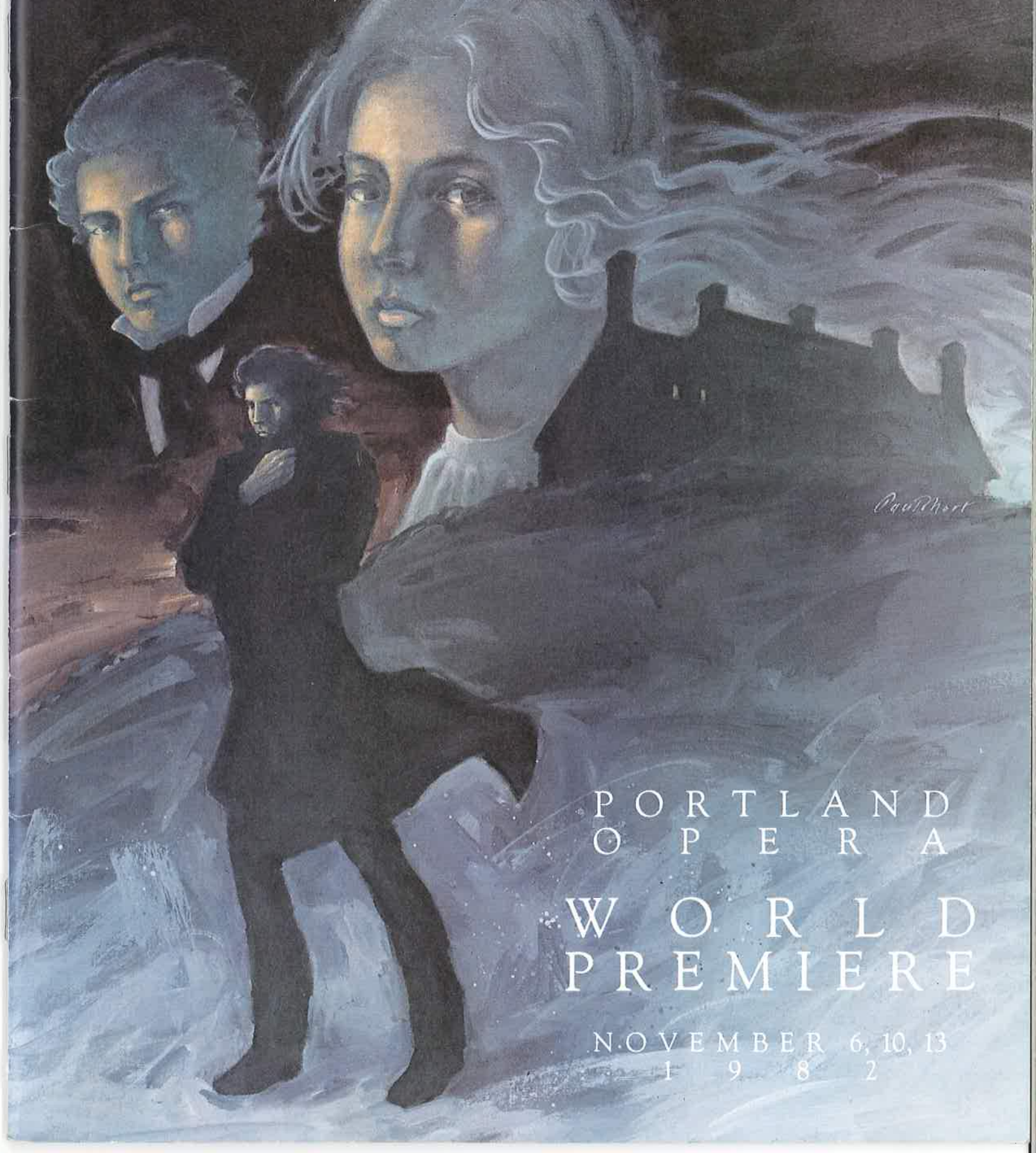


W U T H E R I N G H E I G H T S

by BERNARD HERRMANN



Paul Moore

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NOVEMBER 6, 10, 13
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A Message from Maestro Minde



The words 'world premiere' have different meanings for each person. They can spell scandal, disaster, failure, fear, big question marks, doubts; but it can also mean bravery, high spirit, total trust, success and victory. All these opinions and emotions connected with these two words are very natural for the human psyche. To put everything under one heading I would say *any* world premiere is a gamble.

If tonight's presentation is a success — and I believe it will be — a certain euphoria will emerge which, however, might not last long. For me euphoria is a rather dangerous word because the temptation to rest on laurels, however well deserved, is a great one. Euphoria is only good — and I am talking as the Artistic Director of this company — when it is connected with the obligation to constantly improve our product.

If tonight's event is perceived as a failure then it will be remembered much longer than if it had been a success. People always remember things longer when they are bad! *La Traviata*, first performed in 1853, was not a success at all; *Madama Butterfly*, first presented in 1904, was a disaster.

Wuthering Heights is a combination of Lucille Fletcher's brilliant libretto, taken from the famous and beloved Brontë novel, and the American composer Bernard Herrmann's marvellous music.

I urge you — my audience — to listen with an open mind and perceptive curiosity. Please keep your judgment until the final curtain and bear in mind that you will have the adventure of witnessing the birth of a creation which has been labored on for over 30 years in order that it may see the light and receive the attention of you, the audience, and us, the artists.

Sincerely,

Stefan Minde
Conductor & Artistic Director
Portland Opera Association

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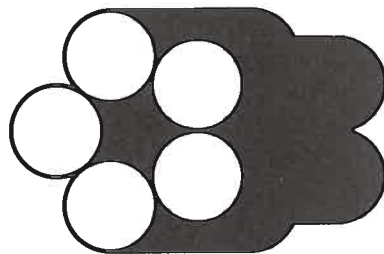
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A Thank You

Five years ago I experienced a tremendous range of emotions when I first became acquainted with **Wuthering Heights** — from a feeling of excitement on the discovery of this masterpiece to a great respect for the beauty of the conception.

Now, after all these years it is with great sincerity that I give wholehearted thanks to each individual, whether artist or member of the Board of Portland Opera, for their help and encouragement. There is, however, one person to whom I owe very special gratitude, for it was she who made a considerable contribution in order to help defray costs for the scenery. Her name is Alyce Cheatham. The reasons for her generosity were twofold. She believed in the opera and she believed in us — the artistic staff. Alyce Cheatham not only did me and the entire Portland Opera Association an immeasurable favor, but has also enabled the entire community to experience this unique event.

For this we ALL owe her our greatest gratitude and deepest appreciation. THANK YOU!

Stefan Minde

Artistic Director/Conductor
Portland Opera Association



A Message from the Executive Director

The harsher critics of opera have often referred to it as a dinosaur because of its inability to adapt to change. The traditional practice of recycling the fifty or so proven operas of the past simply confirms the validity of this charge.

Wuthering Heights is the Portland Opera's commitment to opera as a vital, contemporary art form. It has no prior record of success, no proven artistic merit, no assurance of further productions. To a large extent its success lies with your reception of it tonight. As the opera's first audience, you are performing a very unique and exciting role. You will not only witness the opera's birth but help decide its future as well.

Without the name recognition of the well-known novel or the reputation of Bernard Herrmann as an outstanding American composer, it is doubtful that this project would have been undertaken. The decision to do so was a well-calculated risk. The libretto, for example, has been beautifully adapted by Lucille Fletcher and captures the essence of the Brontë novel. The musical score has been carefully crafted by Bernard Herrmann to communicate directly and expressively to a broad public. The haunting theme of the story lends itself to strong visual statements for the stage. Thus the unfamiliar, clothed in the familiar becomes more accessible and meaningful.

I hope you are thrilled with the power and beauty of this new creation and will be proud for years to come that you were here to participate in its world premiere.

Robert Bailey
Executive Director
Portland Opera Association

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About Bernard Herrmann . . . Composer of *Wuthering Heights*

Bernard Herrmann was born in New York City in 1911. He studied composition at the Juilliard Graduate School under Bernard Wagenaar and later at New York University with Percy Grainger and Philip James.

In 1931, at the age of twenty, he founded the New Chamber Orchestra of New York, which he conducted until 1934, when he was appointed Staff Conductor of the Columbia Broadcasting System. From 1940 to 1955 he was Conductor in Chief of the CBS Symphony Orchestra, and made regular guest appearances with the New York Philharmonic, Houston Symphony, BBC Symphony, and Halle Orchestras.

Herrmann's major compositions include *For the Fallen*, for orchestra; a symphonette for strings; the cantata *Moby Dick*; and a suite, *The Devil and Daniel Webster*. Herrmann also wrote many outstanding film scores such as *Citizen Kane*, *Snows of Kilimanjaro*, *Jane Eyre*, *Psycho*, *Fahrenheit 451*, *Taxi Driver*, and the Academy Award winning *The Devil and Daniel Webster*. His television scores included music for the Alfred Hitchcock series and two Christmas operas, *A Child is Born*, and *A Christmas Carol*.



Herrmann wrote about the music of *Wuthering Heights*, "It is important to bear in mind that this opera is described as a lyrical drama. It was my intention to emphasize the fact that this opera places utmost importance upon the expressiveness of the vocal roles. The orchestra may be said to be descriptive of the landscape and weather of each act inasmuch as the novel itself depends greatly upon the oneness of the characters with their environment and also the mood and color of the day. Thus, in many ways each act is a landscape tone-poem which envelops the characters. The opera listener should find very little difficulty in being able to follow the musical presentation of the work, as it was fully my intention to write a straightforward, uncomplicated composition. I believe that for an opera to have any validity or interest it must be able to achieve its own unique theatrical atmosphere, and I truly hope that in some measure I have been successful in recreating in musical expression the passionate elemental beings who inhabit *Wuthering Heights*."

Wuthering Heights was never produced while Herrmann was alive (he died December 24, 1975), and Portland Opera looks forward with pride and pleasure to creating the world premiere in November of 1982.

Bernard Herrmann in the late 1940's about the time he composed *Wuthering Heights*.



Bernard Herrmann conducting the Halle Orchestra with Louis Kaufman, violinist, in London, 1964.



PRODUCER'S NOTES

by Malcolm Fraser

On the first page of the score of his hitherto unperformed masterpiece, Bernard Herrmann has quoted the English poet, Mathew Andd:

Unquiet Souls!

In the dark fermentation of earth,
In the never idle workshop of nature,
In the eternal movement,
Ye shall find yourselves again!

Cathy and Heathcliff — the passionate elemental beings who inhabit Wuthering Heights: are they ghosts, or dreams, or visions?

Past and present are interwoven in the mind of Heathcliff. Herrmann said of his opera — "the formal design of the work may be said to be that of a great circle depicting the 20 year vigil of Heathcliff!"

The work is an enormously exciting challenge to both stage director and designer.

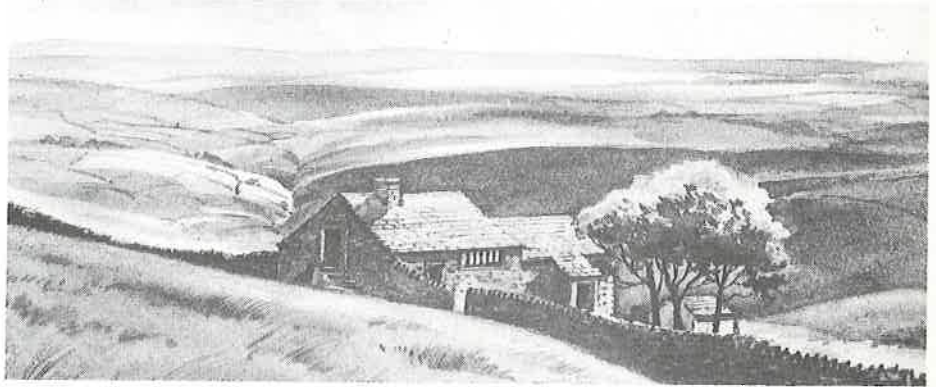
The treatment of the supernatural throughout is ambiguous. Is the spirit of the dead Cathy drawing Heathcliff to her, to lie in the earth beside her, or is this the obsession of

Heathcliff, tormented and deranged by the memory of her whom he has destroyed.

Emily Brontë saw the universe as a whole, the nature of being and God himself as part of one great harmony. Bernard Herrmann was fascinated by this and it is his great achievement that, to put it in his own words, "each art is a landscape tone poem which envelops the characters." It is a world in which emotions, instead of inhabiting the characters, surround them so that the whole of creation resonates with them.

The illustrations of Wuthering Heights, the Parsonage at Haworth and Emily Brontë appear by courtesy of The Brontë Society. The Society, which was established in 1893, maintains the museum at the Parsonage in which the Brontë family lived, publishes and annual journal encourages Brontë research. Anyone seeking further information about the Society or wishing to become a member should write to the secretary, The Brontë Society, Brontë Parsonage Museum Hall, Keighley, West Yorkshire, BD 22 8DR, England.

The Society's American representative is Mrs. Katherine M. Reise, The Brontë Society, 335 Grove Street, Oradell, New Jersey 07649.



Top Withen in the 1930s, Haworth, Yorkshire, the supposed site of Wuthering Heights.

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Benny's Wuthering Heights . . . At Last

by Frank Kinkaid

In late December, 1975, Bernard Herrmann had arranged overtime pay for his studio orchestra to finish recording the jazzy, street-wise score for Martin Scorsese's film *Taxi Driver*. It was in the nature of a Hollywood comeback for the composer who had gone into self-exile in England for a decade, in protest at the new form of film scoring that centered around a theme song and ignored the sensitive and dramatic underscoring on which Herrmann's fame rests. His rejected score for Alfred Hitchcock's *Torn Curtain*, a box office disaster, had been, in his perception, the final blow to his professional standing, and had sent him packing for London, a natural home for a 33rd degree Anglophile such as "Benny" Herrmann.

Now came Scorsese's call to compose the score for *Taxi Driver*, and Herrmann returned to Hollywood to redeem his concepts of composing for films. Long after midnight the precise, split-second task of matching the music to the pictures was ended. It was Christmas Eve morning. Herrmann returned to his hotel, exhausted, and before dawn, died. He was 64.

He left a legacy of over 50 films, the major ones done in association with two producers whose work he considered on a par with his music: Orson Welles and Alfred Hitchcock. He won an Academy Award for *The Devil And Daniel Webster*, but that score is considered inferior to the innovative scores for Hitchcock's *Psycho* or Welles' *Citizen Kane*, with its celebrated 12 minute opera scene that is the basis for the disaster of Mrs. Kane's operatic debut. Benny was a master composer for films: music that underscores the dramatic impact of the action. That's certainly a basic requirement for one who would compose opera.

Along with Herrmann's musical legacy, he left his most important score, his opera *Wuthering Heights*, unproduced, largely unknown — "Perhaps," says his former wife and librettist, Lucille Fletcher, "the closest to his talent and heart."

In the New York-born Herrmann, a man to whom the words "irascible" and "abrasive" were often applied, the gentle love of things English remains a paradox; as does his love of the novels of the Brontë sisters. In 1944 he composed the score to Welles' *Jane Eyre*, and that was a turning point as he realized his emotional affinity for the romantic elements of Charlotte Brontë's novel. In listening to the recording of the film score one realizes that the grandly passionate melody which represents the Jane-Rochester relationship recurs in *Wuthering Heights* as Cathy's aria in Act 3, "I Am Burning." *Jane Eyre* was only the beginning of his relationship with the wild Yorkshire moors.

Lucille Fletcher, a playwright of both Broadway and broadcast drama, is perhaps best remembered for her radio script *Sorry, Wrong Number* that became a successful

movie starring Barbara Stanwyck. I cannot do better than to relate, in her words, the genesis of the opera she created with her husband:

Wuthering Heights was conceived in 1946. It was inspired by a visit we both made to Manchester in the fall of that year. Benny had been asked to conduct the Halle Orchestra which was then under the baton of Sir John Barbirolli. Benny conducted for two weeks, and during that period Mr. Ernest Bean, manager of the Halle, obligingly arranged a visit for us to the wild moor country near Manchester. We stopped at the village of Haworth and visited the Brontë homestead, with its windows overlooking the churchyard. Then we were driven out to the old black stone farmhouse known as "High Withens" and believed by some to be the original *Wuthering Heights*. It was uninhabited, in ruins, and standing all alone in a desolate part of the moors. That gray November day Benny was moved by the place, most particularly by three dead trees standing sentinel at the farmyard gate. Benny said they reminded him of the Brontë sisters, with their sad and withered lives."

There is some confusion here. Herrmann wrote on the title page of the manuscript that he began the opera in 1943; this is still legible on the photocopy of the original orchestral score that is being used here. It may be that as he worked on *Jane Eyre*, he thought ahead to a possible work based on the other Brontë sister's novel.

Ernest Bean, who accompanied the Herrmanns to the Brontë house, remembers that Benny had already begun to compose *Wuthering Heights*.

"As he sang snatches from the opera, the wind playing mocking tricks with his preposterously unmusical voice, we had a preview against a wild setting that the genius of neither Visconti nor Zeffirelli could have improved upon."

Fletcher again: "The work was finished rather rapidly. He was accustomed to working to a deadline, and he worked on *Wuthering Heights* with the same steady concentration he brought to all his music, whether a symphony or a sequence for Twentieth Century Fox. He brought to *Wuthering Heights* a special intensity and feeling for the subject matter."

Lucille Fletcher, in preparing Benny's libretto, used only words and dialogue from the first part of the novel, and for certain lyrical arias requiring extended poetry she again went to Emily Brontë's outpouring of loneliness captured in the verses she wrote for those who inhabited her fanciful place, Gondol. These are poems that reveal much of the spirit and repression of the anglican Vicar's daughter who rarely left her home on the moors. Fletcher gives Emily's verse

Continued on Page 19 . . .

PORTLAND OPERA ASSOCIATION

Continued from Page 16 . . .

to Cathy as we first see her, arms full of heather that afternoon in mid-summer:

I have been wandering through the
Green Woods,
And 'mid the flowery, smiling plains.
I have been listening to dark floods
To the thrush's thrilling stains.
Ah! I've seen the purple heather bell
Look out from many a storm-worn
Stone.
And oh! I've seen such music swell
Such wild notes wake these passes
Lone.

By using the language of the novel, the libretto captures much of the 19th century's interest in formal sentence construction and social restrictions. Fletcher uses Brontë's words to create a time, as Herrmann used his music for the storms on the moors to create a place.

"Herrmann brought in his opera and played it for us. It was a very romantic piece," Kurt Herbert Adler, the recently retired San Francisco General Director told me. "We liked it, and I thought it would be an excellent project for Leopold Stokowski, who was then on very friendly terms with us. We didn't go much further with it, because a short time later we got a call from Stokowski, pleading illness, and a desire not to travel to San Francisco. So, we decided to drop *Wuthering Heights*."

I asked Adler if another conductor could not have been assigned in the pre-planning, and the premiere of the work put into production. He told me that had been a long time ago, the exact date he couldn't recall, and apparently something else had come along that pushed *Wuthering Heights* out of the schedule.

"Was it because Herrmann had insisted his very long opera not be cut in any way?"

"I don't recall that the point came up."

One of the oft-repeated judgements about Herrmann's opera, impossible to trace, is that *Wuthering Heights* could not be produced during his lifetime because every note must be included. The score contains some three-and-a-half hours of music, arranged in three acts, with a prologue and epilogue. The Portland production will be cut by thirty minutes.

The music of the prologue and epilogue are the same, placing the three acts in flashback. Interludes depicting the raging storms that batter the windows are extended and contain Herrmann's finest measures, expressing the oneness of the characters and their environment. The mood of the opera and of the characters is always expressed in relationship to the weather of the moors. Herrmann's experience had been with his exploration of orchestral color. *Wuthering Heights* owes its special vigor to the model of Wagner, the musical storytelling occurring in the pit, with the vocal lines of less musical interest; although the composition may be vocally a chamber work, the over-size orchestra is the major character.

In the mid-sixties, when the opera was fifteen years old, and still not produced on stage Herrmann at his own expense conducted a recording using British singers and orchestra, the cast including Morag Beaton as Cathy and Donald Bell as Heathcliff. The recording (it takes four LP's to contain all the music) was re-issued in 1972, and received excellent notices.

The English publication, *Opera*, in a review by Christopher Palmer in October 1972, attempts to explain why the opera had not been heard in the theatre:

"The opera has not yet been produced, for apparently many people are intimidated by its neo-romantic tone and temper. A pity, because it would not be difficult to stage and its appeal is strong and direct."

Palmer was making judgements based on the recording, and not on the score, as to why the opera had not been accepted and produced on stage. What Herrmann had written with his great skill and technique in motion picture music was not a score that could be totally transferred to an opera house without modifications — changes that would remove some of the cinematic elements that Herrmann calls for in his instructions, and some vocal writing that is impressive on a recording, or in a close-up in a movie. Cathy, written for a lyric soprano, is required often to sing dramatic lines in a register of the voice that would not cut through the strong orchestra fabric. Hindley, Cathy's brother and the drunken nemesis of Heathcliff, is given the option throughout much of his music of either singing or declaiming his lines. Edgar Linton, who marries Cathy, doesn't escape, with much of his music in the middle voice. Only in his formal aria, "Now Art Thou Dear, My Golden June," does he have tenor music to sing, and that is a clever recreation of an early nineteenth century ballad.

Heathcliff, a baritone, often seems, especially in the final soaring duet with Cathy, to be expected to turn into a tenor. The tessitura is high, and the music has an ascending sweep that is typical of Puccini or Moseogni.

In the prologue to the opera we find Mr. Lockwood, the neighbor, stranded by a snowstorm, and seeking to spend the night at *Wuthering Heights*. In his attic room he discovers Cathy's book, and has the chilling moment when he hears her voice crying at the window for entrance. Heathcliff, aged, shabby and disgruntled, pushes him away, and flings open the window calling for Cathy. The lights dim, and we see only the silhouette of Heathcliff set against the snowstorm outside.

The stage directions are explicit: a brief pause and then the opera begins, the warm summer sun beams outside the drawing room of the house, and the youthful Heathcliff and Cathy enter with their arms filled with flowers. So a major scene change is required, and a major costume and makeup change for Heathcliff.

Continued on Page 20 . . .



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Continued from Page 19 . . .

Fletcher seems more concerned in her libretto with the emotions of the two principal characters than with strict story-telling of Bronte's novel. Heathcliff's youth, his loss of parents and his discovery by Mr. Earnshaw on the streets of Liverpool are barely referred to in her script. Unlike Carlisle Floyd in his 1959 version of the novel, premiered by Santa Fe Opera and later heard at the New York City Center, Herrmann keeps the Cathy-Heathcliff love affair on a spiritual plane. Floyd, who wrote his own libretto, suggests a seduction of Cathy, and ends a scene as she loosens her hair and opens her arms. Floyd includes the arrival of Heathcliff and Mr. Earnshaw in his libretto, and utilizes a full sized chorus for a party at Thrushcross Grange, Cathy's home after her marriage to Edgar. Herrmann contents himself with carolers offstage during the bleak Christmas at *Wuthering Heights*.

Time after time a would-be producer in the opera house is called upon to provide both visual and audible effects that would seem to be beyond the theatrical capabilities of all but major companies.

But what a musical film it would make!

was so far removed from the standard repertory. Minde had insisted on a mid-seventies production of Krennek's *Life Of Oreste*, and while it drew some critical acclaim, the board blamed subsequent falling box office takings on Minde's preoccupation with the off-beat. Four years is a long time to plead, but Minde's desire to produce *Wuthering Heights* won out, and it was announced for the 1980-82 season. Postponed, it will receive its world premiere on November sixth, 1982, thirty-one years from the time Benny scrawled on his score that he completed it at 3:45 p.m. on June thirtieth, 1951. Even Wagner didn't have to wait that long between completion and performance.

Once the production was approved, it was Minde's plan to offer the staging to Orson Welles; after all, Benny had been with Welles from the beginnings of their Hollywood careers. Actually before, remembering that Herrmann had been the musical director of the old Mercury Theatre of the Air radio successes. On Halloween 1938, it had been Benny conducting the dance band that was constantly interrupted by the news



Bernard Herrmann and Lucille Fletcher in Yorkshire, in the fall of 1946 outside the ruins of the moorland farmhouse popularly believed to be the inspiration for *Wuthering Heights*.

The recording that Herrmann financed in England in the mid-sixties found its way to Portland to Arthur Guenther, a Herrmann buff, the major record collector of the area and a long time supporter of Portland Opera, then headed by the late Herbert Weiskopf. Weiskopf, while admiring the recording that Guenther played for him, felt that the emerging company was not ready for a world premiere. When Weiskopf died in 1970 he was succeeded by Stefan Minde. Four years were to pass before Minde got his board to even consider a new opera that

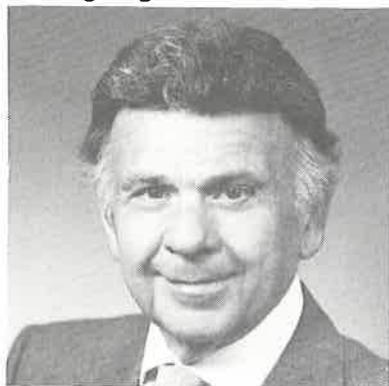
flashes that the Martians had invaded Earth, Welles' history-making spoof. Welles declined Minde's offer to direct. There was a fleeting interest in videotaping the premiere for later airing on Public Television, but this was abandoned when it was discovered that due to reduced federal budgets for P.B.S., private funds would have to be obtained. Even a new recording was considered. Again, costs were prohibitive. So Minde turned to his resident staff to mount the world premiere, with guest director Malcolm Fraser being added.

Bernard Herrmann's place in a small list of major film composers is secure. A few evenings spent with the film scores available on recordings reveal a man with a high degree of skill in orchestration, who adapted to many different styles as dictated by the flickering images he had to accompany. Here and there in his romantic offerings one hears echos of *Wuthering Heights*, perhaps unconscious, perhaps from the musical response to dramatic situations. Most composers share this.

In this grand tone poem that celebrates his love of England, the weather of Yorkshire and his identification with the Brontës, we will hear a Bernard Herrmann not bound by film dramatics not of his own making. Even if his opera, his love token, had never been staged, it stretched his talent, it allowed him as a musician to speak of what was dear to his soul. But it is being produced, thirty-one years after it was finished and sixteen years after it was first suggested to this opera company. It's about time.

But the last words belong to Benny:

"I believe that for an opera to have validity or interest one must be able to achieve its own unique theatrical atmosphere, and I truly hope that in some measure I have been successful in recreating in musical expression the passionate elemental beings who inhabit *'Wuthering Heights.'*"



Frank Kinkaid is now in his 25th year with KOIN-TV, where he reports on the arts. He is a critic/feature writer for the international magazine *OPERA NEWS*. The above article appears in the November issue, and is reprinted here courtesy of *OPERA NEWS*.

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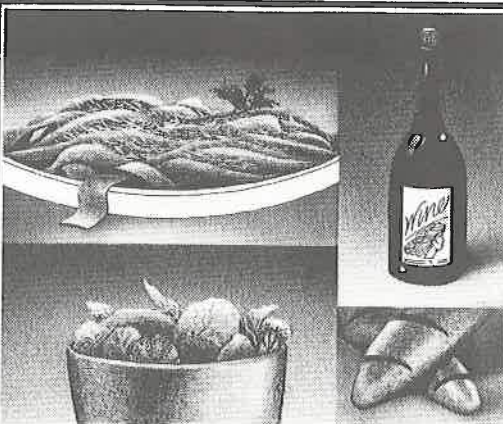
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Prologue

A small bedroom at Wuthering Heights.

ACT I, Scene 1

The moors 25 years earlier.

Scene 2

Wuthering Heights.
The following Christmas Eve.

INTERMISSION - 20 minutes

ACT II

Wuthering Heights.
The following spring.

INTERMISSION - 20 minutes

ACT III, Scene 1

The drawing room at Thrushcross Grange.
Three years later.

Scene 2

Wuthering Heights.
The following March.

Prologue. A small bedroom at Wuthering Heights.

The curtain rises on a small upper bedroom at Wuthering Heights. It has long been unused and is dusty and forlorn. A raging snow-storm is outside. Lockwood, a neighbour of Heathcliff's, has found himself caught by this storm and has sought shelter at Wuthering Heights. Nelly Dean, the old housekeeper and retainer, is willing to allow Lockwood to stay the night, but she fears Heathcliff's wrath should he discover Lockwood and begs him to be quiet and unobtrusive and has led him to this long unused bedroom. She leaves Lockwood and he surveys the room. Finding a little shelf of books he discovers one that had evidently been Catherine Earnshaw's diary. He reads from it. Lying down he blows out the candle and falls asleep. His slumber is agitated for there is the persistent tapping of the branches of the fir tree against his window. The high, mournful whistling of the wind and the various sounds of a stormy night, all embrace Lockwood's slumber. In his sleep he mutters various incomplete sentences evidently addressed to a presence in the room, that of Catherine Earnshaw.

Suddenly, in terror, he screams out and awakens and rushes towards the window and peers out into the storm, as Heathcliff breaks into the room in an absolute rage at finding Lockwood there. But Lockwood continues with utmost urgency to tell of his nightmare. He tells of the child's face at the window and of her pathetic cries, 'Let me in, let me in. It is Catherine Linton. I have come home. I have lost my way on the moors'. Heathcliff orders Lockwood to be silent, and rushes to the window, which he now wrenches open and imploringly calls into the storm for Cathy to come in, but his cries are only echoed by the winds. There is no response.

For twenty years Heathcliff has waited and lived at Wuthering Heights in the hope that one day he would again hear her voice, but it was not given to him to hear it, but to Lockwood.

ACT I, Scene 1. The moors 25 years earlier.

It opens with a pastoral prelude. Cathy and Heathcliff enter. The whole first section of this scene may in many ways be considered a lyrical tone-poem descriptive of their love of nature and of their passionate attachment to each other and, above all, of their oneness.

They sing rapturously of the days they have enjoyed together on the moors and of their happiness with each other. And as they gaze at the sunset the orchestra intones a lyrical interlude. On their return Cathy's dissolute brother, Hindley, is furious at finding Cathy with Heathcliff. Since his father's death, he is now the master of Wuthering Heights and full of hatred for the homeless waif that his father found in Liverpool and brought back to their home and called Heathcliff. He calls for his farmhand, Joseph, to come and to

use Heathcliff in the fields as a ploughboy. Joseph, who is a vicious and pious Bible-reader, is delighted at the opportunity to humiliate Heathcliff also. But at this point the bell in the nearby church begins to chime and Joseph requests that he be allowed to go to worship. Hindley mockingly suggests that they have evening prayers at home. Joseph forces Cathy and Heathcliff to sit beside him as he reads from the scriptures. At the conclusion of his prayers Joseph falls asleep and Cathy and Heathcliff, whispering as they observe the radiant moonlight, prepare to steal out into the night, singing their duet, 'Dark world, adieu.'

ACT I, Scene 2. Wuthering Heights. The following Christmas Eve.

In the foreground Nelly is polishing mugs with young Hareton — Hindley's son by his deceased wife — at her side.

In the shadows near the door Heathcliff slouches dirty and unkempt, and Joseph is dourly singing. Nelly chides him for his wretched moanings and recalls earlier and happier Christmases at Wuthering Heights. Returning to the present, she muses on Hindley's regime and the displacement of Heathcliff.

Cathy has been staying at Thrushcross Grange with Edgar Linton and his sister Isabella and is shortly expected with them. Nelly suggests that, inasmuch as Cathy has been exposed to the refinements of the Lintons and their home, she might be allowed to help Heathcliff smarten himself. Heathcliff expresses his contempt for the Lintons and says that he would not exchange his life for that of Edgar, even if it would ensure his



Wuthering Heights

by Bernard Herrmann

November 6, 10 and 13, 1982
(sung in English)

Lyric Drama in 3 acts with a prologue by Bernard Herrmann

Libretto by Lucille Fletcher based on the novel *Wuthering Heights* by Emily Brontë

World Premiere: Civic Auditorium, Portland, Oregon, November 6, 1982

CAST IN ORDER OF APPEARANCE

Lockwood	WILLIAM POWERS
Nelly	GERALDINE DECKER
Cathy	BARRIE SMITH
Heathcliff	VICTOR BRAUN
Hindley	CHESTER LUDGIN
Joseph	MICHAEL GALLUP
Edgar	JOHN WALKER
Hareton	FRANK HONTS, III*
Isabel	ALYCE ROGERS

Carolers

MARTHA CERMAK, BARBARA CUSTER, ELIZABETH DYRUD, NANCY EMRICK,
SUSAN DORN, DOROTHY LADU, JAY FRALEY, BILL GRAY, PAUL WRIGHT,
RON ATTRELL, ROLAND HARRIS, JOHN VERGIN

Understudies

SUSAN ST. JOHN, WILLIAM POWERS, JAMES TERRELL, CARLA COOK,
AUSTIN GRAY, SHIRLEY HARNED, ROLAND HARRIS, MICHAEL GALLUP,
JESSE CHAMPLIN

Conductor	STEFAN MINDE
Stage Director	MALCOLM FRASER
Scenic Designer	CAREY WONG
Costume Designer	SANDRA KAUFMAN
Lighting Designer	EUGENE DENT
Stage Manager	PEGGIE SCHWARZ
Chorusmaster	PHILIP A. KELSEY
Wigmaster and Make-up Designer	TERRY BALIEL

*Portland Opera Debut

FINAL CURTAIN - Approx. 11:15 p.m.

**This world premiere production was made possible by a generous gift from
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the Chiles Foundation.**

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Wigs supplied by Theatrical Hairgoods Company

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Cast and program are subject to change.

Latecomers will not be seated while music is in progress.

Recording equipment and cameras prohibited.

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being able to destroy Joseph and Hindley. Nelly leads Heathcliff to a mirror and makes him look at himself. He gazes intently at himself, and in his area, 'I am the only being', reveals his innermost thoughts regarding himself.

In the distance we hear the call of the coach-horns bringing Cathy and her friends back to Wuthering Heights. Heathcliff, in great excitement, rushes to the door to greet her, but is stopped by the sudden entrance of Hindley, who orders him away. He roughly cuffs him and orders his stable boy into the kitchen. Heathcliff, about to attack Hindley, is restrained by Nelly.

A radiant, beautifully dressed Cathy enters, followed by Edgar and Isabella Linton. She is taken aback by the forlorn look of Wuthering Heights, but eagerly asks for Heathcliff. Hindley orders Heathcliff to come forward. Heathcliff senses that he is being made fun of, and although Cathy tries to reassure him of her happiness in seeing him, his fury against all of them mounts. When Edgar Linton sneeringly remarks about the length of Heathcliff's hair, he in jealousy tries to attack Edgar, but Hindley stops him and Heathcliff picks up a bowl from the table and flings it at Edgar. Hindley furiously attempts to corner Heathcliff, who breaks away shouting: 'I will pay you back. I don't care how long I wait. I hope you will not die before I do'. In a rage Hindley rushes after Heathcliff. We hear a group of carolers who are singing 'It is now Christmas'. Joseph enters and asks Cathy if she wishes to give the carolers anything, but she is weeping for Heathcliff.

ACT II. *Wuthering Heights*. The following spring.

Cathy is telling Nelly about the life she glimpsed at Thrushcross Grange. Uncomfortable at the prospect of seeing Edgar, she goes to the window and gazes at the sky.

Heathcliff enters and eagerly asks Cathy to come with him into the wild fresh afternoon and she lamely excuses herself — that Joseph will tell — and when he replies that Joseph will never know she nervously gives her real reason, that of Edgar's intended visit. In great agitation Heathcliff pours out his scorn and contempt for her recent neglect of him and for her mounting admiration for the Lintons. Cathy, who quickly gets into a temper, viciously humiliates Heathcliff. She tells him he should be out working in the fields. The quarrel ends bitterly as Heathcliff rushes off. Edgar enters in time to see him leave, Cathy's temper getting the better, she unleashes her fury upon Nelly. They quarrel and Cathy furiously slaps Nelly. Edgar tries to stop her but she also slaps him. He turns and walks away from her towards the door. She rushes after him, attempting to stop him from leaving. He is shocked at her display of temper and is determined to leave. She tells him he can leave if he wishes, and weeping she leaves the room. Edgar stands with mixed emo-

tions, knowing he would like to leave and yet he keeps hearing her words: 'You must not go'. However, he leaves. Now, off stage, it is evident that they are reconciled, for Nelly observes, 'There they go making it up'. Off stage Edgar and Cathy sing a vocalise (wordless song). This expresses the love and lyricism of their relationship.

Young Hareton, Hindley's son, enters in great fright and rushes towards Nelly, for he is being chased by Hindley, who is roaring drunk. He accuses Nelly of always keeping his son away from him and in his rage, threatens Nelly with a carving knife that he takes from the sideboard: He now turns his attention to Hareton. He tries to embrace his son, who, terror-stricken at his father's drunkenness, breaks away. Hindley in a violent temper chases him. Heathcliff enters in a black mood and Hareton hides behind him. They glare at each other with intense hatred and Hindley shouts 'I want to kill one of you and I shall have no rest until I do'. He exits and Heathcliff lies down upon the settee in the back part of the hall, where he remains unobserved.

Nelly takes the child into her arms and lulls him to sleep. Cathy enters; she is filled with mixed emotions. Edgar has asked her to marry him and she has accepted but she feels that perhaps she was wrong to do so. She hopes that Nelly will reassure her but Nelly cannot give her approval. All she can do is to question her and force her to examine her conflicting emotions. With great sorrow Cathy explains that she has no more right to marry Edgar than she has to be in heaven, but that she could never marry Heathcliff because Hindley has degraded him so. Heathcliff, who has been unobserved, overhears what has been said and leaves in a rage.

Now the gathering thunderstorm breaks as Cathy describes her passionate attachment and love for Heathcliff.

Joseph comes in looking for Heathcliff, only to be told by Nelly that he had only just left a little while ago. Cathy, horrified by the knowledge that Heathcliff has overheard what she said about him, wildly rushes into the storm, calling after him. Nelly and Joseph lead in pursuit of her. The stage is now completely empty except for the violence of the storm which dominates it.

ACT III, Scene 1. *The drawing room at Thrushcross Grange*. Three years later.

It is the twilight of a late autumnal day. As the curtain rises we hear a clock chime five.

Isabella goes to the window and remarks on the dark and lonely look of Wuthering Heights, which can be seen in the distance. Her remarks disturb Cathy, but Edgar reassures her in his aria, 'Now art thou, dear, my golden June', after which they tenderly embrace. Edgar goes back to his book. Cathy continues her needlework and Isabella sits at the window. The opening tranquility prevails. Nelly enters and announces



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with agitation that Heathcliff has returned. Cathy is beside herself with joy at the prospect of seeing him again. Edgar coldly reminds her that he is but a servant, but tells Nelly to admit him. While awaiting his appearance Cathy rushes to a mirror and frantically arranges her hair and starts towards the door at the same moment that Heathcliff enters.

He is handsome and has a strange, aloof and frightening manner. Cathy starts back in surprise at his appearance. He is almost a total stranger to her. For the past three years Heathcliff has been away, during which time he has evidently accumulated wealth, poise and assurance. His manner is entirely different from that of the ploughboy we knew in Act One. He is sombrely dressed in black. Edgar is so taken aback that he addresses him as 'Sir', and introduces him to Isabella. But Heathcliff hardly glances at her. He only has eyes for Cathy. Cathy passionately berates him for his years of silence.

Heathcliff tells them of his past struggles and informs them that he expects to lodge at Wuthering Heights. Hindley has many gambling debts and Heathcliff evidently plans to own Wuthering Heights.

Edgar, annoyed and jealous at the enthusiastic welcome accorded to Heathcliff, offers excuses for Cathy's behaviour and forces her from the room. They both exit, leaving Heathcliff alone with Isabella. She watches him with great interest and timidly approaches him and attempts to establish a friendship. But he ignores her. Completely flustered and embarrassed she pathetically tries to divert his introspection by offering to sing for him, and sitting herself at the piano sings a simple ballad, 'Love is like the wild rose briar'.

Cathy re-enters and asks Isabella to leave them together, but Heathcliff insists that Isabella stays. Cathy scorns her sister-in-law for her interest in Heathcliff, who reminds her that she herself has married a Linton. Cathy, in a temper, attempts to leave the room, but is stopped by the entrance of Edgar, who suspects that there has been a quarrel with Heathcliff. She goads her husband, but in her fury reveals her true feelings for Heathcliff. As Heathcliff and Isabella leave, the bewildered Edgar is told by his wife that she no longer wants him and he leaves the room. Alone now, Cathy goes to the window and peers out into the night. The shadowy outline of Wuthering Heights is seen on the distant hilltop. From here to the end of the act may be described as a 'mad scene' for it explains the breakdown of Cathy in her conflicting emotions and loyalties and her yearning for the past.

Nelly re-enters and attempts to comfort her mistress, but Cathy continues in her vacant, distracted manner her musings of past events. As Nelly tries to lead her away we hear, off stage, Isabella singing her ballad. Cathy evidently sees Heathcliff and Isabella together. In tears she allows Nelly to lead her away as the curtain slowly falls.



*Bronte Parsonage Museum, Haworth.
The kitchen.*

ACT III, Scene 2. *Wuthering Heights. The following March.*

The scene is the main hall at Wuthering Heights the following March. It is a sombre wintry day and the air is heavy with impending snow. The hall is imbued with complete neglect. In the background Hindley lies in a drunken stupor. Isabella now married to Heathcliff who is now master of Wuthering Heights, having gained possession of it in a gambling game from Hindley, is writing to Nelly. She tells of her unhappiness with Heathcliff and her remorse at having left her home. And sadly she recalls her happier days.

Hindley awakens from his drunken stupor and is obsessed with a desire to kill Heathcliff but has been thwarted because of Heathcliff's ability to frustrate him. Noticing Isabella's desperation he tells her of his new plan to kill Heathcliff. He now sings his drunken song in which he assails Heathcliff and his triumph at the prospect of having Wuthering Heights once more.

Heathcliff returns. In a rage of jealousy she exhorts Hindley to kill Heathcliff. Hindley shoots but misses, and Heathcliff fights with his assailant and throws him out of the house. Isabella pleads for Heathcliff's affection, at which he reminds her that the passion was hers, not his. In another jealous outburst Isabella throws her wedding ring into the fire and in a frenzy rushes from the room.

Cathy enters. Her whole manner portrays her illness. She reproaches Heathcliff for having broken her heart and that she knows she is going to die. Her only concern is that in twenty years' time he will have forgotten her. He asks her not to torture him with her reproaches, for though he will continue to love her, he is eternally doomed. She begs for his forgiveness, which he gives, and they embrace.

Enraptured, she sings of her transformation into the great and glorious world that lies beyond. Tenderly she tells Heathcliff, 'I shall wait for you. I shall never let you go', as she dies in his arms.

He challenges her to haunt him and drive him mad, but to be with him always.

The snowstorm now breaks in its full fury and Heathcliff stands rooted looking at the body of Cathy. Over the wind we hear the plaintive voice of Cathy imploring Heathcliff to let her in.

The Artists



William Powers



Geraldine Decker



Barrie Smith



Victor Braun



Chester Ludgin



Michael Gallup

WILLIAM POWERS, bass-baritone, (Mr. Lockwood) made his professional debut in *Don Giovanni* with the New York City Opera. He has since performed over eighty operatic roles with virtually every major American Company, Chicago, San Francisco, New York, Dallas and Washington to name a few. Powers made his European debut in 1977 in the revival of Donizetti's *Betty* in France.

This season marked several "firsts" for the powerful bass-baritone . . . his first Jokanaan in *Salome* with Grace Bumbry and the Connecticut Opera; his first Escamillo in *Carmen* for East Lansing, Michigan; his first Four Villains in *The Tales of Hoffmann* for Lake George Festival, all to highly critical acclaim. And now Portland for the world premiere of Hermann's *Wuthering Heights*. William Powers earned a degree in music at Wesleyan University in Illinois.

GERALDINE DECKER, contralto, (Nelly Dean) returns to Portland Opera after appearing as Filipjevna in the 1981 production of *Eugene Onegin*. In 1975, Ms. Decker sang the role of Erda in the first Pacific Northwest Festival performance of Wagner's *Ring* in the English cycle. She has returned to Seattle each year to sing in both the German and English cycles. Her appearances with Seattle Opera include the roles of Filipjevna in *Eugene Onegin*, Albin in *Thais* and Dame Quickly in *Falstaff*. In the fall of 1978, Ms. Decker made her Lyric Opera of Chicago debut as Mama Lucia in *Cavalleria Rusticana*, repeating the role for her Metropolitan Opera debut in 1980. She has also performed for the Hawaii Opera Theater, where her performances in *Salome*, *Il Trovatore* and *La Fille du Regiment* were highly acclaimed.

BARRIE SMITH, soprano, (Cathy) is well known to Portland audiences through her past performances in *Elektra*, *Die Walkure* and the American Premiere of Kreněk's *Life of Orestes*.

This talented American singer made her debut with the Houston Grand Opera in 1974 and has sung many leading roles with that company including Donna Anna in *Don Giovanni*, Minnie in *The Girl of the Golden West* and Ellen Orford, in *Peter Grimes*. Beyond her remarkable established repertoire Miss Smith has a number of premiere of roles to her credit — Aurora in *Cavallis L'Egisto*, Lady Melbourne in Thomson's *Lord Byron* and Hembra in Villalobos' *Yerma*. Miss Smith received her vocal training at Juilliard and was a pupil of the late Maria Callas Master Classes.

VICTOR BRAUN, baritone, (Heathcliff) first performed with Portland Opera in its American premiere of Kreněk's *Life of Orestes* followed by the role of Ford in *Falstaff* and Onegin in *Eugene Onegin*. In 1963, Braun won the international Mozart Competition in Vienna and made his debut with the Frankfurt Opera. He has appeared with opera companies and symphonies throughout North America and Europe, including the Royal Opera House, Covent Garden, La Scala, San Francisco Opera, the Canadian Opera Company, and the Toronto Symphony and Minnesota Orchestra. Braun's recent performances include the roles of the four villains in the Jean-Pierre Ponnelle production of *Les Contes D'Hoffman*, the role of Golaud in *Pelleas et Melisande* with the National Arts Centre in Ottawa and Dr. Shon in the Canadian premiere of the complete version of Berg's *Lulu*. Last year he accompanied the National Symphony under Erich Leinsdorf in performance of Mahler's Eighth Symphony. Braun has recorded Wolfram in *Tannhauser* under Sir Georg Solti for Decca/London Records.

CHESTER LUDGIN, baritone, (Hindley) has appeared on the roster of artists of nearly every leading musical organization in North America. Highlights of his 1981-82 season included *Lady Macbeth of Mtsenk* with San Francisco Opera, the world premiere of Ward's *Abelarde and Heloise* with Charlotte Opera and *Iolanta* with the National Symphony. American and world premieres are not uncommon to Mr. Ludgin; he performed the very demanding role of Shylock in *Merchant of Venice* and the greatest excitement was his memorable creation of John Proctor in *The Crucible* with New York City Opera. He has appeared on numerous nationwide telecasts and is in great demand for concert and oratorio. Mr. Ludgin, who was born in New York City and trained entirely in America, is one of the country's favorite arguments against those who state that operatic eminence can be achieved only after European study.

MICHAEL GALLUP, bass-baritone, (Joseph) has become a familiar performer to Northwest audiences for his many appearances with Portland Opera in such productions as *Salome*, *Der Freischutz*, *Die Meistersinger von Nurnberg*, *Ariadne auf Naxos*, *Carmen* and *La Boheme*.

In 1978 Gallup made his highly acclaimed Oregon Symphony debut an *Evening with Gilbert and Sullivan*, an Opera a la Carte production. Mr. Gallup appears regularly with the Opera a la Carte Company, touring throughout California and the Southwest. With over 75 operatic and concert roles in his repertoire, he has made frequent appearances with San Diego and San Antonio Operas, Los Angeles Guild Opera and Pacific Opera theatre. He annually takes part in the Carmel Bach Festival, and performed with the Los Angeles Philharmonic under James Levine.



John Walker

Frank Honts, III

JOHN WALKER, tenor, (Edgar) returns to Portland after appearing as Pedrillo in the recent Portland Opera production of *The Abduction from the Seraglio*. He made his first appearance here in 1970 as Count Almaviva in *The Barber of Seville*, and has since sung with the Portland Opera as Lensky in *Eugene Onegin*, Don Ottavio in *Don Giovanni*, Ernesto in *Don Pasquale*, Alfred in *Die Fledermaus*, Prince Ramiro in *La Cenerentola*, and David in *Die Meistersinger*. Mr. Walker has performed throughout the United States and Europe with such companies as the San Francisco Opera, the Houston Grand Opera, the Canadian and Edmonton Opera companies, the Cologne Opera, the Stadt theater in Bern, Switzerland and the theatre de L'Odeon in Paris. He has also made guest appearances in Zurich, Stuttgart, Frankfurt, Brussels, and Stockholm. An accomplished concert soloist, Mr. Walker performs regularly for the Cleveland Symphony's summer program. He has also performed with the Philadelphia, Chicago, and San Francisco symphonies.

FRANK HONTs, III (Hareton) is a second grader attending Redland Elementary School where he also participates in the Talented and Gifted Program. Frank has an avid interest in drama — Shakespeare in particular. He enjoys writing, directing and acting in his own plays.



Alyce Rogers

Stefan Minde

ALYCE ROGERS, mezzo-soprano, (Isabella) is one of the Northwest's most popular singing actresses. She has performed with the opera companies of Portland, Vancouver, B.C., Spokane, and Seattle in such roles as Cherubino in *The Marriage of Figaro*, Maddalena in *Rigoletto*, the Composer in *Ariadne auf Naxos*, Herodias in *Salome*, the Secretary in *The Consul*, Charlotte in *Werther*, Marina in *Boris Godunov*, Hansel in *Hansel and Gretel*, Magdalena in *Die Meistersinger von Nurnberg*, the Marquise in *The Daughter of the Regiment* and Suzuki in *Madama Butterfly*. For eight seasons she has been a soloist with Helmuth Rilling, recording Bach Cantatas with him in Germany as well as singing concerts and radio broadcasts there. She was the only American invited to be a soloist with Rilling's Gaechinger Kantorei in a series of concerts with the Israel Philharmonic Orchestra. Her versatility has led her to performances with Andre Kostelanetz, television concerts, chamber music concerts and highly praised performances as narrator in Foss' *Parable of Death* and Mendelssohn's *Midsummer Night's Dream*.

STEFAN MINDE, General Director and Conductor of Portland Opera Association since 1970, has been called "... a rugged individualist, a hopeless optimist, and a musician of extraordinary talent." With a repertoire of over 80 operatic works, Mr. Minde has guest conducted with opera companies such as New York City Opera, Cincinnati Opera, Edmonton Opera, Calgary Opera, Vancouver Opera, Canadian Opera Company, San Diego Opera, Anchorage Opera, Phoenix Opera, Pittsburgh Opera, Philadelphia Opera, and Lisbon Opera.

German-born and trained, Mr. Minde began his music education at age ten when he joined the world-famous St. Thomas' Church Choir in Leipzig. After high school, he entered the Mozarteum in Salzburg to study conducting.



Malcolm Fraser

Carey Wong

Mr. Minde made his operatic conducting debut in 1959 at the Staatstheater in Wiesbaden and four years later was appointed the first opera conductor at the Civic Opera House in Trier Mosel. He was invited to the United States in 1968 to work with Erich Leinsdorf at the Berkshire Music Festival in Tanglewood; while there he was awarded the C. D. Jackson prize for conducting. Later that year, Kurt Herbert Adler engaged Minde as assistant conductor at San Francisco Opera. Under Minde's direction, Portland Opera has presented such rarely produced or technically difficult works as *Tristan und Isolde*, *Ariadne auf Naxos*, *Der Rosenkavalier*, *Salome*, *Der Freischutz*, *La Rondine*, *The Consul*, *Elektra* and *Falstaff*. In 1975, Minde directed the American premiere of Krenek's *Life of Orestes*, and now in 1982 he presents the world premiere of Bernard Herrmann's *Wuthering Heights*.

MALCOLM FRASER This multi-talented stage director is best remembered by Portland Opera audiences for his direction of *Falstaff* in the spring of 1978 and *Don Giovanni* in the fall of 1980. Mr. Fraser was for eight years Resident Producer for the Welsh National Opera, for whom he has directed *Don Pasquale*, *Nabucco*, *Madama Butterfly*, *The Barber of Seville*, *Grand Duchess Geroldstein*, *La Bohème* and others and is now Artistic Director of the Buxton Festival, Great Britain's newest Opera Festival. He has directed regularly for the London Opera Centre and many British universities. His directing credits include work for Dutch and British T.V. and has won an award for direction in the Prague International Television Festival. As Associate Director of the Lincoln Repertory, Fraser has also directed extensively for theatre. Fraser returns to Portland Opera to direct the world premiere of *Wuthering Heights* by Bernard Herrmann.

CAREY WONG, for the past 8 seasons, was Production Manager and Resident Designer of Portland Opera, during which time he designed 11 new productions for that company, 3 of which were also shared by

The Artists

Continued



Sandra Kaufman

Eugene Dent

Seattle Opera. Currently, he is the Associate Artistic Administrator of Opera Memphis. He has designed productions for Kentucky Opera, Pittsburgh Opera, Opera Omaha, Augusta Opera, Anchorage Civic Opera, Piedmont Opera Theatre, and Western Opera Theater, and productions for these companies have additionally been seen by Opera Theater of Rochester, Virginia Opera, and Opera Memphis. During the 1982-1983 season, his *Rigoletto* from last season will be seen by audiences of Utah Opera, and his *Eugene Onegin* production will be seen at San Antonio Opera. Mr. Wong has done theatre settings for A Contemporary Theatre and the Intiman Theatre, both Equity companies in Seattle. His set designs for Gian Carlo Menotti's Charleston, South Carolina SPOLETO USA production of *The Consul* were seen nationally when that opera was aired on PBS as part of the "Great Performances" series in 1978.

Carey Wong is a summa cum laude graduate of Yale College, where he was both a member of Phi Beta Kappa and a Scholar of the House. He also attended the Yale School of Drama. He is a past recipient of a National Opera Institute Training Grant and of a National Endowment for the Arts Bicentennial Exchange Fellowship, which allowed him to spend 6 months in Britain during the 1980-1981 season to observe the design and production components of 6 major opera companies in that country.

During the 1982-1983 season, Mr. Wong is designing 2 productions for Opera Memphis — *Susannah* and *The Abduction from the Seraglio* — and 2 productions for Portland Opera — the world premiere production of film music composer Bernard Herrmann's *Wuthering Heights* and *La Fanciulla del West*.

SANDRA KAUFMAN, makes her debut as costume designer for the world premiere of *Wuthering Heights*. She has previously worked in collaboration with Carey Wong as assistant set designer on Portland Opera's productions of *Don Giovanni*, *Rigoletto*, *Eugene Onegin*, *The Abduction from the Seraglio* and *Manon Lescaut*, and also on



Philip A. Kelsey

Terry Baliel

productions for Kentucky Opera, Pittsburgh Opera and Anchorage Civic Opera. Ms. Kaufman is a graduate of California Institute of the Arts (Chouinard) in Los Angeles. For several years she designed for clothes manufacturers in New York and California. She subsequently worked as freelance designer for Flatland Scene Company.

EUGENE DENT, born in Oregon, attended Portland State University where he majored in theater and design. While in college, he also worked for the American Theatre Company. He was technical director/designer for the Portland Civic Theatre. In 1972 he was the recipient of a National Opera Institute Apprenticeship Grant and moved to Seattle to work on the Seattle Opera's *Ring of the Nibelungen*. With the completion of *The Ring* in 1974, he returned to Portland to become lighting designer for the Portland Opera Association. As a freelance lighting designer for Illumino Ltd., he has worked with the Edmonton Opera Association, and for opera companies in Anchorage, Winnipeg, Calgary, and Vancouver.

PHILIP A. KELSEY, Assistant Conductor and Chorusmaster, has served on the staff of Portland Opera since 1978. Educated at Harvard and in Vienna, he received a Conducting Fellowship to the Berkshire Music Center, Tanglewood, in 1971, and served as music director of The Cantata Singers of Boston from 1973-1975. He has conducted performances of Portland Opera's summer productions in Washington Park the past three summers; in addition he is active as a recital accompanist, and is a member (with John Haek) of the piano duo Frog Galiard.

TERRY BALIEL (Wigmaster and Make-up Designer) returns to Portland Opera where he served as wigmaster and make-up designer for the 1981 production of *Eugene Onegin*. During the past year, Mr. Baliel designed the wigs for the Repertory Theatre of Saint Louis production of *Tartuffe*, and has been in charge of wigs and make-up for Wolf

Trap Opera Company (*Così fan tutte*, *Doctor Miracle*, *The Apothecary* and *A Soldier's Tale*), Tulsa Opera (*The Barber of Seville*) and Los Angeles Opera Repertory Theatre (*Madama Butterfly*). Mr. Baliel received his professional theatrical make-up and wig styling training at San Francisco Opera. Since that time, he has not only worked for San Francisco Opera, but has also helped create the wigs and make-up for Spoleto Festival U.S.A., San Antonio Symphony Grand Opera, Houston Grand Opera, and Opera/Omaha. Mr. Baliel also served as the Wigmaster and Make-up Designer for the 1981 inaugural season of Santa Fe Festival Theatre and for the Alley Theatre's fall 1981 production of *Cyrano de Bergerac*.

Mr. Baliel is a personal representative of *Theatrical Hairgoods Company* (co-artistic directors Judith Disbrow and Paul Alba) which provides the make-up artists and/or wigs for over 20 opera, ballet and theater companies throughout the United States, including Dallas Civic Opera, Santa Fe Opera, Houston Grand Opera, San Diego Opera, Opera Theatre of Saint Louis, and Greater Miami Opera Company.

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**The Making of Wuthering Heights**

by Stanley Johnson

*Haworth Parsonage in the time of the Brontës.*

The story of an operatic premiere in Portland, Oregon, in November, 1982, begins in the small English village of Haworth in the early nineteenth century.

It was in this village — remote, unworldly, nestling on the northern wind-swept moors — that an otherwise undistinguished parson, the Reverend Patrick Brontë, fathered three remarkable daughters, each of whom produced at least one literary masterpiece, the greatest of which was *Wuthering Heights*, by the second daughter, Emily.

The three literary daughters were actually only half of a large family. Two other girls died in childhood and the only son, Branwell, lived a dissolute life of drugs and drink for most of his thirty years. The father, the Reverend Brontë, originally came out of Ireland before he settled down as permanent curate at Haworth. The village was a lonely place, and the children, now motherless, had virtually no playmates except themselves. As a consequence, they turned inward; they created mythical identities for themselves and invented mysterious imaginary realms where they played games as princesses, knights, sorcerers, and conquerors. They not only acted out their fantasies but also wrote extensive chronicles about the histories of the countries they had created — the "Angria" and "Gondal" sagas, discovered and published long after their deaths.

As the girls grew up they continued their unworldly existence; books provided them with most of what they knew about life. Ultimately each one decided to write a novel, drawing upon their imagined worlds. After a series of overtures to various publishers, the first novels by the three sisters were all published in the same year, 1847: Charlotte's *Jane Eyre*, Emily's *Wuthering Heights*, and Anne's *Agnes Grey*. To avoid the derision then often accorded women writers, the books were published under the pseudonymous and somewhat androgynous names of Currer, Ellis, and Acton Bell, respectively. (Charlotte wrote later that the sisters feared either indifference or outright hostility if they wrote as women, but did not want to betray their sex so far as to choose overtly masculine names.)

Charlotte, it might be noted, was the eldest and longest-lived of the children, and thus assumed a responsibility as spokeswoman for her sisters after their deaths. Charlotte, born in 1816, lived until 1855; Emily, born in 1818, died in 1848, a year after her one novel was published, and the same year as her brother Branwell; and the youngest, Anne, was born in 1820 and lived only until 1849.

Charlotte's *Jane Eyre* was the most popular of the books, but it is *Wuthering Heights* that has come to be considered the greatest of them — a romantic tragedy that is one of the most perfectly constructed novels in English and that offers a portrayal of human passion that in depth and maturity is almost incomprehensible as coming from the pen of a sheltered parson's daughter. The book is a two-generation saga about love turned into hatred, revenge, and finally peaceful reconciliation.

The story centers on the Earnshaw family living at Wuthering Heights, a gloomy, rambling mansion on the Yorkshire moors. Here the free-spirited young daughter, Cathy, runs wild on the heath. Once on a visit to London Mr. Earnshaw rescues and adopts a street waif and brings him home with him. Known by the single name of Heathcliff, the boy forms an attachment to Cathy and shares her imaginary life as a princess and her love of the wild outdoors. They are two of a kind, soul-mates despite their different stations in life. "He's more myself than I am," Cathy once exclaims.

But Cathy is eventually led to marry Edgar Linton, the propertied master of Thrushcross Grange across the valley. She is torn; she wants the elegance and finery of life as Mrs. Linton, but she feels she has betrayed both herself and Heathcliff by making the marriage. Heathcliff leaves, vowing revenge against the Earnshaws.

When Heathcliff returns, some years later, he has become a man of property. He buys the decaying Wuthering Heights and marries Edgar's sister Isabella — not out of love but out of scorn. He will thus be close to Cathy and can taunt her for her betrayal of him. But Cathy, ill and despairing, dies in childbirth; and it is Heathcliff, her soul-mate,

not Edgar, her husband, to whom she swears eternal love as she dies. It is here that the opera ends.

In the continuation of the story, Isabella bears Heathcliff's son, and he and Catherine's daughter, young Cathy, are often thrown together. When they are of age, Heathcliff contrives their marriage — but it is a marriage whose motive is vengeance, not love, and is unworkable. The boy dies, leaving Cathy free. Heathcliff too finally dies, his long-planned revenge thwarted; his dreams at the end are of the long-ago days on the moor when he and Cathy were happy together.

This complicated story is told through the recollections of two characters who are spectators to the action, sympathetic but yet not directly involved, and thus well placed both to observe and to comment: Mr. Lockwood, who arrives as a tenant of Thrushcross Grange long after the tragic events there have taken place, but who is in time to see the decline and death of Heathcliff; and Nelly Dean, the first Cathy's old retainer at Wuthering Heights, who tells much of the story to Lockwood. It is Lockwood who has the final word, who helps bury Heathcliff, who hears local stories of his ghost being seen on the moor with a woman, and who gives us a final reflection on the ultimate peace that comes to these tormented lives. This is what he sees on his final visit to the churchyard:

"I sought, and soon discovered, the three head-stones on the slope next the moor: the middle one grey, and half buried in heath: Edgar Linton's only harmonized by the turf and moss creeping up its foot: Heathcliff's still bare.

"I lingered round them, under the benign sky; watched the moths fluttering among the heath and harebells, listened to the soft wind breathing through the grass, and wondered how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth."

This is the story that provides the basis for Bernard Herrmann's opera; but the strange, impassioned tale has also inspired a variety of works in other art forms, even including an earlier opera version by Carlisle Floyd. (Frederick Delius once considered basing an opera on *Wuthering Heights*, but gave up when he couldn't develop a libretto that suited him.) The book has been adapted as a stage play and has been filmed at least three times, including one Mexican film version. The most successful and best-known film made from it is William Wyler's 1939 version with Merle Oberon, Laurence Olivier, and David Niven, which beat out *Gone with the Wind* to win the New York film critic's award as best picture of its year.

Like the film version, the Bernard Herrmann opera uses only the first half of the novel, centering on the doomed love of Heathcliff and the first Cathy. Herrmann found a unity and completeness in this part of the work, he said, like that of a great circle,

centering on the twenty-year vigil of Heathcliff in search of a love that may not be consummated this side of the grave. Herrmann emphasizes this view of his opera as an artistic whole by his use of the same music in both the prologue and the epilogue.

A serious opera by a popular film composer may seem an anomaly, and so perhaps it is necessary at this point to establish Herrmann's credentials. It is true enough that he was one of the best and best-known of all writers of film music during Hollywood's golden era of the 1940s and 50s. He burst into prominence with his score for Orson Welles' film, *Citizen Kane*, in 1940 (another product, like the Brontë novel, of young geniuses; Welles was only twenty-five when he wrote, directed, and starred in this film, and Herrmann was only four years older). The next year he did the score for another Welles film, *The Magnificent Ambersons*, and also for *All that Money Can Buy*, for which he got an Academy Award.

Subsequently he worked again with Orson Welles, writing the score for the film version of another Brontë novel, *Charlotte's Jane Eyre*, in 1944, which had Welles as the brooding Rochester and Joan Fontaine as the young governess who confides to the audience — more to her surprise than ours, presumably — "Reader, I married him." A meeting with Alfred Hitchcock in 1955 drew the two men together into a long association; Herrmann wrote music for many of Hitchcock's most notable films, including *The Trouble with Harry*, 1955; *The Man Who Knew Too Much*, 1956; *Vertigo*, 1958; *North by Northwest*, 1959; and *Psycho*, 1960.

For other directors he wrote notable scores for *Hangover Square*, 1945, (for which he composed an original miniature piano concerto), *The Day the Earth Stood Still*, 1951; *The Snows of Kilimanjaro*, 1952; *Tender Is the Night*, 1962; and *Fahrenheit 451*, 1966. But he left Hollywood in the mid-sixties and moved to England, believing film music was a declining art. He wrote less and less for the films. Among his last scores were two for Brian De Palma pictures, *Sisters* in 1972 and *Obsession* in 1975. His last score was for Martin Scorsese's film, *Taxi Driver*, which he wrote at great speed while in failing health. He thought it was his best work in years and drove himself to exhaustion to complete it. He finished recording it on the night of December 23, 1975, in Hollywood, then returned to his hotel and died that night in his sleep.

Ms. Fletcher based her text on the first half of the novel, bringing it to a conclusion with the death of the first Cathy, and surrounding it with a prologue in which the tenant, Lockwood, finds the diary in which he reads of Cathy's love for Heathcliff, and an epilogue in which Heathcliff, released from his tormented earthly life at last, follows the fading voice of his dead Cathy out into a snow storm on the moors. Though the material is recorded and simplified, it uses

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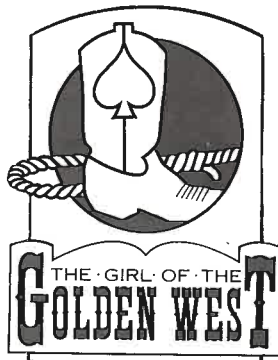
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basically the Brontë language, including some of Emily Brontë's poems and some dialogue from the second part of the book. But, as the program note says, "Both *Wuthering Heights* and the poems are of such a one-ness, that the use of the poems is felt not to be an anachronism, but rather an intensification for the purpose of this musical setting."

Given the completion of the opera in or about 1960, two questions arise: why did it take so long for it to achieve a performance, and how did the Portland Opera obtain rights to the world premiere? The answers to both questions combine human fallibilities and backstage musical intrigue.

First of all, Herrmann himself seemed inordinately fond of every note in his opera, and during his lifetime was unwilling to allow any changes or cuts in it. It was rather long for conventional staging — it had four acts plus a prologue and epilogue in its original version — but whenever he discussed its possible production by an opera company, he forbade any tampering with it. The result was that proposals for productions always foundered on Herrmann's intransigence — or perhaps his musical integrity.

It was only after Herrmann's death that his estate modified his strictures and agreed to cuts. In the meantime, a recorded version, directed by Herrmann himself, had been made by Pye Records in England in 1967. Though circulation of this recording was limited (it was never released in the United States), it eventually came to the attention of Portland Opera conductor Stefan Minde, who began negotiations with the Herrmann estate for its production in a revised version. In the Portland production, about forty minutes, it is reported, have been cut from the original score, and the four acts have been tightened and condensed into three.

Herrmann's concept of the opera remains, however. He called it a "lyric drama" in which the voices provide "a heightened form of lyrical speech." Somewhat like Wagner, he gives musical motifs to his central characters, and uses them throughout the work. In the essay he wrote to accompany his recording of the opera, he explains his technique thus:

"The work has three principal motives relating to the action. The prologue reveals them all. After the tumultuous opening bars, the woodwinds intone a short mournful sighing phrase which is associated with the tragedy and the restless spirit of Cathy. This is immediately followed by a phrase on the cellos and basses which is that of *Wuthering Heights*. Later in the prologue as Lockwood finds Cathy's diary, the clarinet presents her motive. These motives . . . are easily recognizable and rarely presented in a highly developed manner."

Probably the most distinctive feature of the opera, however, is its use of a full symphony orchestra to describe the setting, the landscape, the weather — the whole brooding

background against which the characters enact their passionate loves and destinies. The setting is, indeed, perhaps the most important character in the story, as Herrmann recognized; he said that each act was "a landscape tone-poem which envelops the character."



Emily Brontë

Thus the popular cinematic Herrmann. But from the beginning of his career there was another side to him and to his musical life which culminated in the opera, *Wuthering Heights*. He was even something of a child prodigy in the realm of serious music. Born in New York City in 1911, he won a composition prize at the age of thirteen and later studied composition and conducting at New York University and Juilliard School of Music. At the age of twenty he founded and conducted a chamber orchestra, and at twenty-three was appointed staff conductor of CBS radio. In this role he composed and conducted music for Orson Welles' Mercury Theater and other radio programs.

Later he was the chief conductor of the CBS Symphony Orchestra, and made guest appearances with the New York Philharmonic, the Houston Symphony, the BBC Symphony, and the Halle Orchestra. In choosing his programs he often advanced the cause of contemporary American music. He led the first performances of several works of Charles Ives, and, particularly in England, conducted the works of Ives, Carl Ruggles, David Diamond, and other Americans.

No one did as much for Herrmann's music, however. His bibliography lists a great variety of "serious" musical works: a cantata based on Herman Melville's *Moby Dick* in 1938; a symphony composed in 1940; an opera based on *A Christmas Carol* done for television in 1954; and various chamber works. Few of them have received more than a token performance or two, and none is currently available on records.

That leaves *Wuthering Heights* — the work that is at the center of Bernard Herrmann's serious composing, the work that he himself most admired, the work that preoccupied him off and on for a decade. It is not known exactly when he first started working on the opera or what drew him to this subject. It was finished by about 1960 — one interviewer reported that Herrmann was working on

this opera and the score for *Psycho* at the same time — but evidence is that it had been in gestation long before.

An English friend of Herrmann's, Ernest Bean, reports in a booklet accompanying the only recorded version of the opera that, in the late forties, he accompanied Herrmann on a visit to the Brontë country, and that at that time the work on the opera was far enough advanced so that Herrmann could sing snatches of it to his friends. Herrmann had already recaptured the spirit and atmosphere of the novel "out of his intense love and admiration for Emily Brontë's genius," Bean says, and then adds that he wanted to document the accuracy of his "creative imagining":

"His purpose in making the visit was not, therefore, to 'acquire atmosphere' but to assure himself (if such assurance was needed) that the atmosphere already imagined was true to the spirit of the author."

The libretto, in the meantime, had been written by Herrmann's wife, Lucille Fletcher, herself a noted writer of mystery and suspense fiction. She was already well known for her *Sorry, Wrong Number*, a thriller written originally as a radio play and later (1948) the basis of a Barbara Stanwyck movie.

Herrmann's total concept of his musical version of the Brontë novel is now before us. Every indication is that it will meet the test he himself imposed upon it:

"I believe that for an opera to have any validity or interest, it must be able to achieve its own unique theatrical atmosphere, and I truly hope that in some measure I have been successful in recreating in musical expression the passionate elemental beings who inhabit *Wuthering Heights*."



Dr. Stanley Johnson is a Professor of English at Portland State University. He has taught, written and lectured on a wide range of subjects in the fields of music, art and literature. His publications include the following books: *The Dramatic Experience*, *The Play and the Reader*, and *Discovery and Response — the Strategies of Fiction*. Dr. Johnson has also written many articles on figures from literature and the arts, including Thomas Wolfe, Sherlock Holmes, Raymond Chandler, Greta Garbo, Gertrude Stein and Franz Schubert. He has published numerous book reviews and has traveled extensively in Europe, Latin America and the South Pacific.

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The Music of Bernard Herrmann on Record

by Michael LaBaugh

When Bernard Herrmann died shortly after the completion of his score for *Taxi Driver*, he had long been regarded by colleagues and public as the doyen of film music composers. He had been in the forefront of the industry since his music to Orson Welles' 1940 film, *Citizen Kane*.

Herrmann was unique in several ways. First, he was one of the few film composers to write his own orchestrations. Second, he was a talented conductor, and made recordings not only of his own music, but of other composers, both in and outside the sphere of the film world. These include recordings of Joachim Raff's Fifth Symphony, Holst's *The Planets*, and the Second Symphony of Charles Ives.

But it is the recordings of Herrmann's own music that we're concerned about, and fortunately, a great deal of it is still available. The most important are three anthologies of his scores, available on London records. They have such titles as *The Mysterious Film World of Bernard Herrmann*, *The Fantasy Film World of Bernard Herrmann*, and *Music from the Great Film Thrillers*.

The Mysterious Film World contains music from the movies *Mysterious Island*, *Jason and the Argonauts*, and *The Three Worlds of Gulliver*. These are pretty representative of Herrmann's style. He was not a great melodist, and admitted as much. The great, soaring tunes that characterized the music of other composers of that era were not within his grasp. Instead, he used a technique based on the use of motives, that is, short melodic fragments of no more than four or five notes. Herrmann will vary these motives by repeating them, playing them backwards, upside down, etc. In fact, his method is similar to the compositional technique of Stravinsky, which is fascinating as Herrmann declared that he loathed Stravinsky's music (his own favorite composer was Sibelius). That is not to say that his music sounds like Stravinsky, or that he tried to imitate him. It just worked out that way.

This motivic approach is clearly evident in his music to *The Worlds of Gulliver*, a pseudo-baroque pastiche that contains Herrmann's wittiest music. He avoids dullness by repeating the motives in different orchestral guises. He uses the same device, in a more subdued manner, in *The Mysterious Island*. Most of the time this supercharged repetition works, but occasionally it does not, as in the opening music to *North by Northwest*, where it is merely hectoring. The rest of the album is devoted to *Jason and the Argonauts* which, while hardly a milestone of the genre, is enjoyable for Herrmann's skillful, descriptive music. (He was better at

description then evocation).

The Fantasy Film World features music from science-fiction and fantasy movies. Outstanding is *Fahrenheit 451*, a nervous, moody piece. *The Day the Earth Stood Still* has dated slightly. It is one of the few movies in which Herrmann employs electronic instruments. There is something faded in the sound of the Theremin. Perhaps it's from over use by other composers. *The Seventh Voyage of Sinbad* and *Journey to the Center of the Earth* are great fun, though the latter film's vision of Atlantis is disappointing.

Some of Herrmann's best music is contained in the album *Music from the Great Film Thrillers*. The tense score to *Vertigo* is highly effective, and includes a truly horrifying nightmare sequence. The section entitled "Scène d'amour" is probably Herrmann's best love music, though it is far from a happy scene. Almost as good as the long stretch of music from *Marnie*, and another witty concoction, is *A Portrait of "Hitch"*, a tribute to director Alfred Hitchcock based on the music from *The Trouble with Harry*. It alternately dances and slinks its way about.

But by far the most important piece on the album is music to the 1960 Hitchcock classic, *Psycho*. A big chunk of the music (about 14 minutes' worth) is from the film, and it continually amazes. Herrmann only uses a string orchestra in order to achieve what he had called a "black and white sound" in order to complement the black and white photography of the film. He succeeds admirably.

Not much needs to be said about his score to *It's Alive* except that I assume money was his motive for doing it. *Obsession*, however, is a brooding, haunting piece which loses impact because of the overuse of a wordless chorus. There are no qualms, however, about *Taxi Driver*, which contains some of his best music.

Though I've restricted myself to talking only about Herrmann's own recorded performances, I cannot resist mentioning a deleted RCA Gold Seal disc from 1974 which includes music from *Citizen Kane* conducted by Charles Gerhardt. In it, the "aria" is beautifully sung by a young and little known soprano named Kiri Te Kanawa.

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