

2014

The Remaking of an American Opera: A Detailed Look at Carlisle Floyd's Grand Opera 'The Passion of Jonathan Wade'

Joshua R. Wentz

University of South Carolina - Columbia

Follow this and additional works at: <https://scholarcommons.sc.edu/etd>

 Part of the [Music Commons](#)

Recommended Citation

Wentz, J. R. (2014). *The Remaking of an American Opera: A Detailed Look at Carlisle Floyd's Grand Opera 'The Passion of Jonathan Wade'*. (Master's thesis). Retrieved from <https://scholarcommons.sc.edu/etd/2656>

This Open Access Thesis is brought to you by Scholar Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Scholar Commons. For more information, please contact dillarda@mailbox.sc.edu.

THE REMAKING OF AN AMERICAN OPERA: A DETAILED LOOK AT
CARLISLE FLOYD'S GRAND OPERA *THE PASSION OF JONATHAN WADE*

by

Joshua R. Wentz

Bachelor of Arts
Muskingum College, 2004

Master of Science
Nova Southeastern University, 2010

Master of Music
Winthrop University, 2011

Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Musical Arts in

Music Performance

School of Music

University of South Carolina

2014

Accepted by:

E. Jacob Will, Major Professor
Chairman, Examining Committee

Janet Hopkins, Committee Member

Reginald Bain, Committee Member

Walter Cuttino, Committee Member

Lacy Ford, Vice Provost and Dean of Graduate Studies

© Copyright by Joshua R. Wentz, 2014
All Rights Reserved.

DEDICATION

Dedicated to my friend, Carlisle Floyd, whose unwavering work in the field of American Opera over the past sixty years has defined a true art form for all to enjoy for many generations to come.

ACKNOWLEDGEMENTS

I would like to acknowledge Jacob Will for his support in writing this document, as well as committee members Janet Hopkins, Walter Cuttino and Reginald Bain of the University of South Carolina School of Music. Special thanks to Henry Fulmer and Graham Duncan, Manuscripts Division, South Caroliniana Library; Kate Rivers, Music Division, Library of Congress; Ana Dubnjakovic, Music Library, University of South Carolina; San Diego Opera, and Houston Grand Opera archives.

Additional thanks to Ellen Schlaefer and Opera at USC, Lynn Kompass, Dr. Robert Brinkmeyer, Jr., Sigma Alpha Iota, Phi Mu Alpha Sinfonia, Michael LaRoche, Alexis Doktor, Randy Toler Ahmed, Brenton O'Hara, Kate McKinney, and countless others who helped in the writing, research, and performance of this piece.

This document would not have been possible without the steadfast support of my loving family, particularly Diana Cozzens, Randy Wentz, and Brandon Coprich.

Finally, gratitude to Leonard Mark Lewis who initially put me in contact with Floyd; Jane Floyd Matheny who assisted in countless ways to help ensure that I had the resources needed for this project, and of course, to the great master Carlisle Floyd for his friendship, support, and generous assistance in writing this document.

ABSTRACT

Carlisle Floyd's single grand opera, *The Passion of Jonathan Wade*, premiered in 1962 in New York City only to be placed on a shelf for the next twenty-eight years to collect dust. In 1990, David Gockley at Houston Grand Opera commissioned a revival of the work, prompting Floyd to write eighty percent new music and libretto. The two versions are similar in plot but are set very different musically.

This document examines the composer, a historical background of the American landscape at the time of each premiere, and a brief analytical examination of *The Passion of Jonathan Wade* in both published versions of 1962 and 1991. This comparison includes an analysis of the story, including the historical contexts in which the operas were written. Special attention is given to Act II, Scene 2, which serves as the turning point for the opera.

TABLE OF CONTENTS

DEDICATION	iii
ACKNOWLEDGEMENTS.....	iv
ABSTRACT	v
LIST OF TABLES	viii
LIST OF FIGURES	ix
CHAPTER 1: INTRODUCTION.....	1
CHAPTER 2: CARLISLE FLOYD, BIOGRAPHY.....	4
CHAPTER 3: <i>THE PASSION OF JONATHAN WADE</i> , 1962.....	10
3.1 CONCEPTION.....	10
3.2 FIRST PREMIERE	13
3.3 HISTORICAL CONTEXT.....	16
CHAPTER 4: <i>THE PASSION OF JONATHAN WADE</i> , 1991.....	20
4.1 REVISION.....	20
4.2 SECOND PREMIERE	21
4.3 HISTORICAL CONTEXT.....	23
CHAPTER 5: ANALYTICAL COMPARISON.....	25
BIBLIOGRAPHY	47
APPENDIX A: INTERVIEW QUESTIONS, CARLISLE FLOYD, 2014.....	50
APPENDIX B: PRODUCTION DETAILS	53
APPENDIX C: NEWSPAPER REVIEWS	74

LIST OF TABLES

Table 2.1 Timeline of Carlisle Floyd's habitations	8
Table 2.2 List of Floyd's operas	9
Table 5.1 Comparison of text in "Sleep, conscience, sleep," Act II, Scene 2.	40

LIST OF FIGURES

Figure 3.1 Original conception of set design for <i>Jonathan Wade</i>	19
Figure 5.1 Act II, Scene 2, m. 13-21, 1962.....	35
Figure 5.2 Act II, Scene 2, m. 16-18, 1991.....	36
Figure 5.3 Act II, Scene 2, m. 19-27, 1962.....	37
Figure 5.4 Act II, Scene 2, m. 19-24, 1991.....	38
Figure 5.5 Act II, Scene 2, m. 96-107, 1962.....	39
Figure 5.6 Act II, Scene 2, m. 120-121, 1962.....	41
Figure 5.7 Act II, Scene 2, m. 99-102, 1991.....	42
Figure 5.8 Act II, Scene 2, m. 172-178, 1962.....	43
Figure 5.9 Act II, Scene 2, m. 308-311, 1962.....	44
Figure 5.10 Act II, Scene 2, m. 219-222, 1991.....	44

CHAPTER 1

INTRODUCTION

Carlisle Floyd wrote only one grand opera, *The Passion of Jonathan Wade*, in 1962 before putting it on a shelf to collect dust for nearly thirty years. This was only his fourth opera, and he was thirty-six years old at the time of its New York City Opera premiere. His expectations and the level of interest in his work had increased greatly by that point because his triumphant 1955 hit *Susannah* had captivated the United States. Critics had finally found a face to represent American Opera. Hastily, Floyd wrote the show against the backdrop of the racial tensions throughout the South and the tense international political climate leading to the Cuban Missile Crisis, the Space Race with the USSR, and the Vietnam War.

Fortunately for the world, Floyd has lived to see a long career as a teacher and composer. He was given the chance to add his decades of experience to *The Passion of Jonathan Wade* in 1990 when Houston Grand Opera partnered with three other major opera companies to perform a revised version of the epic work. Floyd began rewriting the opera and contributed forty percent new libretto and eighty percent new music to the score, preserving only the themes that he personally liked from the 1962 original.¹ The three-and-a-half hour rewritten version got much better reviews than the first two performances in New York twenty-eight years earlier.

¹ Suro, Roberto. "Opera's Revision Defines a Composer." *The New York Times*. 2 Feb, 1991.

As of 2013, over two decades have passed since the revision, and the show has had several performances, including a European debut in Salzburg in 2010. However, the show is still an *endangered species*, too big to perform for most companies and too unrecognizable to sell tickets to a general public in the houses that have the resources to produce it. Since there are two versions of this show, it is necessary to do a comparative analysis of each version presenting compositional differences, textual differences, and thematic differences that have shaped the two versions.

This dissertation provides a comparative analysis of the two versions of *The Passion of Jonathan Wade* and presents qualitative data in the form of interviews and directions from the Carlisle Floyd, David Gockley, the opera administrator responsible for the revival, and Dale Duesing, the baritone who portrayed the character Jonathan Wade in the 1991 re-premiere.

In this dissertation, I have provided a brief comparison of the libretti used in both productions, the musical differences including theoretical analyses where appropriate, and a comparison of the larger political climate of 1962 versus 1991. This paper also explores possible explanations as to why the opera did not succeed in 1962, including issues involving libretto, music, and the socio-political backdrop of the era. Additionally, this paper examines socio-political themes that affected the 1991 version and issues that could affect future productions.

The study is organized into four large sections. The first section is a brief biographical and historical sketch of the composer and his contributions to American Opera. The second section is an overall analysis of the first completed version of 1962,

including a theoretical examination of Floyd's writing style, reviews of the premiere, and potential reasons for the reviews. The third section focuses on the revision of 1991, including a historical narrative of how the opera came to be remade, the reviews of this production, and effects of the remake on the opera world. The fourth and final section will be a comparison of both versions, specifically Act II, Scene 2. Analytical detail is given to this scene because Floyd considers it to be the turning point in the opera in which the dramatic action reaches its climax.

CHAPTER 2

CARLISLE FLOYD

2.1 – Biography

A native of Latta, South Carolina, Carlisle Floyd is one of the most influential American Opera composers of all time. Floyd was born in 1926 to Carlisle Session “Jack” Floyd, Sr, a Methodist minister, and his bride, Ida Fenegan Floyd. Carlisle Jr. spent his youth in several small South Carolina towns, including Latta, Bethune, Holly Hill, and North (See table 1). He grew up in the thick of traveling preachers, revival meetings, and a close knit religious community and became very aware at a young age of that world’s controversial and hypocritical nature. This rural upbringing would result in many operas in his later life based on Southern themes.

He decided to pursue his undergraduate education in nearby Spartanburg, where he had the opportunity to study piano at Converse College with pianist-composer Ernst Bacon.² When Bacon took a position at Syracuse University in New York, Floyd decided to follow him and left South Carolina, never to live there permanently again. It is clear that Floyd was influenced during these formative years by Bacon and likely chose to pursue composing due to his teacher’s ability to capture the American spirit and breathe new life into old folk-like melodies. Floyd was not only impressed with his teacher’s ability to set piano music, but also with the art songs composed by the master during

² Andrew Stiller. "Floyd, Carlisle." *Oxford Music Online*, http://www.oxfordmusiconline.com.pallas2.tcl.sc.edu/subscriber/article/grove/music/09881?q=carlisle+floyd&search=quick&pos=1&_start=1#firsthit (accessed March 5, 2014).

these years. Many of Bacon's songs create a sense of American aesthetic that incorporates American poetry and folk music, particularly that of the Appalachian region. This musical influence on Floyd, paired with his upbringing as a staunch Methodist minister's son, certainly contributed to the Southern themes found throughout Floyd's operas.

When Floyd was only twenty-one years old, he was appointed to the piano faculty at Florida State University in Tallahassee, Florida. There, he began his career as a splendid pedagogue and composer. His first opera, *Slow Dusk*, composed in 1949, was set in a simple farmhouse in the Sandhills region of an unnamed South Carolina rural town. Six years later, at the height of the McCarthy era, his new opera *Susannah*, hit home with audiences and critics alike. Like *Slow Dusk* and many of his later works, *Susannah* was set in a rural community in the South. This setting was certainly inspired by his youth and his father's profession. It takes place in the Bible Belt, in a town called "New Hope Valley" during the Depression of the early 1930s.

Floyd recruited two professional singers to debut the roles of *Susannah* and the Rev. Olin Blich. They were Phyllis Curtin and Mack Harrell, respectively. Astonishingly, both saw the tremendous potential in the show and quickly agreed to participate. When *Susannah* premiered at Florida State in 1956, it was a huge success, and soon the trio traveled to New York City to find a premiere location there. Floyd and Curtin's indefatigable perseverance paid off when New York City Opera's Erich Leinsdorf decided to give them a chance. On September 27th, 1955, their hard work led to a triumphant City Opera premiere that won the New York Music Critics Circle Award for Best New Opera in 1956.

These first two operas, *Slow Dusk* and *Susannah*, set the framework for yet another opera set in the Deep South, *The Passion of Jonathan Wade* in 1961. The Deep South consists of the first states to secede from the Union during the Civil War of the United States: Louisiana, Mississippi, Alabama, Georgia, Florida, Texas, and of course, Floyd's home state, South Carolina. The region is known for its Protestant following, political unity, and deep historical pride, which lay the foundation for *The Passion of Jonathan Wade*. More information about this opera is discussed in the subsequent chapters.

After the 1962 New York City Opera premiere of *The Passion of Jonathan Wade*, Floyd continued to write a new opera every three to four years until the early 1980s. He finally achieved another hit in 1970 with his powerfully dramatic score to the opera *Of Mice and Men*. Although Floyd is mostly known as an opera composer, he has written many substantial non-operatic works. In the 1980s, he turned to other compositional venues. He wrote an orchestra song cycle called *Citizen of Paradise* in 1984 and a large-scale work for chorus, bass-baritone, and orchestra in 1993 called *A Time to Dance*.

Floyd has been the recipient of numerous honors and awards including a Guggenheim Fellowship in 1956, the Ten Outstanding Young Men of the Nation Award from the U.S. Junior Chamber of Commerce in 1959, and the National Opera Institute's Award for Service to American Opera (1983). As an academic, he has received the distinguished professor of Florida State University Award in 1964, an honorary doctorate from Dickinson College in 1983, and most recently an honorary doctorate from the University of South Carolina in 2013. He has served on the Music Panel of the National Endowment for the Arts and was the first chairman of the Opera/Musical Theater Panel.

Floyd was inducted into the American Academy of Arts and Letters in 2001. Floyd was recently awarded the National Medal of Arts in 2004 in a ceremony at the White House.

In 2008, Floyd was the only composer to be included in the inaugural National Endowment for the Arts Opera Honors. In 2011, he was inducted into the South Carolina Hall of Fame, an honor reserved for the state's most-accomplished native sons.³ In 2012, Phi Mu Alpha Sinfonia presented him with their highest honor, the Man of Music award at their national convention.

As of 2013, Carlisle Floyd remains one of the Top 10 most performed American opera composers.⁴ Although his output consists of only eleven operas (see Table 2), his operas *Wuthering Heights*, *Of Mice and Men*, and, of course, *Susannah* have been favorites of American opera houses for decades. Floyd is currently writing a new work based on Jeffrey Hatcher's *Stage Beauty*, after having put down the pen for more than a decade.

³ Boosey and Hawkes. "Carlisle Floyd," Boosey and Hawkes website. (accessed October 18, 2013).

⁴ Gibb, Mike. "Opera Statistics 2012-2013." *Operabase* Online.
<http://operabase.com/top.cgi?lang=en&break=0&show=composer&no=10&nat=us> (accessed March 28, 2014).

Table 2.1 – List of habitations of Carlisle Floyd

Years	Town/City	Notes
1926-1932	Latta, SC	Born on June 11, 1926
1932-1934	Spartanburg, SC	Father Jack attended Wofford College
1934-1934	McClellanville, SC	Short stay for father's first appointment as Methodist minister
1934-1936	Jordan, SC	In Clarendon County, SC, Jordan had a population of 95; six miles from Manning
1936-1939	North, SC	
1939-1943	Bethune, SC	
1943-1945	Spartanburg, SC	Went to Converse College to study piano with Ernst Bacon
1945-1947	Syracuse, NY	Followed Bacon to Syracuse University to finish undergraduate degree
1947-1976	Tallahassee, FL	Becomes adult "home" of Floyd and wife Kay
1976-1995	Houston, TX	Buys home in Texas and becomes co-director of Houston Opera Studio
1992-1992	Columbia, SC	Appointed Robert Evander McNair Visiting Professor of Southern Studies
1995-Present	Tallahassee, FL	Retired and currently lives in Tallahassee

Table 2.2 – Operas by Carlisle Floyd

Name of opera	Premiere location	Year of premiere
<i>Slow Dusk</i>	Augustana College; Syracuse, NY	May 2, 1949
<i>Susannah</i>	Florida State University; Tallahassee, FL	February 24, 1956
<i>Wuthering Heights</i>	Santa Fe Opera; Santa Fe, NM	July 16, 1958
<i>The Passion of Jonathan Wade</i>	New York City Opera; New York, NY	October 11, 1962
	Houston Grand Opera; Houston, TX	January 18, 1991
<i>The Sojourner and Mollie Sinclair</i>	East Carolina Opera Workshop; Raleigh, NC	December 2, 1963
<i>Markheim</i>	New Orleans Opera; New Orleans, LA	March 31, 1966
<i>Of Mice and Men</i>	Seattle Opera; Seattle, WA	January 22, 1970
<i>Flower and Hawk</i>	Jacksonville Symphony Orchestra; Jacksonville, FL	May 16, 1972
<i>Bilby's Doll</i>	Houston Grand Opera; Houston, TX	February 27, 1976
<i>Willie Stark</i>	Houston Grand Opera; Houston, TX	April 24, 1981
<i>Cold Sassy Tree</i>	Houston Grand Opera; Houston, TX	April 14, 2000

CHAPTER 3

THE PASSION OF JONATHAN WADE, 1962

3.1 – The conception of *The Passion of Jonathan Wade*

The American Civil War was the bloodiest battle of American history. When Southern General Robert E. Lee surrendered at Appomattox Court House on April 9, 1865, a new period of American history began. Reconstruction, one of the most controversial eras in the history of the United States, witnessed America's first experiment in interracial democracy. Northern victory in the Civil War decided the fate of the Union and of slavery, but posed numerous problems. Just as the fate of slavery was central to the meaning of the Civil War, the divisive politics of Reconstruction turned on the status the former slaves would assume in the reunited nation.

The aftermath of the American Civil War was a challenging time for both Southerners and Northerners. Southerners returned to their homes with their heads hung low and their pride hurt, while Northerners were faced with leading the reconstruction of a nation; both sides lost many, many loved ones.

During a long train ride to New York City in 1960, Carlisle Floyd's wife, Kay, began discussing the idea of a new opera based on Reconstruction in the South. As a South Carolina native, Floyd recalled hearing stories from Civil War Veteran Gilliam

King during his childhood.⁵ In particular, King conveyed to the young Floyd a sense of political tension that was never fully resolved in the South. King vividly recalled the Yankees forcing Southerners to take “loyalty pledges” to the Union, which caused a great deal of animosity, especially in South Carolina where Sherman had so recently decimated the internal structure of the state. The burning of Columbia left the citizens of the capital city in ruins and its economy in shambles. No other city had been affected the same way as Columbia had been and hostilities of the Northerners were high. This is the setting into which Floyd chose to drop his central protagonist, Jonathan Wade.

Jonathan Wade, a Union Colonel, is assigned with the task of returning to Columbia, South Carolina, with defeated Confederate soldiers to help reestablish the state as a part of the Union. Although the storyline is fictional, it is best represented by the recent genre known as historical fiction; that is, many factors are based on actual events, persons, ideas, and settings. When Floyd initially began researching Reconstruction in the South, he was drawn to the diaries of Mary Boykin Chesnut,⁶ who had expressed detailed views and opinions on the Civil War in the South. She and her husband were connected to the President of the Confederacy, Jefferson Davis, and had an insider’s knowledge of many important factors and decisions that governed the events of the Civil War. Among the men who appeared frequently in her diaries was Major General Wade Hampton III. As a native South Carolinian, Floyd knew this name well and wanted to choose a name that symbolized the Civil War. However, since Hampton was the surname of a Confederate Officer, Floyd chose to use the name Wade as his protagonist’s

⁵ Thomas Holliday, *Falling Up: The Days and Nights of Carlisle Floyd*. (New York: Syracuse University Press, 2012), 185.

⁶ Carlisle Floyd. Personal interview with Joshua Wentz. December 17, 2013.

last name. In fact, the name Jonathan likely came from Mary Chesnut's diaries as well.⁷ She had many Johns and Jonathans spread throughout her family.

For Floyd, the word "passion" was a unique choice to use in the title of this opera. This word evokes in many people a strong feeling of love or any powerful or compelling emotion. Using "passion" in the title of this opera is reminiscent of the story of Jesus Christ in the New Testament of the Bible, but it likely refers to a more generic sense of the term, such as the suffering and death of a martyr. Robert Wilder Blue discovered in his 2001 interview that Floyd views Jonathan Wade as "more active than a Christ-figure" and goes on to explain that he is simply "a human being in an unconscionable situation."⁸

Other historical components of the opera include the burning of Columbia by Major General William T. Sherman's Union soldiers. It opens with a Verdi-like chorus in which the citizens of Columbia are heard mourning the loss of the war. Floyd includes in his stage directions, "an atmosphere of total dejection and spiritual desolation."⁹ Jonathan Wade is welcomed to the home of Judge Gibbes Townsend, a proud Southern gentleman, who was likely based on Colonel James Chesnut, the father-in-law of Mary Boykin Chesnut. The vivid description Mary leaves of her father-in-law is reminiscent of the character traits possessed by Judge Townsend:¹⁰

"Partly patriarch, partly grand seigneur, this old man is of a species that we will see no more. He is a splendid wreck. His manners are unequalled still, and

⁷ Holliday, 186.

⁸ Robert Wilder Blue, "The Operas of Carlisle Floyd: The Passion of Jonathan Wade: The Double Life of Jonathan Wade." In US Opera Web Online Magazine, <http://www.usoperaweb.com/2001/may/wade.html> (accessed October 18, 2013).

⁹ Carlisle Floyd, *The Passion of Jonathan Wade*. Libretto. Boosey & Hawkes, 1962, 1.

¹⁰ Mary Boykin Chesnut. *A Diary from Dixie*, Edited by Ben Ames Williams, 1905. (Reprinted: Boston: Houghton Mifflin, 1949), 23.

underneath this smooth exterior – the grip of a tyrant whose will has never been crossed.”

Townsend amiably invites Wade to dinner on the night of his arrival, which is where Wade meets Townsend’s beautiful daughter, Celia. The character of Celia Townsend was written and intended for soprano Phyllis Curtin, with whom Floyd had a strongly established relationship. His collaboration with Ms. Curtin began in 1954 when he met her at the Aspen Institute of Music and presented her with the soprano arias of his recently written *Susannah*. She helped recruit the bass-baritone Mack Harrell for the proposed project in Tallahassee, Florida, and they both agreed to sing the roles of Susannah and Blitch, respectively. Their success with *Susannah* blossomed into a professional partnership over the next twenty years, and Curtin went on to debut three more operatic heroines for Floyd. In addition to creating and developing the legendary role of Susannah Polk, she created the roles of Cathy Earnshaw in *Wuthering Heights* (1958), Celia Townsend in *The Passion of Jonathan Wade* (1962) and Eleanor of Aquitaine in *Flower and Hawk* (1972).

By the mid-1950s, Curtin had already established a name for herself. As a result, Floyd gained a great deal of bargaining power by aligning himself with a renowned soprano who was excited by his works and always willing to premiere new characters.

3.2 – The 1962 premiere of *The Passion of Jonathan Wade*

Of all the works in Carlisle Floyd’s oeuvre, *The Passion of Jonathan Wade* is his only “grand opera.” According to the Oxford Companion to Music, a *grand opera* is a

serious opera without spoken dialogue that depicts “a serious, epic work on a historical, mythic, or legendary subject, usually (though not exclusively) in five acts, which uses the chorus actively and includes a ballet, and frequently dramatizes the conflict between private emotion and public, religious, or political responsibility.”¹¹ By this definition, *Jonathan Wade* is an opera of grand proportions. It consists of three acts with five episodes and requires two full choruses and a large orchestra. The manpower required to produce this opera makes it very expensive to stage. Adding to the expense are the set and the costumes required for a historical opera. The costume designer must find several Civil War era military uniforms and various other period pieces.

In 1962, those involved in opera in America were exploring new venues. Gian Carlo Menotti’s *The Consul* had done very well on broadcast television, and it seemed that opera house sales were dwindling, resulting in the closure of NBC Opera Theatre only two years later in 1964.¹² Operas were expensive to produce and an opera of grand proportion, like *Jonathan Wade*, was risky for many opera houses. However, the Ford Foundation wanted to ensure that new works would continue to shape American Opera.

In late 1959, the Ford Foundation made a formal announcement that appropriations of \$950,000 would be available to four American opera companies to promote commissions of new American works.¹³ New York City Opera was among one of these companies and director/conductor Julius Rudel had confidence that Floyd could

¹¹ John Warrack and Tim Ashley, “Grand Opera” *Oxford Music Online*. http://www.oxfordmusiconline.com.pallas2.tcl.sc.edu/subscriber/article/opr/t114/e3005?q=grand+opera&search=quick&pos=2&_start=1#firsthit (accessed March 5, 2014).

¹² Barnes, Jennifer. *Television Opera: The Fall of Opera Commissioned for Television*. (Woodbridge: Boydell Press, 2003), pp. 99-100.

¹³ Schonberg, Harold C. “Appropriations of Ford Foundation announced.” *The New York Times*, 9 Oct, 1959, C1.

achieve another hit like *Susannah*. The request of a new opera by Floyd was made by Rudel and they were awarded an expense grant of \$9,000 by the Ford Foundation. By April of 1960, Floyd had a synopsis completed and in June 1960, Floyd received his first commission check for \$4,500. Soon thereafter, *The Passion of Jonathan Wade* grew quickly into an opera of grand proportions, forcing costs to rise to new heights.

The cost of production was only one issue among many that Floyd had to conquer. The first announcement of this world premiere appeared in *The New York Times* on July 23, 1962, which led to much friction between Floyd and one of his contemporaries, composer Dominick Argento, who also had a contract with Floyd's publishing company Boosey & Hawkes.¹⁴ The animosity from Argento came mostly from the fact that he wrote a similarly named opera the year before called *Colonel Jonathan the Saint*, which also dealt with American Reconstruction. Argento later claims that he pitched the idea to New York City Opera's Julius Rudel and renowned soprano Phyllis Curtin, hoping she would sing the leading soprano role in his show. It may have upset him that both artists later produced Floyd's opera: Rudel as conductor and Curtin as Celia Townsend. John Olon-Scrymgeour, librettist of Argento's *Colonel Jonathan*, found several similarities in his libretto and threatened Floyd with a lawsuit.¹⁵ However, Argento convinced Olon-Scrymgeour that Floyd's score would fail and they should not waste their resources in this way.

Despite these challenges, on October 11, 1962, Carlisle Floyd, along with his close friends and family, watched as his epic grand opera *The Passion of Jonathan Wade* opened to the public, the first of only two performances. The set was brilliantly designed

¹⁴ Holliday, 185.

¹⁵ Ibid., 186.

by Will Steven Armstrong (see Figure 3.1), who had just designed *Carnival* on Broadway and the costumes were designed by Ruth Morley. Allen Fletcher directed, and Julius Rudel conducted. Featured in the cast were Phyllis Curtin as Celia Townsend, Norman Treigle as Judge Townsend and Ted Uppman in the title role.

Floyd recalls a “light, but very appreciative audience”¹⁶ on the evening of the opening. The audience would frequently burst out with wild applause at the end of arias and ensemble pieces, which surprised Floyd greatly. Each act ended with a curtain call, and during the final curtain call, Floyd and Rudel received a warm and excited standing ovation. The next day, the critics reported that the opera was neither warm, nor excited and their negative reviews affected Floyd personally. Carlisle’s wife, Kay, who had given him the idea of this opera just two years earlier, was equally upset. Of course, there was a second performance previously scheduled for two weeks later on October 28th. Floyd did little to modify or change anything during this time. Instead, he waited until it was over, only to retire the score to the shelves for the next three decades.

3.3 – Historical Context of 1962

The Civil Rights Movement of the United States was in full swing when *The Passion of Jonathan Wade* premiered at City Opera on October 11, 1962. Regrettably, in 1962, over a hundred years after the Civil War ended, the country was still fighting for the equal rights of African Americans. In fact, the fight was so great during the early 1960s that disturbances frequently prevented large-scale events, such as speeches, or even opera premieres. Fortunately for Floyd, the premiere of *The Passion of Jonathan*

¹⁶ Carlisle Floyd. Personal interview with Joshua Wentz. December 17, 2013.

Wade was not interrupted. However, the United States experienced many issues leading up to its premiere, especially in the South. These included numerous incidents with racist groups like the Freedom Riders and the Ku Klux Klan and several riotous desegregation attempts, such as those at the University of Georgia in 1961 and the University of Mississippi in October 1962, just weeks before the New York City premiere of *Jonathan Wade*.

The subject material presented during this tumultuous time may have been one of the leading causes of *Jonathan Wade*'s failure. Several reviews from opening night indicated a correlation between current events of 1962 and the opera's taboo subject matter. In the New York Post review published the day after the opera's premiere, Harriet Johnson writes, "It is inevitable that the sense of depression induced by what happens would be heightened by the coincidence of the opera's being launched while there is unheaval [sic] in Mississippi. Though Floyd's first and third acts are far more powerful than his second, the bitter essence is inescapable, throughout."¹⁷ Another reviewer suggested that the "verbal and emotional sententiousness, is Mr. Floyd's weakness,"¹⁸ and went on to suggest that Floyd's lyrical style might not have a place in American opera.

New York's music critics had no doubt been affected by the Civil Rights Movement and other political factors of that era. The United States had recently sent troops to Vietnam, a move that would become one of the most unpopular governmental maneuvers in American history. Newspapers were publishing stories about the war with very little censorship. Politically-driven propaganda frequently made its way to the

¹⁷ Johnson, Harriet. "Passion of Jonathan Wade' opens". Newspaper article: *New York Post*, Oct. 12, 1962.

¹⁸ Lang, Paul Henry. Newspaper article: *New York Herald Tribune*, October 12, 1962.

newsstands; so much so, in fact, that the Newspaper Guild decided to strike against the *New York Daily News* less than a month after Floyd's premiere on December 8th, resulting in a 114 day strike. Interestingly, the Union singled out the *Daily News*, stating that it had "more disputes and more anti-unionism" than other papers. This sentiment, felt almost one hundred years after the Civil War, still resonated with people at the time that *Jonathan Wade* debuted. The conception of the opera during this turbulent era pitted Floyd against the venomously spiteful music critics and the dangerous political issues of the Civil Rights Movement and the Vietnam War.

Furthermore, international affairs with Cuba and the USSR put the country in a fragile condition during the week of the premiere of *Jonathan Wade*. President John F. Kennedy was on television nearly every evening attempting to navigate the country through the Cuban Missile Crisis, which caused civil unrest and turmoil among American citizens. The President was gaining tremendous popularity during his first two years in office due to his agenda which included, among other things, Cuban and Soviet space and missile programs. Surprisingly, the premiere of *The Passion of Jonathan Wade* received a great deal of publicity amidst this tumultuous political environment, and included reviews in *The New York Times*, *The New York Herald Tribune*, and *The New York Post* – three major newspapers of that day. Inopportune for Floyd, these negative reviews took a toll on his self-esteem resulting in his abandoning *Jonathan Wade* for nearly thirty years.



Figure 3.1 Original conception of set design for *The Passion of Jonathan Wade*, 1962 by Will Steven Armstrong

CHAPTER 4

THE PASSION OF JONATHAN WADE, 1991

4.1 – The revision of *The Passion of Jonathan Wade*

In 1977, Carlisle Floyd and Houston Grand Opera General Director David Gockley co-founded the Houston Opera Studio to develop the talents of young singers.¹⁹ In or around 1986, after many years of a fruitful friendship and working relationship, Floyd and Gockley realized that they needed a new work, as both had recently been suffering from personal and professional struggles. For major opera companies, one of the most prestigious events is commissioning a new work. However, this can be one of the most risky and dangerous moves an opera company can make. A colossal amount of resources is needed for a successful premiere of a new work. Gockley realized that his friend Carlisle could benefit from something new to give him a redirected purpose in his career.

As it turned out, conductor Julius Rudel was in Houston in April of 1986 conducting a Houston Grand Opera production of Strauss' *Ariadne auf Naxos*.²⁰ Rudel, Director of New York City Opera from 1957 to 1979, saw many of Floyd's operas come

¹⁹ Kelley Rourke. "Gockley, David." In Grove Music Online. Oxford Music Online, http://www.oxfordmusiconline.com.pallas2.tcl.sc.edu/subscriber/article/grove/music/A2241273?q=David+Gockley&search=quick&pos=2&_start=1#firsthit (accessed March 11, 2014).

²⁰ Holliday, 322.

to fruition during that time, including *The Passion of Jonathan Wade*. When Gockley asked the maestro if there were any works from City Opera that he thought worthy of a revival, the answer was fast and decisive: *Jonathan Wade*. This began the long process of convincing the composer to revise and restage the work.

Fortunately for Floyd, Gockley did a lot of the planning for the commission, including raising money and seeking collaborating companies across the United States. Of course Houston would have the honor of the premiere, but then the production would travel to Miami, San Diego, and Seattle, in that order. Houston was operating on a huge budget as it was with an endowment for mainstage works set at \$1 million in 1991.²¹ An additional \$318,500 was secured that year for the support of broadcast projects intended to augment the national opera audience. *The Passion of Jonathan Wade* was featured on the National Public Radio series "World of Opera," which reached more than 600,000 listeners over NPR's network of independent stations. This was made possible by an endowment-aided consortium of opera companies in Miami, Houston, San Diego and Seattle.

4.2 – The 1991 premiere of *The Passion of Jonathan Wade*

The plans were made to premiere the revised work on January 18, 1991, at Houston Grand Opera's Wortham Center and then use the same production (set and costumes) in the next three cities. The Greater Miami Opera (now "Florida Grand Opera") would mount the production March 18th to the 24th, then it would travel to the

²¹ National Endowment for the Arts. *1991 Annual Report*. Accessed March 18, 2014. <http://arts.gov/sites/default/files/NEA-Annual-Report-1991.pdf>

San Diego Opera from April 13th through the 21st, and finally, it would be presented by the Seattle Opera the following year from October 31st through November 11th.

As Floyd continued to revise *Jonathan Wade*, he and Gockley began searching for a stage director. Their friend, Jack O'Brien, came to Houston for a revival of his powerful *Porgy and Bess* production, and the three men met to discuss *Wade*. O'Brien gave many detailed suggestions for improvement, such as developing the characters more fully and improving the flow of relationships between characters. He was, however, unable to take the job as director due to time constraints. Gockley remembered that Floyd directed his premiere of *Markheim* in 1966 and decided to offer the job of stage director to Floyd. Later that year, Gockley signed the German-Austrian set designer, Günther Scheider-Siemssen, who decided to make projections from old photographs of Columbia in 1865 after the burning of the city. Gockley spared nothing on the sets and lighting and created a very picturesque view of Columbia and the internal home of Judge Townsend.

As the premiere date approached, Floyd worked hard with the cast to achieve the exact mood and sentiment that he intended the music to convey. Dale Duessing, the baritone who portrayed Jonathan Wade recalls, "Carlisle was a wonderful support and always willing to discuss what he was thinking while writing the opera. Many scenes were emotionally very powerful, and he was the first to tell you if you had captured the mood that he was wanting through the music and text."²² Julian Patrick, the bass who sang the role of Judge Townsend remembers how Floyd would "talk with you about what

²² Dale Duessing. Personal interview with Joshua Wentz. March 13, 2014.

you want to do at a given moment, why you're here, and then turns you loose to do what seems to come logically for you, as the person on stage.”²³

When the opera opened on January 18th, the tremendous amount of publicity that had been generated paid off. The cast and crew opened to a full house. Neither Theodor Uppman nor Phyllis Curtin was able to attend, though both had been invited. The event was such a success that Floyd was finally able, after twenty-nine years, to find positive reviews in several national newspapers. Among them was a very complimentary review in the *Journal American*, where Cary Smith described the opera as “passionately lyric” and that “Floyd’s highly literate text was underscored by a richly complex musical tapestry.”²⁴

4.3 – Historical context of 1991

The year 1991 marked the end of the Cold War, the conflict between the United States and the Union of Soviet Socialist Republics (USSR). The Cold War had been raging for over forty years before the USSR collapsed into fifteen sovereign republics. However, the United States was forced to turn its military to a more pressing region: the Middle East. Iraq invaded Kuwait the year before, and in 1991, the United States, along with thirty-three other countries of the United Nations, intervened to assist Kuwait. This event would come to be known as the Gulf War, and the United States would continue to have a presence in the Middle East until present day.

Similar to that of the Cuban Missile Crisis of 1962, Carlisle Floyd’s opera *The Passion of Jonathan Wade* was once again affected by a national political disaster. One

²³ Holliday, 338.

²⁴ Cary Smith. “The Passion of Jonathan Wade” a Big Success for Seattle Opera.” *Journal America*, November 3, 1992, B1.

week before the premiere, the United States government passed a resolution authorizing the use of military force to liberate Kuwait. Then, just like a bad omen, the day before *Jonathan Wade* opened in Houston, President George Bush ordered the bombardment of Baghdad in what was to become known as Operation Desert Storm.²⁵

In 1991, racial issues were still prevalent throughout the American landscape, and many hate groups, such as the Ku Klux Klan continued to carry out hate crimes. However, the federal government was shaping the future and attempting to eliminate discrimination based on race. The first federal law designed to protect the rights of African-Americans, was passed in 1866, during the time in which *Jonathan Wade* is set. The Civil Rights Act of 1964 was enacted only two years after the premiere of *The Passion of Jonathan Wade*, and in 1991, the Civil Rights Act which provided basic rights in employment discrimination cases became law. The length of the time that passed between the enactment of these laws, demonstrates the slow pace of change in improving the rights of all citizens after the end of the Civil War. This was especially the case in dangerous places like Columbia, South Carolina. One hundred and twenty-five years had elapsed, and many people in the United States were still battling for equal rights.

²⁵ Perritano, John. *Operation Desert Storm: America at War*. (Danbury: Scholastic, 2010), 6.

CHAPTER 5

ANALYTICAL COMPARISON

There have been several working editions of *The Passion of Jonathan Wade* throughout the years, including the pre-published version of 1961, the performance version of the 1962 premiere, the working revision of 1989-90, and the final version of 1991 as it exists in its present form. The following discussion will briefly touch on the original version before its first premiere and the revision before its second premiere; however, the main focus of this chapter will be a comparison between the two performed versions.²⁶

The first draft of *The Passion of Jonathan Wade* consisted of nine principle roles, six comprimari, and several enormous choruses of emancipated blacks, citizens of Columbia, party guests, Union soldiers, Confederate soldiers and Ku Klux Klan men. In later versions, they became “Freedom Riders” due to the historical inaccuracy that the KKK had not been formed by April 1865.²⁷ However, Floyd likely was not aware of this at the time, and the first version contained the infamous group. In the first draft of the opera in 1961, the length of the opera would have been four hours. The initial libretto draft for *The Passion of Jonathan Wade* is housed at the Library of Congress.

²⁶ Boosey & Hawkes has designated three versions – those of 1962, 1990, and the final in 1991.

²⁷ Bullard, Sarah. *The Ku Klux Klan: A History of Racism and Violence*. Diane Publishing, 1998, 8.

Version 1 – the initial libretto draft

In the initial version of the libretto, the opening chorus is heard as a lament by the people of Columbia. This chorus is shortened for later productions but musically remains unchanged throughout the development of the opera's history. In this opening scene, there is much interaction between Northern soldiers, Confederate prisoners, family members, and citizens. One exchange is reminiscent of Gounod's stage direction in *Faust* when the soldiers enter and one of the wives is unable to find her husband and realizes he has been lost to the war. When Judge Brooke Townsend (bass-baritone) enters with his daughter Celia (soprano), and Union Colonel Jonathan Wade (baritone), promises the two of them that he will help make an easy transition for Columbia, because he is sympathetic and recognizes the importance of honor in the South.

The first episode includes Jonathan speaking with a wounded Confederate soldier (tenor) about the spoils of war and the ruins of the city. A young black boy then celebrates his freedom in song. In Act I, Scene 2, Celia blames Jonathan and the Union soldiers for all she has lost to the war, and he responds by proclaiming that the war has affected him, too. Jonathan gains fortitude and kisses her before leaving. Celia then sings of the internal conflict she suffers because of this strange love for a Union officer but softens as she realizes how much both of them have suffered.

The second episode introduces the crooked businessman J. Tertius Riddle (bass-baritone), who is found selling pardons to help Southerners make connections in Washington. This offends Judge Townsend and other staunch Southerners like Lucas Wardlaw (tenor), who leads a group of Confederate rebels in song against the Union. At

Judge Townsend's home, in Act I, Scene 3, the judge directly connects the episode by complaining to Jonathan of the corrupt politics of Northerners. Jonathan promotes the rights of blacks and the racist Wardlaw scoffs at the illiteracy rate among blacks.

Jonathan makes a correlation between freed blacks and the area's white sandhillers, a group of largely illiterate people living in the rural Sand Hills region of Columbia, South Carolina. Nicey Bridges (mezzo-soprano), the servant of the Townsends, welcomes to the party Ely Pratt (tenor) and his wife, Amy (mezzo-soprano). Pratt defends his organization, the Freedman's Bureau, and attempts to utilize Nicey as an example of lack of education, implying that she cannot read. In good spirit and to the amusement of the other guests, Nicey explains that she has been free for some time, and Judge Townsend taught her to read years ago. Embarrassed, Pratt brags that the North will continue to dominate the South and denounces Lincoln as a lunatic and tyrant.

Act II takes place in the spring of 1866, about a year later. Jonathan continues administering loyalty oaths to locals, but Wardlaw refuses to take the oath, instead demanding lost money from an escaped tenant farmer. Jonathan advises him to treat his workers better, which might prevent them from running away. Poor blacks approach to get help with voting, but Pratt rejects their requests by stating that it is out of the bureau's jurisdiction. When Jonathan admits that the blacks are the biggest victims of Reconstruction, Wardlaw threatens that the Ku Klux Klan will come.

The third episode features another "hoaxer" (tenor), who is selling worthless land certificates to freed black slaves that promise forty acres and a mule. Another transition into Act II, Scene 2, shows Jonathan chastising the hoaxer. A courier (baritone) enters with the summons that Judge Townsend will be replaced by a black judge, because he has

failed to take the loyalty oath. Jonathan has a conscience dilemma as Pratt threatens him with court-martial if he fails to carry out the order. When Townsend and Celia arrive and hear the news from Pratt, she begs Jonathan to use his authority to overturn the decision. He confesses his love for her which causes Townsend to choose between love and family loyalty. Celia's father declares that he will never see her again and exits. Jonathan decides that he and Celia should marry immediately and sends for the rector. Nicey collects roses and a piece of mosquito netting for a veil. The rector (bass), conducts the ceremony, as Nicey and friends sing in counterpoint with a distant Ku Klux Klan song as the couple exchanges vows.

In researching the period of American Reconstruction, Floyd came across a particularly pertinent book called *The South During Reconstruction*, which he used as a primary resource. In this book, E. Merton Coulter, a historian and white supremacist captures the racial tension with his inclusion of the poem/song of their initial terrorist campaign. When Floyd read these words, he realized that they would perfectly capture the mood and create a paradigm of hate in *Jonathan Wade*. He uses the KKK chorus to sing offstage the following:

*Thodika Stevika! Radical Plan
Must yield to the coming of the Ku Klux Klan!
Niggers and leaguers, get out of the way;
We're born of the night and we vanish by day;
No rations have we, but the flesh of man –
And love niggers best—the Ku Klux Klan;
We catch 'em alive and roast 'em whole,
Then hand 'em around on a sharpened pole,
Whole Leagues have been eaten, not leaving a man,
And went away hungry—The Ku Klux Klan;*

*Born of the night, and vanish by day;
Leaguers and niggers, get out of the way!*²⁸

Act III takes place in late summer of 1869 in the home of Jonathan, Celia, and their young son. Jonathan lectures the boy on the safety of guns. Nicey complains about the Radicals of the North and carpetbaggers of the South who will continue to effect blacks. Amy and Ely Pratt arrive to invite Jonathan to a League meeting. When he refuses, Pratt rages that he is rallying against Republican values because of his Southern wife's influence. The Pratts leave, but Ely suspects Jonathan will disobey an order, and he enlists Patrick (tenor) to spy on him.

Act III, Scene 2 begins as Patrick delivers an order to confiscate Judge Townsend's furniture due to unpaid taxes. In order to save the old man, Jonathan suggests either court-martial or desertion and chooses the latter. He plans to escape with Celia to the West Coast and then flee to South America later that night. In the last episode the order is carried out despite Jonathan's plan of desertion to save the judge. This short episode depicts Townsend as a disillusioned old man who blames and curses the Union for the removal of his personal belongings.

In the final scene of the opera, Act III, Scene 2, Jonathan and Celia ponder how the order was implemented, as Nicey finishes packing while awaiting the carriage. Amy Pratt comes to warn them of the approaching Klan, and Patrick enters with three Klansmen as prisoners. When Jonathan orders their hoods removed, their leader, Wardlaw, laughs in defiance. When the carriage arrives, Jonathan goes to the door where he is shot. He staggers back into the room, and more Klansmen and Union soldiers enter.

²⁸ E. Merton Coulter, *The South During Reconstruction, 1865-1877*, History of the South, V. 8 (Baton Rouge: Louisiana State Univ. Press, 1947), 168.

Jonathan dies in Celia's arms, and Pratt demands to know the identity of the gunman. Judge Townsend stumbles in with his gun, cursing Jonathan for betrayal. When Celia reveals the accurate depiction of the situation, Townsend begs for forgiveness. She calmly tells Ely Pratt to take him away, as if she has never known him. Pratt assures her that Jonathan will receive an honorable funeral. Celia stays behind, kneeling by her dead husband and declaring to her son they will leave this hateful place forever. As the curtain falls, she pulls the mourning veil over her face and sobs.

Version 2 - The first published/performed version of 1962

After completing the initial draft of the libretto, Floyd began to compose the music and score the opera. This method would remain typical of his process for writing operas throughout his career. When music is added, major changes can occur. For *Jonathan Wade*, the changes were vast. He cut approximately one-third of the overall libretto and even altered the plot and characters. The opera still would be close to three hours in length. Many changes were minute and cuts were intended to minimize plot repetition and excessive character development in order to cut length.

The changes began with renaming Judge *Brooks* Townsend to Judge *Gibbes* Townsend. In the first scene, Floyd decreased the dialogue by having a single girl (soprano), ask the judge when the soldiers would return. He also added a reprisal of the opening chorus and reduced by half, Townsend's explanation of Celia's hostility. The composer chose to introduce Nicey earlier in this scene as she comments on Wade's uniform and Jonathan laughs. The courtship between Jonathan and Celia is also reduced

by half and, like so many other operas; the protagonists must fall in love in one short scene.

In the second episode, Floyd actually adds another verse to Riddle's song. In Scene 3, he trimmed down the argument between Jonathan and Wardlaw. Throughout all the versions, Floyd battled with the use of Pratt and his sermonizing at the party. Floyd states that he was never completely happy with the excessive appearance of Pratt in this scene.²⁹ In the second version, he reduced the amount of time for Pratt's rants and added a new *obbligato* as solo lines for Celia, Townsend, Amy Pratt, and Jonathan at the end of the act.

Act II witnessed some substantial cuts including trimming most of the loyalty oath away. Instead of Jonathan presenting the entire loyalty oath as Floyd understood it from his childhood memories with Civil War Veteran Gilliam King, he decided to raise the curtain at the end of the oath in order to save time and preserve the integrity of the situation. Some segments were added here indicating Townsend's realization that there is a relationship blooming between his daughter and Wade. Floyd cut much of Pratt's hostility in this scene and reserved it for Act III.

In Act II, Scene 2, the libretto is changed to indicate that Jonathan should give the news of Townsend's replacement, and the ensuing argument between Jonathan and Townsend is drastically reduced. The wedding portion of the opera seemed to be an additional thought in the first version of the libretto. Floyd decided then that this could be the turning point for the opera and held nothing back as he focused his composing pen on the dramatic music and text. As he added the music, Floyd discovered a way to manipulate the use of the spiritual sung by Nicey throughout the ceremony, including a

²⁹ Holliday, 196.

double chorus to evoke two different moods: the *love* of Nicey and her friends through the spiritual and the *hate* of the Ku Klux Klan members as they marched the streets outside. In order to maintain the focus of the love-hate dichotomy, Floyd cut the majority of the concluding love duet.

Floyd understood in 1962 that an opera in three acts must have a dramatic conclusion that is quickly reached in a short third act. He decided to cut Jonathan's gun lecture to his son but replaced it with an aria for Celia about the corrupt people of Columbia. Floyd completely changed the first scene in that he deleted Pratt's dialogue about his wife and shortened the enlistment of Lieutenant Patrick. Floyd decided to add a new episode after Act III, Scene 1, which introduced the judge who would replace Townsend. Judge James C. Bell (baritone) appears after two carpetbaggers are seen trying to bribe a black senator. Bell is already asking to be replaced at the beginning of the second scene when Patrick arrives with the order to seize Judge Townsend's personal belongings. Floyd keeps the dialogue between Jonathan and Celia when Jonathan decides to desert his station to save his father-in-law.

The next episode becomes very short and only serves to demonstrate Judge Townsend's rage and his vow of vengeance. Floyd made several cuts in the final scene, including the beginning dialogues between Jonathan, Celia, and Amy Pratt. He also shortened the scene by eliminating the confrontation with Wardlaw and the couple's preparations to flee. The dramatic conclusion was modified to exclude the identity of the shooter. Holliday reports that Floyd wanted to "preserve sympathy, dignity, and tragic dimension in Judge Townsend, as well as eliminating maudlin and distracting

melodrama, he needed to keep the assassin's identity ambiguous.”³⁰ Instead, he wanted to focus on the overall violence in Columbia during that time and not on one specific person. He also chose to conclude with Celia yearning to live in a different time, as opposed to arguing with her father and the others over what has been done. This allowed the opera to end with a positive thought of the future, rather than a negative and dramatic conclusion in the present.

Version 3 – The revised edition of 1991

Floyd continued to shorten this epic work to drive the dramatic story without lengthy explanation or repetition. He reduced the time of the story to about seven or eight months, as opposed to roughly four years. When he examined the depth of each character, he decided they were too vague and two-dimensional and lacked motivation for their actions. He especially wanted to develop Jonathan, Celia, and Townsend. He eliminated two characters: Amy Pratt and Jonathan's son, Johnny; while adding a minor character named Sergeant Branch.

In Act I, Scene 1, very few changes occurred. The people of Columbia continue to lament, and Floyd makes a few modifications of the instrumentation. However, in the next scene, many changes develop the characters. When Townsend sings the aria about his beautiful home, Floyd adds new music to represent the longing for the past. During the arguments between Jonathan and Celia, Jonathan discloses his brother's execution much sooner, and Floyd lowered the overall pitch levels of the two characters to imply

³⁰ Holliday, 197.

that the argument was civil and not as heated. At the conclusion of the act, Floyd decided to end Celia's aria with a series of questions to better transition into the next scene.

Act I, Scene 3, uses a lot of the same dialogue but goes through some major musical transformations. Floyd chose to fill the space left behind by Amy Pratt with an additional focus on the Freedman's Bureau. Ely Pratt gives another speech about the Bureau, causing Floyd some frustration about what to do with this character. Wardlaw also chastises Wade during this scene about the Bureau. He believes that the army should not interfere with these political issues. At the end of the scene, Floyd decides not to mention Lincoln and writes all new music and libretto for the finale of Act I.

Floyd takes the opportunity to further develop Lucas Wardlaw at the beginning of Act II, Scene 1. Wardlaw sings a short aria in which he discloses that he only wants his old life back. Pratt's character is also developed in the revision of the opera. He becomes harsher and more menacing without his wife's softer touches. He delivers a more ominous threat if Wade continues to question the commands of his superiors. Celia takes the loyalty oath and Floyd makes the audience aware that she, as a woman, was not required to take the oath but does it to be closer to Jonathan. Floyd changes the Ku Klux Klan to the Guardian Knights in this version.

In the third episode, Riddle's soliloquy is replaced by a section of duet with the Union League officer. Figure 5.1 presents the 1962 version of Act II, Scene 2. In the first few measures, Floyd changes the original music to better capture the urgency of the situation. Jonathan is interrogating the corrupt Riddle and sentencing him to ninety days in jail. In the third measure, Floyd originally used the word "identified" as it is usually spoken in iambic meter. By adding the dotted eighth note on the strong syllable "den," a

naturally spoken English line is represented. This was something that Floyd always strove for in his operas. In Figure 5.2, the same measure changes the strong syllable to “fied” in which the urgent text now sounds syncopated; “i-den-ti-*fied*” leading into the next phrase. When Jonathan finally gives Riddle his sentence of ninety days, it is pure syncopation with no orchestration underneath. Floyd had this section a cappella in the original as well (Figure 5.1); however, he used strict duples which lost any sense of hemiola that had been set up in previous measures. This did not create the sense of urgency that his new frustrated rhythm achieved.

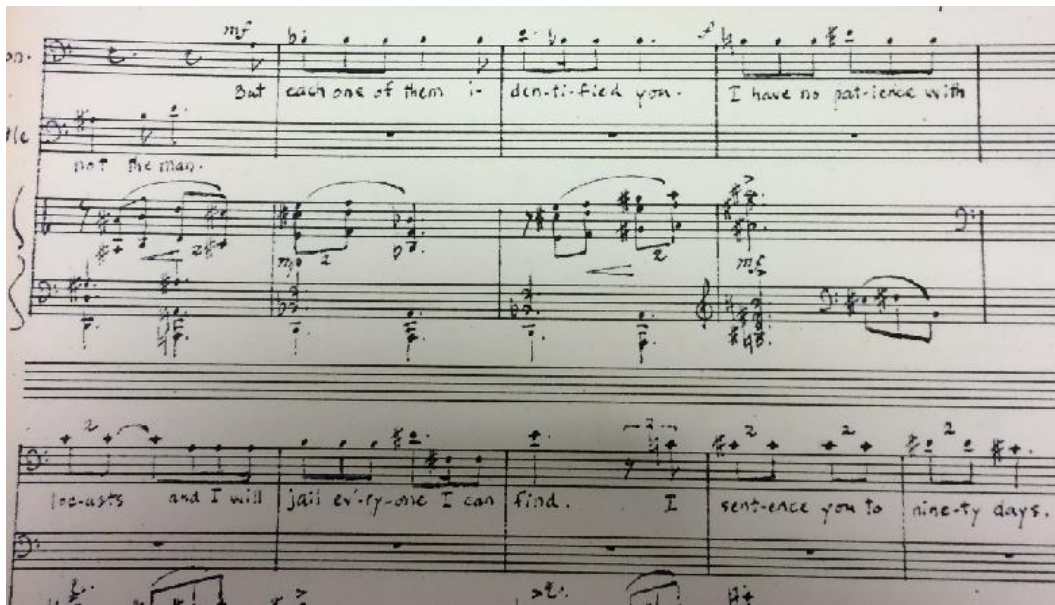
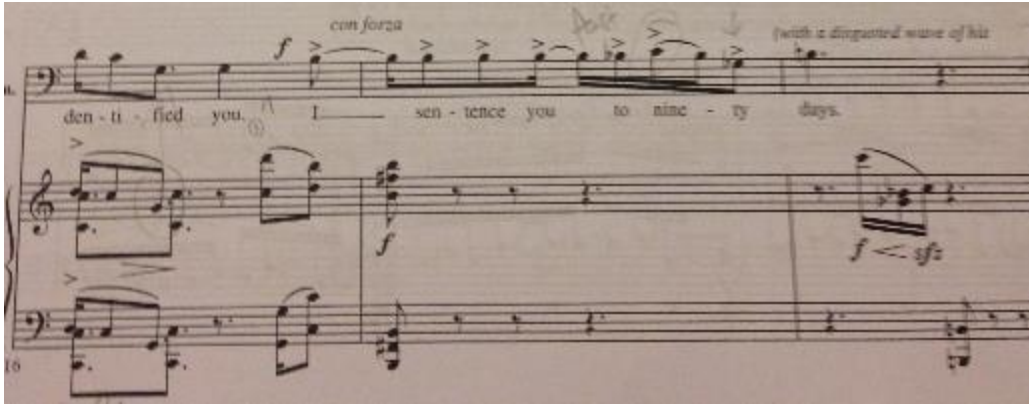


Figure 5.1 – Act II, Scene 2, m. 13-21, 1962.



© Copyright 1990, Boosey & Hawkes,
Inc.
Reprinted by permission of Boosey & Hawkes,
Inc.

Figure 5.2 – Act II, Scene 2, m. 16-18, 1991.

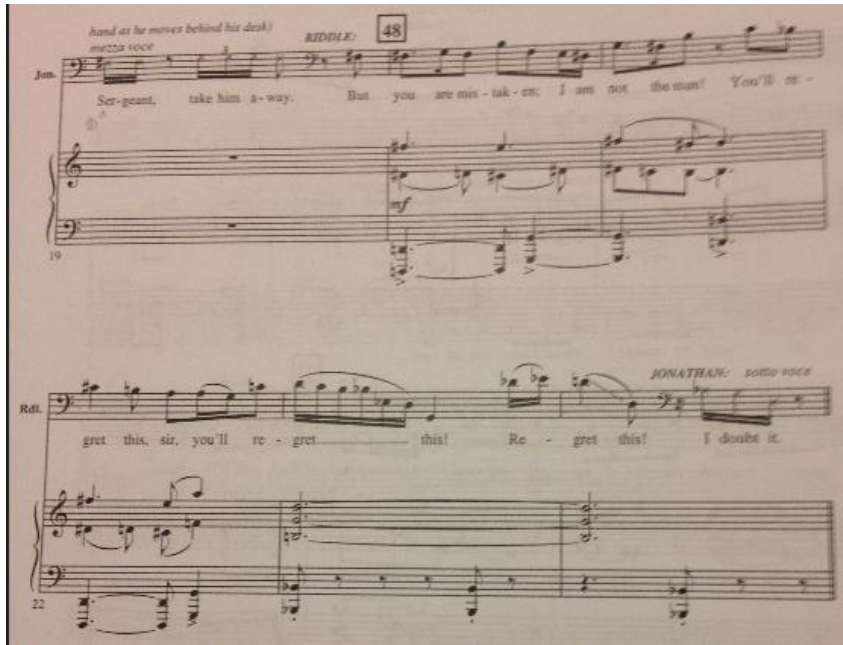
Additionally, Floyd decided to remove the four measures in which Jonathan states that he will jail everyone he can find. In the 1962 piano score, Floyd set up a harmonic sense of dissonance by pairing the word “locusts” with a chord in mode mixture of A-Major in the right hand and a-minor in the left hand. Jonathan’s C-natural is the highest note of the texture. Because the tones are so low, the music doesn’t resonate as a frustrated sense of dissonance. When Floyd gets to the word “jail,” the dissonance becomes greater as he uses the octave A-sharps in the top with the octave Bs in the bottom – both in treble clef. The frequency is at a higher pitch level and sounds much more dissonant. This harmony fits the situation well since Jonathan is so coldly announcing that he wants to jail everyone like Riddle. Floyd decided that this side of Jonathan poorly represented his passionate character and decided to cut these measures from the 1991 version.³¹

³¹ Carlisle Floyd. Personal interview with Joshua Wentz. December 17, 2013.

Conversely, Floyd chose to make Riddle more of an evil character in the 1991 version by repeating his words “you’ll regret this” three times and quite possibly making him the character who puts the curse on Jonathan. In Example 5.3, when Riddle says this line once, it is amidst great dissonance of a D-Major 7 with an F-natural and C-natural in the bass. This makes it extremely difficult for the singer to sing a D# and B# with the lack of harmonic support. Floyd not only adds the repetition of the words in the ’91 version (Example 5.4), but he also adds an extended descending phrase that ends on a menacing low G.



Figure 5.3 – Act II, Scene 2, m. 19-27, 1962.



© Copyright 1990, Boosey & Hawkes,
Inc.
Reprinted by permission of Boosey & Hawkes,
Inc.

Figure 5.4 – Act II, Scene 2, m. 19-24, 1991.

The aria “Sleep, conscience sleep” remains largely unchanged from its original form. A few examples worth mentioning include the cut of a substantial section in the middle of the aria regarding “martyrdom” and the dramatic change at the ending. Floyd’s initial libretto included several additional lines of text for Jonathan to sing, which elongated the aria. This excessive banter negatively affected the aria, because it was too long and not focused enough. Floyd also wanted to avoid the reference to Jonathan as a martyr in order to preserve the unexpected ending of the opera. Figure 5.5 shows the music that was cut for the 1991 version. Musically, it does nothing different than the rest of the aria. The baritone simply continues to sing in 6/8 with an occasional duple.



Figure 5.5 – Act II, Scene 2, m.96-107, 1962.

The text for the two arias is demonstrated by the following table, in which the reader can see Floyd cuts out a major portion in order to repeat the text “I have a duty I must perform.”

Table 5.1 – Comparison of text in “Sleep, conscience, sleep,” Act II, Scene 2.

“Sleep, conscience, sleep,” 1962	“Sleep, conscience, sleep,” 1991
<p>Sleep, conscience, sleep While sightless duty obeys its commands. Sleep, conscience, slumber deeply For you are the eyes of my mind and heart And what duty must do now You cannot see.</p>	<p>Sleep, conscience, sleep While sightless duty obeys its commands. Sleep, conscience, slumber deeply For you are the eyes of my mind and heart And what duty must do now You cannot see.</p>
<p>Sleep, conscience, sleep For duty is sightless, deaf, and mute And without your eyes, It will dumbly obey.</p>	<p>Sleep, conscience, sleep For duty is sightless, deaf, and mute And without your eyes, It will dumbly obey.</p>
<p>Sleep, conscience, I beg you to sleep. Close your fierce unblinking eyes. Don’t torment me, leave me in peace. I have a duty I must perform.</p>	<p>Sleep, conscience, I beg you to sleep. Close your fierce unblinking eyes. Don’t torment me, leave me in peace. I have a duty I must perform.</p>
<p>Just this once I beg you, God, Dull my spirit, blur my eyes. I am a weak, imperfect man, With no claims of nobility, With no yearning for martyrdom. Grant me the refuge of self-deceit. Let me deceive myself. Let me be deceived!</p>	<p>Please stop tormenting me, Leave me in peace. I have a duty I must perform, I must perform.</p>
<p>Sleep, conscience, sleep. Close your fierce, protesting eyes – Don’t torture me more, leave me in peace! Sleep, conscience, sleep. Sleep, conscience, I beg you, sleep. Close your fierce, protesting eyes. Sleep deeply now and leave me in peace. Sleep, sleep, I beg you to sleep. Sleep.</p>	<p>Sleep, conscience, sleep! Close your fierce, protesting eyes – Don’t torture me more, leave me in peace! Sleep, conscience, sleep! Sleep, conscience, I beg you, sleep. Close your fierce, protesting eyes. Sleep, I beg you to sleep, beg you to sleep. Sleep. Sleep. SLEEP!</p>

In the initial ending of the aria, Jonathan concludes in what sounds like a half cadence in the key of F Major (Figure 5.6). The orchestra diminuendos to a soft cadence and the piece ends in F Major. In the newer version, Floyd decides to end the aria by adding a subito forte after the slow diminuendo. Jonathan throws back his head in exasperation and loudly sings the final “sleep” in the high baritone register. This is followed by an orchestral cadence on forte staccato notes signifying the end of the aria (Figure 5.7). This more dramatic ending allows the audience an opportunity for applause. In the 1991 archival recording of the premiere at Houston Grand Opera, the audience applauded graciously at this point.³²

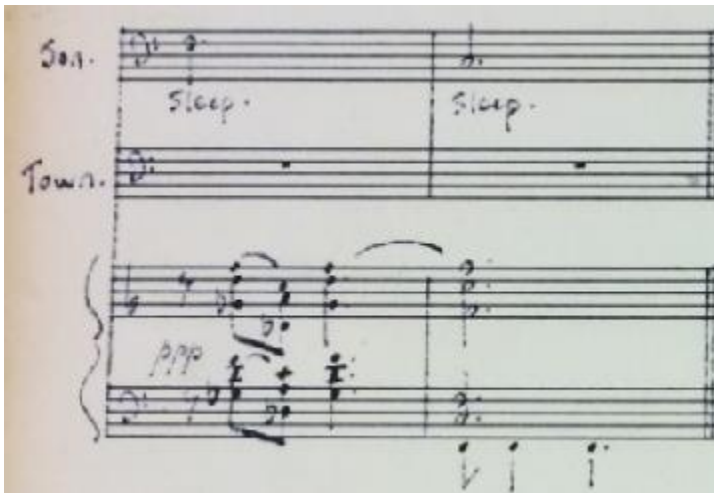
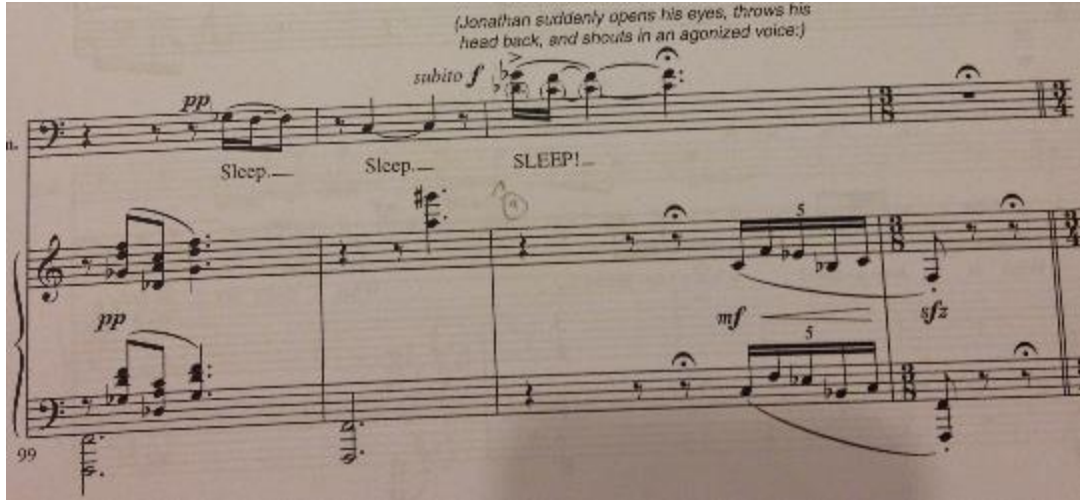


Figure 5.6 – Act II, Scene 2, m. 120-121, 1962.

³² Houston Grand Opera, Archival recording, January 18, 1991.



© Copyright 1990, Boosey & Hawkes,
 Inc.
 Reprinted by permission of Boosey & Hawkes,
 Inc.

Figure 5.7 – Act. II, Scene 2, m. 99-102, 1991.

During this scene, Floyd eliminated many empty measures originally included to serve dramatic purposes. When Jonathan tells Townsend that he has been replaced, the music becomes more hurried and dissonant. Floyd cuts full phrases, such as Judge Townsend's self-reference to being a Southern gentleman (Figure 5.8). He also adds more music for Celia and changes the duet to a trio.

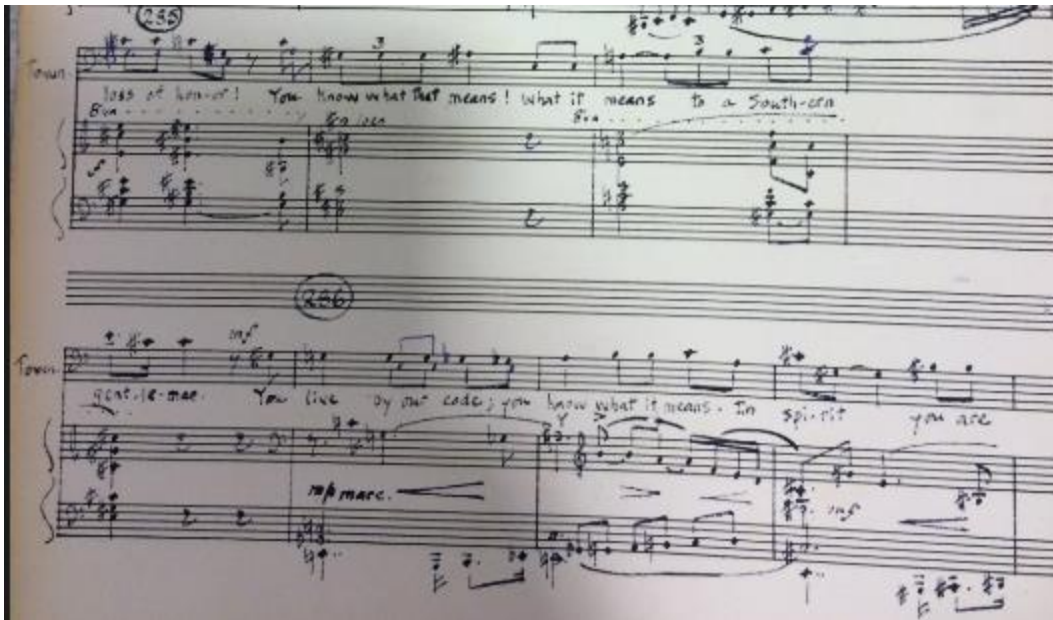


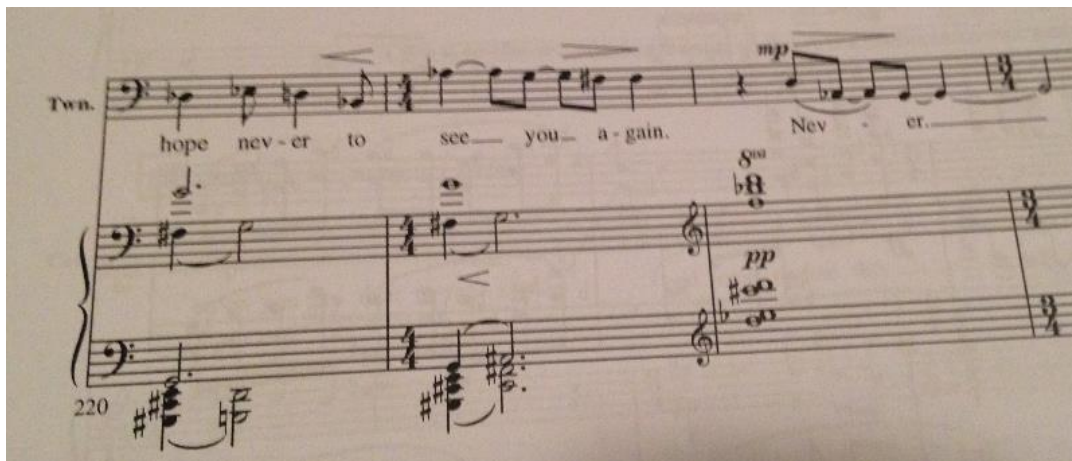
Figure 5.8 – Act II, Scene 2, m.172-178, 1962.

When Townsend disowns his daughter, Floyd increases the dramatic tension by setting the line at a higher pitch level, indicating the anger in Townsend about Celia's decision to stay with Jonathan. Figure 5.9 depicts the 1962 version of the disownment of Celia. The judge is singing a fifth lower on a low A which does not satisfy the ire that Floyd was trying to achieve. Additionally, the rhythm is very basic. Floyd does not change time signatures as he does in the later version (Figure 5.10). Instead, he simply sets the text to a basic rhythm of quarter notes and eighth notes. The most complex rhythmic tool that Floyd used in this example was a set of eighth-note triplets. The harmonic structure is a constant C-sharp diminished chord leading to G-Major. The presence of a D would give the feeling of a stable dominant-tonic relationship; however, the composer leaves out the D to set up more dissonance. In 1991, Floyd decides to keep this underlying harmony, but he modifies the rhythm and meter to give a more speech-like delivery of the line. Also, the syncopation in the final measure over the dissonant

chord gives a sense of unrest. In Example 5.9, the last measure is a C-Major chord over an F pedal. This does little to create a sense of unrest in the judge's final statement. However, by using a cluster chord of two minor seconds paired with a Bb minor in second inversion, a new sense of dramatic unrest is achieved. Additionally, Floyd has Townsend descend to the low G, which is a note that is not doubled in any instrument in the orchestra. Lastly, the choice to descend on a more syncopated rhythm creates a weeping motive, as if the judge is definite in his decision but still sad about what he has to do. In the 1962 version, the sol-do cadence demonstrated finality without remorse.



Figure 5.9 – Act II, Scene 2, m. 308-311, 1962.



© Copyright 1990, Boosey & Hawkes,
Inc.
Reprinted by permission of Boosey & Hawkes,
Inc.

Figure 5.10 – Act II, Scene 2, m.219-222, 1991.

In the original version, Floyd included ten measures of interlude to allow Townsend to exit while Celia stood with a steadfast, rigid expression demonstrating her strength in the decision to choose life with Jonathan. However, Floyd didn't see this as a dramatic point and didn't want to lose the energy. He decided that Townsend should exit quickly and replaced this interlude with three measures of transition music to lead into the wedding. The next set of music is brand new and, instead of a soldier bringing flowers to Celia, Nicey presents her with a veil made of mosquito netting. This moment is also present in the earlier version but it is with different, shorter music. Floyd expands the music of the spiritual to include another verse but cut the Guardian Knights chorus. After the vows are made between Jonathan and Celia, the act is ended in the 1991 version with a reprisal of the spiritual presented by offstage humming before Jonathan declares, "I adore you," as Celia sings "I worship you."

In the final act, Floyd wanted the time frame to be shorter, so instead of setting the scene three years later, he decides to make it November 1865, only a few short months later. This eliminated Jonathan's and Celia's child and therefore, eliminated the lullaby Celia sings at the beginning of the act. When the curtain rises, Pratt is talking more aggressively with Wade about joining the Radical party. When Wade refuses, Pratt accuses Celia of turning him towards the Southern cause. When she intervenes, Pratt sings a newly composed aria about taking vengeance on Wade before leaving to recruit Lieutenant Patrick to spy on him. This interaction is completely new in the 1991 version.

The following episode is shorter and more concise. Much of the music in this episode remains the same because it efficiently leads into Act III, Scene 2. Floyd composes new music allowing an opportunity for Judge Bell to sing an aria about his

wish to withdraw. Patrick has a change in volition and decides to be more supportive of the Union cause. This surprises Jonathan that his Lieutenant has become involved in the crooked political practices. When Jonathan reads the order, he decides that he will not carry it out. This further develops Patrick's confusion about the character of his superior. Patrick gets a short aria-like passage about obeying orders. When he is dismissed, Jonathan quickly tells Celia about the orders. She blames Jonathan for her family's disaster, and an argument ensues about their lives together. Floyd chooses to focus on the overall theme of the opera here and focuses their duet on the desire to live in a better future and not in the present time and place. The lyrics that had been cut from the "Sleep, conscience, sleep" aria (See Table 5.1), resurface during this duet, as Jonathan is now feeling more and more like a martyr.

In the last scene, Floyd maintains the direction of the dramatic action but cuts everything he can to make it short and concise. The music is mostly new and refocused to create tension. In this version, Wardlaw actually tells Wade that the Guardian Knights are out to kill him. Additionally, Patrick and Pratt disclose their intent to arrest Wade for court martial. When Jonathan is shot, the pandemonium dies away and Celia orders everyone out. The opera still ends with the wish to live with a better and brighter future, but Floyd wants to augment that sentiment by including a strong visual climax. This is achieved by using Nicey to bring the funeral uniform and the mourning veil. As she places it on the weeping Celia's head, she ends the opera with her spiritual prayer for Jonathan's soul.

BIBLIOGRAPHY

- Barnes, Jennifer. *Television Opera: The Fall of Opera Commissioned for Television*. Woodbridge: Boydell Press, 2003.
- Blue, Robert Wilder. "Operas We Would Like to See Again: Carlisle Floyd Talks About Wuthering Heights, The Passion of Jonathan Wade, Bilby's Doll and Willie Stark." *US Opera Web Online Magazine*, <http://archive.is/iVYm2#selection-219.0-233.12> (accessed March 12, 2014).
- Blue, Robert Wilder. "The Operas of Carlisle Floyd: The Passion of Jonathan Wade: The Double Life of Jonathan Wade." *US Opera Web Online Magazine*, <http://www.usoperaweb.com/2001/may/wade.html> (accessed October 18, 2013).
- Boosey and Hawkes. "Carlisle Floyd," Boosey and Hawkes. http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2810&type=SNAPSHOT&title=Snapshot (accessed October 18, 2013).
- Bullard, Sarah. *The Ku Klux Klan: A History of Racism and Violence*. Darby, PA: Diane Publishing, 1998.
- "Carlisle Floyd." Arizona Opera, 1999. Available from http://www.evermore.com/azo/c_bios/floyd.php3 (accessed October 18, 2013).
- Cary Smith. "The Passion of Jonathan Wade" a Big Success for Seattle Opera." *Journal America*, November 3, 1992, B1.
- Chesnut, Mary Boykin. *A Diary from Dixie*, Edited by Ben Ames Williams, 1905. Reprinted: Boston: Houghton Mifflin, 1949.
- Coulter, E. Merton. *The South During Reconstruction, 1865-1877*, History of the South, V. 8. Baton Rouge: Louisiana State Univ. Press, 1947.
- Dyer, Richard. "You Only Live Twice," *Opera News*. November, 1990.
- Duessing, Dale. Personal interview with Joshua Wentz. March 13, 2014.
- Duffie, Bruce. Personal interview with Carlisle Floyd. May 4, 1991. Published at <http://www.bruceDuffie.com/floyd.html>, 2013.
- Floyd, Carlisle. Personal interview with Joshua Wentz. December 17, 2013.

- Floyd, Carlisle. *The Passion of Jonathan Wade*. Piano/Vocal Score, 2nd ed. Boosey & Hawkes, 1989.
- Floyd, Carlisle. *The Passion of Jonathan Wade*. Piano/Vocal Score, 1st ed, handwritten, manuscripts division, Caroliniana Library, 1961.
- Floyd, Carlisle. *The Passion of Jonathan Wade*. Libretto, 2nd ed. Boosey & Hawkes, 1990.
- Gibb, Mike. "Opera Statistics 2012-2013." *Operabase Online*.
<http://operabase.com/top.cgi?lang=en&break=0&show=composer&no=10&nat=us> (accessed March 28, 2014).
- Griffiths, Paul. "Floyd, Carlisle (Sessions)." *Oxford Music Online*, ed. Alison Latham.
<http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/opr/t114/e2598> (accessed October 18, 2013).
- Holliday, Thomas. *Falling Up: The Days and Nights of Carlisle Floyd: the Authorized Biography*. New York: Syracuse University Press, 2012.
- Houston Grand Opera. *The Passion of Jonathan Wade*. Archival recording, January 18, 1991.
- Johnson, Harriet. "'Passion of Jonathan Wade' Opens". Newspaper article: *New York Post*, Oct. 12, 1962.
- Kennedy, Michael, ed. "Carlisle Floyd." *Oxford Dictionary of Music*, 2nd rev. ed. Oxford Music Online,
<http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/opr/t237/e3847> (accessed October 18, 2013).
- Kiral, Bethany. "Character Analyses of the Soprano Roles Created by Phyllis Curtin in the Operas of Carlisle Floyd." DMA Diss., Florida State University, 2010.
- Kirk, Elise K. "New York City Opera's 'American Plan,'" *American Opera*. Champaign: University of Illinois Press, 2001.
- Kirk, Elise K. "American opera: Innovation and Tradition." from *The Cambridge Companion to Twentieth-Century Opera*, ed. Mervyn Cooke. Cambridge: Cambridge University Press, 2005.
- Kormack, Rebecca Hodell. *Recent American Opera: A Production Guide*. New York: Columbia University Press, 1991.
- Lang, Paul Henry. *New York Herald Tribune*, October 12, 1962.

McDevitt, F.J. "The Stage Works of Carlisle Floyd, 1949–72". DMA Diss., Juilliard School, 1975.

National Endowment for the Arts. *1991 Annual Report*.
<http://arts.gov/sites/default/files/NEA-Annual-Report-1991.pdf> (Accessed March 18, 2014).

Perritano, John. *Operation Desert Storm: America at War*. Danbury: Scholastic Press, 2010.

Rourke, Kelley. "Gockley, David." *Oxford Music Online*,
http://www.oxfordmusiconline.com.pallas2.tcl.sc.edu/subscriber/article/grove/music/A2241273?q=David+Gockley&search=quick&pos=2&_start=1#firsthit
(accessed March 11, 2014).

Schonberg, Harold C. "Appropriations of Ford Foundation announced." *The New York Times*, 9 Oct, 1959, C1.

Stiller, Andrew. "Floyd, Carlisle." *Oxford Music Online*,
<http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/09881> (accessed October 18, 2013).

Suro, Roberto. "Opera's Revision Defines a Composer." *The New York Times*. 2 Feb, 1991.

Warrack, John and Tim Ashley. "Grand opera." *Oxford Music Online*,
http://www.oxfordmusiconline.com.pallas2.tcl.sc.edu/subscriber/article/opr/t114/e3005?q=grand+opera&search=quick&pos=2&_start=1#firsthit
(accessed March 5, 2014).

APPENDIX A – INTERVIEW QUESTIONS, CARLISLE FLOYD 2014

In a personal interview between composer Carlisle Floyd and Joshua Wentz on March 15, 2014, the following questions were asked:

1. Although Mr. Holliday gives a very brief account of the conception of this show in the early 1960s, could you describe how the idea was conceived and how the opera began to take shape?

The first version of WADE was in the early '60's...the new version in '91. The idea was conceived from an idea suggested to me by my wife, Kay, of a Union officer stationed in the South during the early Reconstruction and his struggle between his own moral code and the severity of the orders that came down from Washington. It deals with the classic conflict of a man of moderate and balanced convictions caught in an era of extreme views.

2. Was it intended to be such a “grand” opera? If not, how did it become so large?

It was not intended to be a grand opera, but, given the number of characters and events the opera deals with, it quickly acquired the dramatic scope and breadth and emotional range of the standard grand opera,.the only one I've ever attempted.

3. What do you remember about the premiere in '62? Who was there? What were your expectations of the show?

I chiefly remember the beautiful production of the premiere, sets and costumes, designed by a fine Broadway scenic artist of the day, but, perhaps even more, I

remember the huge and prolonged ovation of the audience. Given the response of the audience I expected there to be more productions of the opera, but there were so few opera companies in those days, and the production demands were too great for the few university companies who might have undertaken it.

4. Did you think about trying to produce *Jonathan Wade* again, either in revision or its original form, before Houston Grand approached you about it in 1990?

I always intended to do a re-working of the opera and finally got around to that when commissioned by the Houston Grand Opera to do that for its 90-91 season.

5. What was your involvement beyond the music and libretto in the 1991 remake?

I was involved in the revised version in the same way I'm involved in the premiere of a new opera...I had the assistance of the Broadway and Shakesporean stage director, Jack O'Brien, who provided insights into what needed work in the first libretto so that the second libretto was virtually a new libretto. That of course necessitated re-writing the music as well. Also, I read a volume on the Reconstruction by Eric Foner which provided more detailed information on the period.

6. What were some of the important changes you made to the score or libretto for the revised edition? Why did you feel these changes were necessary?

I couldn't begin to remember all the alterations which I made, but I know I added completely new scenes (such as the final scene in Act One) and added character dimensions to Lucas Wardlaw and Enoch Pratt.

7. What is the most dramatic scene in the show? Where is its "turning point"?

The scene in which Jonathan is sent the final order affecting Judge Townsend. Almost all the scenes have their dramatic moments, but perhaps the single most dramatic scene would be either the wedding scene and Ku Klux raid at the end of the second act, or the final scene of the attempted escape and murder of Jonathan.

8. Particular to Act II, Scene 2 (Jonathan's aria, the confrontation of Townsend, and the wedding scene), what is the challenge in presenting this material?

Staging the scene is the challenge since it involves a great deal of action, climaxing with the stillness of the wedding followed by the hysteria of the raid. It is difficult to stage convincingly but, done well, it can be hair-raising as it was first done in Houston.

9. In all your operas, do you have a favorite? How does *Jonathan Wade* rank in your list of favorites?

I am asked so often my favorite opera of mine and my standard answer is "the one I'm working on at the moment". I am pleased that the second version of Wade had such an enthusiastic reception everywhere it was performed and I feel that is overdue for a revival. I don't know where *Jonathan Wade* ranks in terms of my favorite operas but it has a special place in my heart since, like *Susannah*, it was my own libretto.

APPENDIX B – PRODUCTION DETAILS

DETAILS OF *THE PASSION OF JONATHAN WADE*, 1962

PREMIERE

New York City Opera, October 11, 1962

PRODUCTION

Director – Allen Fletcher

Set Designer – Will Steven Armstrong

Costume Designer – Ruth Morley

Conductor – Julius Rudel

CAST

Jonathan Wade, Union Colonel	Baritone
Brooks Townsend, Southern Judge	Bass-Baritone
Celia Townsend, his daughter, Southern debutante	Soprano
Nicey Bridges, servant to the Townsends	Mezzo-Soprano
Lieutenant Patrick, Union Officer	Tenor
Lucas Wardlow	Tenor
Enoch Pratt	Tenor
Amy Pratt	Mezzo-Soprano
J. Tertius Riddle	Bass-Baritone
Young Girl	Soprano

Black Boy	Boy Soprano
Wounded Confederate Soldier	Baritone
Union League Orator	Tenor
Two Soldiers	Tenor & Bass
Two Black Senators	Tenor & Baritone
Two Carpetbaggers	Tenor & Baritone
Judge McBride	Non-speaking role
Carriage Driver	Speaking role
People of Columbia	Mixed SATB Chorus
Guardian Knights	Caucasian TB Chorus
Lucas' Friends	Caucasian SATB Chorus
Union Soldiers	TB Chorus
Nicey's Friends	African-American Chorus

SETTING

American Reconstruction (post-Civil War)

April 1865- June 1869

Columbia, South Carolina

SYNOPSIS

ACT I

Scene One

It is May 1865 and the residents of Columbia, South Carolina are found amidst their city, which has been recently burned by General Sherman of the Union forces. They sing a litany of the destruction of their city following the Civil War. The war has ended, but their hearts and homes have not recovered from the devastation and they state their status as survivors. Northern officers lead Confederate prisoners onstage and many discuss the harshness of the war. Soldiers reunited with loved ones as Judge Brooks Townsend and his daughter, Celia, greet Colonel Jonathan Wade. Wade proclaims that he knows southern honor and will work to preserve it as they rebuild Columbia together and bring justice for the long-suffering citizens. Thanking him, Townsend introduces him to his daughter, Celia. She is clad in black, and her face is covered by a veil. When Wade addresses her, Celia ignores him and turns to leave. The judge apologizes, explaining that Celia's fiancé was killed in battle, and her mother died only one month ago. Before leaving, Townsend invites Wade to visit his home for a brandy.

Episode 1

Later the same day, in a junction of city streets, a Confederate soldier surveys the remains of the city. He has lost an arm in the war and uses a crutch. A young black boy celebrates his new-found freedom by dancing and singing "Free as a Frog". Wade sees the Confederate soldier and offers to help him. Stunned, the soldier remarks that his home has been burned and his wife and child have fled. Wade mentions that there are

conflicting reports about which side burned Columbia. The soldier replies, as he leaves, that sides are immaterial; the war burned the city.

Scene Two

Judge Townsend, Wade, and Celia are assembled in the drawing room of the Townsend home. Jonathan inquires as to who burned the city. Judge Townsend replies that it does not matter who started the fire. He reveals that his home was saved because Sherman housed his officers there. He excuses himself, saying that Celia will entertain Wade. Celia's southern pride gives way to hostility towards the Northern cause and she lashes into Jonathan. To his dismay, Wade says he knows that Celia has suffered during the war. He brashly maintains that the war has affected him also. The two of them become enamored in one another by the passionate argument and since Jonathan has not been this close to a young woman for a long time, he decides to kiss her. Celia melts into his passionate embrace. They agree to meet again and Jonathan leaves. Celia sings alone of her internal conflict for feeling so passionately for an enemy. However, she softens as she realizes both of them have suffered

Episode

Episode 2 focuses on the corruption that blossomed during Reconstruction. J. Tertius Riddle has arrived from Boston, and he attempts to swindle the townspeople by selling illegitimate Presidential pardons. Riddle offers Townsend a pardon but Townsend is offended and he reprimands Riddle for taking advantage of vulnerable people. Lucas Wardlaw, a Southern aristocrat, and three of his friends mock Riddle.

Scene Three

A party is in progress in the drawing room of the Townsend home. There are men in Confederate uniforms, girls in simple dresses, and a few Union soldiers present. Townsend complains to Jonathan about the corruption that has come to his city in the form of pardon-sellers and blames Washington for this political corruption. Jonathan defends the rights of blacks to vote and Lucas Wardlaw becomes angry. Wardlaw scorns the illiteracy of the former slaves but Wade rebuts, comparing the newly freed slaves to the ignorant and illiterate sandhillers that found near Columbia. Townsend toasts the discipline and good nature of Wade's men. Judge Townsend's black servant Nicey answers the door to find Ely Pratt and his wife Amy. Pratt is introduced as the Freedmen's Bureau commissioner and is immediately engaged in the ongoing conversation. Wardlaw instigates arguments about the rights of freed slaves. Pratt defends the bureau and asks Nicey if she would like to learn how to read. Incredulous, Nicey explains that the judge taught her how to read years ago and now she is too old to learn anything new. Since she has been free for over two years, the guests laugh at Pratt's pompous question. He becomes upset and curses the Southern hosts by saying the Yankees will crush rebellion in peace as they did in war. Pratt asks Wade where he stands and the colonel reaffirms his agenda. His priorities in Columbia are justice and freedom. Pratt presses the subject more and Wade responds that he is a soldier, not a politician. Pratt is upset and the final tableau begins as Ely Pratt offends Wade when he denounces President Lincoln as a lunatic and tyrant.

ACT II

Scene One

It is spring of 1866 and several men are gathered in Jonathan's office of the Army Occupation Headquarters. Wade administers the loyalty oath to a group of sandhillers and merchants. Lucas watches with disdain as he waits to speak with Wade. Wardlaw complains that he wants compensation from the Bureau for an escaped black tenant farmer. When Jonathan advises him to treat his workers better, Wardlaw threatens him by telling him that rich people do not like losing privileges and that revenge is appealing to oppressed people. Wardlaw leaves as Pratt arrives to report that the rector refuses to pray for the president during his services. Jonathan agrees to investigate and begins to leave. On his porch are several newly freed slaves. They are confused over voting practices and have come to seek guidance. As Jonathan begins to advise them, Pratt intervenes, claiming this is not a military matter. Jonathan sympathizes with the blacks and proclaims them as the true victims of the war. Wardlaw reemerges and again threatens Wade with Ku Klux Klan activities.

Episode

A week later, a group of black men sits near an industrial street listening to a "hoaxer". He offers forty acres and a mule to any freed man who joins the Radical party. He promises that the Radical party will confiscate plantations and redistribute them in forty-acre plots to the freedmen. Some former slaves give the man money in exchange for the certificates.

Scene Two

Wade begins the next scene by chastising the hoaxer and sentencing him to ninety days in prison. A courier interrupts with an order from the military government. Jonathan reads it dubiously and informs Lieutenant Patrick that Judge Townsend, who is too proud

to take the loyalty oath, is being replaced, by a black judge. Jonathan doubts he can serve this order to Townsend but Pratt reminds him that he will be court-martialed if he refuses to execute a national order. Jonathan orders Patrick to go find Judge Townsend and he is left alone on stage. Jonathan asks his conscience to sleep so that he will not feel guilty as he fulfills his duty. When Townsend arrives, Jonathan realizes he has brought Celia and he finds it even more difficult to deliver the devastating news. Nonetheless, Jonathan delivers the news, and explains the denial of his appeals. Judge Townsend is doubly insulted when he learns that his replacement is a black judge from Pennsylvania. Celia begs Jonathan to use his authority to appeal to Washington. Jonathan recognizes a deep love and compassion for Celia and confesses his love. He has long wanted to ask for her hand in marriage. She accepts the proposal and pleads with her father for his blessing. Townsend implacability forces her to make her choose between the two of them. Celia chooses Jonathan and Townsend declares that he will never see his daughter or Wade again and exits.

Celia and Wade agree to marry right away and sends for the rector. They confirm their independence by putting their vows into the love they share for one another. Nicey begins preparing Celia for the wedding by gathering roses for a bridal bouquet and a piece of mosquito netting for a veil. Patrick summons the minister. When the rector arrives, the wedding begins immediately and Nicey and her friends sing the spiritual “Down in Galilee” as the Ku Klux Klan sings a racist rant offstage.

ACT III

Scene One

In a beautiful summer evening of 1869, Jonathan and Celia are spending time with their young son. Jonathan lectures the boy on the safety of guns. Nicey complains about the Radicals of the North and carpetbaggers of the South who will continue to effect blacks. Amy and Ely Pratt arrive to invite Jonathan to a League meeting. When he refuses, Pratt rages that he is rallying against Republican values because of his Southern wife's influence. The Pratts leave, but Ely suspects Jonathan will disobey an order. He tells Lieutenant Patrick that they have reason to doubt Wade's loyalty. Patrick is stunned by the allegation and defends Wade. Pratt turns his suspicion on Patrick, and entices him to spy on his behalf.

Scene Two

The same evening, Jonathan is working at his desk when Patrick delivers another order from Washington. This time, Wade is supposed to execute the confiscation of Judge Townsend's furniture and personal belongings to settle unpaid taxes. Realizing that this will further devastate Townsend, Jonathan explains the orders to Celia. She forbids Wade from carrying out his orders. He explains to her that if he doesn't carry out the orders, he will be court-martialed. The only other option is desertion. Jonathan hears the Klan in the distance and remembers Wardlaw's threat. He sends Patrick out to pursue the outlaws. Jonathan decides that he will desert the army and flee to South America with Celia. They plan to leave that evening and request that Nicey prepare the carriage. Celia agrees that this option is best and she mourns that the time and place they live in is awful and she yearns to be in a different time and place.

Episode

In the last episode, the unkempt Townsend leads a rally of several townspeople who have assembled in a city square near the capitol. They are gathered for the unveiling of a Confederate tableau that depicts the former Confederate States in progressive stages of their history. Townsend appears disheveled and seems mentally unstable as he leads the rally. Townsend announces the removal of his bedroom furniture and his late wife's piano from his home. He blames the Union officer for removing it without cause and his anger builds to threats of vengeance.

Scene Three

Shocked that his orders have been executed, Wade realizes that he has been trapped. The orders were secret, and yet they have been completed. He asks Celia how the order could have been executed without his command. He was the only one who has seen the order. Celia and Nicey begin to rush in order to pack everything before the carriage arrives. Amy Pratt comes to warn them of the Ku Klux Klan activities and plans that are being discussed at that moment. Patrick arrives announcing that the leader of the KKK and several Klansmen have been captured. Jonathan removes the hood of the leader and finds Lucas Wardlaw who laughs defiantly. Celia and Nicey are ready to leave and Jonathan goes to the door to pack the carriage. A shot is fired and Jonathan staggers back into the room, holding his chest. Union soldiers enter with more captured Klansmen as Celia screeches for a doctor. Jonathan dies in her arms as her father, Judge Townsend, enters the house carrying the smoking gun that has just killed Jonathan Wade. After he curses Wade's dishonor, Celia informs him that Jonathan chose to desert his command instead of carrying out the executive order. Townsend's demeanor changes and he tries to apologize for what he has done. However, Celia will not listen and calmly responds that

she has never known him. Patrick escorts the heartbroken Judge away. Celia clutches Jonathan and holds her son's hand. As people disperse, Nicey places a mourning veil on Celia's head. When everyone is gone, Celia tells her son that they will leave this hateful place in the morning and will never return. She kneels by Jonathan's body, pulls the veil down, and weeps.

DETAILS OF *THE PASSION OF JONATHAN WADE*, 1991

PREMIERE

Houston Grand Opera, January 18, 1991

PRODUCTION

Director – Carlisle Floyd

Set Designer – Günther Schneider-Siemssen

Costume Designer – Günther Schneider-Siemssen

Conductor – John DeMain

CAST

Jonathan Wade, Union Colonel	Baritone
Gibbes Townsend, Southern Judge	Bass-Baritone
Celia Townsend, his daughter, Southern debutante	Soprano
Nicey Bridges, servant to the Townsends	Mezzo-Soprano
Lieutenant Patrick, Union Officer	Tenor
Lucas Wardlow	Tenor
Enoch Pratt	Tenor
J. Tertius Riddle	Bass-Baritone
James C. Bell, Judge	Baritone
Sargeant Branch	Baritone

Young Girl	Soprano
Four Black Boys	Boy Soprano & Baritone Quartet
Wounded Confederate Soldier	Baritone
Union League Orator	Tenor
Two Soldiers	Tenor & Bass
Two Black Senators	Tenor & Baritone
Two Carpetbaggers	Tenor & Baritone
Judge McBride	Non-speaking role
Carriage Driver	Speaking role
People of Columbia	Mixed SATB Chorus
Guardian Knights	Caucasian TB Chorus
Lucas' Friends	Caucasian SATB Chorus
Union Soldiers	TB Chorus
Nicey's Friends	African-American Chorus

SETTING

American Reconstruction (post-Civil War)

April 1865- November 1865

Columbia, South Carolina

SYNOPSIS³³

³³ Bethany Kiral, "Character Analyses of the Soprano Roles Created by Phyllis Curtin in the Operas of Carlisle Floyd." (Diss., Florida State University, 2010), pp. 81-86.

ACT I

Scene One

The residents of Columbia, South Carolina, discuss the destruction of their city following the Civil War. The war has ended, but their hearts and homes have not recovered from the devastation. In the distance, local soldiers are dismissed by Lieutenant Patrick, a Union soldier. Led by Colonel Jonathan Wade, Union soldiers have escorted the Confederate troops to Columbia. Greeted by Judge Townsend, Wade declares his objective to rebuild Columbia and bring justice for the long-suffering citizens. Thanking him, Townsend introduces him to his daughter, Celia. She is clad in black, and her face is covered by a veil. When Wade addresses her, Celia ignores him and turns to leave. The judge apologizes, explaining that Celia's fiancé was killed in battle, and her mother died only one month ago. Before leaving, Townsend invites Wade to visit his home. Wade accepts the invitation and sets out to explore the city with Lieutenant Patrick. A man, disgusted by the presence of Union soldiers, spits at them after they leave.

Episode 1

Later the same day, in a junction of city streets, a Confederate soldier surveys the remains of the city. He has lost an arm in the war and uses a crutch. A quartet of young black boys celebrates their new-found freedom by dancing and singing. Wade enters as the quartet leaves. Seeing the Confederate soldier, he offers to help him. Stunned, the soldier remarks that his home has been burned and his wife and child have fled. Wade mentions that there are conflicting reports about which side burned Columbia. The soldier replies, as he leaves, that sides are immaterial; the war burned the city.

Scene Two

Judge Townsend, Wade, and Celia are assembled in the drawing room of the Townsend home. Although the home was spared from the fire, the once resplendent furnishings are now in disrepair. Jonathan inquires as to who burned the city. Judge Townsend replies that it does not matter who started the fire. He reveals that his home was saved because Sherman housed his officers there. Townsend conveys stories of Sherman's troops to his guests. He lists several sentimental belongings that were ruined by the drunken soldiers. Nicey Bridges, the middle-aged housekeeper, heralds the arrival of townspeople who wish to speak with Judge Townsend. He excuses himself, saying that Celia will entertain Wade. Wade says he knows that Celia has suffered during the war. She bitterly interrupts Jonathan, saying that he understands nothing of her struggles or the loss of loved ones. Offended by her rudeness, Jonathan exclaims that the Confederacy was not the only side that suffered, and then he exits quickly. Celia is surprised by his anger and sends Nicey after him. Celia regrets having raised her voice at him, and she is confused by her feelings for him. Wade reappears in the doorway, apologizing for his rudeness. He understands the losses that accompany war. Wade recalls witnessing the execution of his nineteen-year-old brother. He explains that he witnessed and committed many atrocities, and he has vowed never to fight again. Celia, deeply moved by his story, begs his forgiveness for her poor manners. He accepts her apology, asking her to remove her mourning veil. She complies, and Wade is shocked by her beauty. Jonathan hurriedly bids her goodbye and agrees to visit again. Alone, Celia ponders the feelings stirring within her. She wonders if the mourning veil has also been

removed from her heart. She wonders if Wade has come to bring her joy. Convinced that she no longer needs the veil, she carefully folds it to put it away.

Episode

In June, 1865, a group of business owners stands outside their partially burned-out stores. J. Tertius Riddle has arrived from Boston, and he attempts to swindle the townspeople by selling illegitimate Presidential pardons. Lucas Wardlaw, a Southern aristocrat, and three of his friends mock Riddle. The con man ignores the jeering group and soon finds himself alone, except for Judge Townsend. Riddle offers Townsend a pardon but is reprimanded for taking advantage of vulnerable people.

Scene Three

A party is in progress in the drawing room of the Townsend home. There are men in Confederate uniforms, girls in simple dresses, and a few Union soldiers present. Much to the delight of the young ladies, Lucas can be heard singing in the distance. Wade arrives with Enoch Pratt, a friend from Washington who will establish the Freedman's Bureau in Columbia. The men are greeted warmly by their host, and Celia rushes to welcome Wade. Judge Townsend introduces Pratt to his guests. Almost immediately, Lucas instigates arguments about the rights of freed slaves. Pratt vows to help the freed slaves begin better lives by teaching them life skills and allowing them freedoms. The tension escalates, prompting Pratt to retire for the night. Lucas antagonizes Wade, accusing the Union of destroying the Southern way of life. Lucas's outburst riles the partygoers, who join him in a pledge to overcome the oppression of occupation. Jonathan swears that he wants to maintain peace. Wade and his soldiers leave abruptly. The partygoers shout that they will never submit to the Union.

ACT II

Scene One

In August of 1865, several men are gathered in the Army Occupation Headquarters. Wade leads them in the Oath of Allegiance to the United States. Lucas watches with disdain as he waits to speak with Wade. When they are alone, Lucas demands to know how a white man can work without slaves. Wade angrily suggests that Lucas support himself rather than relying on others to provide for him. Lucas warns him that people do not appreciate losing privileges and that revenge is appealing to oppressed people. Lucas leaves as Lieutenant Patrick and Pratt arrive.

Patrick brings orders that Judge Townsend must be replaced. Pratt explains that Townsend has never taken the oath or requested a pardon. He is, therefore, not an American citizen and is ineligible for his position as a judge. Wade argues that the order is invalid because it is politically motivated. Before leaving, Pratt threatens to close the local church if the clergy fail to incorporate a prayer for the safety of the President of the United States. Jonathan assures him that a prayer will be added for upcoming services. As soon as Pratt leaves, Jonathan sends Lieutenant Patrick to Charleston with an appeal on Townsend's behalf.

Accompanied by Nicey, Celia enters the office and asks to take the oath. Stunned by her request, Wade questions her motivation. He reminds her that taking the oath is purely symbolic for women because they have no voting rights. He continues, saying that she risks alienating herself from her friends and family. Celia replies that her love for him requires loyalty to him and the Union. Deeply moved by her selflessness, he pledges his love for Celia, and they kiss passionately. The moment is ruined when Lucas,

who has been hiding nearby, reemerges. Amused by the scandalous nature of their relationship, Lucas insinuates that their relationship has already been consummated. Wade is unable to contain his rage and punches Lucas, causing him to fall to the floor. Furious, Lucas promises that he and the Guardian Knights of White Men's Rights will exact revenge.

Episode

A week later, a group of black men sits near an industrial street listening to the Union League spokesman. He offers forty acres and a mule to any freed man who joins the Radical party. Riddle arrives with fraudulent certificates offering the same deal. The audience is split between the two men. Some give Riddle money in exchange for the certificates.

Scene Two

Later that day, Wade and Riddle argue inside the headquarters building. Wade sentences Riddle to ninety days in jail for selling fraudulent certificates. Lieutenant Patrick returns with news that the appeal on Townsend's behalf has been denied. Disappointed, Jonathan tells Patrick to summon Judge Townsend. When he is alone, Jonathan asks his conscience to sleep so that he will not feel guilty as he fulfills his obligation. Townsend and Celia are escorted to Wade's office. Jonathan delivers the news, and explains the denial of his appeals. Judge Townsend is doubly insulted when he learns that his replacement is a black judge from Pennsylvania. He fears losing the respect of his friends and neighbors. Feeling betrayed, Townsend forbids Wade from visiting his home and seeing his daughter. Wade fears losing her, and asks Celia to marry him. She accepts the proposal, but pleads with her father not to make her choose between

them. Deaf to Celia's request, her father disowns her. She is no longer welcome in the only home she has ever known.

Celia and Wade agree to marry the same day. Nicey begins preparing Celia for the wedding while Patrick summons the minister. Three Union soldiers arrive and present Celia with a bouquet of flowers. The wedding ceremony proceeds, and Nicey quietly tells the Biblical story of Jesus at the wedding in Cana. Nicey's friends join, and everyone sings the Bible story. The ominous chant of the Guardian Knights can be heard in the distance. As they approach, Jonathan and Celia encourage their friends to remain calm. The Knights burst in and threaten violence against the Northerners and blacks. They terrorize the guests until the Union soldiers chase them away. Celia believes that Lucas is responsible for the attack and fears that the worst is yet to come, but Jonathan swears that they are safe. Eventually, Celia and Wade are left alone. Jonathan removes Celia's wedding veil and his belt with its scabbard and sword, and leads her to their bedroom.

ACT III

Scene One

In November, 1865, Celia is listening as Wade and Pratt argue outside. She waits in the Army headquarters, which is now her home. Political tensions mount as Wade refuses to promote a political party. As the men enter the foyer, Pratt warns that Wade's unwillingness to support the Radical party will not be tolerated. Pratt demands that Wade attend rallies for the party. He says that Wade refuses to endorse the party because of his marriage to Celia. Furious, Celia bursts in and explains that she and Wade cannot possibly satisfy everyone. She is unwelcome among her people because of her marriage

to a Union officer, and Wade is accused of supporting the Rebels. She demands that Pratt leave her home. Celia runs from the room, and Wade follows, trying to comfort her. Pratt, now alone, vows to end Wade's work in Columbia. He calls for Lieutenant Patrick and tells him that they have reason to doubt Wade's loyalty. Patrick is stunned by the allegation and defends Wade. Pratt turns his suspicion on Patrick, and entices him to spy on his behalf. Pratt explains that a special order from Washington will arrive in one week. He instructs Patrick to observe Wade's reaction and report to Pratt if he fails to respond within the appointed amount of time. Patrick agrees and the men leave, going separate directions.

Episode

Two weeks later, a group of men can be seen near the steps of the half-completed capitol building. Two carpetbaggers ask two senators whether their bill has passed. The senators say there has not been a vote. The senators ask the carpetbaggers how much money they can pay. A nicely dressed black man steps forward and chastises both groups for their indecency. When questioned, he identifies himself as Judge James Bell, the Federal Judge.

Scene Two

The same evening, Judge Bell tells Wade that he will be leaving Columbia. He explains that the court system in Columbia is a farce. Disappointed, Wade bids his friend farewell. As Bell leaves, Patrick arrives with the special orders from Washington. Jonathan reads them and becomes enraged. When he refuses to carry out his orders, Patrick accuses him of being a traitor and storms out. Astonished by Patrick's reaction, Wade explains the orders to Celia. He must confiscate everything her father owns. The

items will be used to satisfy a tax lien against him. Heartbroken, Celia forbids Wade from carrying out his orders. They argue passionately; she in support of her father, he in defense of his obligation. Ultimately, Celia vows to support Wade in any decision he makes. He promises not to complete the order and reveals that he has twelve hours to complete the task. Wade knows that he faces court martial and imprisonment if he fails to carry out his duty. He decides to desert the Army and flee with Celia the next night. Patrick, who has been hiding, hears the entire discussion and reports to Pratt.

Episode

The next day, several townspeople have assembled in a city square near the capitol. They are gathered for the unveiling of a Confederate memorial. Townsend appears disheveled and seems mentally unstable as he leads the rally. Celia quietly joins the crowd and notices the unnerving change in her father. Townsend reveals that Union soldiers have confiscated most of his belongings and calls for an end to the occupation. People are heard singing “The Battle Hymn of the Republic” in the distance. A parade of black townspeople enters, welcoming the new black judge, Judge McBride. When the parade has passed, the memorial is revealed and the remaining people disperse. Townsend sees Celia but ignores her.

Scene Three

Shocked that his orders have been executed, Wade realizes that he has been trapped. The orders were secret, and yet they have been completed. He sends Nicey for the driver. From outside, a soldier reports that three Knights have been captured while attempting to burn the yard. The prisoners are brought forward, and Lucas is among them. Lucas laughs and repeats his promise that Wade will know the violence of the

Knights. Nicey returns with the driver, and Wade sends Celia to the carriage. Two distinctly separate groups of men wait outside. Patrick and Pratt are with the Union soldiers, and Townsend and the Knights prepare to attack the house. Anarchy ensues when the groups see each other. Both groups rush toward the house, trying to reach Wade first. As he comes into view, a gunshot rings out. Wade stumbles and falls to the floor. Celia runs to him, cradling him as he dies. She screams that they are all murderers. Celia sees her father among the White Knights and rejects his attempt to comfort her. Nicey prays that Wade's soul will be delivered to heaven. After his body has been removed, Celia scrubs the bloodstained floor. Nicey asks Celia to stop cleaning and allow herself to rest. Celia responds by asking for her mourning veil. She declares that she intends to flaunt her pain so that all the guilty may see.

APPENDIX C – NEWSPAPER REVIEWS

1962



Premier Tonight Floyd's Wife Suggested Idea For His New Opera

A dramatic idea suggested by his wife and centered around what he considered the most dramatic period in American history were the ingredients with which Florida State University's Carlisle Floyd began work on his new opera "The Passion of Jonathan Wade," to be world premiered in New York City tonight.

In an article in last Sunday's New York Times the professor of piano and opera composition said his wife's suggestion produced a story about an era he had never known to be covered by opera.

"It excited me, and I immediately began to develop a story around the theme of a Northern occupation officer caught up in a terrible conflict of conscience and duty during the early Reconstruction in the South.

"As far as I knew, the period had never really been exploited in the theatre or in films, and certainly not in opera. Writers who wished to deal with the historical South seemed always to have been more attracted to the war itself, or to the more romantic and romanticized antebellum period.

"I felt instinctively, however, that the Reconstruction was the most intrinsically dramatic period in Southern history, if not in all American history."

Floyd spent months of background preparation on the Reconstruction period before writing his opera. Although both characters and story are fictitious, "many of the incidents are deliberate paraphrases of historical occurrences," he said.

"My enthusiasm for the Reconstruction as a background for an opera increased as I studied it and corrected some of my misconceptions concerning it . . . I found in the period even more food for dramatic and operatic treatment than I had hoped for."

Floyd said there was a conflict in the North over whether or not the South should be treated as a conquered nation. One group espoused stern retributive action and the other a more lenient Reconstruction. And there were southerners willing to cooperate in restoring the South, Floyd commented.

"I know the South was actually the 'prostrate South,' but not the extent of its desolation, and I know generally of the corruption which came with the Reconstruction, although not the degree. I had not known, however, that most Southerners had accepted the occupation

with considerable equanimity and that many of them even invited Union soldiers into their homes, as I have in my opera.

"In these conflicts of belief and feeling I found the basic materials for a drama, and I merely had to invent characters to realize a plot which the period naturally suggested."

FSU Prof Has Hit N. Y. Opera

By JOY MILLER

NEW YORK (AP) — The Passion of Jonathan Wade, a new work of vigor and beauty by the young American composer Carlisle Floyd, may turn out to be the opera hit of the season.

Only 36, Floyd is a South Carolinian who was graduated from Syracuse University in New York and now is teaching piano and composition at Florida State University.

At its world premiere last night the powerful musical drama received a rousing reception at a packed City Center. And it couldn't have been performed better, with superb singing and the kind of inspired acting you don't always get in opera.

o o o

Since it was sung in clearly enunciated English — not the easiest task with words like "Chancellorsville" and "implacable" — an opera audience for a change could appreciate every subtlety and nuance.

The opera is set in Columbia, S. C., in the turbulent days just after the Civil War's end, and composer Floyd, who also wrote the libretto, spared neither side.

The Passion of Jonathan Wade is a title with mystical implications that become clearer as the somewhat-Christlike figure of Col. Wade, the occupying governor for the North and a man of sweet reason, approaches his martyrdom. Was he killed by the reactionary Ku Klux Klan or the radical northern politicians? Who fired the fatal shot is doesn't matter. All are never disclosed, but it guilty.



CARLISLE FLOYD
FSU instructor

Theodor Uppenan — that rare creature, a handsome, stalwart tenor — brought a human kind of dignity and believability to the title role. As his wife, a southern girl despised by her people for her faith in the northerner she married, Phyllis Curtin gave the same caliber performance that won her ova-

tions in Milan and Vienna earlier this year.

Floyd's opera was commissioned by the New York City Opera through a grant of the Ford Foundation, his third from the center. The two earlier operas are the well-known Susannah and Wuthering Heights.

28 **WORDS and MUSIC**
By Harriett Johnson

'Passion of Jonathan Wade' Opens

NEW YORK POST, FRIDAY, OCTOBER 12, 1942

When Celia sings accusingly to the wrangling crowd, "You all killed him," she reveals the core of the tragedy in Carlyle Floyd's opera "The Passion of Jonathan Wade" that had its world premiere last night at City Center. Julius Rudel led the New York City Opera in an admirable, often moving performance of the work which was commissioned by the Company through a grant from the Ford Foundation.

Having set his plot in the Reconstruction Era, in Columbia, South Carolina, immediately after the Civil War, Floyd pits the forces of mistreated passion, violence and corruption against those of reason, dramatizing the error of both North and South.

And long before Colonel Wade, who leads the Union Occupation troops is shot by a hooded member of the Ku Klux Klan, we know who will lose. As wise Negro Judge Bell, ably played by Andrew Friesen, sadly says to Wade before the former leaves for Washington, "I should wish you well but it would be futile."

It is inevitable that the sense of depression induced by what happens would be heightened by the coincidence of the opera's being launched while there is upheaval in Mississippi. Though Floyd's first and third acts are far more powerful than his second, the bitter essence is inescapable, throughout.

President Kennedy in 'Profiles'

President Kennedy's description in "Profiles in Courage" of Daniel Webster during his crisis prior to the Civil War, can unfortunately apply not only to a man but to a community, to 1850, 1865 and today, and its bitter significance is Floyd's theme: "The flaw in the granite was the failure of his moral senses to develop as acutely as his other faculties."

In probing his idea, the com-

poser's libretto his own same-time substitutes stereotypes for vivid portraiture and dramatic truth. It takes only a moment, for instance, for Celia to forget her head fiance and fall madly in love with Wade. And when the minister arrives on short notice to marry them, it is incredible that he tells Jonathan that he has known Celia all his life, and then doesn't even question her father's absence.

But the overall power of the drama and its reinforcement by Floyd's music—lyrically opulent, atmospheric and impassioned in Acts I and III—add up to a three-hour evening that has more absorbing than dull moments. Only in Act II does the tension and interest lag. The love duet is prosaic; Wade's "conscience versus duty" scene dull. The most appealing music in the act is a song, "Down to Galilee," in spiritual style sung by Nicey, the servant (Miriam Burton.) It is a pity that the words of the



THEODOR UPPMAN and PHYLLIS CURTIN

chorus can't be understood in the wistful opening of Act I. Several ironically amusing episodes—some with a surpet-bagge—link the scenes and provide relief from the prevailing tension.

Phyllis Curtin Splendid

Phyllis Curtin, who sang and acted Celia splendidly, triumphed vocally over difficult passages in the high register. Theodor Uppman's characterization of the title role gave impassioned strength to Wade's unrelenting pursuit of tolerance and moderation. Norman Treigle as Judge Townsend, Celia's father who renounces her, and Norman Kelley as Ely Platt, the vicious, unethical head of the Freedman's Bureau, were both superb.

The rest of the large cast was excellent. Allen Fletcher's staging, Will Armstrong's scenery and Ruth Morley's costumes all heightened the atmosphere.

Perhaps "Jonathan Wade" should make a tour of the South. Its forceful picture of what Floyd calls an "unfortunately timeless" theme might influence some extremists to make it less so.



Among the principals who will sing in "The Passion of Jonathan Wade" are, left to right, Norman Kelley, Theodor Uppman, Phyllis Curtin, Frank Porcetta and Miriam Burton.

It Might Be Set at Ole Miss

By Ronald Eyer
Music Editor

Recent events at the University of Mississippi and the occupation of "Ole Miss" by Federal troops make particularly timely the new opera by Carlisle Floyd, "The Passion of Jonathan Wade," which will have its premiere at the New York City Opera Thursday night.

The story of the opera revolves around the occupation of Columbia, S. C., during the Reconstruction period following the Civil War. The occupation and the post-Civil War period are not just incidental to the opera; they are its very sinew and central theme.

THE recent tragic events at the University of Mississippi, one devoted typically to Carlisle Floyd's new opera, "The Passion of Jonathan Wade," which examines the social conflicts of North and South in the Reconstruction period.

Jonathan Wade is fictional character, the composer assures us: is the occupation officer representing the north in Columbia. He is a man of compassion and peace who has come to the war-torn town determined to mete out justice with an even hand. But he eventually is caught in the middle between the carpet-baggers from the North and the defeated natives of the South among whom hate, bribery and corruption are rife.

Duty vs. Conscience

Torn by duty on one hand and conscience on the other, Wade finally is destroyed by both sides who turn on him in all their anger, frustration and ugly intolerance.

Mr. Floyd, who is a native of South Carolina, wrote his own libretto after much research into actual events of the period, and the opera abounds in little vignettes—such as the oaf who parades about proclaiming "I sell pardons"—acidly, limning the

debutantes and inmates of the time. Some of them are anticlimax, such as the hastily summoned legislature of newly freed slaves. Here is sketched another contemporary note mindful of the political shenanigans in the Congo.

These episodes take place between scenes of the main drama so that there is continuous action and the opera proceeds from beginning to end without a break.

Phyllis Curtin, who has played the feminine lead in both of Mr. Floyd's previous operas, "Susannah" and "Wuthering Heights," produced by Julius Rudel and the New York City company, again will have the lead in "The Passion of Jonathan Wade." The title role will be portrayed by Theodor Uppman and other principal roles will be filled by Norman Treigle, Norman Kelley, Patricia Brooks, Frank Poretta, Miriam Burton, Andrew Prieron, Paul Ukena and Harry Theysd.

Integrated Cast

Mr. Floyd concedes that some people may read racially controversial elements into his score. But there is no controversy back-stage at City Center. A mixed cast of Negroes and whites works devotedly together to achieve an estimable musical result. They come from all over. Southern whites sing the roles

away from purely virtuosic singing," she observed, and he is giving more careful attention to the peculiar problems involved in singing the English language which is far more difficult than, say, Italian with its handful of wonderfully open vowels.

Also, she says, he has developed a fine knack of setting the natural speech patterns of American English which is all-important in "Jonathan Wade," where a pseudo-folk-music idiom prevails.

There is nothing far-out about the work so far as contemporary idiom is concerned, according to Mr. Floyd, though he does use more polytonally mixed with conventional harmony than heretofore.

Mr. Floyd is not an intellectual composer in the sense of conceiving form

of rascally Northerners. Northerners portray bigoted Southerners, and obscenities voiced off-stage by a gang of Ku Kluxers are joined in lustily by some Negroes. Art, not politics, rules the theater.

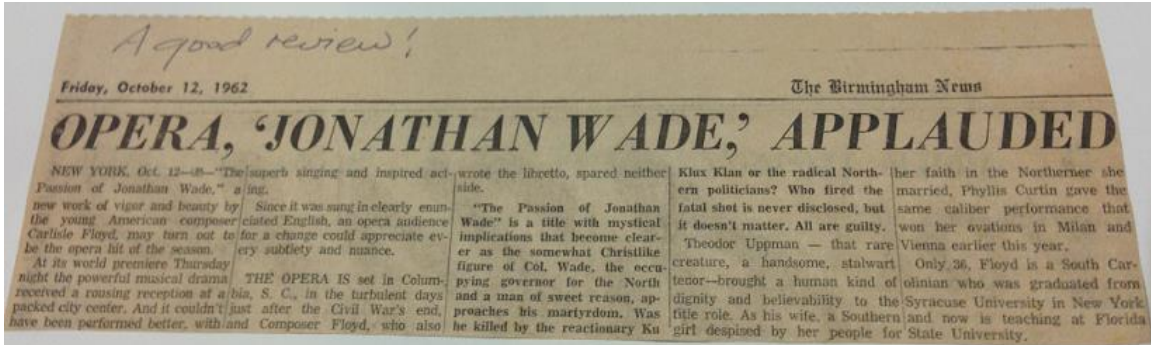
Both Miss Curtin and the composer see new developments and maturities in this third opera by Mr. Floyd, commissioned by the City Opera through the Ford Foundation. Mr. Floyd, basically an instrumental man, has been steeping himself in operatic literature and has come up with an abiding faith in Giuseppe Verdi, whom he considers tops

special brand of sung dialogue is not to be emulated today, nor is Puccini, with his very personal and individual style of melodic composition involving the formula of a "hit" number in every act.

One result of his enthusiasm for Verdi is a reversion to more formal styles of operatic architecture. The new opera has more concerted pieces—duets, trios and like ensembles. And there are more set pieces like arias, ariettas, scenes and accompanied recitatives.

More Sophisticated

Miss Curtin, who has been more closely associated with





Theodor Uppman and Phyllis Curtin . . . in "The Passion of Jonathan Wade."

Opera

'Jonathan Wade' At City Center

By JAMES WANCOLLI

Civil War battles and opera buffs were finally brought together under one roof at the City Center last night.

There, before an eager and attentive throng, the local company staged the world premiere of Carlisle Floyd's acclaimed study of postwar tensions, "The Passion of Jonathan Wade."

I wish I could report being enthralled by this latest opera by the composer of "Susannah." Except in isolated episodes, I wasn't, and the reason, I think, is the new work's diffuseness.

Too Much Ground

Where the earlier opera packed a rushing center of meliorism, from which action, song and score flowed like current last night's opera spread out over too much ground and got lost in serenity.

Floyd's thesis—as symbolized by his noble-minded hero—is that sweet reasonableness was crushed during Reconstruction between the extremists of North and South.

In his opera the tension takes various aspects—in a romance between Jonathan and a Southern girl that severs her from her family in the unwisdom between whites and Negroes in political jockeying.

Too often, characters strike one as pawns of view rather than as people. Noble sentiment and crass nonsense are pronounced as if from a text.

which is all to the good. But somehow, the choice fails to rise above an obvious release from the shackles of large themes in human events. That wouldn't be so had it the music accompanying it was vital and seductive.

That it is out-except for random scenes like the signature of spiritualizing Negroes and such eruptions of tandem like the first outbreak of the Klan. Generally, it struck me as a motivated and self-conscious work.

Indisputable Gifts

There is no denying the indisputable gifts of Carlisle Floyd. They infused his first opera like life-blood.

Whatever the work's defects, Floyd is to be congratulated on adopting a bold theme—a theme that is still an open wound. Equally to be lauded is conductor Julius Rudel, whose conviction gave the opera much carrying power.

Excellent in often taxing and gaudy roles were Phyllis Curtin, Norman Treigle and Norman Kelley. Best of all, in probably the most challenging role in American opera, was Theodor Uppman as the martyred Jonathan Wade.

A nobility of purpose went into this production, which makes it hard for me as a champion of American opera to dissent. That doesn't mean others with a stronger taste for Civil War themes won't enjoy it. Last night's cast

WORLD TELEGRAM AND SUN, FRIDAY, OCTOBER 12, 1961



Jack Halperin

"THE PASSION OF JONATHAN WADE"—A tense moment in the new opera by Carlisle Floyd, set in South Carolina during the strife-torn Reconstruction Era after the Civil War. Commissioned by the New York

City Opera, the work will have its premiere at City Center on Thursday. Above, Phyllis Curtin as Celia; Theodor Uppman, who sings the title role; Frank Poretta as Lucas Wardlaw; Miriam Burton as Nancy.

Friday, October 12, 1962

OPERA FIRST NIGHT

"Jonathan Wade"

NEW YORK CITY OPERA COMPANY

CITY CENTER
A new opera by George Floyd in three acts, libretto by Alan Watts...

By Paul Henry Lang

Cecilia Floyd's third opera, "The Passion of Jonathan Wade," was presented last night by the City Center with an excellent cast and with the imaginative care we always expect from this company.

Very few composers—if any—have sufficient literary ability to write a good libretto. Mr. Floyd selected the perennial favorite, the Civil War, which obviously engages his sympathies, but too often the singers in his scenes are the

mouthpieces of moral and social ideas, giving the figures of the drama that pale significance which in fictional characters indicates insufficient nourishment from experience.

All the stock characters of the Civil War are present. The noble Union officer, the unregenerate rebel, the stern and upright Southern Judge, the doctrinaire government agent, the carpetbaggers, the Ku Klux Klan, the faithful Negro retainers, and of course the proud but loving Southern belle. But the drama derives largely from the imminence of the issues it represents, and less from the text's conscious dramatic construction.

Mr. Floyd has neither a poetic nor a specifically musical sense of the words. Words to be set to music require an altogether different quality from dramatic poetry intended for the spoken stage. When librettist Floyd writes, "Would you jeopardize your career?" composer Floyd is stumped, and cannot find the proper musical line; in fact, the words are practically spoken. There are many instances of this sort and invariably the vocal lines suffer.

The tempo of the drama is curiously uneven. Most of the time it is slow, there are interruptions by incidental matters as Mr. Floyd tends to make a symbol out of trifling detail. Then again in such important scenes as, for instance, the first meeting of hero and heroine, the haughty and hostile Cecilia is defrosted by Jonathan in an incredibly short time.

Now this would not be the first shaky libretto to be redeemed by powerful dramatic music, but Mr. Floyd's talent is essentially lyric, a very engaging lyric talent, indeed. His instinct is usually right, but he is inclined to forget that imagination is as much in need of the aid of sensitive thought as of feeling, of which he has a great deal. If the thought is insufficient to charge the feeling fully with meaning we get rhetoric, and rhetoric, or a kind of verbal and emotional sententiousness, is Mr. Floyd's weakness.

The composer of "The Passion of Jonathan Wade" has matured, but he has not yet found himself. His musical language is archaic and impersonal; he is too ready to accept what is on hand. The handling of the orchestra as well as of the connecting links to the songs is below today's professional standards. The opera is by no means lacking in the graces of ingenuity and style which can make to adorn the genre, but the technique is ineffectual, the music is simple,

and at times appealing; it is a simplicity, however, that has not resolved the complexity of opera but rather has overlooked it, and in consequence is more apt to reflect mere isolated numbers than an organic drama.

Several of these isolated arias or songs are engaging and in them the composer achieves something much finer than the usual run. Indeed, the feeling of dissatisfaction at the end may be due to the listener's hope that these promises might have been fulfilled. It is quite likely that they will be in another work, but in the meantime Mr. Floyd will have to undertake serious studies to improve his professional deficiencies.

Normal Treigle (Judge), must be reckoned with as one of the best basses on the American scene; Theodor Uppman (Jonathan), was dignified, ardent, and sympathetic; Norman Kelley (Commissioner), was prissy and malicious, a fine character actor; and Frank Porretta drewled defiance and vengeance (he also pushed a bit).

Phyllis Curtin never disappoints us; she uses her fine voice well and acts very credibly. A good hand must be given to Miriam Burton (Nigger), and if the spiritual she sings is of Mr. Floyd's making he can take an even deeper bow. All the numerous other characters did well, and Julius Rudel, the conductor, kept everything in excellent order, while Allen Fletcher managed the stage business to every one's satisfaction. This is an entertaining show if one accepts its musical and dramatic limitations.



Theodor Uppman as Col. Jonathan Wade and Phyllis Curtin as Cecilia Townsend in "The Passion of Jonathan Wade."

NY Herald Tribune

CITY CENTER: SOMETHING OLD

The New York City Opera season, which began October 4, concentrated on resuscitating Charpentier's *Louise* and giving birth to Carlisle Floyd's *Jonathan Wade*, a new opera on the Reconstruction South commissioned by the company through another Ford Foundation grant. The contrast of ante- and post bellum subjects was fresh and edifying.

Louise must have been a real shocker in 1900 and still manages to be meretricious. Its accents are those of Massenet, Charpentier's teacher; its length, orchestral manner and leitmotifs recall the Wagner of *Meistersinger*. The title role demands as much acting as singing, and there are thirty-six other roles besides the chorus. If free love is no longer a burning issue, the clash between the generations will always be one. But this distinctive work fights one major drawback: the most interesting scenes are those of Louise with her parents, which have true genre dignity. The heroine's idyll with Julien, in spite of "Depuis le jour," strikes one as an escape to suburbia rather than Bohemia, and the composer's rhapsodizing over Paris is like a man's endless de-

scription of his mistress. We cannot quite share his conviction.

Intentionally or not, the City Center production underscored this feeling of skepticism. It was all of a piece—Jean Morel's supple conducting, Christopher West's well-studied direction, Gordon Micunis' flavorful sets and costumes; Arlene Saunders made an excellent Louise in every respect. But John Alexander's strong-voiced Julien seemed instead for solid, buttressed-up victim instead of liberator; no wonder our sympathies went to those skilled actors, Claramae Turner and Norman Treigle as the parents. They had a problem child on their hands.

The Passion of Jonathan Wade, conducted by Julius Rudel on October 11, suggests that there are two Carlisle Floyds. One writes plays; the other wants to compose stirring operas. If their differences can ever be resolved, art will be the gainer, for Floyd the composer proved as early as *Susannah* that he has a strong talent for incisive dramatic characterization. Curiously, the uneasy truce between him and his alter ego parallels the story line of his latest opera, in which a noble ideal falls prey to smoldering antagonism.

Colonel Wade comes out of the North, conquers the animosity of the vanquished gentry and the heart of a Carolina belle, but is martyred in the crossfire of extremists on both sides.

Theodor Uppmann excelled in this Billy Budd role, whose length and tessitura must make singing it a "passion" indeed. Phyllis Curtin did her best with a character basically less interesting, like Treigle as her father, Norman Kelley as a rabid abolitionist and Frank Parruto as a Ku Klux Klanner, she was made to undergo changes of motivation that smacked more of the study than the stage. Floyd the composer got the upper hand, however, in five "episodes" to mark scene changes—swift vignettes that sketched in the carpetbagger background and dovetailed neatly with what followed—and in an improvised wedding that punctuated a retainer's happy spiritual with phrases from the cetera. Here one felt neither too many words nor too much melodrama, only the essence of opera. **F.M.**

The City Opera's efforts on behalf of the standard repertory seem to fall short of its accomplishments with novelties, and this season's new *Carmen* proved no exception. While designer Gordon Micunis' second act setting achieved some sense of atmosphere, the other three gave a flimsy, low-budget impression that robbed music and drama of their effect. Nor did Roger Englander's stage direction appear fully ironed out, with choristers and supers colliding on a small stage further foreshortened by Micunis' complex of platforms, tunnels and stairs.

Musically, Bizet fared better. Bass Norman Treigle took first honors for his vividly played, roundly sung teneor; Doris Yarick, if the conventional Michaela, used her small voice with artistry. A major casting miscalculation was Claramae Turner's tough, mature *Carmen*, which quite lacked allure, but the contralto showed vocal taste and style. Giovanni Gibin offered a bland, stiff-voiced José. In the pit, Julius Rudel's thin-sounding orchestra made one long for the day he and his hard-working musicians will move into a home with better acoustics. **G.F.**

Saturday Review
9-27-62

South Carolina setting.



MUSIC TO MY EARS

Carlisle Floyd on the Blue and the Gray

ANY COMPOSER with as good a first opera as Carlisle Floyd's "Susannah" to his credit sounds a summons to attention when he produces another. As successful in his not too successful treatment of "Wuthering Heights" the City Center is now showing "The Passion of Jonathan Wade" (financed by a Ford Foundation grant) in which Floyd has returned to the South he knows well and for which he has so communicable a feeling.

But if the preceding chronology suggests that this is the third of his operas, what the public is actually seeing are the third and fourth one interesting opera of emotions, one less interesting opera of ideas. They go on alternately through the evening and, to my taste, non-comparably. For this, composer Floyd has only librettist Floyd to blame (in the manner of some illustrious predecessors and the contemporary. Menotti, Floyd does both).

For his time and place, Floyd has chosen Columbia, South Carolina, in the immediate period of occupation after the Civil War. For his people, Floyd has been chosen (as must be the case with any creator who really seeks an identity with his characters) by a Northern colored, Sth. of the very best intentions and a fair lover of the South of the very best breeding. In the all too familiar operatic manner, Celia Townsend (Phyllis Curtin) hates Jonathan Wade (Theodor Uppaman) from the first moment she sees him; and it will hardly surprise consciousness of the obvious that the marriage ceremony takes place midway in Act II. Whether this should have been the culmination of the opera, rather than an incident, it was, of course, Floyd's choice to make; and he has chosen to make them allies in understanding each other's point of view even to falling in love. This enables Floyd to work the gifts of song, speech, and sense of word values which made his characters in "Susannah" absorbing to ends assisted by the physical suitability of Uppaman and Miss Curtin to their roles.

But it is also Floyd's purpose to depict Wade as a man pressed between the extremists of the South, who begrudge the freed slave any portion of privilege, and the extremists of the North, who seek to exploit that privilege to the utmost for political advantage; and here is where the interesting opera of emotions becomes entangled with the inept opera of ideas, posing as much of a problem for the composer

as the librettist invented for his hero. Undoubtedly there were such victims of the extremists of the Left and the Right, and probably one of them married a Southern girl who thereby became anathema to her family and friends. And possibly the man was persecuted in the breaking point of leaving his job (under Northern pressure) only to be shot down by Ku Kluxers (expressing traditional Southern courtesy). But the problem of making this operatically convincing calls for a good deal more dramatic skill and musical resource than Floyd commands.

Rather than depicting the involutions of the sub-plot by the indirect method of allusion, allusion, and conversational description (on-stage) of incidents off-stage, Floyd has chosen to move his narrative by "episodes" between the longer scenes. These peripheral activities are threaded through the main narrative as sketches "in one" (before a scrim), a method reminiscent of such a musical as "South Pacific." In addition to distracting attention from his principals, this technique is constantly lowering the emotional temperature from the warm life-and-blood characters of Wade and Celia to the non-dimensional impersonalities of the lullaby singer of the "Rebs," the cardboard moralist from New England, and his schoolmarm wife. And there are stage "darkies," stage "carpetbaggers," Negroes in silk hats depicting senators "on the take," and, of course, the dignified Negro from the North who appears on the scene to relieve Judge Townsend (Celia's father) of his position on the bench.



There could be no possible complaint about Floyd's method if the music made it work. But his real, if restricted, gift is for the expression of emotion rather than the illumination of ideas. The text gets words ("insubordination" twice separated in the climax of the southern extremist's announcement to the audience, anxious of how he will drive Wade from Columbia) and the music descends to melodrama that lets us, and the actors, down.

When Floyd is following his own natural bent, there is a good deal of charming music in the pseudo-spirituals of the Negroes, in the love music of Wade and Celia, and especially in the wedding scene. This is graced by a kind of ceremony-to-spiritual delightfully sung by Milton Burton, a family-retainee type. But then we get back to the "words of the Radical party" and the librettist departs.

MANY of the values in the simple but effective production staged by Allen Fletcher against costumes and flats designed by Will Steven Armstrong are ingenious and some of the devices, such as an equivalent of the movie "dissolve" to get from the scene "in one" to the full stage, are gradually creative. But Floyd has burdened himself with a cumbersome way of dealing with a complicated problem. After all, where would "Otrillo" be if Ross had required Verdi to pursue a similar course with Iago's lusting of the Moor?

Both Uppaman and Miss Curtin were logical choices for their roles, and mostly successful singing actors. The demands of the writing for Celia sometimes pushed Miss Curtin's tones to shallowness, and she sometimes talked Southern while singing Northern, but it was an appealing picture she presented. Uppaman had no such problem of dialect, which made all his inquiries worthy ones. Quite the most expert of the principals was Norman Treigle, whose Judge Townsend was beautifully elaborated, up to the point where Floyd lost the touch of character. Likewise, Frank Porretta as the uncompromisingly rebellious "Reb" and Norman Kelley as his Northern counterpart were as good as their parts permitted them to be. Andrew Friereson was excellent in his brief role of the Negro judge, and Julius Rudel proved his devotion to Floyd with an impressive work of organization against cruel limitations of time and stage facilities.

My conclusion is that Floyd is conducting a search for identity which has led him into a kind of musical Everglades. What he needs is the vantage point of perspective from which one can chart the way out of such dilemmas, artistic as well as geographic.

- IRVING KOLODIN.

SR/October 27, 1962

41



Union Officer's Dilemma

BY CHARLES BROCK

Opera from Florida:

I called composer Carlisle Floyd at Florida State University to ask him about his new opera, "The Passion of Jonathan Wade."

The opera will have a setting in South Carolina during the early days of Reconstruction.

"Wade is a Union officer," Floyd said, "who is based with the occupation army and is plagued with increasing difficulty in carrying out the commands—of severe orders—from Washington. The main theme is his struggle between his military duty and his conscience as a man; adding to his torment is the fact that he falls in love with a Southern girl and marries her."

"The girl, of course, suffers with a similar struggle of conscience. So here we have two people of reason and decency caught in a period in which they simply are not allowed to survive, destroyed by the situation in both the North and the South because they will align themselves with neither. It is a situation that hasn't changed too much in the past 100 years, really."

I asked him if he had any particular source material.

"Nothing but general reading. It seemed to be a highly dramatic period of our history that had never been utilized, and I wanted to see what I could do with it. Too, it was a very melodramatic period. Working with it, you don't have to invent melodrama—it's already there."

And Jonathan Wade, is he based on some particular character from that period?

"No. He's fictional, entirely fictional, though I'm sure there probably were many very much like him."

Floyd said he hadn't started composing the music yet, that he still was working on the text, or libretto. He expects to have the entire opera wrapped up by the spring of 1962.

"As a musician could you explain to me, a non-musician, how you create the music for such a work?"

"I'm afraid that as a musician I couldn't even explain it to a musician," Floyd said. Then he thought it over and mused: "How can I say this . . . I try to compose music which captures the quality of a scene and also amplifies it. Music adds a tremendous emotional dimension, and this I think is the main reason for writing an opera or musical drama."

STORY OF 'JONATHAN'

By CARLISLE FLOYD

WHO was Jonathan Wade? Was Jonathan Wade an actual person? How did you come to write an opera set in the Reconstruction era? Was this opera written with the Civil War Centennial in mind? These are some of the questions that have been put to me repeatedly about my new opera, "The Passion of Jonathan Wade." The answer to the first question is that Jonathan Wade is a character wholly of my own invention, as are all the other characters in the opera. The story as well is entirely fictitious, although several of the incidents are deliberate paraphrases of historical occurrences.

"Jonathan Wade" began as a germinal dramatic idea which was suggested to me by my wife. It excited me, and I immediately began to develop a story around the theme of a Northern occupation officer caught in a terrible conflict of conscience and duty during the early Reconstruction in the South. As far as I knew, the period had never really been exploited in the theater or in films, and certainly not in opera. Writers who wished to deal with the historical South seemed always to have been more attracted to the war itself, or to the more romantic and romanticized antebellum period.

Dramatic Times

I felt instinctively, however, that the Reconstruction was the

most interesting period in the history of the South, a period of conflicts of belief and feeling. I found the basic materials for a drama, and I merely had to invent characters to realize a plot which the period naturally suggested.

My enthusiasm for the Reconstruction as a background for an opera increased as I studied it and corrected some of my misconceptions concerning it. Eventually I found in the period even more food for dramatic and operatic treatment than I had hoped for. I knew that the South was actually the "prostrate South," but not the extent of its desolation, and I knew generally of the corruption which came with the Reconstruction, although not the degree. I had not known, however, that most Southerners had accepted the occupation with considerable equanimity and that many of them even invited Union soldiers into their homes, as I have in my opera.

Developing Resistance

As the power of the Radical Party in the National Congress grew and the Reconstruction became more punitive, Southern resistance developed until ultimately there was no contact between the Southern people and the soldiers from the North. Lincoln's vision of a peaceful reunification and an unembittered rehabilitation was rendered futile for the better part of a hundred years. The period also supplies an interesting conflict of cultures, that of the agrarian society of the South, a really

Music: 'Passion of Jonathan Wade'

City Opera Offers New Carlisle Floyd Work

By ROSS FARMENTER

THE New York City Opera Thursday night chalked up another good deed in the service of American opera. It presented the world premiere of "The Passion of Jonathan Wade," a new opera written and composed by Carlisle Floyd.

Furthermore, the work was also commissioned by the company, which in 1944 presented the composer's "Satanstoe" and then in 1946 gave his "Wuthering Heights." In the case of the newest opera, the company had a grant from the Ford Foundation to help in securing and producing the work. Julius Rindel, the company's musical director, made sure that it was given an effective presentation.

This is not, to say, however, that the opera was an unqualified success. It aims very high, both morally and dramatically. And it attempts to sweep across a very large canvas — the South in the four years after the Civil War. But despite many fine moments, one felt that the 36-year-old Mr. Floyd had bitten off more than he could chew.

The moral theme he chose was the defeat of a hoble-minded man, who was destroyed because he was too lofty in his ideals to survive between clashing parties. But the way the man's defeat is confined in the final act by an impossibly villainous Northern commissioner adds — by making Jonathan Wade seem more a victim of one man's ambitious hate than a hero demonstrating how goodness is brought low in a world of conflicting passions and social forces.

The lack of full dramatic success was demonstrated particularly clearly in the second act. Here the wedding of Jonathan Wade, the occupation officer from the North, and Ceila Townsend, the girl from the South, is interrupted by something that should be truly blood-chilling—a Ku Klux Klan raid.

Yet the music devised for the raid was as feeble as the raid itself. Thus the raid was an unconvincing interruption. And because what it interrupted was very charming, the scene demonstrated both the strengths and the weaknesses of the opera.

ness of the opera.

Musically, the wedding scene had one of Mr. Floyd's finest touches, for he had Nacey, the Negro servant, sing an aria suggesting a spiritual as the couple were married. And then a chorus took up the haunting tune. After the raid had passed, the two lovers sang a melodious duet.

Both the aria and the duet were very lyrical. They were high points. And it was always when the opera was most lyrical that it was most convincing. In fact, there was so much that was pretty and melodious that one was inclined to wish it had been more purely a love story, and less encumbered with a scene



Theodor Uppman and Phyllis Curtin in scene from opera.

The Cast

THE PATRON OF HONORARY DUES, who is dead in the first scene, is a character in the comedy "Satanstoe" by the late Mrs. L. M. Wood, written by the late Mrs. L. M. Wood. The opera, produced by Julius Rindel, is the first of a series of operas by Carlisle Floyd, now living, who is still living in the city of New York. He is the author of "Satanstoe," "Wuthering Heights" and "The Passion of Jonathan Wade."

Ceila Townsend	Phyllis Curtin
Mr. Jonathan Wade	Theodor Uppman
Nacey	Robert S. Taylor
Mr. Mowbray	Miriam Sturton
Mr. Pugh	Frank Powell
Mr. Rindel	Helen Miller
Mr. S.	Lynn Brown
Mr. T.	William S. Taylor
Mr. U.	John A. Minton
Mr. V.	John A. Minton
Mr. W.	John A. Minton
Mr. X.	John A. Minton
Mr. Y.	John A. Minton
Mr. Z.	John A. Minton

of dramatic history with philosophical overtones.

This may be a minority opinion, however, for there could be no question of the audience's enthusiasm. It listened with absorbed attention. Often it applauded major numbers, and at the end it added cheers to applause that continued so long that it necessitated six curtain calls. Mr. Floyd and Mr. Rindel joined the singers at the second call and they kept responding with the cast.

The cast was a strong one. For the same part the company borrowed Theodor Uppman from the Metropolitan. He was as attractive in appearance as he was sympathetic vocally. True, there was Phyllis Curtin, who was the original Susannah, as well as the lead in "Wuthering Heights," as a clear-headed and dramatically graceful Ceila. Norman Treigle was properly uproarious and dignified as Ceila's father, Norman Kelley and Frank Parenta were effective as the two villains. Miriam Sturton, too, was good as Nacey, and there were any number of attractive bit performers.

Will Steven Armstrong's settings were atmospheric and the staging of Allen Fletcher was full and helpful. Altogether it was a credit to the company, and the opera was well worth doing.

'PASSION OF JONATHAN WADE' AT CITY CENTER

Good Opera--With Reservations

By MILES KASTENDIECK

PLENTY OF PASSION seethed through the first performance anywhere of Carlisle Floyd's "The Passion of Jonathan Wade" at the City Center last night.

It surged through the intensity with which the New York City Opera presented the work. It poured out through the words of Floyd's text, expressing his powerful feelings about conditions in South Carolina as North and South muddled through the reconstruction years immediately after the Civil War.

It became identified with the vocal lines spun almost hysterically to convey the human anguish aroused. It personified Wade's idealism, Celia's undying love for him, and her father's concept of honor which created a civil war within the family.

Floyd has strong convictions. They reflect intense hatred of war, of corruption, of evil.

They also express despair at the martyrdom Wade must suffer and the futility of his goodness in a world of men seemingly dedicated to destroy everything fine.

He has ventured nobly and

dramatically but self-consciously. The result is a series of mixed impressions about the intrinsic merit of his opera.

Too Much Emotion

Quite possibly too much emotion suffuses this work. Simplicity and understatement and a bit more musical eloquence might impart the ideas more convincingly.

A synopsis of the story becomes almost as involved in words as the opera itself.

Some shrewd editing might help an attenuated final act, for the curtain falls too late to sustain the impact of the tragedy, grim almost from the start.

Floyd's sense of conflict is better than his timing, for his play frequently overrides his score. Indeed the music serves more as background than as foreground.

His melodic sense guides him surely, but somehow the im-

pression persists that the musical speech might sound better as spoken dialogue. At this point self-consciousness asserts itself.

Thirteen may be an unlucky number as the eight scenes and five episodes total the division into three acts.

They reflect an attempt to place the story within a framework of historical commentary that tends to diffuse the nature of the passion itself. Whatever the reservations, Floyd shows decided growth as an opera composer.

Brilliantly cast, the performance carried the City Opera to new heights of achievement.

To be sure Theodor Uppman in the title role and Phyllis Curtin as Celia have been borrowed from the Metropolitan, but they are City Opera alumni.

Norman Treigle as Judge Townsend, Celia's father, upholds the present company's status at its finest.

All three gave superb performances. It was good to hear Uppman in this kind of a role.

Miss Curtin is a familiar

member of Floyd opera casts. Sometimes he makes her push her high voice too much in overwriting the soprano register.

Treigle was magnificently in character: He has become a singing-actor almost without peer.

A 'Good' Villain

Norman Kelley's portrayal of Pratt was sufficiently vivid to make an audience ready to hiss the villain.

Frank Porretta was successfully obnoxious as the martyr-batter. The remainder of the cast also reflected Allen Fletcher's smart stage direction.

Julius Rudel conducted most convincingly.

Will Steven Armstrong's scenery solved problems imaginatively and effectively.

Ruth Morley's costumes were properly suitable.

The Ford Foundation may be most pleased with the whole production and especially the performance. While not an unqualified success, the opera attests the important contribution the Ford Foundation makes in this kind of commissioning project.

New American Opera By Floyd a Major Work

By Frederick M. Winslip

NEW YORK, Oct. 12 (UPI) — A major work was added to the growing body of operatic literature by American composers last night with the world premiere of Carlisle Floyd's "The Passion of Jonathan Wade" by the New York City Opera.

The 35-year-old Floyd, a member of the music faculty at Florida State University, got a standing ovation when he joined the cast for its final curtain call. The three-act, three-hour work, commissioned under a Ford Foundation grant, fulfilled to a large extent the promise shown in Floyd's two earlier operas, "Susannah" and "Wuthering Heights."

It is to Floyd's lasting credit that he drew his theme from one of the most controversial eras of American history, the memory of which still rankles in the composer's native Southland.

"The Passion of Jonathan Wade" portrays the spiritual crucifixion of a compassionate Northern occupation officer whose job it is to bring "justice and order" to Columbia, S. C., in 1866.

The opera takes its place beside "The Ballad of Baby

Doe" and "The Crucible" as a prime exhibit of the rich dramatic material available to American composers in U. S. history.

Floyd composes in a style that is shaping up as the American operatic idiom. The music is richly wrought, but conveys little sense of personality. It underscores the dramatic action and lends itself to singing that imitates the natural flow of speech. The arias are melodic without having memorable melody.

N. Y. City Opera

The Passion of Jonathan Wade

Opera and libretto by Enrico Floyd. Staged by Will Steven Armstrong. Conducted by Ruth Mather. Conceived by Julius Engel. First performance Oct. 25, 1926, at N. Y. City Opera, 44th St.

Taking off from the tenets that new operas tend to suffer from literary trouble like a kind of predictable material afternoon fever, there is this to be said in favor of the theme chosen by composer Enrico Floyd, the incidents and clashes in the satpathogger era after the Confederate defeat carry their own built-in drama. True, this is no substitute for characterization nor power in the score, as to which "The Passion of Jonathan Wade" has deficiencies.

An immediate association arises with the 1915 12-act epic of race hatred, "The Birth of a Nation." The opera also presents the Ku Klux Klan, though not to glorify it, as did D. W. Griffith. Included, too, are the high-batted and lathered happy illiterate Negro legislators during the Federal occupancy of Columbia, South Carolina, and the swarming sharpers from the North, the vindictive New England reformer, a sort of equality-at-bayonet-point Reverend Davidson, superbly realized by possibly the best actor in opera, Norman Kelley.

The tensions inherent in the situation form the "incipient" suspense against which is played out the love and marriage of the belle (Phyllis Curtin) and the Yankee colonel (Theodor Uppman) and the determination of the girl's father (Norman Treigle) whose fine-sounding Dixie "honor" is fouled by his pride of class and skin into ultimate membership in the hooded mob that murders his son-in-law just before the final curtain.

The pace is uneven. Some tedium develops during the final act because Floyd the composer won't allow Floyd the author to get on with the story, the denouement of which is fully primed but needlessly elaborated to make an opera three hours long.

Part of the trouble may be that the diction is too good. Most of the words are fully registered—and probably even the great Italian works could not stand up against the discrepancy between the implication of grandeur and the small potatoes of the prose. (Floyd does better than most contemporary opera composers, other than Gian-Carlo Menotti, in creating a story-line that moves, holds substantial conviction and is always stageworthy.) But he is no Bruce Catton in making Dixie come alive.

Obviously Floyd again justifies himself and the hope of American talent. If he sometimes goes too far, words rather than music, his intent has a certain scope and much feeling. The production and direction of the various figures, as stated, express a certain interest in the land of the free for 150 years.

Julius Engel, head of the N.Y. City Opera, personally conducted. The orchestral side was strong in performance with, interestingly, an unutilized, passive libretto girl accompanist. A reservation, architecturally, would be that Floyd does not fully rise to big dramatic payoffs, sticking more to the lyric line which occasionally discounts his ambitions.

(There was no doubt that the world promoters of this work (conducted by Donny & Henke of London) created an essentially favorable impression. Even at the late hour of 11:15 there was plenty of give in the audience for several solid sustains and a considerable ovation for Floyd.)

The two leads had what it takes.

Miss Curtin brought the requisite looks with the voice. The Met loaned Theodor Uppman and he sang with much splendor and some matinee idol quality. Boss was taken in groups and solo, musical comedy style. Norman Treigle, who did so well here in "Louise," was again an heroine's true pa. He was consistently effective though in his long lament, at the Confederate memorial he was lighted so high the spotlighted shower of talia narrowly missed comedy.

Among a number of Negro singers who were part of the prevailing vocal excellence Miriam Burton as Niece was deservedly a top audience favorite. Frank Portella's recently extensive range of roles at this house was extended to that of a hot-headed Dixiecrat. Into his mouth Floyd has put a snarling theme song, "I need a nigger to clean my boots" which might ultimately rank with Oscar Hammerstein II's "You Have to Be Very Carefully Taught to Hate" and Jeth White's "Strange Black Fruit."

Clearly the staging of "Wade" was a major undertaking for the City Opera. The scenery of Will Steven Armstrong and the costumes of Ruth Morley showed care and imagination. Stager Allen Fletcher manipulated his throngs, the scene changes and numerous entrances and exits with a lively sense of theatre.

With the exceptions noted above, "The Passion of Jonathan Wade" is an event of considerable importance in the slow growth of contemporary American opera.

Lowd.

STORY OF 'JONATHAN'

By CHARLES FLOYD

What was Jonathan Wade? What was Jonathan Wade? Was Jonathan Wade the basic material for a Wade an actual person, and I merely had to extract the character from the Reconstruction era? How did you find characters to realize a plot? How did you find characters to realize a plot? How did you find characters to realize a plot?

The Reconstruction era? How did you find characters to realize a plot? How did you find characters to realize a plot? How did you find characters to realize a plot?

Episodic Times
I feel instinctively, however, that the Reconstruction was the most intensely dramatic period in Southern history, if not in all American history. The background reading I did confirmed my view. The Reconstruction was a time of great violence of intensely held convictions, collision of values and collision of personalities. Conflicts occurred not only between North and South, but among the peoples of the North and South themselves.

In the North, for instance, there were two distinct attitudes as to whether or not the South should be treated as a conquered nation. The Radical Party, on the one hand, advocated stern retributive action, whereas the fastidious of the Republican Party advocated a more lenient reconstruction. In the South, there were those who were willing to cooperate with the North in restoring the South, and those who were unwilling in their refusal to recognize in the Union. In those cases...

AIR MAIL 63



Thyllis Curtin sings the premiere (above) of Charles Floyd's *Passion of Jonathan Wade* in New York this year. At right, she lingers up on her home enticement machine.

1991-1992

'The Passion of Jonathan Wade' a big success for Seattle Opera

THE PASSION OF JONATHAN WADE.
Music and libretto: Carlisle Floyd. Conductor: Hal France. Cost: Dale Clineberg. Alison England, Julian Patrick, Joseph Evans, James Hoback, Gloria Brown, Kevin Bell, Nov. 4, 5, 7 and 11. Opera House, FV 1604, 009-7676

By Cary Smith

PHOTO BY MURRAY CLOSE

The success of American Opera received a substantial boost on Halloween Saturday when Seattle Opera premiered a red-hot and searing telling success with the newly revised version of Carlisle Floyd's *The Passion of Jonathan Wade*.

In terms of its subject area and complexity, Floyd's creation is very much a "grand" opera, yet the drama focuses in heart-to-heart columns of its central characters, conveying a message that resonates timelessly through the years.

The opera is set in Columbia, S.C., immediately after the Civil War. Col. Jonathan Wade, commander of the occupying Union forces, falls desperately in love with and eventually marries Celia Townsend, the daughter of Judge Townsend, one of Columbia's most prominent citizens.

Enoch Pratt, a powerful Radical Republican, suspects Wade of sympathizing with the Southern cause and sets in motion a series of orders, first stripping Townsend of his judgeship and then, of all his remaining worldly goods.

Wade, who characterizes himself as "only a flawed, imperfect man with no claims of nobility ... no yearning for martyrdom," wrestles with the final, unjust order. If he obeys, he denies his emotions; if he refuses the order, he will be court-martialed and jailed, forcibly parted from Celia, the one person he cannot possibly forsake.

FLOYD HAS MADE the inner struggle the opera's central theme, asking if a true man of conscience can survive in the face of extremism. The answer is grim, and Wade, whose conscience refuses to sleep, suffers the ultimate consequence.

Although *The Passion of Jonathan Wade* comes with a message and a viewpoint, it functions first and foremost as an emotionally gripping piece of theater. Each of the seven principal characters is fully realized and seen to crawl, with oily, into their increasingly tragic world.



Alison England stars as Celia Townsend in *The Passion of Jonathan Wade*

See Opera on B3

Opera: Civil War piece a success on Seattle stage

Continued from B1

Floyd's highly literary text is underscored by a richly complex musical tapestry. Poetically eloquent, at times difficult, the music is nonetheless passionately lyric.

One of the most important and telling moments in that of the overture, which implies an expanded emotional subject *re-examination*. In the big moments — and there are many — the orchestra often dominates the singers, subtly obscuring the vocal line so that one must strain to ascertain the shape of the melody.

The Passion of Jonathan Wade must be counted one of Seattle Opera's finest hours and, accordingly, the company has assembled a uniformly excellent cast of singing actors.

In the highly demanding central role of Jonathan Wade, baritone Dale Clineberg was warm, believable and vocally indefatigable, while Alison England's glowing soprano and moving stage presence created a convincing Celia.

Vocally and dramatically, Julian Patrick was a formidable Judge Townsend, motivated by honor. As Lucas Wardlaw, a Rebel se'er-dowell, tenor Joseph Evans was a fresh-voiced, arrogant warbackler.

In the role of Parck Pratt, to whom the end justified any means, tenor James Hoback was a fanatically self-righteous extremist. Baritone pro-

ducently stole the show as Miles, and his singing of a quasi-spiritual during the wedding was one of the opera's musical high-points. Kevin Bell was a staccato and dignified Judge Bell.

Floyd's stage direction made every dramatic point with an admirable precision and economy of means. Fluid and cinematic, each scene flowed into the next, enhanced by the luxuriously atmospheric sets and lighting of Dunster Schmeicer-Simonsen and Merle Barrow.

The musicians of the Seattle Symphony responded splendidly to the care hand of conductor Hal France, and George Platt's superbly prepared chorus did full justice to some of the most magnificent choral music since Giuseppe Verdi.

After Charles Klein's ruminative costumes evoked the look of that bygone era, adding to the production's overall excellence.



A scene from act one of the San Diego Opera's presentation of "The Passion of Jonathan Wade."

OPERA REVIEW

New 'Jonathan Wade' Proves Potent

By DANIEL CARLAGA
Staff Music Writer

SAN DIEGO—"It is over and we have lost," intones the chorus, impersonating Civil War survivors, in the overture of "The Passion of Jonathan Wade," Carlisle Floyd's opera of the American Reconstruction period.

It is a marvel of an opening, because it makes plain in minutes as well as seconds the desolation of a defeated people left without hope. And it does so deftly, poetically, without redundant words or wasted musical time.

Not all of the rest of this virtually new, three-hour opera—a score 80% rewritten, according to the composer, since the premiere of its first version, in

SAN DIEGO COUNTY

1962—maintains the poignancy and theatrical power of the opening scene.

Yet much of it works, bristles with and touches the viewer. The composer of "Susannah" and "The Mirror and the Lamp," knows a bit about coaching his singers.

As a piece of light dramatic action, "Jonathan Wade" has considerable poetry, as a work of music, it is respectable but unimpressive.

An ill-conceived, post-Rossiniian musical idiom, like those of other mainstream American operatic composers—Barber, Menotti, Puccini—allows the vocal and well-constructed work, but, except for the occasional flashes, Floyd seldom transcends the

Please see OPERA, E3

WEEKEND REVIEWS

OPERA

Continued from F1

We will let musicologists of the future analyze and dissect the composer's shrewd use of ethnic and folk elements—Act II closes with a wonderful spiritual woven into the larger musical fabric, for instance. For the casual (i.e., merely interested) listener, Floyd's melodies here are handsome and functional, if not memorable. The much-admired operatic composer, now 64, maintains his craft, but sometimes seems to lose touch with his muse.

The opening-night performance by the San Diego Opera in the downtown Civic Theatre, introducing the opera to the West Coast—it was given in the new venue in Houston in January, in Miami last month—came off musically.

Günther Schneider-Siemssen's imposing and evocative sets and lighting, using projections most resourcefully, indicate the squalor and poverty of the postwar period. Allan Charles Klein's splendid costumes support the visual effect (the \$280,000 cost of set designing and construction was shared by four companies, those of Houston, Miami, San Diego and Seattle, where the production will be given in the fall of 1981).

Musical duties seem to be in carny hands. Irish composer Kenneth Montgomery, in his San Diego debut, wrote two unassailable choruses—including a game but unimpeached pit orchestra—with authority, indicating the probable



Erich Porze portrayed Jonathan Wade in the post-Civil War opera.

aural transparency of future performances. The large but untriedly chorus, trained by Martin Wright, delivers Floyd's own texts reliably most of the time.

On Saturday, before an audience distinguished by a large number of visiting opera-production professionals attending an Opéra America meeting, the cast was dominated, and the show was staid, by Debra Brown as Nancy, a stereotypical Aunt Jemima role, but one that includes several emotional and taut moments of great impact.

Brown, who could teach Jessye Norman something about sincerity, made the most of those moments, without of course upstaging her colleagues or oversteering. And in the final bow, the audience gives her a standing ovation. (Judge Twissom's Sonya Wade (Coble), Julian Patrick (Coble),

Erich Porze (Jonathan Wade), Ben Perkins (Lt. Patrick) and Joseph Evans (Lucas Washburn) inhabited their roles with authority, acted convincingly and made the composer's sometimes very low-lying vocal lines seem natural.

Even before it goes to Seattle in 1982, "Jonathan Wade" will probably be heard of again; it deserves at least that much.

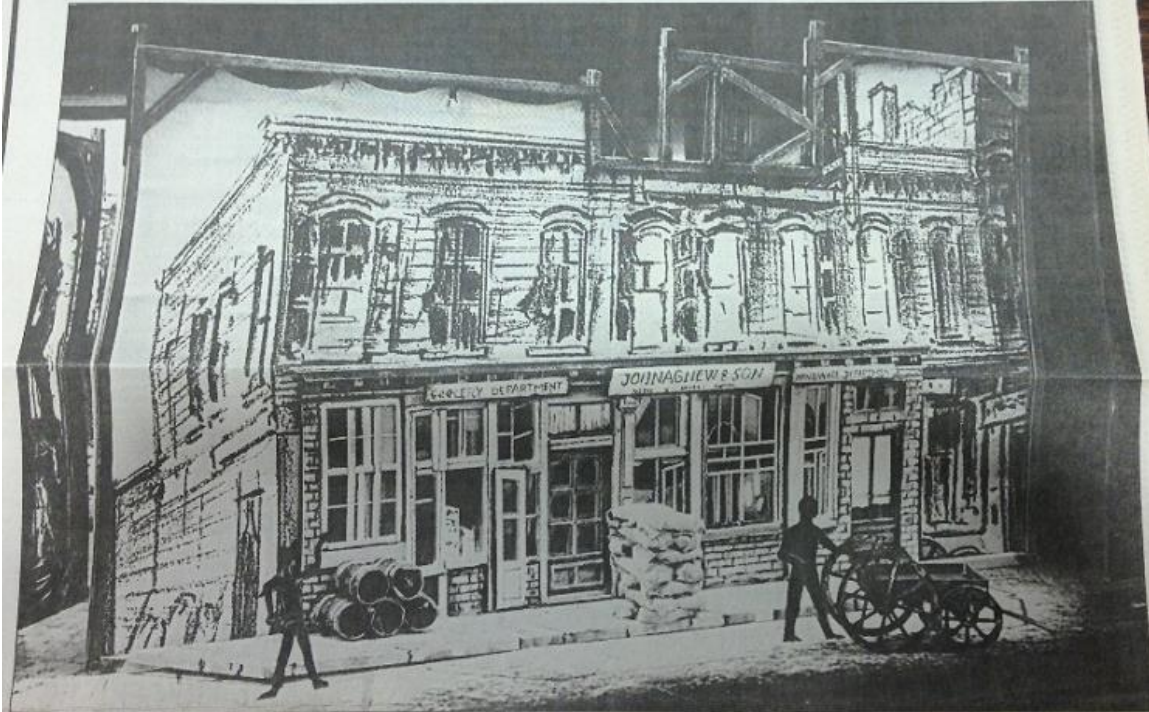
Postscript: The controversy of superfluous cuttings. Although the performance of an opera by an American composer, sung by American singers before an American audience, certainly did not require the use of subtitles, their presence on the other hand did not hamper understanding of the words, or plot—except when they appeared too early—the dramatic effect. The subject is definitely not closed.

CALENDAR

ENTERTAINMENT WEEKLY'S LISTENINGS

SAN DIEGO COUNTY
Erich Porze (Jonathan Wade)

T *Columbia stars in* The Passion of Jonathan Wade



Set design for the Houston Grand Opera's production of the new version of 'The Passion of Jonathan Wade'

APPENDIX D – COPYRIGHT PERMISSION

BOOSEY & HAWKES

March 6, 2014

Joshua Wentz
University of South Carolina School of Music
813 Assembly Street
Columbia, SC 29201

RE: The Passion of Jonathan Wade by Carlisle Floyd

Dear Mr. Wentz:

We hereby grant you gratis permission to include excerpts from the above referenced work in your dissertation for the University of South Carolina School of Music.

We do require that you include the following copyright notice immediately following the

excerpts: The Passion of Jonathan Wade by Carlisle Floyd
© Copyright 1990, Boosey & Hawkes,
Inc.
Reprinted by permission of Boosey & Hawkes,
Inc.

Permission is also granted for you to deposit one copy of your paper with ProQuest, and one copy with University Microfilms, Inc.. Should you wish to place your paper elsewhere, beyond that which is required for the degree, you will have to contact us in advance as a royalty may be payable.

With kind regards,



BOOSEY & HAWKES, INC.

**Boosey & Hawkes,
Inc.**

229 West 28th Street, 11th Floor, New York, NY
10001

Telephone (212) 358 5300 Fax (212) 489
6637 www.boosey.com

Tax ID: 11-
590300

