

Giulio Cesare  
(Julius Caesar)

1981

Friday, May 8, 1982	7:30 PM
Wednesday, June 2, 1982	7:30 PM
Saturday, June 5, 1982	7:30 PM
Tuesday, June 8, 1982	7:30 PM
Sunday, June 13, 1982	1:30 PM
Thursday, September 3, 1982	8:00 PM (Radio broadcast)
Friday, September 4, 1982	11:00 AM (Radio broadcast)

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SAN FRANCISCO  
Opera

1982  
Summer  
Festival

JULIUS CAESAR





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I am delighted and honored to succeed two extraordinary men, Gaetano Merola and Kurt Herbert Adler, who made the San Francisco Opera into a great international company. Conscious of the responsibility of following in their footsteps, and very much aware of the high standards of our loyal public, I am determined to keep those standards up, and to keep our reputation international.

Having inherited an excellent staff whose energies are now extended over two major seasons per year rather than one, I feel certain they have the strength of purpose and staying power to give me the support I need.

It is becoming a cliché to say that these are difficult times, but the enterprising spirit which will continue to be a part of this company can, when necessary, make ingenuity take the place of dollars we lack. An example of this ingenuity is our present Summer Festival. Of the five colorful productions being offered, four are new to our local audiences, yet the total cost to the San Francisco Opera has been nowhere near the large investment currently required to build four new productions.

Perhaps because of my business background I am very anxious for the company to have as healthy a financial future as possible and I thank, in advance, those of you who have understood the need for more active and varied fund-raising.

Planning ahead in the world of opera has changed completely in the last few years. The services of top-flight artists must now be contracted years in advance. This means that I must commit the Company to a definite artistic future. We must rebuild much of the standard repertoire and still maintain the excitement of new productions and new works. The plans I have made are both traditional and adventurous.

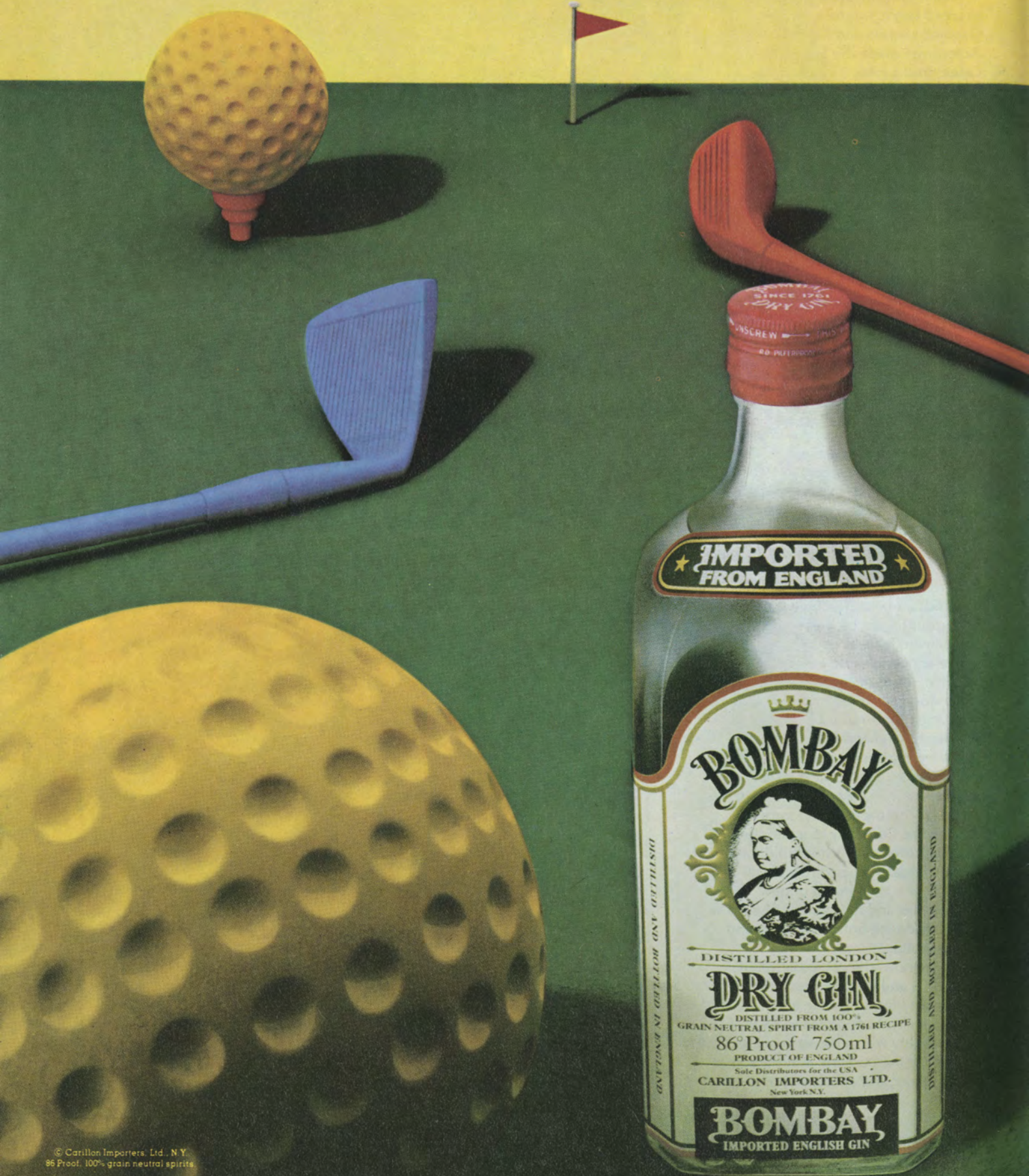
Somehow, the combination of traditional and adventurous seems appropriate for an artistic endeavor in our great city. I am proud to be part of a community which has such great respect for the past and is at the same time a leader and an innovator.



IRA NOWINSKI PHOTO

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## 1982 SUMMER FESTIVAL

## JULIUS CAESAR

### Features

**Gli Italiani in Inghilterra** by John Schauer 20  
*A concise introduction to Handel's operatic career: a German composer writing Italian operas for English audiences, with both male and female sopranos vying for the leading roles.*

**Caesar and Cleopatra — A Historical Background** by Christopher Hunt 28  
*Historical facts: Rome, Alexandria; Caesar, Cleopatra; Cornelia, Sextus; the Ptolemies. A condensation of events surrounding the actual people whose stories are the basis for Handel's opera.*

**Handel With Care: A Conversation with Sir Charles Mackerras** by Arthur Kaplan 40  
*The genial conductor of Julius Caesar talks about his edition of the Handel opera.*



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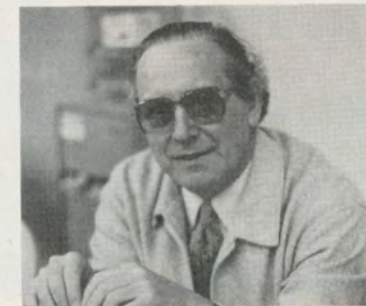
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# From the President

We are pleased to welcome you to our second summer season. This year the San Francisco Opera is participating in the San Francisco Summer Festival, a new and larger concept that coordinates the presentations of the entire arts community into a major, multi-faceted attraction for both residents and tourists.

Strong promotional efforts plus the critical acclaim that followed our 1981 Festival have resulted in greatly increased ticket sales for the 1982 summer season. We are greatly encouraged by this increased base of audience support for our new summer venture.

This summer San Francisco Opera audiences will see four operas presented in productions that are new to San Francisco and a revival of one of our own favorites, Rossini's *The Barber of Seville*. The San Francisco Foundation has generously underwritten the cost of presenting the beautiful English National Opera production of Handel's *Julius Caesar*, and a grant from the L.J. Skaggs and Mary C. Skaggs Foundation has made possible the David Hockney production of Stravinsky's *The Rake's Progress*, originally created for the



RON SCHERL PHOTO

Walter M. Baird  
President and Chief Executive Officer  
San Francisco Opera Association

Glyndebourne Festival Opera and Teatro alla Scala, Milan. A sumptuous new production of Verdi's *Nabucco* created for San Francisco Opera and a new production of Puccini's *Turandot*, produced in cooperation with the opera companies of Dallas, Houston and Miami, round out a varied and visually stunning season.

As you no doubt know, ticket revenues cover approximately 55 per cent of our expenses; the difference must be made up with contributed income. Therefore, while we applaud the enthusiastic response from our subscribers, we must at the same time

explore new sources of support. Those of you who do not currently contribute to the San Francisco Opera we ask to share the burden of presenting world-class opera; those of you who have given us your loyal support over the years we ask to continue. We have striven to keep projected expenditures for 1982 to a modest increase over those of 1981. We ask that you consider one of the many ways in which you can help the San Francisco Opera, from outright donations to the many vehicles of deferred giving. We welcome your calls and the opportunity to discuss your role in preserving this great cultural institution, the San Francisco Opera.

In addition to the above-mentioned sponsors, we would like to extend our gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. But most of all we would like to thank you, our audience and donors, for making possible this grand new tradition of summer opera.

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## **Assistant Chorus Director**

Ernest Fredric Knell

## **Assistant for Artists**

Philip Eisenberg

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Mark Haffner  
James Johnson  
Jonathan Khuner  
Susanna Lemberskaya  
George Posell  
Martin Smith  
Susan Webb

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William Ballard

## **Girls Chorus Director**

Elizabeth Appling

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John Cox  
Gerald Freedman  
Bliss Hebert  
Julian Hope

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Allen Charles Klein\*  
Thomas Munn  
John Pascoe\*\*  
Alfred Siercke

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## **Sound Designer and Consultant**

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\*\*American Opera debut

\*San Francisco Opera debut

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**In Memoriam**  
**JAMES D. ROBERTSON**

August 17, 1920 - February 23, 1982

The officers, Board of Directors, staff and members of the San Francisco Opera Association express their deep sadness and regret at the death of James D. Robertson. Vice president and treasurer of the Executive Committee of the San Francisco Opera Association since 1970, Mr. Robertson also served on the Boards of the San Francisco Symphony and the San Francisco Conservatory of Music. His influence extended nationally: he was a member of the National Council on the Arts and the Board of the Metropolitan Opera, as well as a trustee of the National Opera Institute. His special relationship with the San Francisco Opera is exemplified by his generosity in sponsoring productions here of *Manon*, *Norma*, *Rigoletto*, *Don Giovanni*, *Gianni Schicchi*, *Cavalleria Rusticana* and *I Pagliacci*. The arts community has lost a loyal friend and generous patron. His leadership, enthusiasm and support have left an indelible mark upon the San Francisco Opera.

# Artists

## ARTISTS

Barbara Daniels	Eddie Albert*	Kevin Langan
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Mignon Dunn	James Bowman	Nicola Martinucci*
Angeles Gulin*	Dale Duesing	Paul Plishka
Nikki Li Hartliep*	Enrico Fissore*	Dano Raffanti*
Linda Kelm*	Jeffrey Gall*	Cesare Siepi
Kathleen Kuhlmann*	David Gordon	Gregory Stapp†
Valerie Masterson	Donald Gramm	Jeffrey Thomas†
Susan Quittmeyer	Jonathan Green	Stanley Wexler
Regina Sarfaty*	Gordon Greer*	Quade Winter
Diana Soviero*	Colin Harvey	Thomas Woodman†
Tatiana Troyanos		
Sarah Walker		
Delia Wallis*		
Margarita Zimmermann*		

\*San Francisco Opera debut

†Member, Adler Fellowship Program

## CHORUS

Candida Arias-Duazo	Linda Smeage	Eugene Lawrence
Roberta Irene Bowman	Barbara Smith	Frank Levar
Jeanie Buchmann	Ramona Spiropoulos	Kenneth MacLaren
Dotty Dean	Delia Voitoff	Kenneth Malucelli
Giovanna DiTano	Sally Winnington	Jim Meyer
Beverly Finn	Garifalia Zeissig	Monte Pederson
Sondra Gelb		Valery Portnov
Margot Hanson	Daniel Becker-Nealeigh	Kenneth Rafanan
Theodotia Hartman	Bruce Bell	Tom Reed
Susan McClelland	Daniel Boggess	Karl O. Saarni
Leslie Anne McCorkle	David Cherveney	Sigmund Seigel
Tamaki McCracken	Angelo Colbasso	Bill Tredway
Irene Moreci	Edward Corley	John Walters
Sharon Navratil	Frank Daniels	John Weiss
Rose Parker	Robert Delany	Andrew Yarosh
Shelley Seitz	Gerald Johnson	
Bonnie Shapiro		

## EXTRA CHORUS

Arlene Adams	Margaret Tolberg	Stephen Meyer
Kathy Anderson	Susan Witt	Eugene Naham
Hilda Chavez		Stephen Ostrow
Christina Jaqua	Manfred Behrens	Autris Paige
Lola Lazzari-Simi	Ric Cascio	Robert Philip Price
Cecilia MacLaren	Patrick Daugherty	Robert Romanovsky
Roberta Maxwell	Dale Emde	James Starkey
Constance McCorkle	Tim Enders	Grant Thompson
May Murakami	Peter Girardot	Daryl Wagner
Susan Perry	John L. Glenister	Robert Waterbury
D'Ann Ricciolini	Maxwell Jarman	Mark Ziemann
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Felix Khuner  
Lev Rankov  
Eva Karasik  
Leonid Igudesman  
Gerard Svazlian  
Lani King  
Linda Deutsch

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Natalia Igudesman  
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Asbjorn Finess  
Jonna Hervig  
Ellen Smith  
Alison Avery

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Bay Area radio audiences will have four opportunities to hear each of the San Francisco Opera 1982 broadcasts, including the traditional Friday night time slot. This twelfth season of opera broadcasts, produced by San Francisco Opera in cooperation with KQED-FM, will also be heard nationwide on member stations of National Public Radio and other selected stations throughout the country. Recipient of the 1980 George Foster Peabody Award, the broadcasts are made possible in part by grants from Chevron USA, Inc., and the Corporation for Public Broadcasting.

Local broadcasts will be Friday evenings and Saturday mornings on KQED-FM, 88.5, at the times listed below. Broadcasts may also be heard Saturdays at 1:30 p.m. on KCSM, 91.1 FM, and Sundays at 1 p.m. on KALW, 91.7 FM (all times are Pacific Time).

- |       |                                                |
|-------|------------------------------------------------|
| 9/3   | Julius Caesar<br>8 p.m., 11 a.m.               |
| 9/10  | Un Ballo in Maschera<br>7 p.m., 11 a.m.        |
| 9/17  | Norma<br>8 p.m., 11 a.m.                       |
| 9/24  | The Barber of Seville<br>8 p.m., 11 a.m.       |
| 10/1  | Turandot<br>8 p.m., 11 a.m.                    |
| 10/8  | Nabucco<br>8 p.m., 11 a.m.                     |
| 10/15 | Le Nozze di Figaro<br>7:30 p.m., 10:30 a.m.    |
| 10/22 | La Cenerentola<br>8 p.m., 11 a.m.              |
| 10/29 | Dialogues of the Carmelites<br>8 p.m., 11 a.m. |
| 11/5  | The Rake's Progress<br>8 p.m., 11 a.m.         |
| 11/12 | The Queen of Spades<br>8 p.m., 11 a.m.         |
| 11/19 | Lohengrin<br>7:30 p.m., 10:30 a.m.             |
| 11/26 | Cendrillon<br>8 p.m., 11 a.m.                  |

For broadcast times outside the Bay Area, contact your local NPR station or consult local listings. Executive producer for the San Francisco Opera broadcasts is Robert Walker; producer, Marilyn Mercur. Gene Parrish is host, and Fred Krock the audio engineer.

# San Francisco Opera

Terence A. McEwen, general director

## 1982 Summer Festival Season

### Handel, **Julius Caesar**

New production Performed in English

Tatiana Troyanos, Valerie Masterson,  
Sarah Walker, Delia Wallis\*/  
James Bowman, Jeffrey Gall\*,  
Stanley Wexler, Gregory Stapp  
Conductor: Charles Mackerras  
Production: John Copley\*  
Set designer: John Pascoe\*\*  
Costume designer: Michael Stennett\*

Production from the English National  
Opera

May 28, June 2, 5, 8 at 7:30 p.m., June  
13 at 1:30 p.m.

### Puccini, **Turandot**

New production Performed in Italian

Linda Kelm\*, Barbara Daniels/Nicola  
Martinucci\*, Kevin Langan, David  
Gordon, Jonathan Green, Thomas  
Woodman, Eddie Albert\*  
Conductor: Myung-Whun Chung  
Production: Bliss Hebert  
Set and costume designer: Allen  
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June 3 at 8 p.m., June 6 at 2 p.m., June 9  
at 7:30 p.m., June 12, 15 and 18 at 8 p.m.

### Rossini, **The Barber of Seville**

Performed in Italian

Margarita Zimmermann\* (6/11, 16, 19),  
Kathleen Kuhlmann\* (6/23, 27; 7/1),  
Regina Sarfaty\* (6/11, 16, 19), Evelyn de  
la Rosa (6/23, 27, 7/1)/Dano Raffanti\*,  
Dale Duesing, Enrico Fissore\*, Cesare  
Siepi

Conductor: Andrew Meltzer\*

Director: Julian Hope

Set and costume designer: Alfred  
Siercke

June 11, 16, 19, 23 at 8 p.m., June 27 at 2  
p.m., July 1 at 7:30 p.m.

### Verdi, **Nabucco**

New production Performed in Italian

Angeles Gulin\*, Susan Quittmeyer,  
Nikki Li Hartliep\*/Matteo Manuguerra,  
Gordon Greer\*, Paul Plishka, Quade  
Winter, Gregory Stapp  
Conductor: Kurt Herbert Adler  
Production: Gerald Freedman  
Set designer: Thomas Munn  
Costume designer: Beni Montresor

June 17 at 7:30 p.m., June 20 at 2 p.m.,  
June 22, 25, 30, July 3 at 8 p.m.

### Stravinsky, **The Rake's Progress**

New production Performed in English

Diana Soviero\*, Mignon Dunn, Regina  
Sarfaty/Dennis Bailey\*, Donald Gramm,  
Kevin Langan, Jonathan Green  
Conductor: David Agler  
Production: John Cox  
Set and costume designer: David  
Hockney\*

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Teatro alla Scala, Milan  
June 24 at 7:30 p.m., June 26, 29, July 2  
at 8 p.m., July 4 at 2 p.m.

\*\*American opera debut

\*San Francisco Opera debut

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THE RAKE'S PROGRESS June 16

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George Frideric Handel, mezzotint by J. Faber after a painting by Thomas Hudson, 1748/49.

# Gli Italiani in Inghilterra

By JOHN SCHAUER

Handel's operas are only now beginning to win their uphill battle for appreciation during our own century, but that hill recedes further into the past than one might imagine. On March 3, 1724, the poet John Byrom wrote to his wife, Elizabeth, "I was engaged to dine at Mrs. de Vlieger's on Saturday, whence they all went to the opera of *Julius Caesar* . . . it was the first entertainment of this nature that I ever saw, and will I hope be the last, for of all the diversions of the town I least of all enter into this."

Italian opera had been introduced to London before Handel's arrival there in 1710, but his *Rinaldo*, produced in 1711, was the first Italian opera composed expressly for London audiences. The superiority of Italian over English as a language for singing, and the natural advantage of Italian singers in performing in their native tongue, had been recognized in various English quarters since the 17th century; but the idea of a musical drama written in Italian for English-speaking audiences struck some critics in 1711 as ludicrous.

Their vigorous opposition to a foreign language must have seemed very strange to a composer who was of German birth, had studied in Italy,

moved to England and frequently corresponded in French. The production of music with Italian texts occupied Handel's creative powers longer than most people realize. His earliest extant opera, *Almira*, composed in Hamburg in 1704 before he was 20, was in a mixture of German and Italian, and his last opera, *Deidamia*, was written in 1740, when Handel had already reached the age of 55. Even during Handel's famous 1742 visit to Dublin when he gave the world premiere of *Messiah*, he also presented a concert version of his 1740 opera *Imeneo*, which was described as a "serenata."

The fact that an opera is in a foreign language, as we all know, does not mean the audience doesn't know what is happening on stage. Theater house lights in those days weren't lowered for the performance, and libretti with both Italian text and rhymed English translation were available. It is from surviving copies of these libretti that we know most about Handel's procedures in revising an opera for revival, when the availability of singers might demand musical adjustment.

Those who dislike baroque opera love to point to such revisions — either the substitution of new arias for old or reworking of the original — as proof

that *opera seria* has no structural integrity, either as music or drama, but they miss the point entirely. Audiences in Handel's day were not looking for well-constructed plots; they were concerned primarily with emotion in its most pure and distilled forms. The Age of Reason was cataloguing the universe, and a baroque opera was expected to serve as, among other things, a catalogue of emotions. Audiences accepted an opera plot as they accepted life: at any given moment, the events that have led to your particular situation may in retrospect seem random, unexpected, illogical, unlikely or contrived; but your emotional response to your immediate predicament is no less real for what preceded it. Handel's genius lay in his ability to make those emotional responses — his arias — real, whether he was writing for a historical figure like Julius Caesar or a sorceress with magical powers like Alcina.

Vast quantities of paper and ink have been used by some of Handel's most articulate proponents to demonstrate how Handel, through his sheer genius, triumphed over the suffocatingly archaic conventions of the *opera seria*. But while Handel was undeniably the supreme master of that form, audiences today are beginning to

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Title page of the first edition of *Julius Caesar*, 1724.

realize that many of the inherent "problems" of the genre disappear as soon as one stops thinking of them as problems. Indeed, most of the so-called evils of opera that Gluck tried to

exorcise in his famous "reform" during the second half of the 18th century — fantastic plots, elaborate spectacle, wildly virtuosic singing — are the very elements that endear opera to many of

its most fanatic followers. In short, the "difficulty" of baroque opera just may be a myth whose time has passed.


Italian opera did not dominate the London stages; musical works in English far outnumbered those in Italian during the years that Handel was producing operas. But Italian opera did dominate the interests of the upper classes, and after the sensational success of *Rinaldo*, Handel dominated Italian opera. He was the first composer to be engaged when members of the nobility organized what was intended as a permanent opera company, the Royal Academy of Music, in 1718-19. Though under the patronage of the king, the venture was supported by subscription, and in 1719 Handel was sent to the Continent to hire the finest singers available — which is to say, Italian singers.

The Royal Academy opened on April 2, 1720, with an opera called *Numitore* by Giovanni Porta, but the significance of that event was eclipsed by the reception accorded Handel's first opera for the Academy, *Radamisto*, when it opened on April 27. In John Mainwaring's 1760 biography of Handel, the first life of a composer ever published, the author observes:

In so splendid and fashionable an assembly of ladies (to the excellence of their taste we must impute it) there was no shadow of form, or ceremony, scarce indeed any appearance of order or regularity, politeness or decency. Many, who had forc'd their way into the house with an impetuosity but ill suited to their rank and sex, actually fainted through the excessive heat and closeness of it. Several gentlemen were turned back, who had offered forty shillings for a seat in the gallery, after having despaired of getting any in the pit or boxes.

Apparently scalping tickets is not a recent invention.

For the eight years that the Academy survived, London was the operatic center of Europe. If that golden age had a peak, historians are in general agreement that it occurred between 1724 and 1725, when in the space of one year Handel produced



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three of the finest of his 42 operas: *Rodelinda* received its premiere on February 13, 1725, having been preceded by *Tamerlano* (October 31, 1724) and *Giulio Cesare in Egitto* (February 20, 1724).

*Julius Caesar*, as the opera is now most often called, was the most successful opera Handel had written up to that time. The score, published by Cluer that same year, was the most complete score of any Handel opera printed during the composer's lifetime. In April plans were made public for the Royal Academy to visit Paris, and in preparation for the event, French libretti for *Ottone* and *Julius Caesar* were printed. (Nothing ever came of the plan, except a world precedent for opera tours that don't happen.) Monsieur de Fabrice, who held the title of Gentleman of the Bedchamber to the Prince of Wales, wrote to the Saxon general and prime minister, Count Flemming, on March 10 (as translated by Otto Erich Deutsch): "... The opera is in full swing also, since Hendell's new one, called Jules César — in which Cenesino and Cozzuna shine beyond all criticism — has been put on. The house was just as full at the seventh performance as at the first . . ."

"Cenesino and Cozzuna," as the writer so creatively spelled them, were the first Caesar and Cleopatra: Francesco Bernardi, who used the stage name Senesino, after his native town of Siena, and Francesca Cuzzoni. When Cuzzoni arrived in England in 1722, she was already one of the most famous singers of her time. She created an unprecedented sensation in her first London performances, in Handel's *Ottone*. Although neither physically attractive nor talented as an actress, she was universally admired for her musical technique — she once inspired an audience member to cry out, "Damn her! She has got a nest of nightingales in her belly!"

Perhaps the admiration was not universal; in a famous incident at a rehearsal before her debut, Handel threatened to throw her physically out the window for her lack of cooperation. Subsequent problems arising from her temperament eventually prompted Handel to import a rival prima donna, Faustina Bordoni, who joined the Academy in 1726. After



A contemporary engraving of Francesca Cuzzoni (c.1700-1770).

that time there grew between them a rivalry unmatched in operatic history, reaching its climax in 1727 when the two sopranos broke into a physical fight during a performance of Bononcini's *Astianatte* in the presence of the Princess of Wales.

In 1724, however, Cuzzoni was the *prima donna assoluta*. Her only real rival was Senesino, against whom she could not really compete: he was a castrato. His part as Julius Caesar contains as much varied and magnificent music as that of Cleopatra; if the title role in modern revivals has seemed relatively less interesting, it is due to the fact that the part has most often been transposed for a baritone, in whose range the music sounds far less brilliant than when sung by the alto for whom it was composed. Castrati were the wonder of the age, and while only a small handful of them ever achieved superstardom, it is a testimony to the dazzling success of the few that so many young Italian boys were savagely mutilated with the permission of their parents, who saw it

as the only hope of escaping poverty and squalor.

Senesino was one of the few. When the Royal Academy authorized Handel to hire singers, they specifically requested "that Mr. Hendel engage Senesino as soon as possible to Serve the said Company and for as many Years as may be." His musical merits were reportedly outstanding, although he lacked the enormous range that was said to be characteristic of castrati. His arias in *Julius Caesar*, for instance, are with rare exception confined to the tenth from B below middle C to D above, and when he made his London debut in *Radamisto*, in a role originally written as a trouser role for a woman, his music was all rewritten or transposed.

Judging from contemporary accounts, his personality left a lot to be desired. According to Quantz, Senesino's quarrels with Heinichen brought about the dissolution of the Dresden opera company with which Handel first heard him sing; and Dr. Charles Burney, in book IV (1789) of his

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Francesco Bernardi, "Senesino." Mezzotint after Thomas Hudson, by Alexander Van Haecken, 1735. In front is the open score of Handel's *Giulio Cesare*.

celebrated history of music, writes of an incident in which "Mrs. Robinson [the first Cornelia] had been offended by Senesino at a public rehearsal of an opera, for which Lord Peterborough publicly and violently caned him behind the scenes."

After the Royal Academy went bankrupt in 1728, Handel organized another opera company on a private basis, and he was rejoined by Senesino in 1730. Handel was to write more music for Senesino than for any other

castrato, including parts in the early oratorios of 1732-33, *Esther*, *Deborah* and *Acis and Galatea*. In 1733 a rival opera company was formed, the Opera of the Nobility, in whose formation Senesino played a prominent role. That a man of artistic sensibility could leave and compete with the composer who wrote for him the greatest repertoire of castrato roles the world has ever known, defies the imagination.

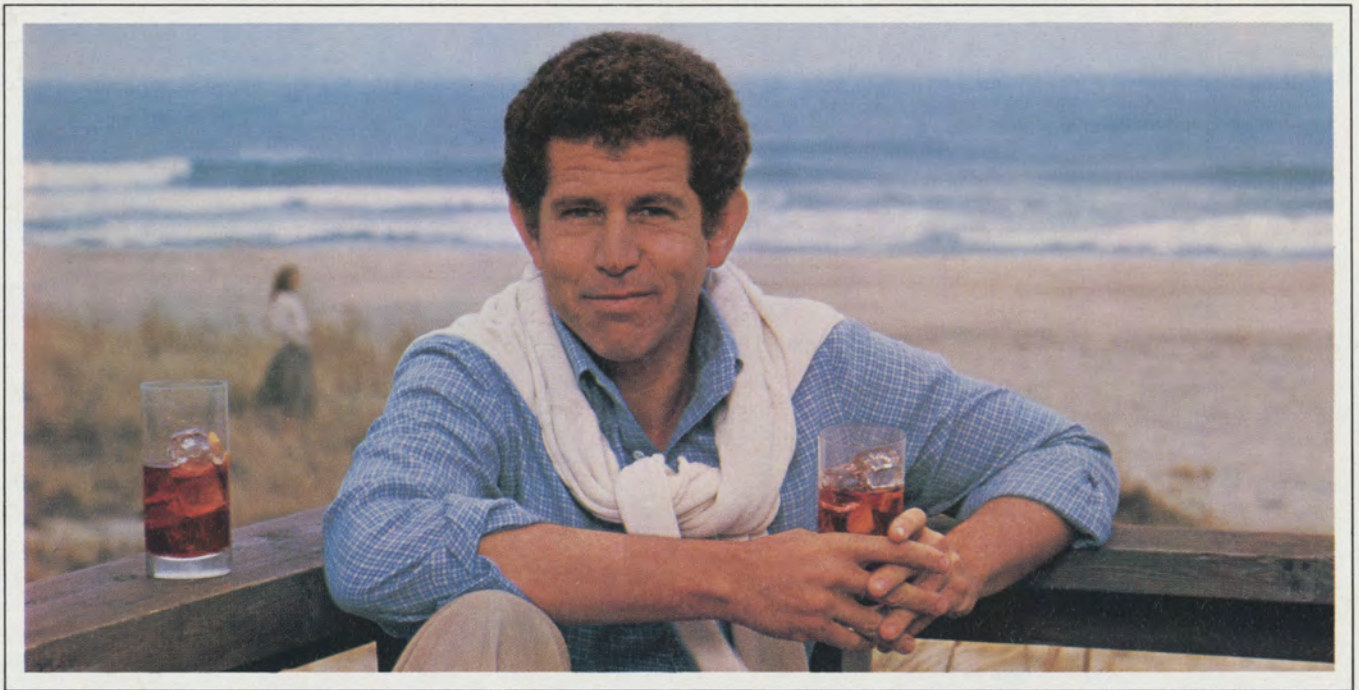
Senesino left England around the end of 1736. The next year Handel

suffered a breakdown, described at the time as a stroke. After he recovered he wrote his four last operas. All of them were commercial failures, but Handel never lost his status as the greatest musician in England, going on to compose the oratorios for which he is best known today.

Senesino eventually retired to a Sienese estate he purchased with his earnings from London. Cuzzoni's fate was less fortunate. She also abandoned Handel to join the rival company before returning, like Senesino, to the Continent. But she had squandered her wealth, and after being arrested more than once for debts, she supported herself in her old age by making buttons until she died in extreme poverty in 1770.

Italian opera in England, however, did not die after Handel left the field. A number of lesser figures continued the tradition, the most prominent being Johann Sebastian Bach's youngest son, Johann Christian, who later in the century made a name for himself in London composing Italian operas. If that art form was an extravagant luxury in the 18th century — and the disastrous financial fates of the period's opera producers attest that it was — it apparently was one that Londoners decided they could not do without, a sentiment somewhat facetiously presaged in 1733 in a book called *The Manners of the Age*:

'Twas once fair Britain's glory  
and her praise  
To bind her heroes brows with  
foreign bayes;  
Victorious wreaths from  
vanquish'd realms to bring,  
She cannot conquer now—but  
she can sing;  
And while her warriors at the  
stage look gay,  
Gentle or eager, just as  
fiddlers play;  
Made soft or fierce by  
Handel's potent lyre;  
Their rage and love both  
modell'd by the wire;  
Of Latin eunuchs, and sweet  
tunes possess,  
The opera is safe—and  
England blest. ■



## Tony Roberts talks about his first time.

ROBERTS: It was exactly seven years, eleven months, two weeks and five days ago, at 7:00 PM on Fire Island.

INTERVIEWER: *You remember the exact moment?!*

ROBERTS: Of course. A man never forgets his first time.

INTERVIEWER: *It must have been quite an experience. You must tell me about it.*

ROBERTS: I was at a beach party comparing tan lines, when an exotic woman in a red sarong sauntered over in my direction. I immediately noticed that she had the best tan on the beach.

INTERVIEWER: *Go on.*

ROBERTS: She looked me straight in the eye and said, "Campari?"

"I'm sorry," I replied, "I don't speak Italian."

"Neither do I," she said. I was so embarrassed.

INTERVIEWER: *I can see why!*

ROBERTS: Anyway, she handed me a Campari and orange juice, and sipped a Campari and soda herself. Then I understood.

INTERVIEWER: *How was it?*

ROBERTS: At first I thought it was bitter. Then I realized it was sweet, too. I guess bittersweet is the only way to describe it.

INTERVIEWER: *Was she amused?*

ROBERTS: Very. She said, "You'll acquire a taste for it, Tony. Most men do."

She was right. My second time was much better. And now I like to have it as often as I can.

INTERVIEWER: *Did you ever see the young woman again?*

ROBERTS: No, but I keep hoping I will. I've enjoyed it so many ways since my first time... now I could teach her a thing or two.

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# Caesar and Cleopatra

## A Historical Background

By CHRISTOPHER HUNT

The historical events upon which Handel's *Julius Caesar* is loosely based took place in ancient Egypt in 48-47 B.C. The Roman Empire was in the midst of its first great war. Sixteen years

and another civil war later, Julius Caesar's nephew Octavian became the first Roman emperor, under the name Caesar Augustus, finally ending Rome's Republican era.

With it also ended the independent history of Egypt when

Cleopatra, the last of the Ptolemaic line, clasped "the pretty worm of Nilus" to her breast, dying in Alexandria beside Mark Antony, Augustus's rival for absolute power in Rome. With her death Egypt became not a Roman province, but the

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Julius Caesar; copper engraving by Baolswert after an original sculpture.

personal fief of Augustus and the later Roman emperors.

Rome, for its first two and a half centuries a tribal monarchy centered on the seven Roman hills, had become a Republic around 500 B.C. Republican Rome, however, never lost its memory of the monarchical age: fear that Caesar had royal ambitions led to his assassination on the Ides of March (March 15), 44 B.C.

Gaius Julius Caesar was born around 100 B.C. into the Julian clan, an

ancient if impoverished patrician family. His exact birthdate is not recorded, though it is known that he was born by the operation afterwards named for him as Caesarian section. Caesar was his family name; it was his personal charisma that gave it the universal connotations that survive in the modern German *Kaiser* and the Russian *Czar*.

Although of patrician origin, Caesar espoused the antisenatorial party. His early career was political

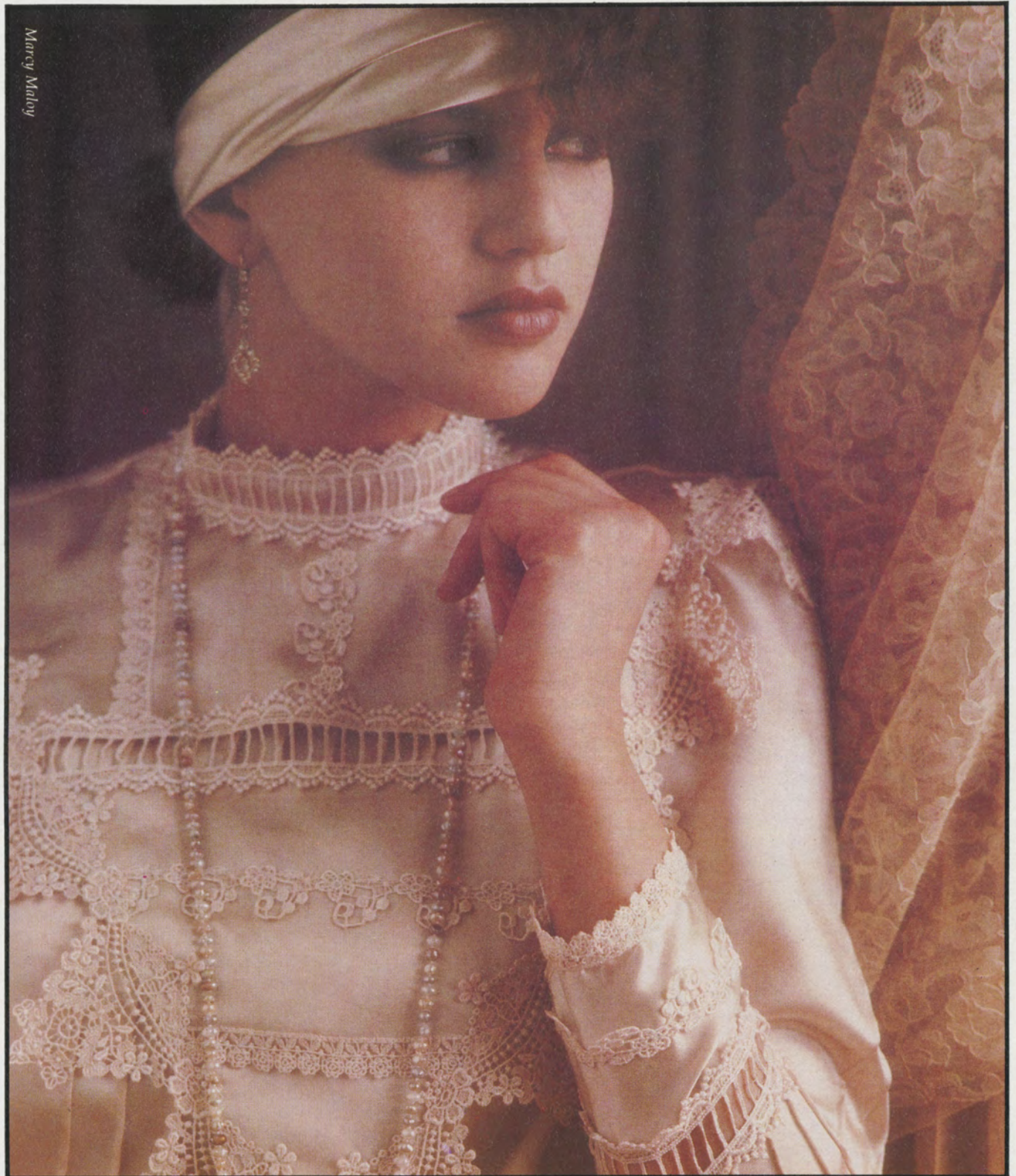
rather than military: as an orator he was reckoned second only to Cicero; he was diplomat enough to advance through a rising sequence of public offices controlled by the Senate until he was able in 60 B.C. to form the first Triumvirate with Pompey and Crassus, an unofficial liaison that gave the three men immense power, to which Pompey contributed military strength, Crassus wealth and influence. Conservative opposition thus overcome, Caesar was elected consul in 59 B.C.

His year of office finished, Caesar accepted the governorship of Transalpine Gaul, the modern France and Belgium. He was to remain there 10 years, the first nine of which were spent in subjugating the warlike Gallic tribes — and in training the finest army the world had known, with himself as a military commander whose reputation in Rome began to rival even that of Pompey the Great. It was in this period, too, that he made his foray into Celtic Britain.

Caesar had left Pompey and Crassus to safeguard his interests in Rome. Perhaps inevitably, there were disagreements. A meeting of the three in Luca in 56 B.C. brought only temporary peace. Then in 52 B.C. Crassus was killed on a catastrophic expedition against the Parthians. The Senate, faced with increasing unrest in Rome, and with Caesar still occupied in Gaul, appointed Pompey sole consul, effectively giving him absolute power.

Caesar, bringing part of his army with him, moved to the southern part of his territory, Cisalpine Gaul, that part of Italy north of the Po (or Rubicon) that marked the boundary with *Italia*, into which by hallowed Republican tradition no commander might enter with his forces. Caesar knew that to cross the Rubicon meant civil war — war against Rome's most honored general, Pompey, his former ally, friend and son-in-law. But Curio, who was to be killed later the same year with his army in Africa, returned to Ravenna with the news that the Senate had authorized Pompey to move against Caesar with force. Early in the spring of 49 B.C. Caesar and his army crossed the Rubicon: *Alea jacta est*, he said; the die is cast.

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The struggle with Pompey culminated a year later in the battle of Pharsalus in northern Greece. Pompey's forces were routed, and Pompey himself fled to Cyprus and then to Egypt. He had reason to expect help from the reigning dynasty: seven years earlier he had been the prime instrument in restoring the exiled Ptolemy XI "Auletes" to the Egyptian throne.

Ptolemy Auletes ("the flute-player") had been ousted by a palace revolution in 58 B.C. led by his eldest son, who took the title Ptolemy XII, and his daughter Berenice. Ptolemy XII's death in 55 B.C. gave Rome the chance, by restoring his exiled father, to acquire new influence over the still-independent Egyptian kingdom. Ptolemy Auletes had spent his exile as a guest in Pompey's villa in Rome. Pompey had therefore personal as well as political grounds for seeking help in Egypt. But the Flute Player had died in 51 B.C., leaving his throne jointly to his two oldest surviving children, Cleopatra, by then 18, and her 10-year-old brother, Ptolemy XIII.

Since Ptolemy was a child, a board of guardians had been appointed. Principal among them were the Egyptian Achilles, commander of the army; the Greek rhetorician Theodotus of Chios, who was the boy-king's tutor; and a devious political intriguer named Pothinus, a eunuch who was minister of finance. True to regency stereotype, these three conspired against Cleopatra, and in 48 B.C. she fled to Syria to raise an army to secure her birthright by force. She was soon encamped with her forces on the Syrian border close to the Egyptian port of Pelusium, on the Nile delta. Achilles and the Egyptian army, taking the boy-king with them, moved to Pelusium in readiness for her invasion.

It was at this moment that Pompey arrived and moored off shore. With him were his devoted young third wife Cornelia and the survivors, some 2,000 strong, of his shattered army from Pharsalus. Sextus, his son by his first wife, had sailed westward to help Cato reconstruct Pompey's naval strength.

Plutarch graphically describes the events that followed. The eunuch Pothinus persuaded the king's advisers

that Pompey was both too dangerous a guest and too dangerous an enemy. Achilles was sent in a small boat with a few companions, apparently to invite Pompey to a council with Ptolemy. Cornelia, suspicious of so meager a reception, begged Pompey not to go. But with a quotation from Sophocles ("Whoever goes to a tyrant's court/ Is already his slave even though he goes as a free man"), Pompey accompanied Achilles. As he stepped ashore he was stabbed in the back. His head was cut off, and his body thrown naked on the shore, to be given secret incineration



Ptolemy XII, "Auletes."

the next day by loyal followers. His ashes were later returned by Caesar to Cornelia at the villa in Rome where Pompey had once provided sanctuary for the young Ptolemy's father.

Cornelia, from the galley out at sea, watched her husband's murder. "They raised such a cry," says Plutarch, "as could be heard from the shore," and before the Egyptians could reach them, they sailed for Rome and safety. Lucan, in his *Pharsalia*, gives a touching picture of Cornelia's and Pompey's love for one another.

Pompey had the reputation of a devoted husband, although he had divorced his first wife, Sextus's mother Mucia, for her adultery with Caesar. That had not, however, stopped him from marrying Caesar's beloved daughter Julia, who died in childbirth in 54 B.C. Caesar was also reputed to have seduced Cornelia, who was some 35 years younger than her husband. After Pompey's death she returned to Rome, where she lived quietly into old age.

Ptolemy's councilors were doubtless influenced in murdering Pompey by the news that Caesar was en route to Egypt in pursuit. Believing he would be glad of his enemy's removal, they were probably also nervous about Caesar's military strength. As it transpired, however, Caesar arrived at Alexandria on October 2 with the relatively small force of some 4,000 men.

(Actually he arrived on July 27, but the Roman calendar, based on 10 months to the year with occasional intercalary months, had become hopelessly distorted. It was Caesar who, on his return from Egypt, introduced a new system, the Julian calendar, which with modifications made in 1584 remains in use today. The Julian calendar's inspiration came from the Egyptian royal astronomer Sosigenes, introduced to Caesar by Cleopatra. Two new months were inserted permanently between the previous sixth and seventh months, later named for Julius and Augustus Caesar, leaving the present anomaly of our ninth, tenth, eleventh and twelfth months bearing the Latin names for seventh through tenth.)

Only on his arrival at Alexandria did Caesar learn of Pompey's death. The scurrilous Theodotus triumphantly welcomed him with the great Roman admiral's head, along with Pompey's signet ring, official sign of identity. Caesar is said to have burst into tears at the sight. He dismissed Theodotus with loathing; the uncomprehending eunuch fled soon after to Syria, where years later he was found by Brutus, "the noblest Roman of them all," and crucified.

Caesar was by now in his early fifties. The greatest military commander

continued on p. 52

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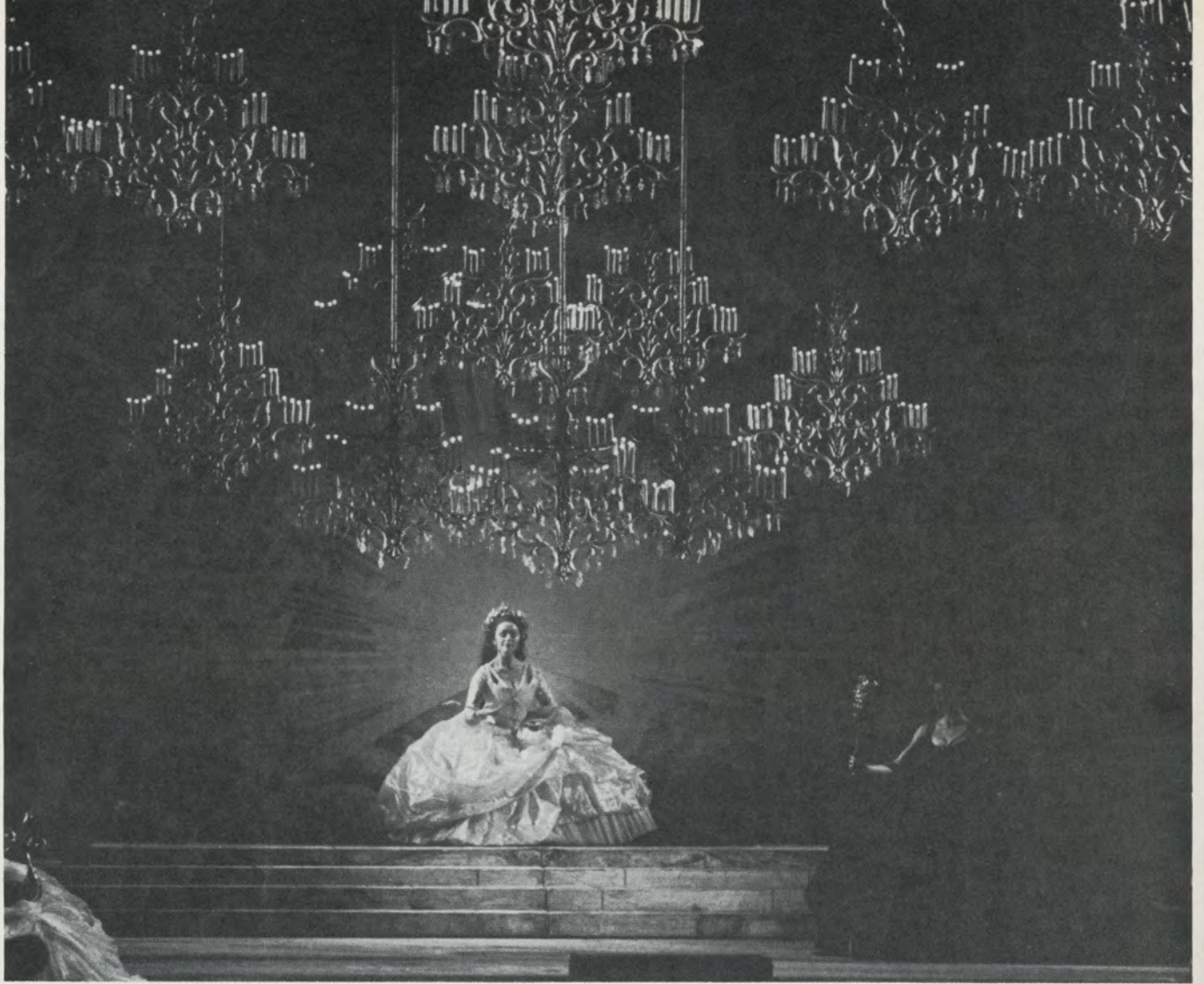
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Tatiana Troyanos.

# JULIUS CAESAR

Photos Taken in Rehearsal by Ira Nowinski



Valerie Masterson.



Valerie Masterson.



Delia Wallis.



Tatiana Troyanos and Stanley Wexler.



Valerie Masterson and Jeffrey Gall.



Delia Wallis and Sarah Walker.



James Bowman and Valerie Masterson.



Valerie Masterson.



Gregory Stapp.



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# Handel With Care: A Conversation with Sir Charles Mackerras

By ARTHUR KAPLAN

When the English National Opera production of Handel's *Julius Caesar* had its premiere at the London Coliseum in December 1979, public and critical response was generally ecstatic. Harold Rosenthal, editor of *Opera* magazine, called it "the finest production and performance of a Handel opera that I have ever seen," and it received the London *Evening Standard's* Award for the outstanding achievement in opera in 1979.

There were, however, a few gainsayers, among them eminent Handel scholar Winton Dean, who took exception to the musical edition prepared by conductor Sir Charles Mackerras. Dean, who had edited and supervised a more academic, uncut version of the opera at Birmingham University's Barber Institute a few years

earlier, lashed out against what he considered a lack of attention to Handelian style in such matters as cuts, tempos and, most importantly, ornamentation.

There ensued an epistolary exchange between conductor/editor and scholar/critic that spread over several issues of *Opera*, augmented by numerous pro and con letters from operagoers who had seen the ENO production in London or on tour. Editor Rosenthal finally called a halt to the controversy by printing a final series of letters under the title "*Julius Caesar: the last words.*"

Mackerras was perhaps a bit startled by the unusual attention generated by his edition of *Julius Caesar*. It at the very least disproved the notion that Handel's operas are of scant interest to the public at large and are to be relegated to Handel Society

performances and/or scholarly treatises.

Arriving in San Francisco to begin rehearsals for the first Handel opera ever to be performed on the stage of the War Memorial, Maestro Mackerras came armed with documentary evidence to substantiate his editorial decisions in case the controversy should erupt anew among musicologists, critics and operagoers on this side of the Atlantic.

Neither Mackerras nor stage director John Copley would claim to have attempted to recreate, as nearly as possible, the circumstances of the 1724 premiere of *Giulio Cesare in Egitto* at the Haymarket Theatre in London or to present a performance in strict accord with 18th-century baroque performance practices.

continued on p. 59



ROBERT MESSICK PHOTO

Charles Mackerras

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San Francisco Opera Premiere

Opera in three acts by GEORGE FRIDERIC HANDEL

Edition by NOEL DAVIES and CHARLES MACKERRAS

Libretto by NICOLA HAYM

English translation by Brian Trowell

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# JULIUS CAESAR

*Conductor*  
Charles Mackerras

*Production*  
John Copley\*

*Set Designer*  
John Pascoe\*\*

*Costume Designer*  
Michael Stennett\*

*Lighting Designer*  
Thomas Munn

*Chorus Director*  
Richard Bradshaw

*Musical Preparation*  
Kathryn Cathcart  
David Agler

*Prompter*  
Philip Eisenberg

*Harpichord Continuo*  
David Agler

*Cello Continuo*  
Judiyaba

*Assistant Stage Director*  
Eric Fraad\*

*Stage Manager*  
Jerry Sherk

*Production from the*  
English National Opera

*First performance:*  
London, February 20, 1724

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The performance will last approximately  
three hours and forty-five minutes.

## CAST

### The Romans

<i>Julius Caesar</i>	Tatiana Troyanos
<i>Curio, a tribune</i>	Stanley Wexler
<i>Cornelia, Pompey's widow</i>	Sarah Walker
<i>Sextus, son of Pompey and Cornelia</i>	Delia Wallis*
<i>Caesar's bodyguards</i>	Mickey Frettoloso Gregory Lane Pace Pedro Gambito Jim Tryforos

### The Egyptians

<i>Cleopatra</i>	Valerie Masterson
<i>Ptolemy, Cleopatra's brother</i>	James Bowman
<i>Achillas, his general</i>	Gregory Stapp
<i>Nirenus, Cleopatra's eunuch</i>	Jeffrey Gall*
<i>Pothinus, Ptolemy's chief minister</i>	Cyril Clayton*

### The Muses

<i>Melpomene (tragedy)</i>	Katherine Warner
<i>Erato (erotic poetry and mime)</i>	Peggy Davis
<i>Clio (history)</i>	Page Perry
<i>Urania (astronomy)</i>	Anne Foote
<i>Polyhymnia (sacred music)</i>	Kathryn Roszak
<i>Terpsichore (dance and choral song)</i>	Anne Elizabeth Egan Sarah Gale
<i>Calliope (epic poetry)</i>	
<i>Thalia (comedy and idyllic poetry)</i>	Dana Sapiro
<i>Euterpe (music and lyric poetry)</i>	Johanna Baer

*Roman and Egyptian forces, Egyptian populace,  
Attendants of Caesar and Ptolemy, Attendants of  
Cleopatra and Cornelia*

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

TIME AND PLACE: 1st century B.C.; in and around  
Alexandria, Egypt

THERE WILL BE TWO INTERMISSIONS

# Synopsis

## JULIUS CAESAR

### ACT I

Caesar is hailed by the Egyptian populace ("Kneel in tribute fair land of Egypt"). He agrees to peace at the request of Pompey's wife, Cornelia, and young son, Sextus. Achilles, Ptolemy's general, then approaches and declares his master's friendship for Caesar. To prove it, one of his followers comes forward with the severed head of Pompey. Caesar furiously denounces Ptolemy's cruelty ("Tyrant avoid my sight"), telling Achilles to warn his master of his imminent arrival. In her grief, Cornelia tries to kill herself ("Grief and woe all hope deny me"), but Sextus and his companion Curio prevent her. Then Sextus assures her that he will avenge his father's death ("Come, rouse yourselves to vengeance").

Cleopatra learns of Pompey's murder and resolves to enlist Caesar's support to confirm her sole authority in Egypt. Ptolemy mocks her claim, and Cleopatra suggests that he might be more successful with women than at ruling a kingdom ("Yet why despair"). Achilles reports Caesar's reaction to Ptolemy's gift and swears, on condition that Cornelia should be his, to destroy Caesar. Ptolemy declares that Caesar will pay for his insult ("Upstart, barbarian").

Cleopatra, disguised as her servant Lydia, comes upon Caesar as he contemplates Pompey's funeral urn. She begs Caesar's assistance for Cleopatra, and Caesar, overwhelmed by her beauty, readily agrees. Just as she is about to leave, Cornelia enters, grieving for her husband ("In your bosom, friendly marble"). When Cleopatra realizes that Cornelia and Sextus have determined to kill Ptolemy, she offers her help, still maintaining her disguise. She anticipates success and proposes that her trusted adviser, Nirenus, should introduce them to the palace ("O star of my desire").

Although Ptolemy receives Caesar in great splendor, neither trusts the other, and Ptolemy plots to kill Caesar that very night. Caesar sees through the deception ("How silently, how slyly"). Cornelia and Sextus are presented, and Sextus challenges Ptolemy to single combat. In response, Ptolemy has them both arrested, sending Cornelia to work in the harem gardens as a slave, and imprisoning Sextus in the palace. Achilles advises Cornelia that he could ease her suffering if she would love him ("Ne'er deny a tender lover"), but she scornfully rejects him. Mother and son are parted from each other ("Condemn'd to grieve and cry").

### ACT II

Cleopatra, still disguised, has arranged an entertainment for Caesar. In a garden of the palace, she appears to him as "Virtue enthroned upon Parnassus, attended by the nine Muses" and sings the famous aria "V'adoro pupille" ("Lamenting, complaining"). Caesar is entranced ("Fleet o'er flow'ry meadow gliding") and follows Nirenus to her rooms.

Cornelia sadly reflects on her wretchedness ("Still despairing"), but nothing will persuade her

to accept the advances of Achilles. She angers Ptolemy also by refusing to listen to his protestations of love. In despair, she prepares to throw herself to the tigers that guard the seraglio. Suddenly Sextus enters, having escaped from imprisonment, and she is cheered by his determination to set her free ("Sigh no more, forget lamenting"). Sextus swears revenge on Ptolemy ("Wounded, the serpent ne'er reposes").

Cleopatra eagerly awaits Caesar ("Venus, fair lady"). She pretends to be asleep when he enters, so that she overhears him speak of his love for her. As he talks of marriage, she awakens; he is taken aback and his sudden reluctance dismays her. At that moment, Curio interrupts them with the news that Ptolemy's men are searching the palace to kill Caesar. Cleopatra amazes them by declaring her real identity, but not even she can stop her brother's henchmen. Caesar asserts his courage ("In anger and fury") and runs to meet his enemies. Cleopatra listens to the fighting and prays for his safety ("Hear my prayer, just gods, relenting!").

### ACT III

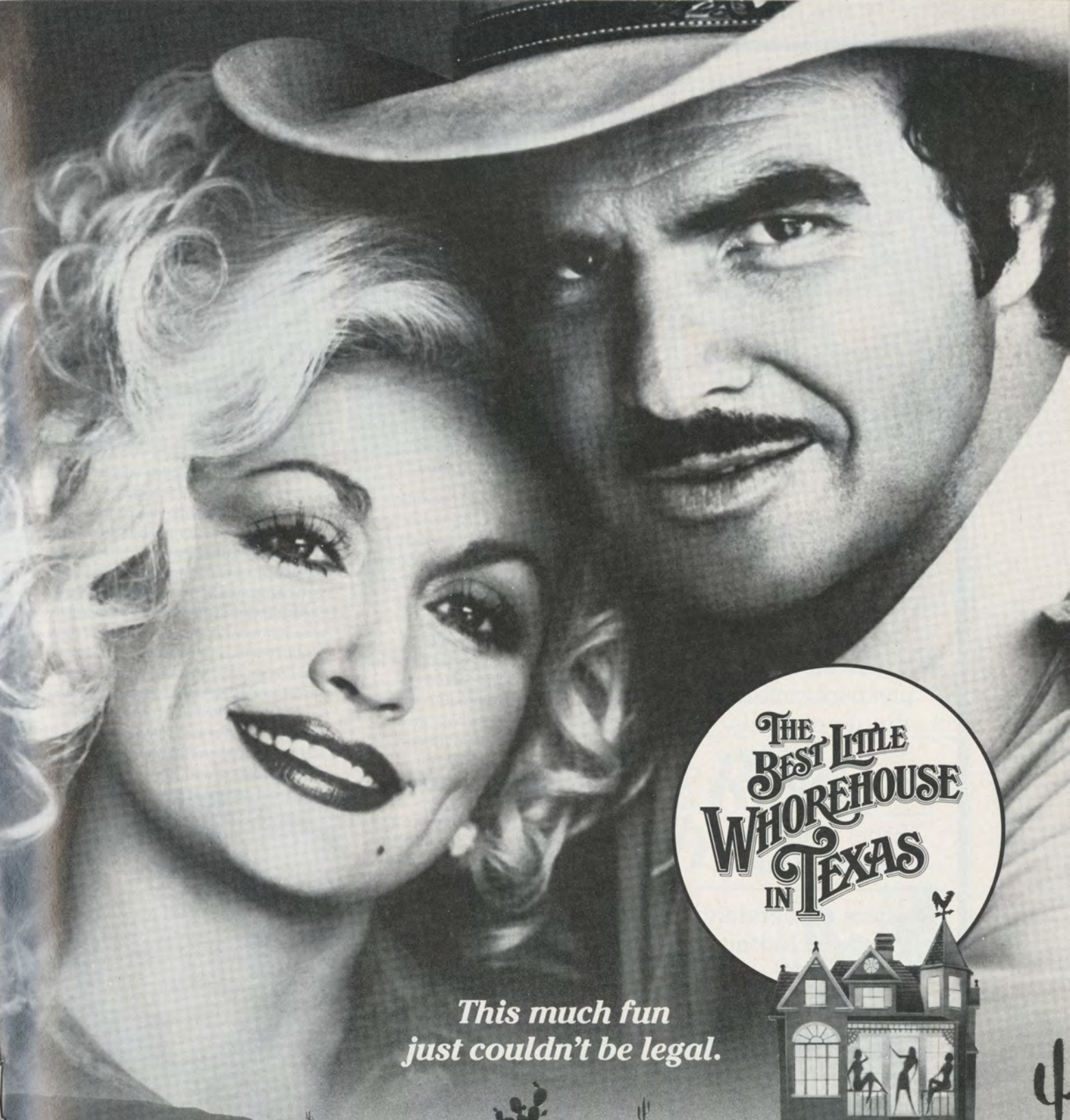
Caesar has been overpowered in the struggle and is falsely believed to have drowned in the sea. Cleopatra has declared war on Ptolemy but has been defeated and captured. Ptolemy denounces her behavior ("I shall tame your pride unbending") and puts her in chains. In despair, Cleopatra contemplates her sudden misfortune in the celebrated lament "Piangerò la sorte mia" ("Flow, my tears").

Caesar recalls his defeat ("From the perils of the deep") and thinks of Cleopatra. Curio and Sextus approach, but before they see him they find Achilles, who is fatally wounded. He confesses, as he dies, to the murder of Pompey and to the attempted assassination of Caesar. He also relates that he turned traitor when Ptolemy refused to let him take Cornelia, his promised reward. He then gives them a ring that will grant them the command of his forces and which will enable them to enter the palace in order to kill Ptolemy. Caesar comes forward and grasps the ring ("See in spate the high cataract storming"); the three Romans are joyfully reunited and determined to rescue Cornelia and Cleopatra.

Cleopatra urges her attendants to escape before her brother has them killed. She hears the clash of arms and prepares for death; but it is Caesar who enters, sword in hand, to embrace and rescue her. She exults at her turn of fortune ("Stormy winds my ship had shaken").

Before the assembled legions and populace of Alexandria, Caesar is hailed as Emperor of Rome. Sextus relates how he killed Ptolemy, and Cornelia presents Caesar with the regalia of Egypt. Caesar crowns Cleopatra Queen of Egypt, and together they proclaim their eternal love ("Dearest! My love, forever mine") amid general rejoicing ("Proclaim we all great Caesar's glory!").

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## Profiles



### TATIANA TROYANOS

American mezzo-soprano Tatiana Troyanos returns to San Francisco Opera to sing the title role in *Julius Caesar* for the first time in her career, giving her the rare distinction of essaying both lead roles in this opera (she sang the role of Cleopatra in the complete DG recording). Following her 1963 New York City Opera debut as Hippolyta in *A Midsummer Night's Dream*, Miss Troyanos became the leading mezzo at the Hamburg State Opera for over 10 years, during which time she achieved success in such roles as Dorabella in *Così fan tutte*, Eboli in *Don Carlos* and the title role of *Carmen*. She made her San Francisco Opera debut in 1975 in the title role of *L'Incoronazione di Poppea* (a role she repeated for the 1981 Summer Festival) and was heard that same season as Adalgisa in *Norma*. She returned in 1976 as Santuzza in *Cavalleria Rusticana* (repeated in 1980) and in 1977 appeared as Amneris in *Aida* and the Composer in *Ariadne auf Naxos*. Among the "trouser" roles for which she is famous are Octavian in *Der Rosenkavalier* (the vehicle of her 1976 Metropolitan Opera debut), Sextus in *La Clemenza di Tito* (portrayed in the 1980 Jean-Pierre Ponnelle film), Hansel in *Hansel and Gretel*, Orsini in *Lucrezia Borgia*, Romeo in *I Capuleti ed i Montecchi*, and the title role of Handel's *Ariodante*. She has also won critical acclaim as Charlotte in *Werther*, Kundry in *Parsifal*, Venus in *Tannhäuser* and Countess Geschwitz in *Lulu*. Miss

Troyanos has appeared in all of the world's great houses, including Covent Garden, the Paris Opera, the companies of Munich and Berlin, and at La Scala, where she made her debut as Adalgisa in the first live satellite radio broadcast. It was as Adalgisa that she appeared in the Metropolitan Opera's 1981 opening night production of *Norma*, and last March she was heard in a nationally telecast recital from the Met with Plácido Domingo.



### VALERIE MASTERSON

British soprano Valerie Masterson returns to San Francisco Opera as Cleopatra in Handel's *Julius Caesar*, a role she sang to great acclaim with the English National Opera during the 1979-80 season. After appearing as principal soprano with the D'Oyly Carte Opera Company, she made her debut in 1971 with Sadler's Wells Opera (renamed English National Opera in 1974) as Constanze in *The Abduction from the Seraglio*. Her other roles with that company have included Countess Adele in *Count Ory*, Susanna and the Countess in *The Marriage of Figaro*, Sophie in *Der Rosenkavalier*, Oscar in *A Masked Ball*, Micaëla in *Carmen*, Pamina in *The Magic Flute*, Gilda in *Rigoletto*, Mimi in *La Bohème* and the title role of Massenet's *Manon*. She has sung the role of Violetta in *La Traviata* with both the English National Opera and at Covent Garden, where she has also been heard in *Das Rheingold*, *Götterdämmerung*, *Fidelio* and in the world premiere of Henze's *We Come*

to the River. At the festival in Aix-en-Provence, Miss Masterson has won acclaim in *Le Nozze di Figaro*, *Alcina*, *Così fan tutte* and *Elisabetta, Regina d'Inghilterra*. In Paris she has appeared as Marguerite in *Faust*, Drusilla in *L'Incoronazione di Poppea* and Constanze in *Die Entführung aus dem Serail*. She has also portrayed Manon in Marseille, Pamina in Strasbourg, the Countess in Rouen and Constanze in Munich and at the Glyndebourne Festival. Miss Masterson made her American opera debut as Violetta in the 1980 San Francisco Opera production of *La Traviata*. Her most recent appearances include *Romeo and Juliet* at the London Coliseum and in Paris, as well as *Rigoletto* and Gounod's *Mireille* in Geneva.



**SARAH WALKER**

English mezzo-soprano Sarah Walker returns to San Francisco Opera as Cornelia in *Julius Caesar*, a role she has sung with the English National Opera. She made her professional debut at the Glyndebourne Festival, where she performed the dual role of Diana/Giove in Cavalli's *La Calisto*. She went on to perform with Scottish Opera as Dido in *Les Troyens* and with the English National Opera, where her roles have included Dorabella in *Così fan tutte*, the title role in *Maria Stuarda*, Charlotte in *Werther*, Fricka in *Das Rheingold* and *Die Walküre*, and Suzanne in the world premiere of David Blake's *Toussaint*. Other contemporary pieces in Miss Walker's

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wide and varied repertoire include Henze's *Voices* — which she has recorded for Decca Records — Schönberg's *Pierrot Lunaire*, Berio's *Sequenza* and Berberian's *Stripsody*. She made her American debut in 1977 in the Lyric Opera of Chicago's first production of *Die Meistersinger*, and in 1979 gave her first London recital at Wigmore Hall. She has appeared with Kent Opera as Ottavia in *L'Incoronazione di Poppea*, the role of her San Francisco Opera debut, made during the 1981 Summer Festival season. In January of this year she embarked upon a tour of solo recitals, and will appear at Covent Garden as Baba the Turk in *The Rake's Progress*.



#### DELIA WALLIS

Delia Wallis makes her San Francisco Opera debut as Sextus in *Julius Caesar*. The British mezzo-soprano began her career in 1969 with the Welsh National Opera, and after her debut at the age of 22 with the Royal Opera, Covent Garden, she went on to make guest appearances with leading opera companies in North America and Europe. Her European debut was as Octavian in *Der Rosenkavalier* with the Belgian National Opera in 1973, and in 1974 she portrayed Idamante in the highly acclaimed Jean-Pierre Ponnelle production of Mozart's *Idomeneo* with the Cologne Opera. Her first Canadian engagement was as Siebel in the 1976 Vancouver Opera production of *Faust*, and the following year saw her American debut as Ottavia in *L'Incoronazione di Poppea* at the

Houston Grand Opera. During the 1977-78 season, she followed appearances as the Composer in *Ariadne auf Naxos* at the Ottawa Festival with performances as Cherubino in a new production of *Le Nozze di Figaro* at New York City Opera. She also made her debut that year with the Frankfurt Opera, and has made numerous appearances with that company and the Cologne Opera over the past several years. During 1979, she appeared with great success as Octavian with both Scottish National Opera and the Houston Grand Opera, and as Beatrice in Berlioz's *Beatrice and Benedict* with the Indianapolis Opera. Miss Wallis won impressive critical praise for her portrayal of Prince Charming in Massenet's *Cendrillon*, both in Ottawa and in Washington, D.C., and will perform the same role in San Francisco Opera's 1982 fall season.



#### JAMES BOWMAN

Countertenor James Bowman makes his San Francisco Opera debut as Ptolemy in *Julius Caesar*. He began his singing career as a boy-chorister at Ely Cathedral in England. He trained as a countertenor at Oxford, and after an audition for Benjamin Britten was immediately engaged by the English Opera Group. It was with that company that Bowman was first heard at the San Francisco Opera, performing Oberon in Britten's *A Midsummer Night's Dream* (1971). Bowman has made a special study of alto roles in Handel's operas, and took part in the first modern staged performance of

Vivaldi's *Orlando Furioso* in Verona, appearing in the same opera when it was staged for Marilyn Horne at the Dallas Opera. He has appeared with the Royal Opera, Covent Garden, the English National Opera, the Glyndebourne Festival, Scottish Opera, Welsh Opera, the Netherlands Opera, the Strasbourg Opera, Santa Fe Opera and at Wolf Trap. Engagements in the last few seasons have included his debut with the Australian Opera, the world premiere of *Porporino* at the Aix-en-Provence Festival and the title role of Handel's *Scipio* for the Handel Opera Society. He has appeared with the Music Theater Ensemble of Vienna in a rarely heard opera by Joseph Fux, and in a staged performance of Handel's *Serse* for French Radio. His recital activities have taken him to Los Angeles, Paris, Vienna, Amsterdam, Geneva, Milan, Vancouver, Toronto and other major cities.



#### JEFFREY GALL

Countertenor Jeffrey Gall makes his San Francisco Opera debut as Nireus in *Julius Caesar*. The young American singer holds language degrees from Princeton and Yale, and has extensive concert experience from his many performances of early music with the Waverly Consort, the New York Renaissance Band and Pomerium Musices. Other groups with which Gall has performed frequently include the Handel and Haydn Society of Boston, Banchetto Musicale, the Castle Hill Festival, the Cantata Singers and Emmanuel Music. In 1979 he sang the

role of Apollo in the Spring Opera Theater production of *Death in Venice*, but is known primarily for his performance of baroque works, including Monteverdi's *L'Incoronazione di Poppea* with Banchetto Musicale in 1981; Handel's *Saul* with the Cantata Singers in 1981 and *Music of the Baroque* in Chicago in 1982; and Handel's *Jephtha* with the Oakland Symphony in 1981. He won national critical acclaim for his interpretation of the title role of Handel's *Orlando* in the controversial Peter Sellars staging at Cambridge's American Repertory Theater at the beginning of this year.



**STANLEY WEXLER**

Bass-baritone Stanley Wexler appears as Curio in *Julius Caesar* and Fiorello in *The Barber of Seville*. The young American singer has performed in *Melusine* and *Salome* with Santa Fe Opera; *Arlecchino*, *Kleine Mahagonny* and *La Bohème* with New England Chamber Opera; and *Signor Deluso*, *War and Peace* and *Daughter of the Regiment* with the Wolf Trap Company. Wexler portrayed Leporello in *Don Giovanni* for Boris Goldovsky's opera company in 1975, and over the next two years appeared with Western Opera Theater as Rodrigo in *The Portuguese Inn*, Bartolo in *The Barber of Seville*, and the title roles of *Don Pasquale* and *The Marriage of Figaro*. In 1977 he began an association with Kansas City Lyric Theater that has included appearances in *H.M.S. Pinafore*, *Die Kluge*, *Girl of the Golden*

*West*, *The Marriage of Figaro*, *Aida*, *Don Giovanni* (title role) and, earlier this year, *The Merry Widow* and the American premiere of Mozart's *L'Oca del Cairo*. He appeared with the Minnesota Opera in *The Consul* in 1979, and in 1980 made his San Francisco Opera debut in five operas in the Fall Season. In 1981 he portrayed Mozart's Figaro with Spring Opera and Western Opera Theater, and during the last Fall Season was seen as Kromow in *The Merry Widow*. Last December Wexler made his Houston Grand Opera debut as Don Pedro in *La Périchole*, and in February of this year he took on all four villains in a production of *The Tales of Hoffmann* with Scholar Opera in Oakland.



**GREGORY STAPP**

American bass Gregory Stapp appears as Achilles in *Julius Caesar*, a mandarin in *Turandot*, the High Priest of Babylon in *Nabucco* and the Keeper of the Madhouse in *The Rake's Progress*. A graduate of the Academy of Vocal Arts in Philadelphia, he has appeared with both the symphony orchestra and opera company of that city. In 1980 he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the AVA Opera Theater. Currently an Adler Fellow, Stapp was for two years the Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program. He made his Company debut during the 1980 fall season in *The Magic Flute* and *La Traviata*. During the 1980 Spring Opera season, Stapp was heard as Pluto in *Il Ballo delle Ingrate*,

Ajax in *The Cry of Clytaemnestra* and Friar Lawrence in *Romeo and Juliet*. During the first San Francisco Opera Summer Festival in 1981, he appeared as Hans Foltz in *Die Meistersinger* and an Usher in *Rigoletto*. During the 1981 fall season, the young bass was featured in five operas: *Semiramide*, *Lady Macbeth of Mtsensk*, *Le Cid*, *Lucia di Lammermoor* and *Il Trovatore*. In April 1981 he appeared as a soloist with the Los Angeles Chorale in a program conducted by Kurt Herbert Adler, and this last March was a soloist in the San Francisco Symphony performances of Bach's *St. Matthew Passion*.



**CHARLES MACKERRAS**

Sir Charles Mackerras returns to San Francisco Opera after an absence of more than 10 years to conduct *Julius Caesar* in a musical edition he created and conducted for the renowned 1979 performances by the English National Opera. After three years as principal conductor with the Hamburg State Opera, Mackerras was appointed musical director of ENO in 1970, and the stature attained by that company during the eight years of his tenure is perhaps the greatest achievement so far in his widely varied and distinguished career. His triumphs with ENO in recent years include new productions of *Der Rosenkavalier*, *Maria Stuarda*, *Manon*, *Katya Kabanova*, *Don Carlos*, *The Magic Flute*, *Werther*, *La Bohème*, *Don Giovanni* and *Dalibor*. He has conducted at most of the world's great opera houses, including Covent Garden, the Paris Opera and Hamburg

State Opera. His American conducting debut took place in 1967 with an appearance by the Hamburg Opera at the Metropolitan Opera House in New York, but he conducted an American company for the first time when he led 1969 performances of *The Magic Flute* and *La Cenerentola* for San Francisco Opera. He returned here for *Eugene Onegin* and *Un Ballo in Maschera* in 1971. Mackerras conducted the inaugural concert of the Sydney Opera House and toured Europe with the Sydney Symphony Orchestra in 1974. The following season he toured Germany with the BBC Symphony and returned to his native Sydney for a concert series in 1978. He is a world authority and great exponent of the works of Janáček, and his recordings of that composer's operas have won numerous awards. Baroque operas, particularly those of Handel, are another of his specialties.



#### JOHN COPLEY

Stage director John Copley directs *Julius Caesar*, his first production for San Francisco Opera. He spent several years early in his career as stage manager of the opera and ballet companies at Sadler's Wells Theatre, where he produced his first opera, Puccini's *Il Tabarro*. He was stage manager for musicals in London's West End before becoming assistant and then principal resident producer (director) at Covent Garden, a position he still holds. His stagings there have included *Don Giovanni*, *La Bohème*, *Alceste*, *Werther*, *Così fan tutte* and *Le Nozze di Figaro*. His work has been

seen at La Scala, the Welsh National Opera, the Netherlands Opera and the Athens Festival. For the English National Opera he has staged, in addition to *Julius Caesar*, productions of *Il Trovatore*, *La Traviata*, *Maria Stuarda* and *Der Rosenkavalier*. In Sydney he has mounted productions of *Die Zauberflöte*, *Madama Butterfly*, *Manon Lescaut*, *Jenufa*, *Macbeth* and *Le Nozze di Figaro* with the Australian Opera. In North America, he has directed productions for the Canadian Opera Company, Vancouver Opera, Washington Opera and New York City Opera, where last season he staged *Der Freischütz* and *Le Nozze di Figaro*. He recently directed Handel's *Semele* in Washington, D.C.



#### JOHN PASCOE

John Pascoe designed the sets for *Julius Caesar*, previously seen at the English National Opera. After studying theater design at the Wimbledon School of Art, he went on to create designs for the Derby Playhouse, the Crucible Theatre and the Bristol Old Vic, where he was appointed resident designer. In Bath, he held concurrent positions with the University, Prior Park and Young People's Theatre. In 1979 Pascoe's designs for Paisiello's *Il Barbiere di Siviglia* were seen at the Royal Northern College of Music. During the same year he designed a production of *She Stoops to Conquer* for Greenwich, in addition to his highly acclaimed sets for *Julius Caesar* at ENO. For Covent Garden he designed a new production of *Lucrezia Borgia*, which was subsequently seen at the Rome Opera.

Recent design credits include Puccini's *Tosca* for the Welsh National Opera and Handel's *Alcina* for the Australian Opera in Sydney.



#### MICHAEL STENNETT

San Francisco Opera audiences will see Michael Stennett's costumes for the first time with the Festival production of *Julius Caesar*. Since his first production in 1968, *Ann of Green Gables*, the English designer has worked for various leading opera, ballet and theatrical companies. His credits for the Australian Opera include costumes for *Le Nozze di Figaro*, *Rigoletto*, *Jenufa*, *Così fan tutte*, *Madama Butterfly*, *Fra Diavolo*, *La Traviata*, *Lucia di Lammermoor*, *I Masnadieri*, *Tosca* and *Les Huguenots*. In Britain, his costumes have been seen in productions of *Werther* and *Julius Caesar* for the English National Opera; *La Bohème*, *Peter Grimes* and *Tosca* for the Welsh National Opera; and *Le Nozze di Figaro*, *Werther*, *Lucrezia Borgia* and *Alceste* for the Royal Opera, Covent Garden. Other opera productions he has contributed to include *A Midsummer Night's Dream* for the Ottawa Festival, *Platée* for the Stockholm Opera and *I Capuleti ed i Montecchi* for the Teatro Massimo, Palermo. In this country his work was recently seen in the Los Angeles Philharmonic production of *Falstaff*. For ballet, Stennett has designed costumes for the Malmö Ballet productions of *Swan Lake*, *Cinderella* and *Giselle*, and for the Festival Ballet production of *Conservatoire*.

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## The rum with the french accent.

# Caesar and Cleopatra

continued from p. 32



Canvas IX of *The Triumphs of Caesar* by Andrea Mantegna, c.1431-1506 — *Julius Caesar on his Chariot*.

since Alexander, he was ruler of half the known world. Yet his position in Egypt was by no means secure. He moved himself and his forces into the royal palace at Alexandria. Declaring that he would arbitrate between them, he summoned Ptolemy and Cleopatra from Pelusium and Syria, ordering them to disband their armies. This assumption of authority was perhaps

understandably too much for the scheming Pothinus, who sent for Achilles in Pelusium to bring the Egyptian army to Alexandria. Pothinus meanwhile fed Caesar's troops on rotten corn, and hid the royal gold plate, providing wooden bowls instead for the upstart Roman.

Ptolemy returned to his palace. Cleopatra, however, still in Syria, feared

for her safety among Ptolemy's followers. It was now that she is said to have smuggled herself into Caesar's presence past Ptolemy's guards, wrapped in a roll of bedding carried on the shoulders of her Sicilian slave Apollodorus, depicted by Shaw in *Caesar and Cleopatra*, with a delicious abuse of history, as a smooth-talking Italian carpet salesman. Ptolemy, when

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he discovered his elder sister already ingratiated with Caesar, is supposed to have gone into a childish rage.

According to Plutarch, Cleopatra and Caesar became lovers that first night. While the traditional image of Cleopatra as a wily seductress is more likely to be the result of Roman propaganda than truth, it would be quite in keeping with what is known of Caesar's habits if he had seduced the young queen at once. Allegations of sexual excess, both homosexual and heterosexual, were leveled at Caesar throughout his life. Described in a contemporary epithet as "every woman's man and every man's woman," he was reputed to have seduced numerous foreign royalty of both sexes, and he was named correspondent in many of the major Roman society divorces of his time. Among the distinguished Romans whose wives he is said to have debauched were both his fellow triumvirs, Crassus and Pompey. Suetonius, ever good for the juiciest gossip, says that he had but one true love, Servilia, the mother of Marcus Brutus, his assassin, whom Caesar treated as his own son, which he probably was.

Caesar needed all his skill and endurance to outwit Achilles's armies when they reached Alexandria and laid siege to the palace. The siege began after the failure of a plot by Achilles and Pothinus to murder Caesar, a particularly offensive breach of etiquette since Caesar was still technically the king's guest. Warned by his barber, "a man of unexampled cowardice," according to Plutarch, Caesar had Pothinus arrested and executed. Achilles escaped, however. Holding the boy-king prisoner, Caesar at once moved to secure the narrow isthmus that connected the palace on the mainland to the island of Pharos, where lay the Roman ships. In the tense fighting, Caesar was at one point forced to flee in a small boat, into which so many of his men jumped that it capsized. Caesar swam the 200 yards to shore, holding his military papers dry out of the water with one hand and trailing his treasured purple cloak behind him. As part of his offensive tactics, Caesar set fire to the Egyptian

fleet. The resulting conflagration was said to have burnt part of the famous library of Alexandria, the greatest storehouse of learning in the ancient world. (Alexandria was also famous for one of the Seven Wonders of the Ancient World, the great lighthouse built by Ptolemy II on the island of Pharos.)

The fighting for possession of the island of Pharos was tense and violent. When the help Caesar had summoned from King Mithridates of Pergamum arrived, the Egyptians withdrew to give battle to the new arrivals. Caesar calculatedly sent the boy Ptolemy back to Achilles, joined Mithridates north of Memphis near the Pyramids, and in battle routed the Egyptian army. Achilles was killed in the fighting, and Ptolemy drowned in the flight to escape. Caesar appointed Cleopatra joint ruler with her last surviving brother, Ptolemy XIV. Caesar did not make Egypt a dependent Roman province; its independence left less opportunity for rivals to Roman power to find there a base for insurrection.

With Pompey dead and Cleopatra's enemies disposed of, Caesar could now have left Egypt — in Rome, Africa and Spain, the Pompeian party under Cato and Pompey's son Sextus was gathering strength, while in Asia Minor, Mithridates' son Pharnaces murdered his father and usurped Roman authority — but Caesar tarried. He had been in Egypt some six months, and Cleopatra was pregnant with his son, who was to be called Ptolemy Caesarion, eventually executed by Augustus. (She was to bear other sons later to Mark Antony, whom she married in 37 B.C. Unlike Caesarion, her sons by Antony were spared by Augustus, who brought them up as his own in Rome.) Caesar may have waited until Caesarion's birth. His attraction to Cleopatra was certainly more than casual: later he called her to him in Rome, where her regal lifestyle increased fears of Caesar's own monarchical ambitions.

But eventually he did leave. In Asia Minor he quickly subdued Pharnaces's revolt — so quickly and so completely that in his report back to Rome, Caesar coined the celebrated phrase *Veni, vidi, vici* — I came, I saw, I conquered.

After briefly visiting Rome, he went on to Spain and Africa to annihilate the remaining Pompeian resistance. He returned to Rome as the unquestioned dictator of the known world for little more than a year before his assassination early in 44 B.C.

Cleopatra was in Rome when he died. She returned at once to Egypt, where she soon arranged the murder of her brother. She remained sole queen of Egypt until her own suicide by asp-poisoning. "Descended of so many royal kings," Cleopatra was born in 69 B.C. She was the seventh to bear that name. "To know her," wrote Plutarch, "was to be touched by an irresistible charm. Her form, mingled with the persuasiveness of her conversation, and her delightful manner of behaving — all these produced a blend of magic. Her delightful style of speaking was such as to win the heart. Her voice was like a lyre . . ."

No verified image of her survives, but from descriptions it seems she was of medium height, slender, with dark hair and a rather long nose. She probably spoke Greek with Caesar, whose frequent use of that language sometimes irritated his less-learned contemporaries. She could doubtless also speak Latin, however, since Plutarch comments especially on her linguistic abilities. Her charm affected all who met her. Her influence on two of the greatest Romans of her time was immense. In Rome she was both feared and revered: the poet Horace speaks of the almost ecstatic relief with which news of her death was greeted in the Senate.

Cleopatra was 21 when she met Caesar, 39 when she killed herself after the disastrous battle of Actium and Mark Antony's suicide. She was the last of the Ptolemaic line. Her reputation as one of history's most calculating seductresses is probably Roman slander. It was perhaps a small historic justice that nearly 2,000 years after her death, Jean François Champollion should have found the key to deciphering ancient Egyptian hieroglyphs in a cartouche containing her name. ■

*Christopher Hunt is artistic consultant to the San Francisco Opera.*

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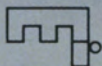
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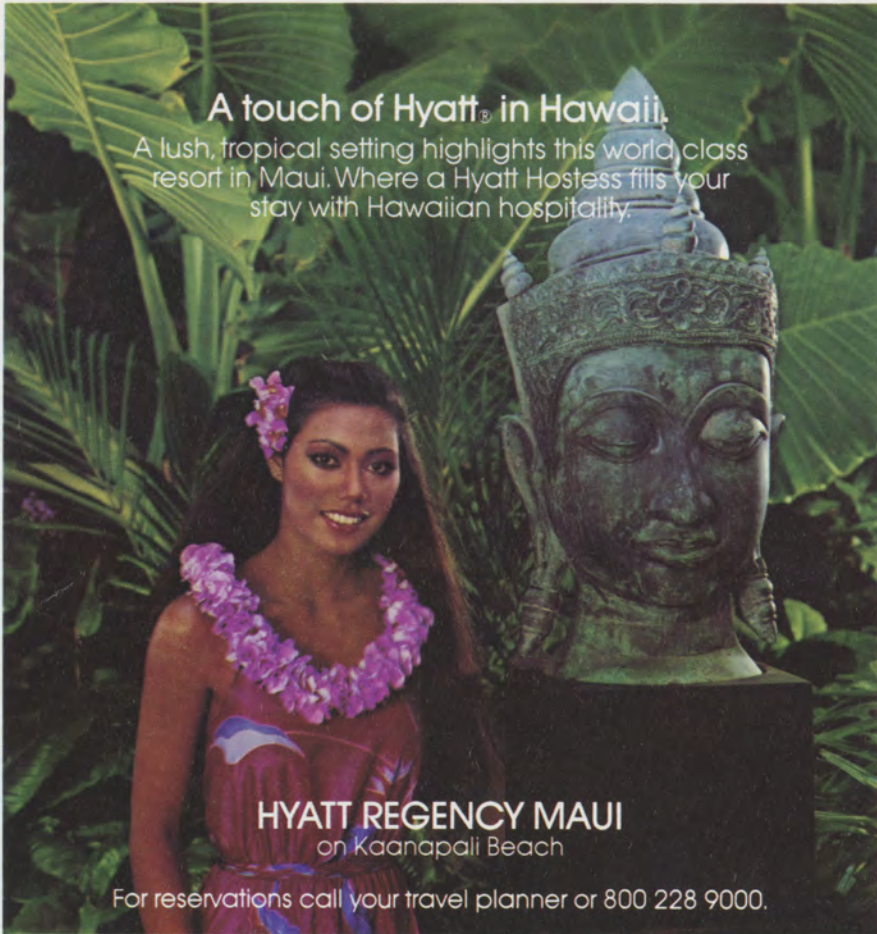


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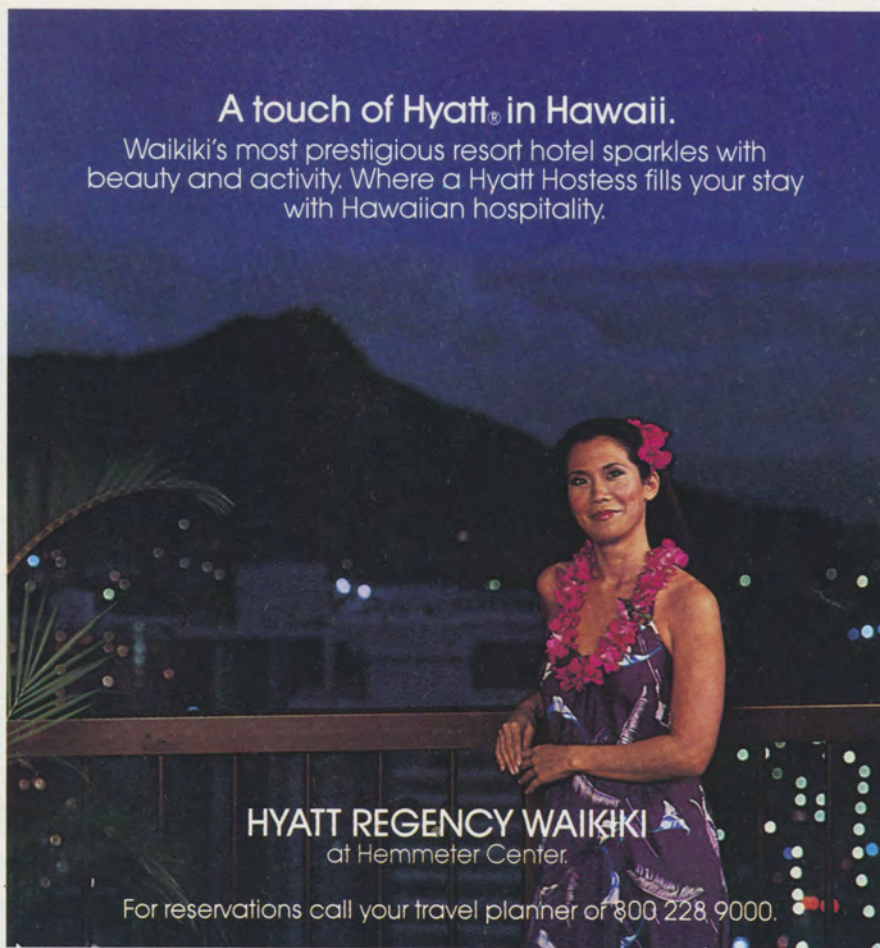
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## Handel With Care:

continued from p. 40

First, the opera is given in a new English translation by Brian Trowell rather than in the original Italian. "Handel opera sounds less peculiar in English than other Italian operas such as *Rigoletto* or *La Bohème*," says Mackerras. "We're used to that Handelian sound being sung in English from the *Messiah*. So, British and American people don't raise an eyebrow when they hear this opera being sung in English because it sounds so natural."

Secondly, the work is being performed in an over 3,000-seat auditorium, as it was at the Coliseum in London. This necessitates a relatively large orchestra. "The big choruses and the overture are played by an orchestra about twice the size of the one Handel had," states the conductor. "Thus I use up to ten violins and two or three double basses, for example. But for the rest of the opera I have an orchestra that is only about a quarter again as big as Handel would have had."

"Also, in Handel's day they frequently didn't even employ a chorus for these operas, and the soloists sang the choral parts. It's so interesting to find the names of the original soloists actually written in the score for the final chorus, although two of them [Ptolemy and Achilles] are, of course, dead. Because of the large theater and because we use supers in this production, I thought it was better to use a real chorus rather than just the soloists."

With the exception of the theorbo and viola da gamba in the stage band of the Parnassus scene and the baroque cello used along with the harpsichord to accompany the recitatives, there are no antique instruments used in the present performances. "I try to get the musicians to play using the features of baroque performance practice on modern instruments. For example, in Handel's time there was no vibrato used in the string section, except for special purposes. That automatically makes the notes sag and die away. I don't prevent them from using vibrato, but I try to make them tone it down a bit. The big difference between the old instrument orchestras and the modern orchestra is in the sustaining of short



Charles Mackerras

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notes. In olden times the bow was redrawn much more frequently, and in order to redraw the bow, you've got to shorten the main note," he adds, demonstrating baroque, mid-19th-century and modern bowing techniques on an imaginary violin. "Modern orchestras play much more broadly. With broad bowing, the music would sound like a Stokowski arrangement of an organ work by Bach."

The major stumbling block, in fact the impossibility of creating an historically accurate performance of a baroque opera, is in the absence of castrati virtuosos for whom many of the important roles in *opera seria* were written. *Giulio Cesare*, for example, contained three alto castrato roles: the title role, written for the great Senesino, Ptolemy and Nireus (Handel himself once rewrote the latter role for a woman and changed the character's name to Nirena).

There are several possible solutions to this problem of casting. One can use countertenors, mezzo-sopranos or baritones in the roles originally designed for castrati. Mackerras deplores the practice of using lower male voices for these roles. "I am absolutely convinced that castrato roles must never be sung by a bass-clef singer. The main thing is not the octave transposition [baritones sing these parts in the original keys, but transposed down an octave]. It's the whole color, the timbre that is so totally different. It's like playing a violin concerto on the cello or the double bass. Besides, baroque composers wrote a completely different kind of music for a bass. The bass sound is always very special. When Handel rearranged the aria in *Messiah*, "But who may abide the day of His coming," originally written for a bass, for a castrato and then for a soprano, the music was entirely different, although based on the same thematic material.

"In *Julius Caesar*, I find the best way of disposing of the parts is to have the lead role played by a woman, if you've got a star mezzo-soprano. Even the most marvelous of countertenors seem to lack the dash required by the main character. The very way in which they produce their voices is not particularly conducive to a heroic role

like Caesar. The countertenor tone seems more suited to Ptolemy, and since James Bowman has the biggest voice of any of the current countertenors, he's the ideal person to play the role in a large theater."

There is no lack of precedent for the casting of female singers in male roles in 18th-century opera. In *Julius Caesar* itself the role of Sextus was originally sung by a soprano, and his namesake in Mozart's *La Clemenza di Tito* was sung by a mezzo-soprano. "The idea of travesty roles goes back such a long way," remarks Mackerras, "that we're completely used to it. Why, in the 19th century the title role in Rossini's *Otello* was sung by Malibran and Schröder-Devrient, among others. Absolutely extraordinary! But it's more important to find the right type, a woman who can be convincing in the part of Julius Caesar, or Xerxes or any of these famous legendary and powerful heroes. In fact it's actually more important to get the right type dramatically, even if the singer isn't ideally suited for it vocally."

As is still the case on the contemporary opera stage, numbers are occasionally transposed to accommodate individual singers. For both Janet Baker, who sang the role of Caesar with ENO in England, and Tatiana Troyanos in the present performances, Mackerras has transposed a few of the arias up. "One has to hit the happy medium of not going too high and thus making it sound more feminine, and putting it in the part of the voice of these particular female singers that will show them at their best. Sometimes one transposes the number up and at other times one leaves it in the original key but rewrites some of the runs and ornamentation so that it goes high rather than low."

It is in the matter of ornamentation that Mackerras received the bitterest barbs from the critics. Stanley Sadie, writing for *The Times*, said that "... all the singers [were] given too many hurdles to jump. Sir Charles is of course right to ornament the music, but he does no one a service ... by indulging in so much radical rewriting ... the effect is often wild and distorting." Winton Dean was even more vehement: "[Handel's own ornamentations] emphasize

expressiveness and flexibility rather than pyrotechnics, seldom extend the written compass upwards (and then only at climactic points), and never distort the original line beyond recognition. The Mackerras ornaments flouted every one of these precepts . . . Besides undermining the emotional impact of the arias, they careened wildly over the stylistic spectrum . . .”

“I’ve often been criticized for going too far with the ornamentation, suiting the singers, as it were,” acknowledges Mackerras. “But I’m absolutely unrepentant about that. I’m sure that Handel, who unfortunately isn’t around to give us counsel, would certainly have expected sweeping changes to be made when a person like Janet Baker or Tatiana Troyanos is singing a role originally designed for Senesino.”

The question is not whether to ornament, but where and how. Unfortunately, there is little direct evidence in the composer’s hand to assist a modern editor. “There are some ornamentations done by Handel himself, such as these arias from *Ottone*, where Handel transposed a soprano role for a mezzo-soprano,” he says, pointing to the notes in the composer’s hand on a xeroxed copy of the manuscript. “But he has written so very, very little that it seems just a sketch, especially since the rest is written by a copyist. Apart from certain indications, such as little bits of ornamentation that might have been written out by Handel himself in the original manuscript — *Samson* has some, for example — there are only these arias from *Ottone*, *Floridante* and *Amadigi* with Handel’s own ornamentation. But that, as I said, is very, very little.

“There is a theory,” Mackerras continues, “that these examples indicate exactly what Handel would have done in the *da capo* section [the repeated part of the traditional A-B-A arias of *opera seria* where most of the ornamentation is practiced]. I subscribe to the other theory that Handel wrote out the ornamentation only on very rare occasions, such as to help a singer who was not a very good musician or was not sufficiently conversant with the style. He merely jotted down odd little notes for the performer with a ‘try that’

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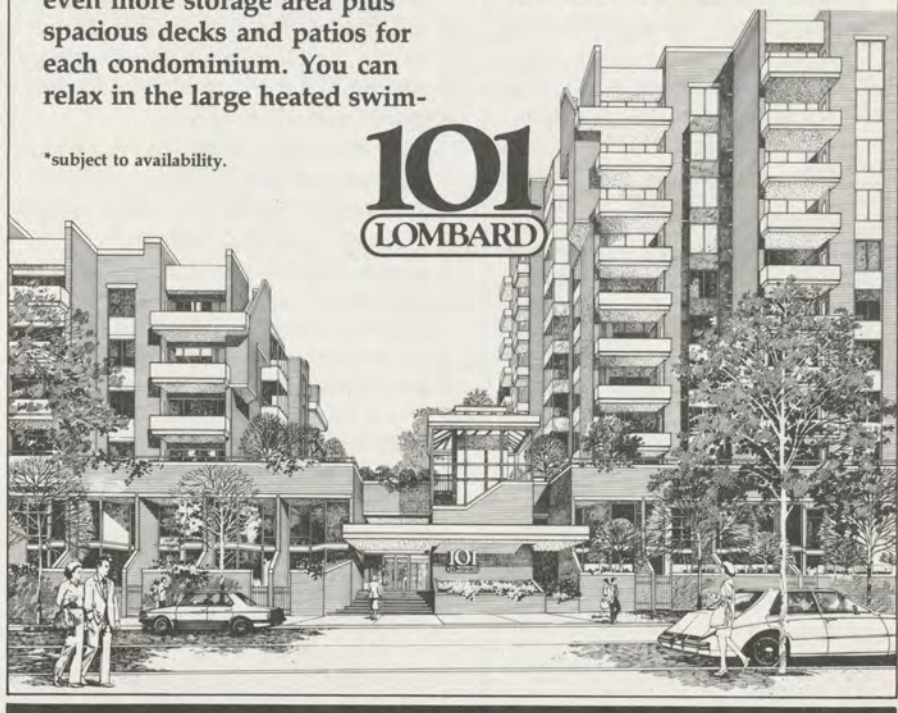
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attitude. I know that's exactly what I do when I'm trying to work out ornamentation with a singer. That is *not*, however, the sum total of what the singer would have sung.

"Purists say that because it's never been written down, it doesn't exist. I think they're wrong. I have studied this matter as much as they have and from the same sources. It's not that they know something I don't know. They may be wrong; I may be wrong. We're just drawing different conclusions from the same evidence.

"Nobody really knows the exact type of ornamentation used for the voice. Often it's difficult to imagine things being ornamented at all, yet they must have been. Here's an example of what Farinelli [a famous 18th-century castrato] did in a typical bravura aria of the period. And when you see the kind of ornamentation that was used for the violin in that period," he says, pointing to a highly decorated passage, "or the kind of thing Quantz wrote for the flute . . .

"Also, it's erroneous to think that there was no embellishment the first time around [in the opening A section of the *da capo* aria]. Although admittedly from a later period, you can find Mozart ornamenting a *da capo* aria by Johann Christian Bach in which the A section is heavily ornamented both times. For Mozart, a composer who is rarely ornamented, there is a huge amount of evidence to show that he expected a lot of ornamentation; in the case of Handel, where it has become the practice to do large amounts of ornamentation, there is no direct evidence at all, except for these very flimsy examples."

In an article written for the ENO program booklet, Mackerras explained his *modus operandi* in regard to vocal embellishments: "The ornamentation of the reprises and cadenzas are the work of several people, including the singers themselves, as was done in Handel's time. We have tried to make the embellishments of each character as different as the characters they are representing and believe them to be as near to Handel's style as can be achieved by performers so far removed from his time."

"The ornamentation that is least genuinely Handelian," he adds, "was

devised for Janet Baker and Tatiana Troyanos because their voices are the most different from the type of voice for which the music was originally written."

In two of Caesar's arias — the hunting aria, "Va tacito e nascosto," and the lark aria, "Se un fiorito almeno prato" — Mackerras has written what amounts to a double cadenza for voice and obbligato instrument. "Those who say there shouldn't be a double cadenza haven't thought of what a double fermata at that point in the score could possibly mean. Quantz wrote a whole chapter on how to improvise a double cadenza, so I don't think it's at all out of the stylistic possibilities of the period. One must remember that in the 18th and early 19th century most of the ornamentation was improvised, not written out, as it is for modern performers. In fact, what we've done at the end of the duet between Sextus and Cornelia in Act I could easily have been improvised, although our modern singers learn every note. The double cadenza with the horn at the end of the hunting aria probably could not have been improvised, even in Handel's day, but a short rehearsal between the singer and the horn player would have solved the problem."

Mackerras does not skirt the problem of embellishment by omitting the *da capo* section of the baroque arias, as some conductor/editors have done. "Of course, if you leave out the *da capos*, you don't have to do the ornamentation, but it's absolutely inherent in the style of baroque opera to have the *da capo* section done. In the 'bad old days,' I might say, they used to do the A section and the middle section, and then just play the introduction to the first section and finish. Very bad. We have cut the *da capo* in one of Caesar's arias and in the final duet for Caesar and Cleopatra. In the former, there's an off-stage chorus of revolutionaries that interrupts the aria anyway, so there it's not distorting the form as much as it would otherwise. In the duet, I felt the necessity of getting on with it since it's so near the end. They'd each already sung seven arias apiece, and enough was enough."

That led to the question of cuts. *Opera seria* is based on a succession of


virtuoso arias linked together by secco recitative. Ideally, as Brian Trowell stated in ENO's program booklet, "The opera is experienced as a series of wave-like crescendos of dramatic excitement, each of which ends in a crisis for one of the characters, who sings an aria . . ." In an uncut version of *Julius Caesar* there are 33 arias, most of them of the *da capo* model, which, along with the other music, amounts to a performance that lasts over four hours.

"The opera done without any cuts, with all the arias, all the *da capos* and all the recitatives, reaches Wagnerian proportions. I've seen it done complete once and even the experts were sitting in their seats squirming, because it's just too long. Among the revisions and cuts that Handel made in his own works, there are only a handful of cases where he shortened an aria by omitting the *da capo* section. So I decided it was better to cut complete arias altogether rather than to cut the *da capo* and spoil Handel's three-part scheme."

In determining which arias to cut, the basic principle was to maintain dramatic continuity and interest. "It was a question of trimming the subplots. We've virtually eliminated the seraglio subplot, which disposes of about four arias right there. There were originally 16 arias and a duet for Caesar and Cleopatra alone; Cornelia and Sextus had five arias each; Ptolemy had four and Achillas three." In the Mackerras edition, the leads lose one aria each, Sextus loses three and the others each lose two, leaving more than three hours worth of music.

The premise on which Mackerras based all his decisions in editing the present version of *Julius Caesar* was "to make these operas [the *opere serie* of Handel] live again, to make them interesting to a modern audience." He no doubt hopes the public will agree with British critic Alan Blyth who, after attending the premiere of the ENO production, wrote in his review for *Opera*, "Handel has been vindicated as a composer of music drama." ■

Arthur Kaplan, formerly co-editor of this magazine, is now a freelance writer, critic and lecturer on opera.



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opera production, originally created for the Glyndebourne Festival in England. Hockney later adapted the production for the larger stage of La Scala in Milan, and his lavishly praised designs for this piece are now being seen in this country for the first time.

Hockney's sets and costumes were the focus of critical comment when the production first appeared. "This production is plainly going to be known as David Hockney's," said one, while others called his designs "vividly evocative," "full of arresting, unexpected ideas" and "the most vivid new art about." Particularly singled out for mention was the Bedlam scene. Hailing Hockney's bold conception of the madhouse as "memorable," "most striking" and "hallucinatory," critics went on to say, "In presenting the

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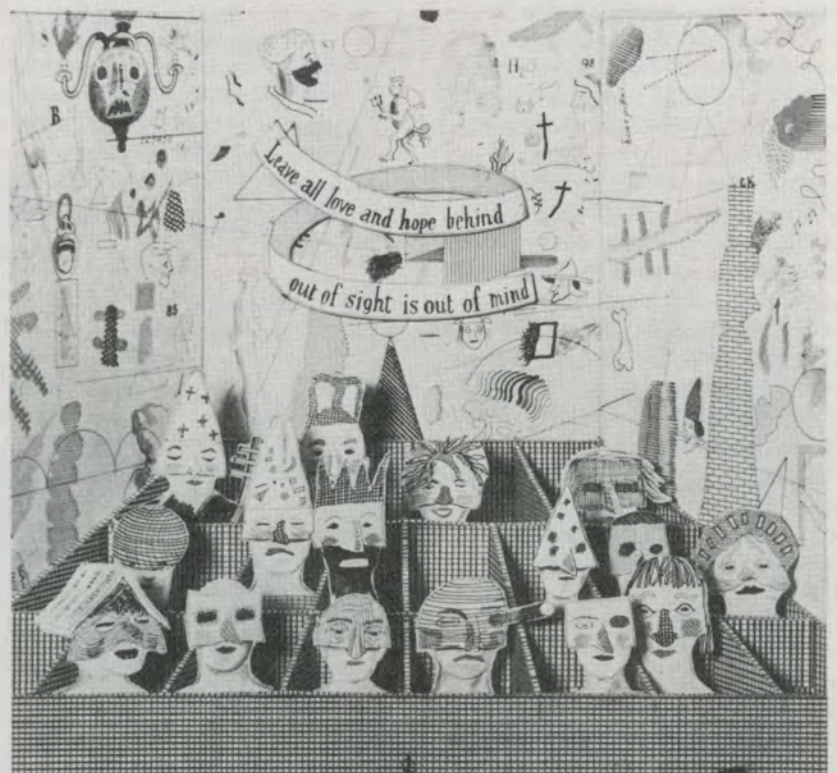


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The San Francisco Opera Summer Festival poster, designed by David Hockney, is part of an exhibit of Hockney posters on display both in the Opera Shop Gallery and the south Box Level Boutique.

inmates of Bedlam as a box-pewed congregation enclosed by walls upon which the engraving techniques have now degenerated into schizoid graffiti, Hockney achieves a visual *frisson* to match the dramatic situation." "In Bedlam," wrote another, "where Tom's fellow-inmates arise like spectres from their symbolic cells, we have a *coup de théâtre* both disturbing and poignant."

It is this memorable scene that Hockney has chosen as the basis for the 1982 Festival poster. Measuring 34 by 39 inches, the poster is available exclusively at the San Francisco Opera Shop, 199 Grove at Van Ness, for \$25. A

limited edition of the poster, signed by the artist, is also available, for \$100.

An exhibit of posters by Hockney is currently on view at the Opera Shop Gallery for the duration of the Festival. The display includes his most recent designs for the New World Festival in Miami, the Young Playwrights Festival in New York and the Barbican Center in London, plus 18 other posters. All items, including the Summer Festival poster, are available for purchase.

continued from p. 14

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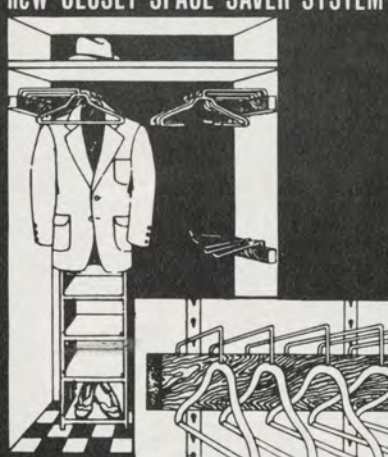


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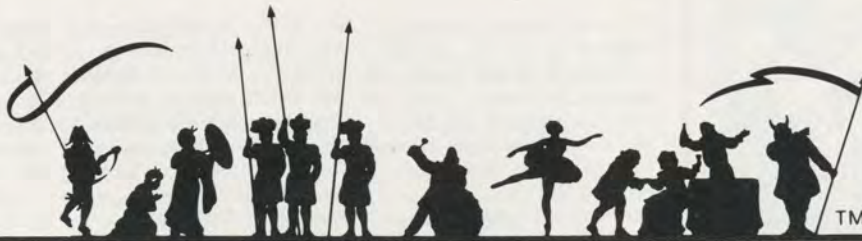
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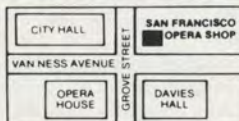
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