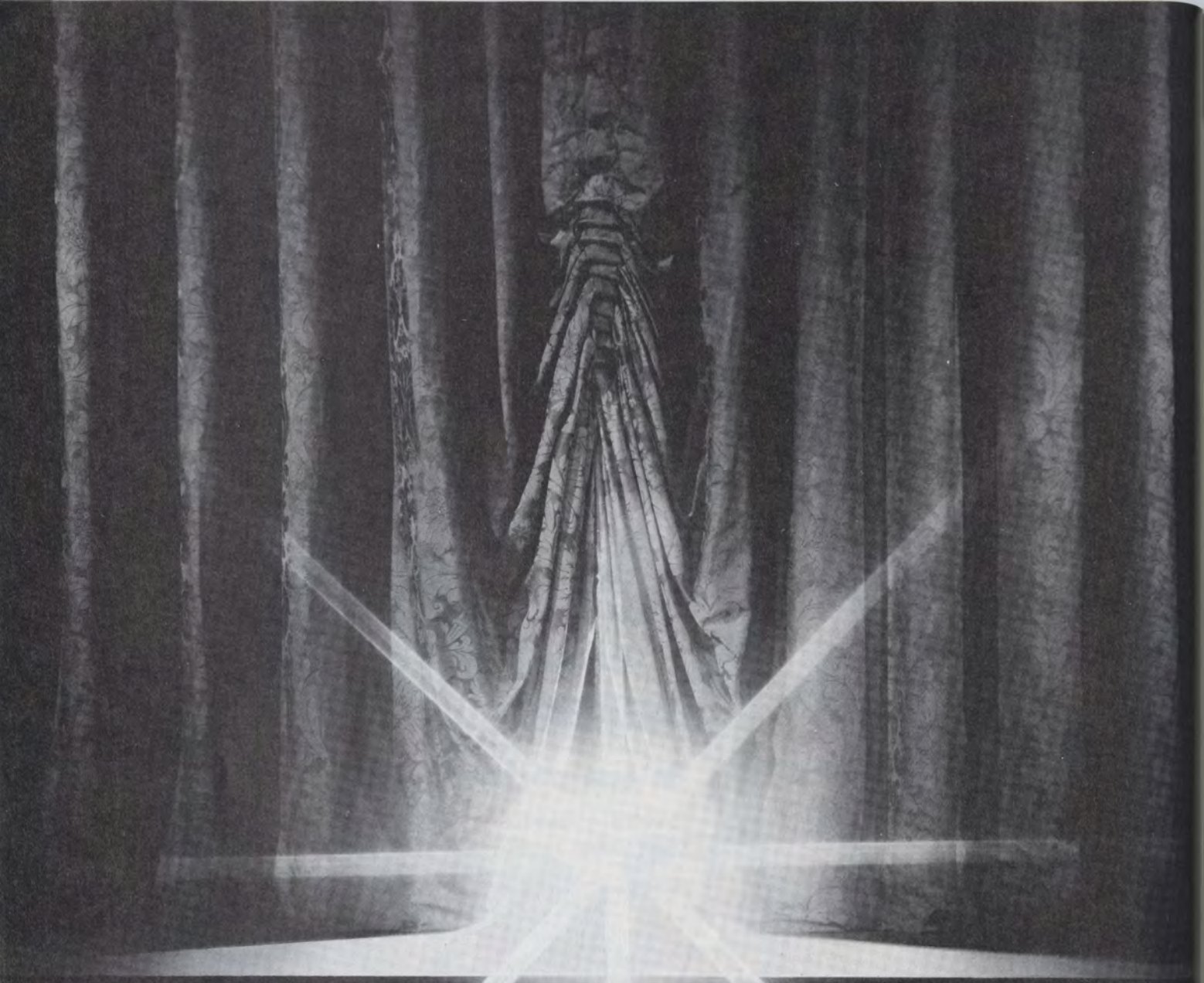

November 19th more than fifty artists who have made history the world over will do it again in San Francisco.

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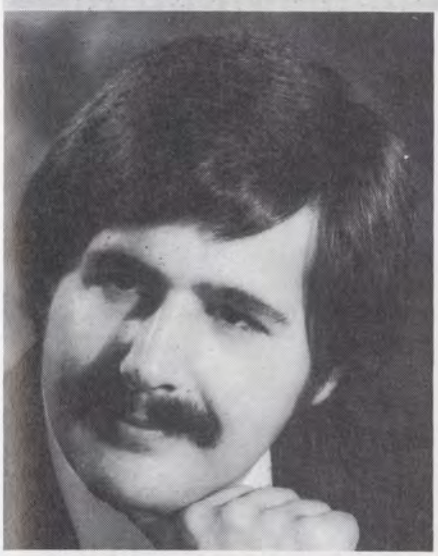
JOHN DEL CARLO



Baritone John Del Carlo, previously a member of the San Francisco Opera chorus, was co-winner of the first-place James H. Schwabacher Memorial Award in the 1977 San Francisco Opera Auditions. He appears with the Company as soloist this year for several roles: A herald in *Otello,* Bosun in *Billy Budd,* a noble of Brabant in *Lohengrin,* Leopold in *Der Rosenkavalier* and a customhouse sergeant in all performances of *La Bohème.* He sang Marcello in the Puccini work and Biagio in Gazzaniga's *Il Convitato di pietra* during the 1977 Merola Opera Program. Following that, the baritone participated in the San Diego Opera Center program, where he received the first-place Giacomo Puccini Award. He was heard there as Dandini in *La Cenerentola* and Pantalone in Prokofiev's *Love for Three Oranges* and sang Sharpless in *Madama Butterfly* with the San Diego Opera in Palm Springs. A native San Franciscan and graduate of the San Francisco Conservatory of Music, Del Carlo performed in 1977 with Brown Bag Opera, the Oakland Symphony and the California Bach Society. In 1978 he made his first appearance with Spring Opera Theater as Achillas in *Julius Caesar* and in June sang in a Brown Bag Opera series at the Geyser Peak Winery as Marcello and Geronimo in Cimarosa's *Il Matrimonio segreto.*

JOSEPH McKEE

American bass-baritone Joseph McKee appears for the first time with the San Francisco Opera as Arthur Jones in *Billy Budd* and Masetto in *Don Giovanni.* A member of the American Opera Center at the Juilliard School of Music until the 1976/77 season, he was heard soon thereafter in *Lucia di Lammermoor* with the Michigan Opera Theater, in *Le Nozze di Figaro* with Santa Fe Opera and with Arkansas Opera, in *Don Giovanni* with Omaha Opera and the Baltimore Opera and in *La Bohème* with Augusta Opera. During the summer of 1977 McKee performed in *Gianni Schicchi* and *Count Ory* with the Opera Theater of St. Louis and in *Così fan tutte* at the Aspen Music festival. He appeared in both Boston and New York in acclaimed performances of Berlioz' *Beatrice and Benedict.* Return engagements recently included *The Bartered Bride* in Omaha and *La Bohème* in St. Louis. This past summer McKee sang in *Tosca, Count Ory* and *Salome* in Santa Fe.

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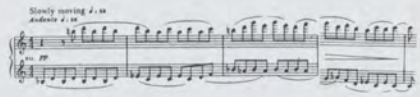
BARRY BUSSE

Young American tenor Barry Busse, who has specialized in contemporary opera, makes his San Francisco debut this fall. His first appearance in opera was to create the part of the Shoe Salesman in the world premiere of Dominick Argento's *Postcard from Morocco* with the Minnesota Opera Company, a role he repeated in his Spring Opera Theater debut in 1973 and also sang in Lake George and Houston. He also created the role of Iron Hans for the world premiere of Conrad Susa's *Transformations* and has since appeared in such works as *The Good Soldier Schweik, The Rake's Progress, Four Saints in Three Acts* and *The Threepenny Opera,* as well as more unusual pieces such as *The Business of Good Government* and *Faust Counter Faust.* Busse's most recent success was in the American premiere of Thea Musgrave's *Mary Queen of Scots* with the Virginia Opera. Other 1977/78 engagements included the Houston Grand Opera production of Floyd's *Of Mice and Men* in Houston and Washington, D.C., and performances of *Arabella* with the same company. He also appeared with the Grand Rapids Symphony as Don José in *Carmen.* His roles in San Francisco this season are Roderigo in *Otello,* Flavio in *Norma,* Maintop in *Billy Budd* and the Marschallin's major-domo in *Der Rosenkavalier.*

Salvation at Sea
continued from p. 62



This tonal ambiguity, however, is projected on a solid tonal framework that gives the opera a sense of progression as well as allowing certain key areas to be associated with certain crucial events. In the first Act, the key scheme moves upwards from this early and ambiguous B flat major with a few significant diversions—to E major for Billy's first aria, and to F minor for Claggart ("Was I born yesterday?") and the novice's touching scene. It reaches C major by the end of the first scene, stays there for Vere and his officers, then proceeds up to E flat major for the third scene at the beginning of which the happiness of the men singing their shanty "Blow her away to Hilo" seems literally to blow away the doubts and fears of the ambiguous tonalities of the previous interlude in a glorious gust of E flat—one of the opera's great moments. There follows Claggart's monologue, ending in his characteristic F minor, which then turns to F major to depict Billy asleep (the same motive as when later he is lying in chains), and the act concludes in G major with the duet between Billy and Dansker accompanied by an ostinato derived from Claggart's motive to which Dansker sings "Jemmy Legs is down on you."

The tonality of the opening of Act II is again ambiguous, but in a more forceful way than that of Act I. The opening melody is in B flat, but the ostinato which animates the scene reiterates the G which closed the first Act, and G major is adopted as soon as the ship is called to action. From here the key scheme gradually winds down again—sometimes reverting to the B flat major-B minor opposition as in the interlude depicting the mist and Vere's confusion—finally reaching C minor for Vere's aria ("Scylla and Charybdis") after Billy has killed Claggart. The Court scene reverts to F minor, which turns to a radiant F major as Vere goes to tell Billy the verdict, and remains there for Billy's final scene. The hanging is in the remote keys of E, and this incipient mutiny against the fated scheme of things both on stage and in the music is

continued on p. 101

Performing Arts Center Update

The Performing Arts Center — a year ago, the issue still was in doubt. But a glance behind the Opera House and across the street in the parking lot resolves that doubt. The Performing Arts Center project is no longer an idea; it is a project under construction.

The Opera House addition now has all its structural steel in place. One can now see that it is an imposing structure in its own right with some 38,000 square feet of space. Construction is expected to be completed by March of 1979! The new extension will be extremely useful for the San Francisco Opera and San Francisco Ballet as well as other tenants of the hall. The most obvious advantage will be in the handling and storage of sets. In the present Opera House, there was virtually no set storage room. Each opera or ballet set had to be taken down every night. With the new facilities, scenery trucks can drive right onto stage level through massive side doors, unload and store several entire sets at once. In addition, the extension provides tenants rehearsal space, dressing and lounge areas for performers, and administrative office space, long-needed by resident companies. The exterior of the addition will match exactly the existing building.

Plans are now being completed for the rehearsal facility, which will duplicate the Opera House stage. The concert hall has been under construction since March and is now awaiting fabricated structural steel to be brought to the site. The 600-stall parking facility near the PAC site is progressing toward an early start of construction.

There is, obviously, much work to be done in all areas, including that of fund-raising. Sponsors will need between $5 million and $6 million more to complete the project as planned. In order to accomplish it, donations both large and small are needed to augment the over 4,000 donors who have contributed to this important civic project to date.

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—Stanley Eichelbaum, SF Examiner

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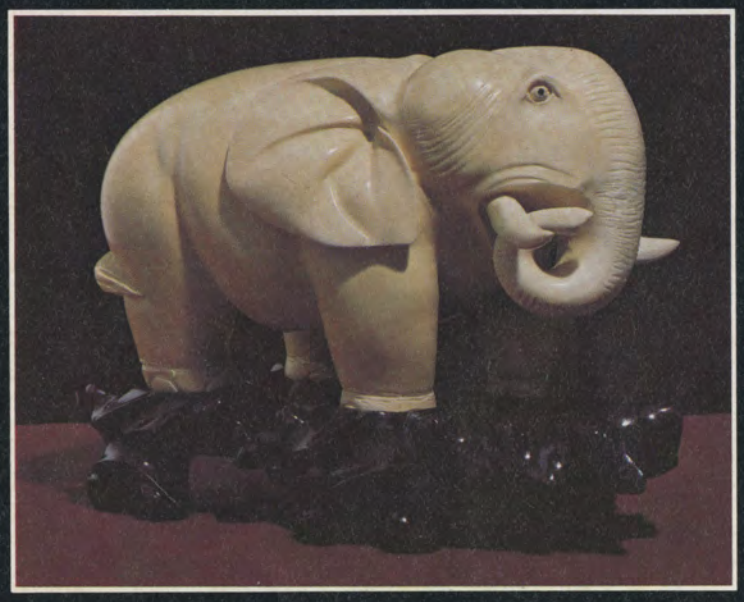

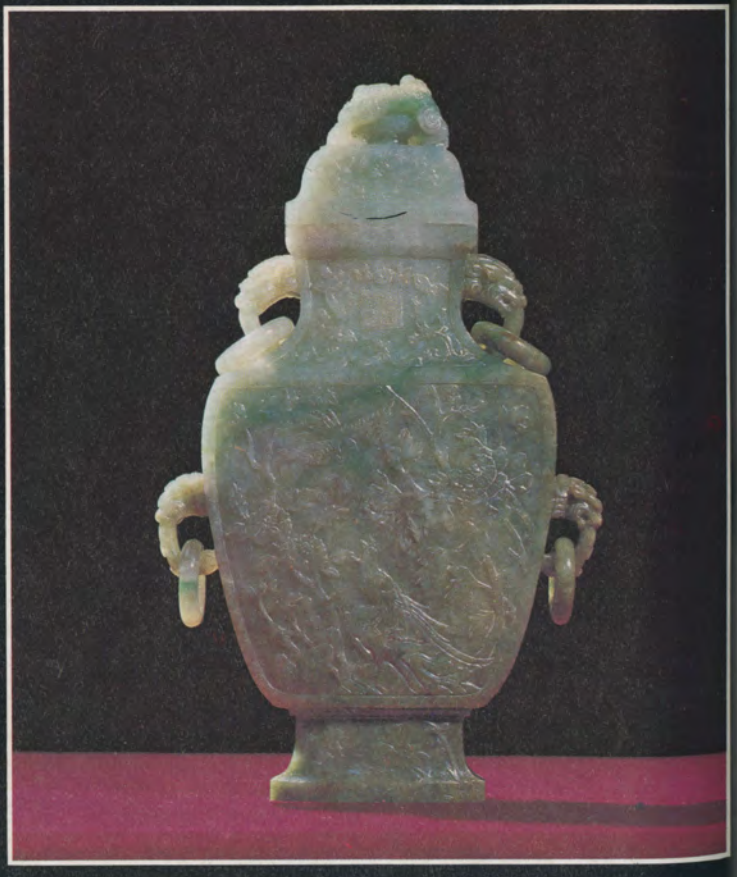

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From the Beginning

Stage Director Ande Anderson Has Been Involved with Billy Budd *Since Its World Premiere*

by Arthur Kaplan

Director Ande Anderson has been involved in the performance history of Benjamin Britten's *Billy Budd* since its world premiere at Covent Garden on the first of December, 1951. At that time, as a three-year veteran of the Royal Opera production staff, he stage-managed the show as assistant to director Basil Coleman. The following year Anderson took the production to Paris where it was performed with the London cast at the Exposition of Masterpieces of the Twentieth Century. In 1961, Britten reworked the opera into a two-act version, which was first heard in a BBC broadcast. When this version reached the stage of Covent Garden during the 1963/64 season, with Georg Solti taking over from composer Britten on the podium, Anderson was again on hand as assistant to director Coleman. The following season he directed the revival and has been at the helm of subsequent mountings based on the Covent Garden production, first in London (1967/68), then in Chicago (1970) and now in San Francisco.

"For the first production," recalls Anderson, "I attended all the conferences and, being talkative, I tossed my pebble into the pond. Britten had a very strong conception of how the work should be staged. He didn't like the first production because the accent

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was on the ship. You see, we had a realistic ship on the stage—a wonderful ship. He said the opera had nothing to do with the ship; it was about the people on the ship. And, as a result, we changed it [for the 1963/64 revised version]. This is essentially the same concept I'm using now. You'll be looking at the bones of a ship—the skeleton. We're stripping away the superficialities of the people as well—showing the bones of the people—what's inside.

"Britten did the same thing with *Peter Grimes*," continues Anderson. We had a brilliant production by Tony [Tyrone] Guthrie, but Ben didn't like it at all because the accent was thrown on the sea. Ben said, 'No, it's got nothing to do with the sea. It has to do with the people in the village.' Tony said, "But Ben, the sea made the people what they were,' and Ben replied, 'No, these people would be the same wherever they were.' And I like to think that in *Peter Grimes*, at the end of the opera, when he's sent out to sea by Balstrode to sink his boat, that it doesn't matter where this takes place; wherever he went, by his own actions he would have been shut off from society.

"I've always been a devotee of Britten," states Anderson. "I've always tried to find the subtext below the subtext in his works, and there are a number of sub-subtexts, if you care to go down far enough. I've always been fascinated in trying to turn over the stones—*Peter Grimes, Billy Budd, Turn of the Screw, Albert Herring, The Rape of Lucretia, Owen Wingrave*. I haven't done his church operas; these I can't relate to. But in his early works I find a very powerful message of society's rejection of the individual—in a nutshell, what we may call the destruction of the innocent. Each of the operas I mentioned falls in that category, even with the little boy in *Turn of the Screw*. The fact that he dreams that he sees a ghost; the fact that the governess forces this ghost into his conscious mind rather than leaving it rest in his subconscious mind has as much to do with killing him as what he imagines Quint's ghost has done."

Continuing this thematic development, Anderson adds, "It's a question of the individual who doesn't conform to society being rejected by that society. Billy Budd is so innately good that he would have to be destroyed by some power of evil. For if one lets the Budds of this world continue as they are, the Claggarts of this world would have to be destroyed. By the nature of things there has to be a see-saw.

"In *Peter Grimes*, why is Peter rejected by society? Because he's a dreamer, because he's an introvert personality. Billy Budd is extrovert; Grimes is introvert. But society kills them both because they are different. And Albert Herring. All he wants is to run a little shop and sell sweets. But no, he has to conform, and in a way he is destroyed. He can't have his shop; he has to become just another member of a tight little village community. It came back a little in *Owen Wingrave*. And even in *Death in Venice*, Aschenbach too is pushed away from society.

"There's this theme running through all his works," says Anderson, who has clearly thought the idea through carefully, but speaks of it as if discovering it anew. "I never got to talk to Sir Benjamin—Ben, I knew him very well—about it, though I once did broach the question. I was doing a revival of *Billy Budd* and we were putting in a baritone called Peter Glossop. A very fine baritone, but very North country and straightforward; a very strong, brusk type. He was too forthright for me. I was trying to get Peter into an attitude of mind that would make him . . . not mystical, but strange. And I said, 'You know Peter, think of yourself, for want of a better word, as a sort of reincarnation of a Christ like figure, someone who is so pure and good.' And Peter said, [Anderson expertly mimics a Yorkshire accent] 'Oh, yaw, yaw—I can't see to do it as Christ. Not me, ya know.' I then went to Ben and I approached the subject with him. At the time, we had a superb young tenor, Kenneth MacDonald, who had played Albert Herring, singing Red Whiskers. When I put the theme forward of this innocent, Christlike figure who is being destroyed by the community on that boat, Kenneth said he had had the

same feeling. And he did speak to Ben directly about it. He said that Ben immediately blushed and covered up, saying 'Oh, you must get out of it what you will.' And Ben said the exact same thing to me. He didn't want to go into that aspect of it."

Touching on a subject he had obviously turned over in his mind many times, Anderson adds, "I've always wondered whether there wasn't a little bit of Ben Britten himself in these characters. I don't see him, for example, like Billy Budd or even like Peter Grimes. But I *do* see him perhaps a bit like Aschenbach. They were both aesthetes and saw things in society that we, as a general public, are just beginning to see. He was more compassionate in his day than the rest of society in which he moved. He was ahead of his time in that way.

"What Ben was trying to say is that if we only try to communicate with each other, if we all make this great effort to understand the other person, then there's a future. When Balstrode in *Peter Grimes* says, 'Come on Peter, you've got to go,' he understands that society cannot cope with Peter Grimes. He says, in effect, 'We can't help you, so you must find your own salvation somehow, but not here.' Balstrode understands that 'the solution is beyond life—beyond dissolution,' as he says. There is something in what he says that shows you there's a way not to give up hope."

In *Billy Budd,* it is the pivotal character, Captain Vere, who holds out a hope for humanity. He comes to understand what has happened and, in the Prologue, says that it has illuminated his life. He repeats almost word for word part of Billy's speech just before he is strung up: ". . . and I'm content. I've seen where she's bound for. There's a land where she'll anchor forever." Anderson comments, "Vere is us—the Pontius Pilate to Billy's Christ. When faced with a decision, we invariably turn away from it; we don't make the decision. We identify with Vere. When Billy Budd is hanged, we should all feel a little ashamed of ourselves because we didn't cry out, 'For God's sake, stop!' If we had a theatre of total

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involvement, of course, the audience would get on stage and stop it," he adds, laughing.

As if he were trying to justify 'starry Vere' in the matter of Billy's death, Anderson, who has studied the historical circumstances surrounding the action of the opera, speaks of the extenuating circumstances involved in Vere's decision. "Captain Vere came from a class which existed in the England of that time. The French Revolution had been completely successful across the Channel and numbers of his class undoubtedly had relations in France who had been killed. England was full of émigrés—refugee French nobility. The English were very aware of what was going on and of the threat posed by Napoleon, who had been winning a lot of wars. In fact, England had built a series of castles on the South coast—still there—called Martello towers, to repel an expected invasion. At the same time, there had been a couple of mutinies in the navy—a little one at Spithead, where they refused to go to sea over bad food and no pay, and a terrible one at the Nore. There the navy seamen threw over the officers, formed a democracy and appointed their own captains. It was called the Floating Republic. That was very fresh in Vere's mind and the slightest sign of mutiny—for example, the tumult caused by Billy's farewell to the Rights of Man . . ."

This brings Anderson to a discussion of some new elements he will seek to underline in the San Francisco premiere production of *Billy Budd*. "When Billy says good-bye in the first scene to his old ship the Rights of Man, that good-bye is totally misunderstood by the officers, who think he's been reading Thomas Paine." Acting out the officers' parts as he has had to do during the summer chorus rehearsals, when the principal artists are absent, the former character-actor-turned-stage-director starts, very surprised and shocked: "'Rights of Man? Rights of Man? What's this? What's this? Mutiny!' They were thinking, 'Remember the Nore.' Claggart sees, in an evil way, that Billy's farewell could be misinter-

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preted by the crew as well as by the officers. They might think he was saying, 'I've lost my freedom.' I want to bring out this double misunderstanding more strongly in this production.

"I've got some other ideas I'm going to throw out as well. For example, the goodness of Budd and the ability of the totally innocent to recognize evil. It is not until the very end of the opera that Budd recognizes Claggart as the Evil Being. I want to try something this time with Billy's stammer, his fatal flaw, in the scene in Vere's cabin when he is confronted by Claggart and accused of mutiny. Billy can't defend himself and he begins to stammer. The last word he says before striking Claggart is 'Devil!' I thought, 'I wonder if at that moment, as he's stammering, he's looked into Claggart's eyes and finally seen right inside to his soul—seen the tail and the horns.' This would also clarify one of the reasons he's quite happy afterwards and accepts his fate. He's looked at the Devil and has smitten him. He says, 'I've seen where she's bound for and I'm contented.'

"It means asking Geraint [Evans] to do something with those great eyes of his, and asking [Dale] Duesing to see something and make the audience feel that. It also means that Richard Lewis has got to stand outside. For a moment he can't be the protagonist . . . He's outside looking in at something which has gone beyond him. He becomes us. We all should be asking, 'What's going on there?' Vere finds the answer in the Prologue.

"One of the things about opera which is exciting," Anderson says, in relation to these new focal stresses, "is that a change in cast can add a little bit of electricity to the show. What I got between Ted Uppman and Geraint as Billy and Claggart was different from what will be the case between Dale Duesing and Geraint." As resident producer at Covent Garden from 1959 until his promotion to his current post of production director there in 1972, he is well aware of the problems, procedures and prospects facing a director who oversees revivals at a major opera house. "I think you'll see that when Sir Geraint and Richard Lewis get here

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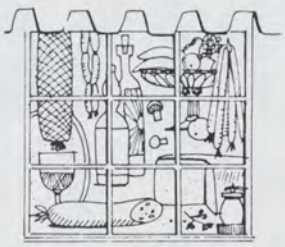

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[both Evans and Lewis have been involved in *Billy Budd* since its early days —Evans played the sailing master Flint in the 1951 premiere and was Claggart in the 1970 Chicago production; Lewis has interpreted Vere at Covent Garden in every season of the revised edition, beginning in 1963, and in Chicago and New York], their performances will change from what they've done before. For one thing, the set has been expanded. They'll feel, 'Hello, I've got more room here.' Also the new Budd, the new Redburn, the new Ratcliffe, will create different nuances."

References to the 1970 Chicago production of *Billy Budd*, borrowed from Covent Garden, elicited comments on the evolution of the current staging from London to Chicago to San Francisco. "We got permission from John Piper, the designer, to enlarge the basic structure of the set, which will be approximately 10 feet deeper than in Chicago. And the visual background will be very different. I remember in London we had a tremendous backdrop which came down between each scene with a sea painted on it. Britten didn't like it. He said, 'No, I don't want the act drop. I'd rather have curtains. My music will tell enough story.' At Covent Garden we also had a number of painted backcloths for the scenes. I pointed out to Piper that in the San Francisco Opera House and in 1978, to make a painted backcloth work like that would be difficult. In Chicago I played it in black surroundings. Here there will be projections. So what you're getting in San Francisco is not a reproduction of Covent Garden or Chicago, but a rethinking of the opera. You have to sit down with the text and the music and rethink it each time. For any work of genius—and I think Britten was a genius—you are never fully aware of all the nuances in it. You're always finding something new.

"With the projections," he explained, "you'll feel, you'll be conscious of the sea. What we're trying to do is to show that although this is, for its day, a large 74-gun ship, when it's on that sea, it's a very small 'floating fragment of earth,' as Claggart calls it in his monologue. And there are moments when you can put it against the infinity of the sea. I wanted skies at different times of the day for atmosphere. For example, we should have a certain heavy atmospheric feeling most of the time. But it perceptibly lightens when Billy comes into the boat. When he leaves the deck, the atmosphere thickens again. And at the end, when Claggart reigns supreme, the mist surrounds everything.

"I think the mist is very symbolical as well. This is one of the reasons I found the painted backdrops too strong. Most of the characters see Budd through a spiritual mist. I use the word mist because most of mankind sees people like Budd rather through a mist—looking through dark glasses as it were, rather than stripping away the veil from their faces and looking directly at them, eye to eye. We'd hate to see the mirror of ourselves in their eyes."

The effects of mist and projections will be accomplished through the use of scrims—one at the front of the stage and one at the back. This allows for both a diffused and a double image at the same time. There will also be rear projections through a plastic on the back scrim, permitting a mixture of effects, sometimes even 3-layered. The front scrim is used only for the deck scenes. "Britten allows you to see a little deeper into the characters in the interior scenes, so we don't need the scrim and can sharpen up the light a little bit there," says Anderson.

The physical specifics of the 74-gun Indomitable—sails, rigging and the like, are being kept to a minimum. "As I said to Tom [lighting director Tom Munn]," the director explains, "I don't think we should bring in many ship details, because we'll lose some of the basic, bone-skeleton structure of the staging. I don't want the audience to be able to sit back and say, 'Oh, isn't that pretty!' I want the audience to be looking at Claggart, or listening to Vere's words. I want them on the edge of their seats taking in the whole ambience, which I hope will concentrate their attention on the character. What we're after is a stage picture which will

continued on p. 100

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	25	Otello 8 pm *C* 26
October	2	Lohengrin 7:30 pm *A,C* 3
San Francisco Opera FAIR Sunday, October 8, 1978 Noon to 8 pm War Memorial Opera House	9	Don Giovanni 8 pm *A,B* 10
	16	Tosca 8 pm *A,C* 17
	Tosca 8 pm *B* 23	24
November	30	Werther 8 pm *A,C* 31
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		Opening Night Otello, 7 pm *A* 8	Norma 8 pm *J,K* 9	Park Concert 2 pm 10
Otello 7:30 pm *D,E* 13	14	Norma 8 pm *G,H* 15	Billy Budd 8 pm *J,L* 16	Otello 2 pm *M,N* 17
Norma 7:30 pm *D,F* 20	21	Otello 8 pm *J,L* 22	Billy Budd 8 pm *G,I* 23	Norma 2 pm *M,O* 24
27	Billy Budd 7:30 pm *D,F* 28	Lohengrin 7:30 pm *J,K* 29	Norma 1:30 pm *X* Otello 8 pm *G,H* 30	Billy Budd 2 pm *M,O* 1
Don Giovanni 7:30 pm *D,E* 4	5	Lohengrin 7:30 pm *G,I* 6	Don Giovanni 8 pm *J,L* 7	Opera Fair Noon to 8 pm 8
Lohengrin 7:30 pm *D,F* 11	12	Don Giovanni 8 pm *G,I* 13	Lohengrin 1 pm *X* Tosca 8 pm *J,L* 14	Don Giovanni 2 pm *M,N* 15
Werther 7:30 pm *D,E* 18	19	Tosca 8 pm *G,I* 20	Don Giovanni 1:30 pm *X* Werther 8 pm *J,K* 21	Lohengrin 1:30 pm *M,N* 22
Tosca 7:30 pm *D,F* 25	26	Der Rosenkavalier 8 pm *G,H* 27	Werther 8 pm *L* 28	Tosca 2 pm *M,O* 29
La Bohème 7:30 pm *D,F* 1	2	Werther 8 pm *G,I* 3	La Bohème 1:30 pm *X* Der Rosenkavalier 8 pm *J,K* 4	Werther 2 pm *M,N* 5
8	9	La Bohème 8 pm *G,H* 10	Fidelio 8 pm *J,L* 11	Der Rosenkavalier 2 pm *M,O* 12
Fidelio 7:30 pm *D,F* 15	16	Der Rosenkavalier 8 pm *I* 17	Fidelio 2 pm *M,O* La Bohème 8 pm *J,K* 18	The Anniversary Gala, 7 pm 19
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From the Beginning
continued from p. 97

focus the audience's vision rather than diffuse it."

Elaborating the composer's musical ideas visually, creating a stage picture which will leave you with the message of "what the composer was trying to conjure up when he wrote the music," that's the great challenge to the stage director, according to Anderson. He comes to opera from the legitimate theatre, where his career has taken a curious, almost pre-destined set of turns. "I was always interested in the theatre. I always wanted to act," states Anderson. "The only way I knew to get into the theatre was by taking a technical job, so I became an assistant electrician in a little stock company in the North of England [Anderson's ancestry is Scottish, but he was brought up in Northumberland, a "borderman," as he calls himself]. Then I joined a small actor's school. You had to pay and you did everything. In 1937 one could find small towns with two or three theatres and during the summer season we had a little stock company which took out about six plays.

"During the war, I was stationed in India. There was an organization formed to give concerts and I was commissioned to raise the concert party. In early 1945, they made me technical director of the big theatre in Bombay. Every month we had a new show from England for which I was both technical director and stage manager. Gracie Fields, Ralph Richardson, Roger Livesy—they all came through Bombay. This was my first introduction to the West End. That's where I first met John Gielgud, whom I stage-managed in *Hamlet*. I must have impressed him because he invited me to come see him when I was demobilized. I did, and the next thing I knew, I joined the Company of Four, a small, experimental theatre run by H.M. Tennants, the big London company, for which that genius Peter Brook was the director. I did three or four shows with the Company of Four." Soon thereafter, Brook went to Covent Garden as resident producer. After another year, it came through the grapevine that there was a vacancy at Covent Garden and Anderson went there as one of Peter Brook's assistants. He's been there ever since.

"I wasn't interested in music at the time," he confesses, "and I must admit I found that first year extraordinarily strange. I felt the discipline that existed in the legitimate theatre didn't exist in the opera house. Remember, it was just after the war and Covent Garden had just been reconverted into an Opera House after serving as a dance hall. But after that first year, I was hooked by the opera bug."

The only time Anderson has stepped out in front of the footlights in those 30 years at Covent Garden was in the controversial Peter Brook staging of *Salome* in 1949. "Brook wanted Salome, played by the superb Ljuba Welitsch, killed on the penultimate bars, those crashing chords at the end of the opera, by two enormous shields, about eight feet high and three feet wide. The shields had collapsible spikes 18 inches long. He wanted those two shields to advance upon her slowly, then on the right chord to crash together. We couldn't get any supers to do this, so I went on with another director and killed Ljuba Welitsch—to the wrath of the conductor, I might add, because the curtain always had to come down after the music was finished.

"I still get the urge to act occasionally. We take an evening out in the theatre, but when you've been so long in the business, it's very hard to get involved in a show—you watch all the wheels go 'round. My wife [noted English soprano Josephine Barstow] has said, 'Well, give it all up. Go on. Go back. You were a marvelous character actor.' And I was," he says, chuckling with pride. "But I haven't got the nerve to try. Besides, I'm still a child in the opera directing business. Of the 350 years that opera has existed as an art form, how long has the director really been working at it? Thirty or forty years. We've begun to think creatively of opera in visual terms only since the war. Before it was all a vocal display. As a result I'm still learning my trade. I wish I were 20 years younger."

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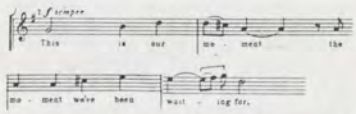
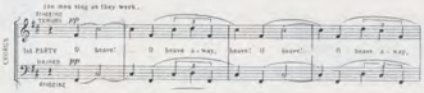
Salvation at Sea
continued from p. 88

firmly quelled by an insistent B flat which rings out with the voices of the officers. In the Epilogue the B flat major-B minor opposition is finally reconciled by Vere's singing Billy's final ballad-like tune, which is firmly in B flat, to the words, "I was lost on the infinite sea, but I've sighted a sail in the storm . . . There's a land where she'll anchor for ever."

Another problem for Britten was to suggest those aspects of passages of the story that had perforce to be left out of the libretto. In Melville, to take a down-to-earth instance, we learn of the love and harmony Billy spreads among his shipmates from a speech by Captain Graveling of the *Rights of Man*. In the opera the slightly aggressive side of Billy's goodness is expressed in a series of rising arpeggios first heard when the boat containing him and the other impressed men nears the *Indomitable* in the first scene. This motive subsequently forms the accompaniment to Billy's first aria ("Billy Budd, king of the birds!"), and when in his last scene Billy lies in chains, it punctuates the phrases of his ballad, played on the piccolo, still chirpy but lonely and forlorn. At the opening of the second Act, however, it is transformed into the melody the whole crew sings in pursuit of the French ship, thus suggesting psychologically that this moment of unity is as much a product of Billy's influence as the excitement of the chase.



The unrest of the crew at other times, indeed the whole atmosphere of incipient mutiny in the aftermath of Spithead and the Nore, is suggested by a musical motive first heard in the Prologue, where it is set to Vere's "O what have I done?" (thus effectively showing his complicity in the state of affairs), and subsequently developing into the shanty "O heave away, heave," that runs throughout the first scene:



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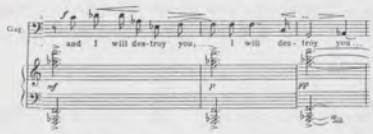
forms Claggart's official accusation. At the climax of the opera, after the hanging, it turns into the wordless fugue which brilliantly suggests the famous passage in Melville:

> Whoever has heard the freshet-wave of a torrent suddenly swelled by pouring showers in tropical mountains, showers not shared by the plain; whoever has heard the first muffled murmur of its sloping advance through precipitous woods, may form some conception of the sound now heard. The seeming remoteness of its source was because of its murmurous indistinctness since it came from close by, even from the men massed on the ship's open deck. Being inarticulate, it was dubious in significance further than it seemed to indicate some capricious revulsion of thought or feeling such as mobs ashore are liable to, in the present instance possibly implying a sullen revocation on the men's part of their involuntary echoing of Billy's benediction.

Being a suggestive force, rather than a specific symbol, a musical motive can reflect such subtle changes of mood and meaning, the "murmurous indistinctness" Melville describes, and Britten was able to achieve such nuance in his depiction of the other main characters. Claggart, for instance, is characterized by a motive that contains two falling fourths. It is first heard against the ambiguous B flat-B minor chord in the Prologue, but reaches its most powerful expression, against a stark F minor chord bereft of its fifth in such moments as the climax of the Act I aria:



It is sad that Forster's Victorian ears could not hear the brilliance of Britten's music here, for it suggests a quality he had attributed to Melville in his *Aspects of the Novel*: "he reaches straight back into the universal, to a blackness and sadness so transcending our own that they are indistinguishable from glory."

The motive of a perfect fourth, without the downward plunge of Claggart's depravity, effectively expresses the emotional charge behind the abstractions that both the Master-at-arms and the Captain use when they contemplate Billy: "O beauty, handsomeness, good-

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ness," they both sing to the same melody, sharing alone among the ship's crew a special sense of, and connection to, the natural wonder of the Handsome Sailor, whose single flaw, his stammer (musically expressed by a trilling trumpet and abrupt woodwind arpeggios), is a sign of the flaw in creation, of Original Sin.

Possibly the strangest and most daring moment in the score is the interlude after the trial and Vere's aria ("I accept their verdict"). It evidently expresses the intent of the chapter in which Melville tells nothing definite about what takes place when Vere communicates the verdict to Billy, but gives some hints and speculations which Britten and Forster worked up into the theme of salvation. What we hear are 34 clear, triadic chords, each of them harmonizing a note of the F major triad, and each scored differently. They are vaguely reminiscent of the chords that occurred earlier whenever Claggart addressed Billy, and in the sailor's last aria they appear at the moment when he begins to feel his full strength.

These chords lie at the heart of the musical treatment of the metaphysical overtones of *Billy Budd*. They seem to suggest in Platonic terms that Ideal Beauty can lead to wisdom, knowledge and forgiveness; and in Christian terms that goodness and love have the power to forgive. This moment of unalloyed optimism is perhaps the crux of the opera, and the richest result of the collaboration between these two remarkable men. Interestingly enough, they both retreated in the following years. When in 1957-8 Forster wrote his last and finest story, "The Other Boat," the two central characters, a young English officer and a young black man, destroy each other. This, Forster told his biographer, P.N. Furbank, "was more interesting than the theme of salvation, the rescuer from 'otherwhere,' the generic Alec [Scudder]. That was a fake. People could help one another, yes; but they were not decisive for each other like that." For Britten, too, there was a retreat from the idealism of *Budd*. When he came to write another work in which an upright, repressed man meets a vision of beauty, the result is less idealized. In *Death in Venice*, the composer's last opera, beauty enchants and then destroys: it leads as far as self-knowledge but not the full distance towards salvation.

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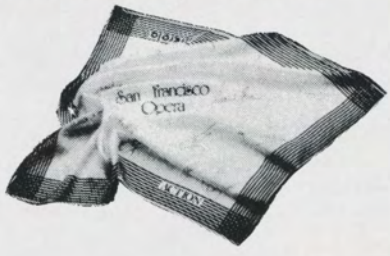

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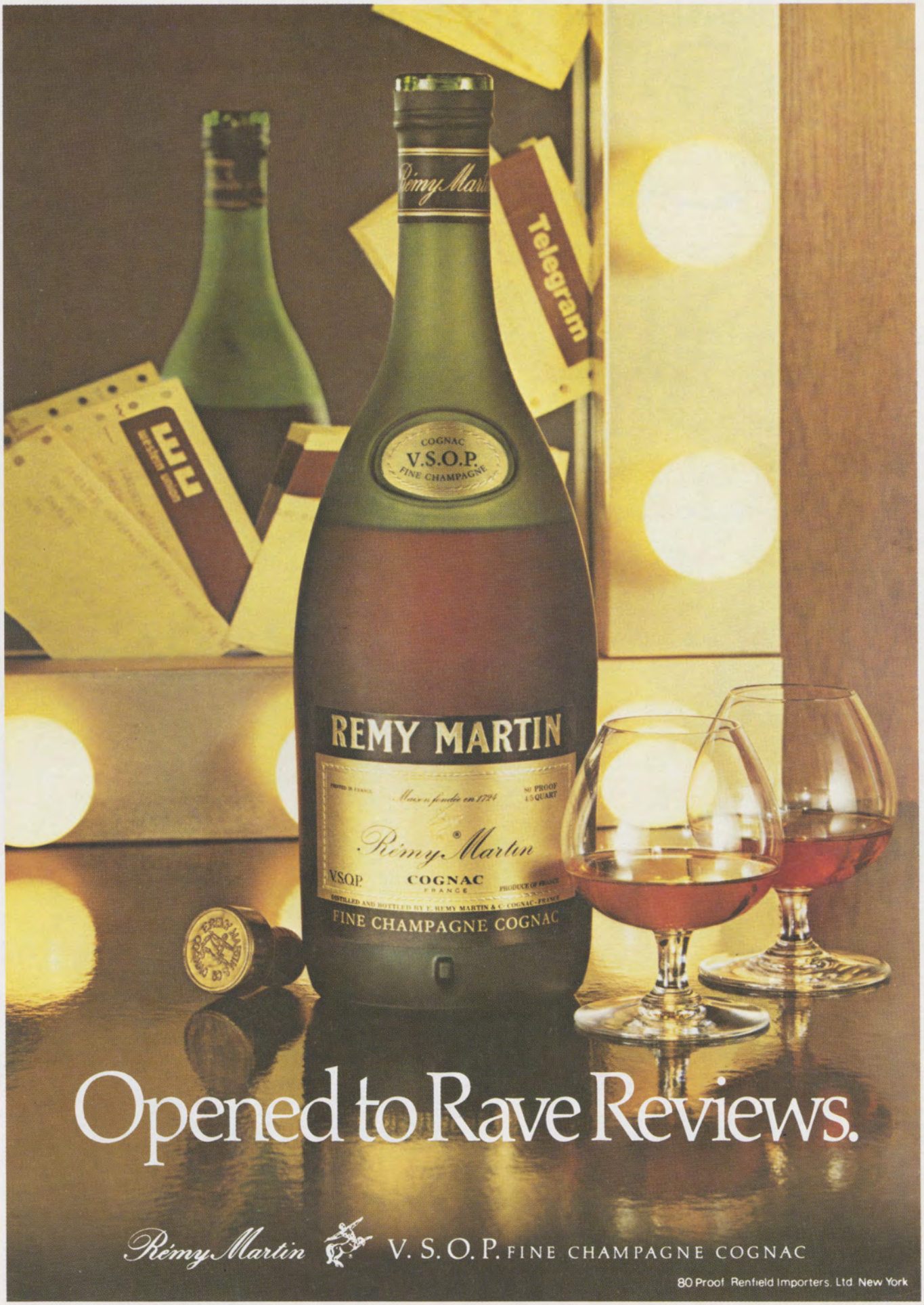

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