2010

Character Analyses of the Soprano Roles Created by Phyllis Curtin in the Operas of Carlisle Floyd

Bethany Kiral
THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

CHARACTER ANALYSES OF THE SOPRANO ROLES CREATED BY
PHYLLIS CURTIN IN THE OPERAS OF CARLISLE FLOYD

By

BETHANY KIRAL

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Fall Semester, 2010
The members of the committee approve the treatise of Bethany Kiral defended on September 21, 2010.

Matthew Lata
Professor Directing Treatise

Matthew Shaftel
University Representative

Stanford Olsen
Committee Member

Approved:

Larry Gerber, Chair, Coordinator of Voice and Opera

Don Gibson, Dean, College of Music

The Graduate School has verified and approved the above-named committee members.
ACKNOWLEDGEMENTS

I would like to acknowledge Matthew Lata for his encouragement and mentorship throughout my doctoral studies, and the process of writing this treatise. Thanks to Douglas Fisher, Stanford Olsen, and Matthew Shaftel for their assistance and guidance. Special thanks to Carlisle Floyd and Phyllis Curtin for their generosity.
# TABLE OF CONTENTS

List of Musical Examples ...................................................................................................................v
List of Tables ........................................................................................................................................vi
Abstract ...............................................................................................................................................vii

1. INTRODUCTION ..............................................................................................................................1

2. BIOGRAPHY: CARLISLE FLOYD .................................................................................................3

3. BIOGRAPHY: PHYLLIS CURTIN ....................................................................................................6

4. CHARACTER ANALYSES
   4.1 Susannah Polk .........................................................................................................................9
   4.2 Cathy Earnshaw ......................................................................................................................15
   4.3 Celia Townsend .....................................................................................................................22
   4.4 Eleanor of Aquitaine ............................................................................................................30

5. CONNECTING THE ROLES
   5.1 Background ..........................................................................................................................33
   5.2 Betrayal ..................................................................................................................................34
   5.3 Strength .................................................................................................................................46

6. PERFORMER’S PERSPECTIVE ......................................................................................................58

APPENDICES

APPENDIX A: ROLE CHART ..............................................................................................................67

APPENDIX B: SYNOPSES
   B.1 Susannah ..............................................................................................................................68
   B.2 Wuthering Heights ...............................................................................................................73
   B.3 The Passion of Jonathan Wade ............................................................................................80
   B.4 Flower and Hawk ..................................................................................................................87

APPENDIX C: INTERVIEW TRANSCRIPTS .....................................................................................90

APPENDIX D: PERMISSION TO REPOUCE MATERIAL .................................................................96

BIBLIOGRAPHY ..................................................................................................................................97

BIOGRAPHICAL SKETCH ...............................................................................................................100
LIST OF MUSICAL EXAMPLES

Example 1 Susannah, Act II, scene three, mm. 152-3

Example 2 Wuthering Heights, Act II, scene two, Rehearsal 184, mm. 8-10

Example 3 The Passion of Jonathan Wade, Act I, scene two, mm. 373-83

Example 4 Wuthering Heights, Act II, scene two, rehearsal number 192

Example 5 Susannah, Act II, scene two, Rehearsal number 91, mm. 7-14

Example 6 Flower and Hawk, Rehearsal number 120, mm. 4-11

Example 7 Flower and Hawk, Rehearsal number 166-167, m. 2
LIST OF TABLES

Table 1 Novel Chapter and Opera Act Comparison ................................................................. 15

Table 2 Wuthering Heights Plot Alterations .............................................................................. 16

Table 3 Role Chart .................................................................................................................. 67
ABSTRACT

Carlisle Floyd (b. 1926) and Phyllis Curtin (b. 1921) have had a longstanding association, including four operatic endeavors. Their collaborative efforts started with Susannah in 1954, which led to three subsequent operas. Floyd composed roles for Curtin in Wuthering Heights (1958), The Passion of Jonathan Wade (1962), and Flower and Hawk (1972).

This treatise is organized in four sections. Character analyses of the four roles comprise the first section of the treatise, followed by a discussion of two themes that unite the characters in the second section: betrayals and strengths. Observations about the performance aspects of the roles are discussed in the third section. Synopses, intended to provide context for the soprano characters, as well as a chart of role requirements, and interview transcripts comprise the appendix.
CHAPTER ONE

INTRODUCTION

The original treatise topic was to be a study of the collaborative efforts of Carlisle Floyd and Phyllis Curtin. Noting their lengthy association, I wondered if there might be specific musical or dramatic motivations that led them to work together. I wanted to explore the nature of their professional relationship, pointing out any remarkable instances of interaction between them during either the composition or rehearsal periods of their four operatic collaborations. Hoping to uncover similar artistic aesthetics or ideologies, I contacted both Floyd and Curtin requesting permission to interview them. They graciously agreed to answer my questions. Floyd and Curtin revealed that while they share mutual respect for one another, they rarely communicated during the composition and rehearsal processes. Their communication was limited to issues of musical notation and tempi, and did not include discussion of character development or interpretation.

Their limited contact during these stages of creation and production made it necessary for me to change the focus of the treatise. Because it was obvious that there would be very little material to discuss given the nature of their work together, I have opted to examine the roles Floyd composed for Curtin. It is possible that, knowing who would create these roles, Floyd wrote them with dramatic and vocal similarities, either consciously or subconsciously. By studying the scores and libretti of the four Floyd-Curtin operas, I am attempting to determine any possible dramatic or vocal similarities, between the roles.

It is important to understand that Floyd intended for Curtin to sing the roles discussed in this treatise. Although he did not compose the role of Susannah Polk with Curtin in mind, Floyd chose her to sing the title character in the World Premiere of the opera. He was aware of her successes at New York City Opera, and had heard glowing reports of her singing and acting abilities. Following the successes of the World and New York City premieres of Susannah, he composed three roles specifically for Curtin: Cathy Earnshaw (Wuthering Heights), Celia Townsend (The Passion of Jonathan Wade), and Eleanor of Aquitaine (Flower and Hawk).
Inspired by Floyd’s answer to one of my interview questions, I decided to focus on the emotional development of the four characters created by Curtin.

Kiral:  What advice would you give a soprano who is beginning to study these roles?
Floyd: I think it’s helpful when beginning to study a role and learn it musically that the singer tracks the emotional life of the character throughout the opera as well: it is a good way of discovering how emotionally varied a role is (or isn’t) and, more importantly, what, if any, emotional growth does the character undergo during the opera.¹

My goal is to examine the emotional lives of the Floyd heroines, creating a resource that functions as a guide to the selected roles. This treatise contains character analyses, focusing on the characters’ emotional and psychological journeys. *Susannah* remains Floyd’s most popular opera, and it is my hope that increased discussion of, and attention to his other operas, especially those performed by Curtin, will encourage sopranos to explore other leading roles from Floyd’s catalog.

---

CHAPTER TWO

BIOGRAPHY: CARLISLE FLOYD

Throughout his life, Carlisle Floyd (b. 1926) has demonstrated a variety of talents that enabled him to become a notable composer and librettist. Floyd’s mastery of the requisite musical skills and text writing abilities are evident in his eleven stage works. This expertise, coupled with his involvement in academia, is part of what makes Floyd such a prominent American composer and author.

Floyd’s formal music training began when he was a child. His mother recognized his musical abilities when, at the age of ten, he began playing piano by ear. She began giving him piano lessons and hired a teacher to help him with musical notation. Floyd began studying with notable American composer Ernst Bacon at Converse College at the age of sixteen. Floyd followed his mentor to Syracuse University when Bacon accepted a teaching position there in 1944. There, Floyd completed a Bachelor of Music degree in piano in 1946, as well as a Master of Music degree in composition in 1951.

Floyd has received recognition for his literary efforts since he was a teenager. During high school, he worked for the school newspaper, contributing articles and artwork, and serving as the editor. As a student at Converse College, Floyd wrote a play that received an award from the faculty. During his undergraduate experience at Syracuse, several of his poems appeared in school publications. He composed his first stage work, Slow Dusk, for a graduate school project using his own short story as the basis for the libretto. Floyd’s affinity for storytelling and writing led to accolades and, eventually, the composition of his first opera.

Floyd’s interests in literature, creative writing, stage direction, and music led to his career as an opera composer.

“…I began to think seriously about composing operas after the success of Slow Dusk, not because I knew that much about opera but the idea of fusing music and drama into one art

form struck me as very exciting: a single work of art in which I could combine my interests in music, drama, and writing. I also felt that if I had a talent in composing it lay in writing music for the theater.\footnote{Carlisle Floyd. Email message to Bethany Kiral. December 14, 2009.}

Floyd’s flair for creative writing enabled him to fashion the libretti for each of his operatic compositions. His detailed stage directions are undoubtedly linked to his previous experiences as a playwright. Drawing on his multi-faceted artistic talents, Floyd easily transitioned into the role of opera composer.

Although he has composed orchestral, choral, and solo selections, Floyd’s operas have received the most acclaim. He earned national recognition following New York City Opera’s production of *Susannah* in 1956. As a result, Floyd received a Guggenheim Fellowship, a Citation of Merit from the National Association of American Conductors and Composers, and a New York Music Critics Circle Award. *Susannah* was also selected to represent American opera at the 1958 World’s Fair in Brussels, Belgium. In 1959, Floyd received the Ten Outstanding Young Men of the Nation Award from the United States Junior Chamber of Commerce. He was chosen twice to receive funds from the Ford Foundation for the commission of new works: *The Mystery* - a song-cycle for Phyllis Curtin, and *The Passion of Jonathan Wade* - an opera commissioned by New York City Opera. Additional accolades include the National Opera Institute’s Award for Service to American Opera, the organization’s highest honor (1983); an induction into the American Academy of Arts and Letters (2001); and the National Medal of Arts from the White House (2004).

Floyd’s experiences in academia include several teaching positions. In 1947, after completing his undergraduate degree, he accepted a faculty position at Florida State University (FSU) in the area of piano performance. He taught at FSU for two years before taking a leave of absence to attend graduate school. After his return to FSU in 1951, he began teaching composition in addition to piano. Floyd left FSU in 1976, accepting the M. D. Anderson Professorship at the University of Houston. Floyd co-founded the Houston Opera Studio, a joint venture of the University of Houston and Houston Grand Opera, the same year. He retired from the University of Houston in 1996. In addition to his teaching appointments with colleges and universities, Floyd has occupied Artist in Residence/Composer in Residence positions with
several schools. He has also participated in recent productions at Florida State University, Houston Grand Opera, Boston University, and the Peter Harrower Opera Workshop in Atlanta.
CHAPTER THREE

BIOGRAPHY: PHYLLIS CURTIN

Phyllis (Smith) Curtin (b. 1921) is a well-known American soprano whose study of music began in childhood and continued with formal musical training. She sang in church and school ensembles but focused on instrumental music during her childhood and adolescence. Curtin played the violin for nearly ten years, but she abandoned the instrument before beginning coursework at Wellesley College. She participated in choral ensembles at Wellesley before taking voice lessons with a Russian soprano, Olga Averino. Averino, a graduate of the Moscow Conservatory and frequent soloist with the Boston Symphony, specialized in the music of her contemporaries, specifically the compositions of Schoenberg, Rachmaninoff, and Ravel. Averino’s enthusiasm for new music inspired Curtin, who became well-known for originating roles composed by her contemporaries. Curtin’s study of music has been a life-long pursuit, incorporating both instrumental and voice training.

Curtin’s experience at the Berkshire Music Center, commonly referred to as the Tanglewood Music Colony, marked her first operatic endeavor and the beginning of an association that she maintains still today. As a student at Tanglewood, she sang a secondary role in Benjamin Britten’s Peter Grimes, and leading roles in two Tchaikovsky operas: Tatiana in Eugene Onegin, and Lisa in Pique Dame. Several years after attending Tanglewood as a student, Curtin was hired as a soloist to sing the American Premiere of Britten’s War Requiem in 1964. The opera workshop component at Tanglewood was cancelled that year, leaving students without instruction. At the request of the administration, Curtin led a series of lectures and masterclasses for the displaced students. Her teaching was well-received, and she was given the title of Artist in Residence. Forty-five years later, and sixty-three years after her first performance there, Ms. Curtin continues to visit Tanglewood during the summer as a teacher and administrator.\(^5\)

Curtin sang leading roles from the standard repertoire and had success on many of the world’s great opera stages. In 1953, during her inaugural season at New York City Opera, she received accolades for her singing, acting, and dancing abilities. Her breakout role was the title role of

---

character in Richard Strauss’s Salome. Curtin performed at City Opera regularly for thirteen years, singing Rosalinda (Die Fledermaus), Violetta (La traviata), Alice Ford in both Nicolai’s Merry Wives of Windsor and Verdi’s Falstaff; Giulietta and Antonia (Tales of Hoffman), and the Mozart heroines Countess Almaviva, Constanze, Fiordiligi, and Donna Anna. NBC Television Opera provided additional performance opportunities for Curtin. On camera, she reprised the roles of Fiordiligi and Countess Almaviva, and she also performed the title role in Puccini’s Madama Butterfly. Curtin made her Metropolitan Opera debut as Fiordiligi in 1961. Other roles at the Met and with its special programs consist of Alice Ford (Falstaff), Violetta, Countess Almaviva, Ellen Orford (Peter Grimes), Salome, Donna Anna, Rosalinda, Tosca, and Eva (Die Meistersinger von Nürnberg). Her international performance credits include the title role in Massenet’s Manon at the Teatro Colón in Buenos Aires, Argentina; Violetta and Salome at the Wiener Staatsoper; Fiordiligi at La Scala; and Ellen Orford at the Glyndebourne Festival.

In addition to traditional roles, Curtin participated in the premieres of numerous twentieth-century operas. She sang Thérèse in the American premiere of Poulenc’s Les Mamelles de Tirésias in 1953. Additionally, at New York City Opera, Curtin sang three roles in the American premiere of Gottfried von Einem’s Der Prozess (1953), and in the New York premieres of William Walton’s Troilus and Cressida (Cressida, 1955), and Giannini’s The Taming of the Shrew (Katherina, 1956). She also sang Fiora in the 1962 broadcast season for NBC Television Opera’s production of L’amore dei tre re by Italo Montemezzi. She also sang the title role in Milhaud’s La mere coupable at the opera’s world premiere in Geneva, Switzerland. Pleased with her work, Milhaud asked Curtin to sing the title role in the American premiere of Medée. Her interest in contemporary opera has led Curtin to collaborate with some of the most influential composers of her time.

Curtin’s work with Carlisle Floyd has been her lengthiest and most prolific association with any composer. They met in 1954 when Floyd presented her with the soprano arias from

6 Pincus, 61.
7 Peter G. Davis, The American Opera Singer: The lives and adventures of America’s great singers in opera and concert from 1825 to present. (Doubleday, 1997), 499.
9 Pincus, 61-2.
Susannah. After their initial encounter, Curtin agreed to sing the world premiere in Tallahassee, Florida. She subsequently convinced New York City Opera to produce Susannah during the 1956-7 season. Following the New York success, Curtin asked Floyd to compose a concert aria for an upcoming recital. Floyd provided an aria inspired by Emily Brontë’s novel Wuthering Heights. The aria was enthusiastically received, prompting him to compose a full length opera of the same title with Curtin as his inspiration. Next, New York City Opera commissioned The Passion of Jonathan Wade for the 1962-3 performance season. Floyd conceived the leading soprano role for Curtin. Their final operatic collaboration was Flower and Hawk, a monodrama dedicated to Curtin. Commissioned by the Jacksonville Symphony Association, the monodrama premiered in 1972 with Curtin singing. Although she worked with other contemporary composers, Curtin’s most substantial collaboration was with Floyd.

A sought-after teacher, Curtin eventually joined the faculties of two venerable institutions. After rejecting offers to teach at the Juilliard School as well as Indiana University, she began teaching in Connecticut, and later in Massachusetts. Beginning at Yale University in 1974, Curtin worked as a voice teacher, coordinator of the opera productions, and as the Master of Branford College. Curtin left Yale in 1983 to join the faculty at Boston University, as Dean of the School for the Arts. During her tenure at BU, Curtin worked as an administrator, taught voice lessons, and founded the Boston University Opera Institute. She retired from her position as Dean in 1991 but remained a fulltime faculty member until 1997. In addition to her university teaching, Curtin gave countless masterclasses and worked in several training programs for young singers.

Curtin has performed more than eighty opera roles and taught hundreds of voice students, but her considerable collaboration with Carlisle Floyd comprises a noteworthy portion of her career. Her extensive work on, and advocacy for, Floyd’s compositions is unlike her work with other contemporary composers. She created roles in the premieres of several contemporary operas, but her collaborations with other composers were short-lived. Curtin’s successful portrayal of Floyd’s leading ladies benefited her career while contributing to his credibility as an opera composer.

\[10] Pincus, 56.\]
CHAPTER FOUR

CHARACTER ANALYSES

SUSANNAH POLK

Background

A story of uncertain origins, “Susanna and the Elders” likely originated during the Second or First Century B.C.E. and appeared in early Christian literature. While there is no conclusive evidence of the story’s origin, scholars speculate that it was either a folktale or an original morality tale. Written in Greek, it was part of the Christian canon until Sextus Julius Africanus (180-250), the author of the first comprehensive Christian chronology, challenged it in the Third Century A.D. He questioned its legitimacy on the basis of factuality, supposing it be little more than Greek folklore. The account of Susanna originally appeared in the Old Testament as a portion of the Book of Daniel. The story is not part of the Protestant Bible, which includes only texts about Daniel that were originally written in Hebrew or Aramaic. “Susanna and the Elders” remains in the Catholic, and Eastern Orthodox literature. In some versions of the Bible it appears in the Apocryphal book, The Story of Susanna, and in others, The Judgment of Daniel.

The story takes place in pre-Christian Babylon and involves the beautiful wife of Joakim, a respected and wealthy man in the Jewish society. Susanna is accosted by two elderly judges from her community. They ambush her as she prepares to bathe in her private courtyard. Threatening to accuse her of adultery, they demand sexual favors. Susanna refuses, saying it is better to face false accusations blamelessly than to be guilty in the sight of God. The men accuse her publicly and become both the witnesses and the judges in her trial. While Susanna’s neighbors believe the judges, her husband and children support her. The judges find her guilty and condemn her to death for adultery. Daniel, the prophet, steps forward, promising to expose the truth of the situation. He questions the judges individually and reveals inconsistencies in

---

their accounts. With their lies revealed, Susanna is released and the death sentence is commuted from her to the judges.\textsuperscript{12}

Although Floyd drew inspiration from the centuries-old tale of Susanna, his \textit{Susannah} contains noteworthy plot differences. Floyd updated the setting to the “recent past” and relocated the action to New Hope Valley, Tennessee. Susannah Polk, an unmarried woman, lives in her childhood home with her only family member, her brother Sam. Unlike the woman in Babylon, Floyd’s Susannah is poor, and bathes in a secluded yet public creek. The Elders, the moral authorities, watch her bathe without her knowledge. While the Babylonian woman was aware of her attackers, Susannah Polk knows nothing of their presence until she is publicly humiliated. The operatic plot includes no courtroom drama, but she faces judgment from her peers. Like the Elders of the original story, Floyd’s Elders exploit their position of authority, slandering the reputation of an innocent woman. Both the original Susanna and Susannah Polk suffer public disgrace while maintaining their innocence. The court of public opinion is unkind to both women. Susannah Polk, however, has no Daniel to reveal her innocence. Reverend Blitch, a weak and corrupt supporting character, ultimately advocates on her behalf, but his endorsement comes at a high cost. His appeals on her behalf are ignored by the Elders, who serve as witnesses and judges in this version as well. Floyd’s adaptation ends less optimistically than the original version, as Susannah remains the subject of scorn and is unwelcome in the community. Floyd’s adaptation of the story has key differences but retains the original message of the power of rumor and betrayal to destroy a person’s reputation, in addition to the corruption of religious and community leaders.

\textbf{Character Analysis}

Exploration of the role of Susannah Polk yields evidence of an innocent, unassuming girl whose ideas about community and truth are destroyed by rumors and betrayals. Although she is blameless, Susannah suffers because of the personal weaknesses of community leaders. Her idealistic views of the world do not indicate simplemindedness, but rather the hopefulness of a young woman on the brink of adulthood. Through no fault of her own she becomes a prisoner in

her home, isolated from the only people she has known. Susannah changes from an optimistic
girl who anticipates exploring the world, to a scorned woman who is segregated from her
acquaintances.

Raised by her brother in a Tennessee mountain valley, Susannah is a young woman
whose physical beauty garners both attention from men and scorn from women. Susannah, in
her modesty, is unaware of the men’s glances and the women’s glares. The Elders and their
wives are community leaders whose opinions dictate the collective beliefs of their neighbors.
The Elders’ sexual interest in Susannah has obviously poisoned their wives perceptions of her.
In Act I, scene 1, the Elders clamor to be near Susannah while their wives discuss her.

Mrs. Hayes: Susannah looks mighty pretty tonight.
It’s a shame her ma cain’t see her.

Mrs. McLean: It’s a blessin’ you mean.
She’s a shameless girl, she is.
Showin’ herself to all the men.
Look at her throwin’ her head back
And look at the cut of her dress,
But what could you expect from a wench of a girl
Who was raised by a drunken brother?
That pretty face must hide some evil.
They’s evil in that one you’ll see…
And it’s a blessin’ her ma cain’t see her.

Elders Wives: It’s a blessin’ her ma cain’t see her.¹³

Mrs. McLean’s judgment of Susannah immediately impacts the opinions of the other wives. She
has no factual reason to pass judgment, but her jealousy prompts her to slander Susannah. This
damaging gossip foreshadows events to come.

Susannah wants a life that incorporates the simple pleasures of the valley, as well as the
excitement of the big city. While she takes joy in her friendships with Little Bat McLean, a local
simpleton whose father is among the Elders, and her brother Sam, she longs to experience the
picture perfect life she sees in catalogs. The rustic beauty of her hometown has become too
ordinary for her, and Susannah wants to see what is beyond the horizon. Susannah trusts that she
could easily return to visit if she missed her friends. She imagines that only good things can

1997. 9-11.
result from leaving the valley. Susannah believes that the world beyond her home is perfect, which illuminates her naively optimistic point of view.

Susannah’s idealistic viewpoint is permanently altered when she is accused of immodest behavior. While searching for a new baptism location, the Elders discover Susannah bathing in a creek. Overwhelmed by lust and shame, they insist that she is attempting to seduce them.

Elders: This woman is of the devil.
‘Tis a shameful sight to behold.
She must be brought to repentance.
All the valley must be told.\(^{14}\)

Meanwhile, Susannah is unaware that they have seen her. She only learns that her place within the community has changed when they deny her access to the church supper that evening. The scope of the problem is revealed when Little Bat visits her, explaining the Elders’ allegations. He admits his role in her disgrace, confessing that his mother, Mrs. McLean, forced him to say that he had an intimate relationship with Susannah. Subsequently, she is shunned because of false charges and rumors of impropriety. The weaknesses of the Elders, the jealousy of their wives, and Little Bat’s lies lead to the alienation of an innocent woman.

Susannah undergoes emotional and psychological transformations in the days following her excommunication. She is embarrassed that the Elders invaded her personal sanctuary, and she is appalled at their lies. She never had the opportunity to defend herself from their prying eyes, and she is powerless to defend herself against their allegations. Her shock and anger reach their apex when Little Bat confesses his involvement. Susannah never imagined that her dearest friend would betray her, ruining her reputation. Although she understands the social implications of being deemed a seductress, she cannot fathom the actions of which she is accused. She has not behaved in any manner outside of her innocent character, nor has she sought controversy.

Ostracization quickly takes a toll and exacts fundamental change in her character. The target of unwelcoming stares and lewd comments, Susannah is plagued by doubt. She relentlessly maintains her innocence in public, but begins to question her own identity in private. Perhaps the Elders are correct; maybe she is possessed by the devil because she feels no remorse

\(^{14}\) Ibid, 41.
for her actions. Susannah is depressed, withdrawn, and fearful. Her thoughts no longer involve exploration of the beautiful towns beyond the valley. Instead she longs for protection, normalcy, and a champion who will actively assert her innocence. The uncertainty of her future within the community causes Susannah to become miserable.

Susannah finds support from Reverend Blitch but his assistance has a high price. Blitch has publicly condemned Susannah without asking her about the allegations of the Elders. While he calls for her public confession, Blitch finds himself lusting after her. Exploiting Susannah’s weakness after the initial accusations, he begins a sexual relationship with her, during which he discovers that she is innocent. Overwhelmed by guilt, Blitch acknowledges his role in her dishonor. He approaches the Elders, advocating her innocence, but his words fall on deaf ears. Susannah’s fate has been sealed; she is banned from the church and the town. Blitch tries to exonerate Susannah because he knows that she was wrongfully accused, but will not admit his own guilt to the Elders.

Susannah has suffered greatly, and the stress of her situation weighs heavily on her body and mind. By giving in to Blitch’s advances, she has succumbed to the lifestyle of which she was accused. Her physicality is increasingly rigid and strained as the psychological struggle to reconcile her beliefs and her actions presses on her. She becomes confrontational and enjoys the remorse that threatens Blitch’s sanity. Susannah feels strangely vindicated when she witnesses Blitch’s intense regret, taking pleasure in his disgrace as he acknowledges his contributions to her downfall. The colloquialism, “misery loves company” seems true for Susannah.

After being betrayed, Susannah finds herself utterly alone. The townspeople perpetuate the rumors started by the Elders, making her an outcast. Little Bat betrays her, fabricating stories because of pressure from his overbearing, jealous mother. Sam supports her emotionally during the ordeal but leaves her alone and vulnerable to Blitch’s advances. Blitch - who should have encouraged communication and investigated the charges immediately- blindly trusts the Elders and uses Susannah to satisfy his physical desire. The Elders’ lies lead to her ultimate isolation: Little Bat fears her, Blitch is murdered while extolling Susannah’s virtue, and Sam cannot return home because he killed Blitch.
Susannah undergoes remarkable transformations as a result of her public disgrace and expulsion from the community. Her concepts of fairness and truth are shattered as she tirelessly works to restore her reputation. Shedding her idealistic view of life, Susannah adopts a survivalist mentality. Her desire to escape the hateful treatment of the townspeople prompts her to adopt defensive mannerisms and avoid contact with her former friends. Once an energetic, well-adjusted young girl, Susannah becomes a detached, lonely, and unhappy woman.
CATHY EARNSHAW

Background

In the late 1950s, famed soprano Phyllis Curtin needed an original aria for an upcoming recital. On the heels of the successful New York premiere of *Susannah*, Curtin contacted Carlisle Floyd. She trusted him to choose material of dramatic viability and interest, and she asked him to select the text. Inspired by Emily Brontë’s *Wuthering Heights*, Floyd composed a concert aria for Curtin. The aria was well-received, prompting opera companies to inquire about the opera from which it was excerpted. After Floyd explained that the aria was a free-standing piece, Santa Fe Opera commissioned a full-length opera. The first version of Floyd’s *Wuthering Heights* premiered in Santa Fe in 1958. The second version, including extensive revisions, premiered at New York City Opera in 1959.

Floyd used material from the first sixteen chapters of Brontë’s novel to create an entirely original libretto. He included the substantial elements of the novel, incorporating his own interpretation. Floyd’s work corresponds to the Brontë novel in the following manners:

Table 1 Novel Chapter and Opera Act Comparison

<table>
<thead>
<tr>
<th>Novel Chapters</th>
<th>Opera Acts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 5</td>
<td>I</td>
</tr>
<tr>
<td>6 – 9</td>
<td>II</td>
</tr>
<tr>
<td>10 – 16</td>
<td>III</td>
</tr>
</tbody>
</table>

Brontë furnished the characters and the plot, but Floyd adjusted many of the details to fit his aesthetic. The cast of characters is reduced for the opera, leaving only the essential players from the selected sections of the novel. Floyd’s rendition of the story showcases the relationship between Cathy and Heathcliff, integrating Edgar and Isabella Linton as their spouses. Mr. Earnshaw, Hindley, Nelly, and Joseph are members of the Wuthering Heights household whose roles support the leading characters. Lockwood is a minor character whose role is substantially shortened for the opera. The following characters appear in the novel, but not in the opera: Frances Earnshaw, Hindley’s wife; Hareton Earnshaw, their son; Catherine Linton, the daughter.
of Catherine and Edgar; Linton Heathcliff, the daughter of Heathcliff and Isabella; Mrs.
Earnshaw, Catherine’s mother; Zillah, the housekeeper; and Mr. Green, Edgar Linton’s lawyer.
Although the location is the same, the time period is altered. Floyd sets the opera approximately
forty years later than the novel. The following chart lists the plot alterations that apply to the
characters of the opera.

Table 2 *Wuthering Heights* Plot Alterations

<table>
<thead>
<tr>
<th>Brontë novel</th>
<th>Floyd opera</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Time: 1770s - 1802</td>
<td>• Time: 1817 - 1835</td>
</tr>
<tr>
<td>• Earnshaw dies after a long illness, while Hindley is away at school.</td>
<td>• Earnshaw collapses and dies after an argument and altercation with Hindley</td>
</tr>
<tr>
<td>(Chapter five)</td>
<td>at <em>Wuthering Heights</em>. (Act I, scene one)</td>
</tr>
<tr>
<td>• Hindley returns to <em>Wuthering Heights</em> with his wife, who soon bears a son.</td>
<td>• There is no indication that Hindley has been married or has a child.</td>
</tr>
<tr>
<td>(Chapter six)</td>
<td></td>
</tr>
<tr>
<td>• The Linton’s dog bites Catherine’s ankle. She stays with them for five</td>
<td>• Cathy injures her ankle running away from the Linton’s home. She remains</td>
</tr>
<tr>
<td>weeks while recovering. (Chapter six)</td>
<td>there for four weeks. (Act I, scene two)</td>
</tr>
<tr>
<td>• Heathcliff returns to <em>Wuthering Heights</em> six months after Catherine</td>
<td>• Heathcliff returns after three years. (Act III, scene one)</td>
</tr>
<tr>
<td>marries Edgar Linton. (Chapter ten)</td>
<td></td>
</tr>
<tr>
<td>• Catherine becomes sick before learning she is pregnant. Her health</td>
<td>• Cathy becomes sick during her pregnancy. She dies before giving birth.</td>
</tr>
<tr>
<td>improves, but she is not well. She dies shortly after giving birth to her</td>
<td>(Act III, scene three)</td>
</tr>
<tr>
<td>daughter. (Chapter sixteen)</td>
<td></td>
</tr>
</tbody>
</table>
Character Analysis

Catherine Earnshaw is a robust character whose charms and physical beauty contrast with stunted emotional development, making her difficult to define. Her contrived communication style necessitates an assessment of her relationships for a greater understanding of the character. Cathy’s personal relationships will be discussed in three segments: familial, subordinate, and romantic.

Cathy is an intelligent and vibrant woman whose charisma and beauty captivate her friends and family. Lively and seemingly confident, she moves with purpose and total freedom. She expresses her emotions with gestures and extreme outbursts. Whether embracing loved ones or attacking her adversaries, she is physically unrestrained. Floyd describes Cathy in the opera score.

She is a girl of seventeen whose dominance as a personality is apparent as soon as she enters. There is something slightly uncouth in her dark, imperious beauty, and her animated, intense eyes and loose black hair should be the features one notices most immediately.  

Cathy’s personal relationships, and her manipulation of mannerisms and personality traits, reveal a woman who has not yet created an individual identity. She frequently adjusts her deportment, attitude, and communication style, emulating the people she meets. While her chameleon-like maneuvering appears manipulating, she conforms to the needs of her acquaintances in an effort to create meaningful relationships. Cathy’s fixation on pleasing others causes her to neglect her own emotional development. She conceals the personality traits that she perceives to be undesirable according to her current audience. Cathy tends to define herself by filling the needs of her friends. Understanding Cathy’s roles within relationships is vitally important to understanding her motives and emotions.

Familial Relationships

Cathy’s loving relationship with her father reveals her child-like qualities. Earnshaw adores her, coddling and indulging her. In response to his treatment, Cathy adopts mannerisms

\[\text{Floyd, Carlisle. } \textit{Wuthering Heights.} \text{ Piano/Vocal Score. Boosey & Hawkes, Inc., 1961. 22.}\]
of innocence, often kneeling adoringly at his feet. Earnshaw corrects Cathy when she misbehaves, but he is lenient, forgoing physical punishment and harsh criticism. Encouraged by her father’s gentle affection, Cathy treats him with kindness and admiration.

Characterized by jealousy and distrust, Cathy’s relationship with her brother, Hindley, exposes her skepticism. Hindley, seeing Cathy as competition for Earnshaw’s affection, resents her. At the same time, Cathy is suspicious of him. The death of their father widens the rift between them. Cathy blames Hindley for causing Earnshaw’s death, and Hindley feels bitter about his duty as her guardian. Aside from the potential financial and social gains Cathy could achieve with a profitable marriage, Hindley gives Cathy little thought. Skeptical of Hindley’s intentions for her, Cathy maintains physical and emotional distance from him. She and Hindley share a dysfunctional relationship after their father’s death, which alienates Cathy from her only living relative.

Subordinate Relationships

Cathy’s relationship with Nelly, the female servant, replaces the one she might have had with her mother. She respects Nelly’s firm but kind style of guidance, and she relies on her for advice. Nelly encourages Cathy to distance herself from Hindley and his abusive behavior. Nelly quickly corrects Cathy when her behavior is unacceptable. Cathy often lashes out at Nelly when she is corrected but always asks for forgiveness. Cathy’s relationship with Nelly is the healthiest of her relationships.

Her temper and irritability come to light during her interaction with Joseph, another servant who is a devout Christian. Joseph believes Cathy is an arrogant, irreverent girl who should not be trusted. He speaks to her with disgust, often mocking her friendship with Heathcliff. Cathy does not trust Joseph because of his loyalty to Hindley. Fueled by his rudeness, Cathy routinely goads him, mocking his religious fervor. In Act I, scene one, Joseph accuses Cathy of being a negative influence on Heathcliff. Joseph also reveals that they have skipped religion lessons and stolen his Bible. Incensed that Joseph exposed her bad behavior, Cathy rages at him, mocking his religious beliefs and highlighting her spiteful tendencies.

---

16 Ibid. 30.
Joseph: They’re galloping down the broad road to hell
And it’s her that puts them up to it.
Cathy: Shut up, you wicked old hypocrite!
You don’t know how far I’ve progressed
In my studies to become a witch.
The red cow hardly died by chance
And your rheumatism is getting worse and worse
And the next time you speak of the devil,
I’ll have you spirited away.\textsuperscript{17}

**Romantic Relationships**

Cathy’s most important relationship is her friendship with Heathcliff, her adopted brother. Friends since childhood, Cathy and Heathcliff are kindred spirits and constant companions. Each of them feels like an outcast, but their mutual adoration satisfies their needs for love and acceptance. Neither of them can imagine living without the other. Heathcliff is the only character with whom Cathy feels truly comfortable enough to expose her full range of emotions.

Cathy’s relationship with Heathcliff eventually changes because of her relationship with Edgar Linton. Heathcliff is jealous of the time she spends with Linton, and Cathy pretends not to notice. She is uncomfortable because of the increasing distance between them. When she accepts Linton’s marriage proposal, Cathy is overwhelmed with feelings of doubt. She does not yet understand the source of her uneasiness.

Nelly: If you said “yes”, what more can be said?...
Then marry him...who will oppose you!...
I don’t see what the obstacle is.
Cathy: It’s here, or perhaps it’s here!
Wherever the soul is, my trouble is there!
In my heart I’m convinced I’m wrong!\textsuperscript{18}

Cathy knows that her decision to marry Linton will jeopardize her friendship with Heathcliff. She does not want to hurt him, but her pride will not allow her to marry a man whose social status is below her own.

Cathy: So I’ve no more business to marry Edgar than to be in heaven.
And it would degrade me to marry Heathcliff now.

\textsuperscript{17} Ibid. 28-9.
\textsuperscript{18} Ibid. 140-1, 144-6.
So he shall never know how much I love him, and that, 
Not because he’s handsome but because he’s more myself than I am. 
Whatever our souls are made of, his and mine are the same. 
And Edgar’s soul is as different as a moonbeam from lightning from fire.\(^{19}\)

Although Cathy recognizes that she and Heathcliff are soul mates, she does not comprehend the consequences of marrying Linton. Her relationship with Linton hurts Heathcliff, prompting him to leave Wuthering Heights without telling Cathy.

Heathcliff’s return from self-imposed isolation is the happiest moment of Cathy’s life, ending the depression that accompanied his absence. Cathy realizes that despite her affection for Linton, she has always loved only Heathcliff. His return makes Cathy ecstatic, and she is unable to contain her excitement. Cathy tells Nelly of her delight at seeing Heathcliff again.

Cathy: Oh, Nelly, my life is complete again. 
I have been buried for three lost years. 
Heathcliff is back and I’d thought he was dead. 
And all the time it was I who was dead. 
And now he’s come back and resurrected me.\(^{20}\)

Cathy’s passionate love for Heathcliff soon eclipses her affection for her husband. Her capriciousness returns, and Cathy feels whole again when Heathcliff appears at Thrushcross Grange.

Although she had longed to see Heathcliff, his plot to entice her troubles Cathy. She rejects Heathcliff’s request to leave her loveless marriage and flee with him, insuring their happiness.

Cathy: Oh, Heathcliff, I can’t believe you’re back!...
Nelly says you’ve been here a week…
Why haven’t you come to see me before?
Heathcliff: Bus’ness of which you’d never approve.
Cathy: Then let’s not discuss it; not another word!
I refuse to quarrel with you so soon...
But now that you’re back it will be as before…
Heathcliff: I haven’t come back here to live.
I’ve come back to take you away with me.
It would not degrade you to love me now.

\(^{19}\) Ibid. 152-5.
I have ev’rything you married him for…
Apart we’re imprisoned, together we’re free
Leave now and escape this prison with me.21

Reminding him that she is married, Cathy says that she wants to remain his friend. She warns that his obsession endangers their friendship. Cathy is conflicted; she has dreamt of Heathcliff’s return, but his fixation on escaping together disturbs her. Bound by her commitment to Linton, Cathy cannot forsake her husband. Her joy stemming from their reunion turns to uneasiness when Heathcliff declares his intention to steal Cathy’s affection.

Her refusal to escape with Heathcliff is evidence of Cathy’s remarkable strength of character. She sacrifices her opportunity for happiness and fulfillment with her beloved in order to satisfy her obligation to her husband. This selfless act reveals a change in Cathy while alienating her further from Heathcliff. She has matured and become aware of the consequences of her actions. This self-awareness prohibits her from leaving with Heathcliff. Despite her self-centered past, Cathy behaves honorably and asserts her individuality by denying Heathcliff.

Cathy’s behavior and interaction with her loved ones elucidates the complexity of her character. She is fiercely loyal despite personal conflict, and she craves devotion from her friends and family members. The deaths of her parents, the isolation from her brother, her unhappy marriage, and Heathcliff’s absence leave her lonely and cause her to act out, challenging authority. Although her actions may be impulsive and self-serving, her word is her bond. Cathy sacrifices her own happiness in order to maintain her integrity and honor her vows. She is guided by her sense of duty, her loyalty, and her inner strength.

---

21 Ibid. 180-8.
CELIA TOWNSEND

Background

Floyd’s largest scale opera, *The Passion of Jonathan Wade*, is a unique and poignant story of love and struggle during the reconstruction of South Carolina immediately following the American Civil War. The opera requires seven principals, eighteen secondary characters, three choruses, a sixty-piece orchestra, and several supernumeraries. Floyd uses an atypical structure to separate the story from the sociopolitical commentary. He organizes the opera in a series of sections labeled scenes and episodes. The characters are revealed during the scenes as the plot advances. The five episodes function as snapshots of daily life, showcasing the issues of the people of the city of Columbia, South Carolina. The first episode consists of a small ensemble of freed slaves celebrating their new-found freedom. In the second, third, and fourth episodes, Floyd illuminates the eagerness of the oppressed people to assimilate into mainstream culture and the willingness of others to exploit their ignorance. An anti-Union rally occurs during the final episode. Although the lead characters appear in the episodes, they do not offer commentary about the events within the episodes. Floyd’s post-Civil War tale is unique in his operatic output because of the structure and the number of performers required.

Although the characters and plot are fictitious, Floyd drew inspiration from actual historical events. The historian Robert Wilder Blue cites an example:

By early 1865, Union General William T. Sherman had begun his campaign to destroy South Carolina. In "The Burning of Columbia, South Carolina - Report on the Campaign of the Carolinas," Sherman wrote, "In anticipation of the occupation of the city, I had made … written orders to destroy, absolutely, all arsenals and public property not needed for our own use, as well as all railroads, depots, and machinery useful in war to an enemy, but to spare all dwellings, colleges, schools, asylums, and harmless private property."22

Floyd incorporates Sherman’s plan and references it in Act I, scene two:

Jonathan: How was your home spared?
Townsend: Sherman quarters his troups here…
Here, on this wall, there hung a painting…

---

But Sherman’s soldiers drank too much
And were careless with their bayonets…
And in only three days it was all destroyed,
Destroyed by reckless, vengeful brutes!23

Most of the city’s public spaces are destroyed, and many residences sustain damage. Fire damaged homes were collateral damage, not necessarily part of Sherman’s plan. The Townsend home, among the finest in town, was protected from fire because Union officers were housed there. However, the occupying soldiers severely damaged and looted the house.

Another historically accurate event included in the plot is the administration of the Oath of Allegiance in Act II, scene 1. President Abraham Lincoln proposed the Ten-Percent Plan in 1863 as part of this oath. This plan allowed each Confederate state a chance to establish a state government and rejoin the Union if ten percent of the voting populace would swear loyalty to the Union. Lincoln hoped the Ten-Percent Plan would expedite the end of the war.24 Jonathan Wade, the title character, oversees the Oath of Allegiance in Columbia. Wade leads Celia Townsend, the prominent female character, and several other townspeople in the pledge.

Character Analysis

Celia undergoes noteworthy transformations of attitude and behavior, and the complexity of the plot necessitates a sectionalized discussion of the role. This role will be approached in three segments: before Celia encounters Jonathan Wade, during their relationship, and after Wade’s death. Meeting Wade is a catalyst for substantial character shifts, and his death prompts additional change. Her experiences during the Reconstruction period in Columbia cause Celia to reconsider her outlook on life and to change her stance on important personal and social issues.

During the first segment of the role, Celia Townsend exemplifies the propriety, elegance, and fiery spirit of a Southern debutante. Her deportment is rigidly formal and reveals her haughty, prideful nature. A very beautiful woman, Celia has fair skin and dark hair and eyes. Her agile mind gives her the ability to evaluate people and situations as she observes those around her. She freely and passionately dispatches her opinions. While loyalty, emotional

strength, and conviction are her greatest attributes, they are eclipsed by her selfishness and pride. The formality of her conduct makes her seem unapproachable and evokes her privileged lifestyle.

Born to a prominent family, Celia is accustomed to receiving recognition and respect from community members. Her elevated status in the community is the product of her father’s success as the District Judge. Her commanding presence garners attention everywhere she goes. She lives an indulgent lifestyle in her family’s elegantly furnished home. Celia’s experiences are limited to those typical of an upper class upbringing.

Celia’s life after the Civil War is substantially different from her life prior to it. Much of her hometown is in ruins. Many homes have been ransacked or damaged by fire or water, and public buildings have been destroyed. Neighbors and friends are homeless, unemployed, and destitute. Freed slaves search for land to settle and jobs that will enable them to support themselves. The citizens of Columbia want justice for everything lost during the war: their homes, their livelihoods, and freedom from occupying Union forces. Some organize rallies, while others form secretive societies that aim to terrorize freed slaves and Union sympathizers. Celia is not immune to the anger that the loss of life, homes, and livelihood brought to her city.

The Townsend family was more fortunate than their neighbors; their house was used as a shelter for Union officers and thus was not immediately destroyed. The soldiers eventually destroyed the house and many of their possessions during frequent drinking parties. Judge Townsend explains the decline of his home in Act I, scene two:

Jonathan: How was it that your house was spared?
Townsend: Sherman quartered his officers here. I wish that you might have come to our home before misfortune visited us. I had spent a lifetime collecting fine things; I had searched all of Europe time and again and paid dearly for such treasures as these, and in only three days it was all destroyed, destroyed by reckless, vengeful brutes!25

The pain of material loss is eclipsed by the loss of life sustained by both the Union and Confederate sides. Many soldiers lost their lives on the battlefield; some during the fires, and others because basic medical care and supplies were inaccessible. Celia mourns her betrothed, a soldier who died in battle. Soldiers, however, were not the only casualties. Celia’s mother died because of the hardships of the war. She became ill and was not able to receive the treatment she needed to survive. She succumbed to her illness due to the lack of medical supplies. Mrs. Townsend was not involved in the war effort, but she died because essential supplies were diverted from Rebel states. Celia wears black and veils herself in remembrance of her fiancé and her mother. The deaths of two dearly beloved people causes Celia to resent everything associated with the war.

During the second segment of the role, Celia’s hatred is replaced with compassion after she meets Jonathan Wade, a Union officer who vows to heal relations between Confederate and Union supporters. She believes that all Union officials were complicit in the demolition of Southern society and the loss of innocent lives. Celia accuses Wade of destroying her community and way of life. He reminds her that everyone suffers during times of war, telling her about his time as a prisoner of war and the horror of witnessing the execution of his youngest brother. The war had fractured his family but strengthened his resolve to find peaceful solutions to the issues that divide the country. Celia is intrigued by his candor and impressed by his conviction. While she was filled with bitterness created by the devastation of war, Wade had resolved to create amicable relationships between both sides. Inspired by his commitment to repairing national relations, Celia promises to become a positive influence in her community.

Celia’s dedication to her father and love for Wade are tested in Act II, scene two. Wade must inform Judge Townsend that he will be replaced as the District Judge. Livid about the news, Townsend asserts that Wade has betrayed him. Wade maintains that he has done nothing wrong, and he reveals that he petitioned his superiors in Charleston, asking that Townsend retain his post. In spite of Wade’s efforts, Celia’s father is replaced. Because he has neither requested a pardon nor sworn allegiance to the Union, Townsend is not considered a citizen of the Union and cannot serve as a judge. Townsend demands that Celia show her support for him by rejecting Wade. Forced to choose between her father and Wade, she chooses Wade and agrees to marry her beloved. Townsend disowns her and declares that he will never again acknowledge
her. Her intense love and respect for Wade prompts her to turn away from her only surviving relative, completing the isolation from her family and former society.

Like a Civil-War Era Romeo and Juliet, Celia and Wade fall in love and struggle to defend themselves against allegations of disloyalty and unethical behavior. Celia decides to take the Oath of Allegiance against the wishes of her father and community. She wants to prove her commitment to Wade. By promising loyalty to the Union, she alienates herself from her family and community. Lucas, a local man who is infatuated with Celia, overhears the couple talking and goads them. He suggests that Celia and Wade have already consummated their relationship, a damning accusation. Meanwhile, Wade questions orders requiring him to remove Townsend from his post as District Judge, as well as orders to confiscate Townsend family property. This hesitancy draws criticism from his soldiers. Judge Townsend has not requested a pardon for wartime activities and has failed to pay taxes; Wade must raid his home to collect payment for the delinquent taxes. Wade’s comrades doubt his loyalty to the Union, and he loses favor with his troops. As they become increasingly more estranged from their communities, Celia and Wade rely more and more on each other.

Celia ultimately loses both of the significant men in her life. Judge Townsend blames Wade for losing his job and for the confiscation of his possessions. He is unaware that Wade refused to carry out the orders to invade his home and that as a result, the Union soldiers plan to arrest Wade for insubordination. Meanwhile, the Guardian Knights of White Man’s Rights, a group of townspeople in favor of slavery, plan to ambush Wade in retaliation for the oppressive presence of the Union troops. The opposing sides attack simultaneously as Celia watches helplessly. Wade is killed in his home, and neither side accepts responsibility. As the members of the Guardian Knights remove their hoods, Celia recognizes her father among them, shocked to learn that he is part of a hate-fueled group. Celia declares everyone present responsible for the death of the only honorable man in Columbia, South Carolina. Celia rejects her father, who first rejected her, because she considers him guilty of Wade’s death. In this third and final segment of her role, Celia’s isolation is now complete because she finds her father complicit in the death of her husband.

Prior to her introduction to the title character, Celia is a prideful and arrogant woman. She bitterly resents losing her home, fiancé, and her mother, blaming the unfamiliar Union
soldiers for her problems. She asserts her anger by adopting defense mechanisms such as an overly formal posture and refusing to speak in public. Her vow of silence may be interpreted as rudeness, but is actually one of the few things she can control. A fierce sense of loyalty to the beliefs of her family guides her, but this loyalty also contributes to short-sightedness. She abhors everything that represents the Union, and avoids contemplating the suffering of innocent people from the North. Her personal turmoil makes her incapable of objectivity with regards to reconciliation with the Union and reconstruction.

Celia’s point of view changes from personal concerns to thoughts of her community after Wade presents his own experiences from the war. He lists the atrocities he has witnessed, as well as those he committed in order to survive. He explains that despite one’s own suffering, building better relationships to heal the country is a rewarding endeavor. Touched by his story, Celia realizes that many people, Union and Rebel supporters, became unwilling participants in the war and had experiences similar to her own. Celia joins his venture to reconstruct the South because she understands that grief is part of the rebuilding process. She literally and figuratively sheds the mourning veil, moving away from the self-centered concerns of the past and turning her attention to helping others. Celia’s strength of character remains evident, as her focus changes from herself to her community.

Celia’s admiration for Wade quickly becomes love, and it strengthens her resolve to be a positive force in her city. She marries him despite the controversy surrounding their relationship. Relying on her considerable inner-strength, she endures ostracization from the community. Her status as an outcast is hurtful, but she is inspired by the previously unknown depth of commitment that comes from her love for Wade. Ignoring scorning friends and family, Celia pledges to support him in every pursuit. She employs the same obsessive emotional focus that once fueled her hatred into focus for healing her city. Her commitment is tested when Wade is ordered to confiscate Judge Townsend’s belongings as payment for delinquent taxes. Her love for both men causes an inner struggle, but Celia remains faithful to her promise of supporting her husband. Humbled by her love for Wade, Celia discovers greater strength and strives to convince her neighbors to work together to rebuild their community.

The murder of her husband fills Celia with righteous anger. Having adopted his ideas of peaceful coexistence, Celia exercises restraint while confronting Wade’s murderers. She
condemns the Guardian Knights for attacking someone who was working to correct the unjust seizure of property and loss of liberty from the war. She denounces the Union soldiers for not trusting Wade. Celia recognizes that his murder is a microcosm of the war – each side accuses the other, innocent people are hurt, and no one will take responsibility.

Celia’s emotional growth is made obvious by her new use of the mourning veil, now a symbolic protest against the war. She resumes wearing it, this time covering only her hair. Her face remains uncovered so that every member of the death squad must look in her eyes. She does not want them to forget their role in the murder of an innocent man. She wants them to be accountable for their actions. Her intentions are described in the following dialogue:

Celia: Nicey, bring me my mourning veil.
Nicey: Missy, don’t hide…don’t hide again.
Celia: “Hide”? (sic) I intend to flaunt my grief
So that all who see me in this hateful place
Can never forget what happened here
And will turn away in shame,
In perpetual shame.26

Before meeting Wade, Celia covered her face and used the veil as a barrier, separating herself from the horrors of war, her friends, and family. She wore it to avoid interaction and to shield herself from the suffering around her. Now she wears it covering only her hair so the guilty will remember Wade. The veil that once hid her now serves as the greatest reminder of her pain.

Celia navigates an emotional roller coaster that leads to increased sensitivity to those around her and to profound personal strength. She was a spoiled, indulged child whose experiences during the war deepened her selfishness. The depth of her selfishness led her to emotionally abandon her father long before their actual estrangement. Upon meeting Wade, Celia shifts from a stubborn, withdrawn girl to an outspoken, passionate woman. Her passion initially manifested as anger and repulsion toward him, but ultimately becomes respect and love. With her new commitment to Wade, Celia resolves to rebuild her hometown, working tirelessly to combat the animosity caused by war. Wade’s death brings the return of her unhappiness, but it also completes her understanding of the depth of suffering. Celia finds the strength to promote

26 Ibid. 81.
unpopular ideas, and defy conventional ideology during the reconstruction of Columbia, South Carolina.
ELEANOR OF AQUITAINE

Background

Eleanor of Aquitaine, a French noblewoman born in 1122, influenced court life throughout Europe. She was born the Duchess of Aquitaine and the Countess of Poitou, but her most prestigious titles resulted from her marriages. In 1137, Eleanor married Louis VII, her third cousin, the King of France. They had two daughters, Marie and Alix. At her request, their marriage was annulled in 1152 because of her dissatisfaction about their differing political ideologies. Two months later, Eleanor married Henry II, Duke of the Normans. She became the Queen of England when Henry II ascended to the throne in 1154. They had eight children: Guillaume, Henry, Mathilda, Richard the Lionhearted, Geoffrey, Eleanor, Joan, and John Lackland. In 1173, Henry II imprisoned Eleanor for conspiring against him. She remained a prisoner until his death in 1189. Following her release, Eleanor ruled England while her son, Richard, was fighting in the Third Crusade. Upon his return, Richard assumed the throne, and Eleanor became his advisor. Richard died in 1199, and was succeeded by his brother John. Eleanor died in her sleep in 1204.

Floyd composed the monodrama *Flower and Hawk* for Phyllis Curtin, choosing Eleanor of Aquitaine, one of Curtin’s favorite historical figures, as the lead character. He sought to illuminate Eleanor’s emotional life rather than to preserve the historical accuracy of the selected events. To increase the dramatic tension, Floyd alters the chronology of one particular life event that is particularly profound. In the opera, but not in history, Eleanor’s most beloved son Richard dies before her imprisonment. In actuality, he died many years after her release. Floyd explores Eleanor’s emotions during the end of her imprisonment, altering the chronology of major life events to increase dramatic viability and facilitate character development.

---

Character Analysis

A survey of the role of Eleanor in *Flower and Hawk* reveals a woman whose resilience and determination enable her to overcome incredible adversity. Although the years and stress have wearied her, memories comfort Eleanor and stave off the loneliness of forced isolation.

Accustomed to recognition and elevated status, Eleanor fears that her relevance to her people is threatened by her imprisonment and her replacement at court. Eleanor’s position at court has been filled by Rosamond, her husband’s mistress. With another woman appearing in her place, Eleanor fears she may fade into complete obscurity. Disconnected from her friends and family, she suffers considerable loneliness. Eleanor longs to return to Aquitaine and her people but is powerless to escape her confinement. Eleanor, the woman who was a controlling force in two of Europe’s most opulent courts, is now hidden from the world.

Eleanor relies on good memories to occupy her thoughts and give her strength during her forced imprisonment. She remembers her coronation as the Queen of France. Her deportment and speech transform from those of an elderly, isolated woman to a precocious teenager. She excitedly lists her admirable attributes while addressing Louis VII. Before her imprisonment, Eleanor received praise for several reasons: beauty, fluency in four languages, quick wit, musical ability, wisdom, and her knowledge of philosophy, metaphysics, astronomy, statecraft, and diplomacy. Remembrances of her youth bring renewed optimism and provide a glimpse of her fiery spirit. Other comforting memories are the passionate encounters with her troubadour lover. She recalls the tedious days at court, and the yearning she felt for her lover. Eleanor begs the sun to hasten its retreat, because the night brings the delights of love. Pleasant memories comfort Eleanor and alleviate her loneliness.

The parade of comforting memories is occasionally interrupted by Eleanor’s thoughts about the death of her most beloved child. During her isolation, she is overwhelmed with grief and guilt as she relives his final days. Eleanor believes that it was her motherly duty to inspire him to live, and she considers Richard’s acceptance of death as failure on her part. She cannot suppress her guilt over his death; these feelings are never far from her mind. Memories of Richard’s final moments are omnipresent and pain her greatly. One day, in an effort to find peace, Eleanor recites the prayer she said on the day Richard died. The fervor of her prayer is
fueled by intense grief and tinged with anger at the loss of her son. Undoubtedly, she has repeated this prayer frequently in the years since his death. This time, however, a change occurs in Eleanor; she is filled with peace and comfort. Eleanor acknowledges that she was powerless to save him, and that Richard was drawn toward death because it was his destiny.

Eleanor is a woman of considerable personal conviction and fortitude. She flourished in two of the most resplendent yet treacherous courts of Europe, enduring harsh criticism, betrayal, and loneliness. Passionate in every pursuit, Eleanor is a modern woman who demands greater respect than is afforded the women, noble or common, of her time. Although she has relied on marriages to protect her birthright, she is a woman who has freely expressed her opinions and influenced world leaders. As a prisoner, Eleanor uses the fond memories of her troubadour and her time at court to escape from the stark surroundings of her current situation. Her reliance on recollections indicates an agile mind that has suffered from years of isolation and loneliness. Memories are her only escape from the incarceration that enables her husband to enjoy his mistress while removing an impressive opponent from within his household. Eleanor, in her forced isolation and imprisonment, does not succumb to loneliness and fear. Instead, she relives memories that afford her emotional escape and strength; she even overcomes the guilt and devastation she felt about the loss of her son. She has lost all that was once familiar, but maintains an inner strength that allows her to thrive when others would give up.
CHAPTER FIVE

CONNECTING THE CHARACTERS

Although the settings of the operas Susannah, Wuthering Heights, The Passion of Jonathan Wade, and Flower and Hawk are vastly different, the leading soprano roles have noteworthy similarities. The four characters share two substantial connections. First, each of the women endures the betrayal of men who are significant in their lives. The circumstances surrounding the betrayals are dissimilar, but the effects are profound for each of them. Second, each character shows remarkable emotional strength. This strength enables them to thrive despite the hardships they bear. These common characteristics among Susannah, Cathy, Celia, and Eleanor are undeniable after a careful review of each role.

Assessments of the characters’ similarities are made using the libretti and stage directions from the musical scores as evidence. The discussion is organized in two sections: Betrayal and Strength. The roles are discussed in chronological order of composition within each of the sections: Susannah (1955), Wuthering Heights (1958-9), The Passion of Jonathan Wade (1962), and Flower and Hawk (1972). A comparative analysis follows the presentation of material from the four operas. Excerpts from the libretti reveal the commonalities of the selected roles.
Betrayal

Susannah

Many people contribute to Susannah’s dishonor, but three sources betray her most profoundly: the Elders, Little Bat, and Blitch. Her fall from grace begins with two actions of the Elders, continues due to the cowardice of Little Bat, and peaks because of the weakness of Blitch.

The Elders’ struggles with morality and sexuality lead to their first act of betrayal. They are genuinely surprised to find her bathing, but their inability to respect her privacy shows their inner conflicts. Not only do they fail to notify her of their presence, they objectify her. Floyd’s stage directions illuminate the inner struggles that lead them to slander Susannah.

“His voice breaks off abruptly, and the other Elders look up and follow the direction of his raised arm. They all stand rooted in their tracks for some time, expressions of shock on their faces being gradually supplanted by those of lust. Eventually, McLean shatters the moment when he realizes what he is feeling and doing, and draws himself up indignantly. At the sound of his voice, the other Elders, horrified and deeply disturbed, too, at what they have felt, quickly adopt his outraged tone and stance. They continue to look, however.”

Their sexual attraction to Susannah causes them great shame. The failure to reveal their presence is the initial act of betrayal.

The Elders’ second act of betrayal is their slander of Susannah. They have two choices about how to handle their witness of Susannah. The first option is to remain silent about Susannah’s bathing ritual, sparing her the embarrassment of being spied on during a private moment and preserving her honor as well as their own. The other option is to denounce her, saying that she attempted to seduce them. Knowing that she was unaware of their presence, the Elders understand that it is unlikely that she was attempting to seduce them. Although their sexual attraction to Susannah would be considered acceptable in modern American society, it is not viewed favorably in that era and locale. Rather than feeling guilt for their voyeuristic behavior, the Elders feel ashamed of their attraction to her. Overwhelmed by their guilt and concerned about their salvation, the Elders tell their wives, neighbors, and Reverend Blitch of

---

Susannah’s supposed impropriety. Their effort to absolve themselves of the guilt associated with sexual attraction to Susannah constitutes their second act of betrayal.

Fearing his mother and father, Little Bat McLean also contributes to Susannah’s humiliation by lying about the nature of their relationship. Susannah is unaware of his physical attraction to her and considers him nothing more than a friend. When her honor comes into question, Little Bat is forced to explain their friendship. Pressured by his parents, he fabricates stories of committing illicit acts with Susannah. Later, Little Bat admits his role in her downfall.

Little Bat: They made me say it! I swear they did!
My ma she scait me an’ pa did, too,
An’ it was right in front o’ the preacher
An’ I was scait, plum’ scait to death!

Susannah: What did they make you say, Little Bat?...

Little Bat: I said you’d let me love you up.
That’s what they made me say.
I said you’d let me love you up an’ in the worse sort o’ way.

Susannah: You didn’t!...It’s a lie! You know it is!

Little Bat: I did! I did an’ I know it’s a lie.
You was allers good to me.
But they made me say it, I swear they did…

Little Bat knows that his false confession of a sexual relationship with Susannah will permanently damage her reputation, but he does not stand up for her when confronted by his parents.

Reverend Blitch fails to allow Susannah the opportunity to answer the charges against her; his is the ultimate act of betrayal. He condemns Susannah, calling for a public confession without hearing her version of events. Although Blitch has spent no more time becoming acquainted with the elders than he has with Susannah, he believes their baseless accusations. Her alleged impurity renders Susannah less valuable than other members of his congregation, leading him to seduce her. He considers her disposable on account of her damaged reputation. Blitch exploits Susannah’s weakness, committing the same sin of which she stands accused. Not only does Blitch deny Susannah the option of defending herself, he uses her for his own pleasure.

---

29 Ibid. 55-8.
Although many people, both men and women, are complicit in Susannah’s fall from grace, the men in her life stand out as the primary perpetrators. The Elders acted inappropriately by watching her bathe and subsequently by creating the story of her Siren-like behavior. If they had not accused her, the community would not have shunned Susannah. Their false story led to the interrogation of Little Bat, a feebleminded young man whose false confession added to the speculation about her impurity. Believing the Elders as well as Little Bat’s lies, Reverend Blitch treated Susannah as though she was guilty without consulting her. Despite his moral obligation to protect her, Blitch felt validated in using her to fulfill his sexual desires because she was accused of scandalous behavior. Susannah’s life is ruined because of the weaknesses and spitefulness of her neighbors.
Cathy considers Heathcliff’s relationship with Isabella an act of betrayal. She is bound by her wedding vows, but Cathy loves Heathcliff and wants to be the only woman in his life. She learns of Heathcliff and Isabella’s relationship in Act III, scene two, and confronts them.

Cathy: What is this talk of marriage? And when have you been to Wuthering Heights?
Isabella: Yesterday and two days ago. And many times these past few weeks. I love Heathcliff and he might love me. He would love me if you’d let him.
Cathy: We’ll see about that… Heathcliff, is it true what Isabella says? Has she visited you at Wuthering Heights?
Heathcliff: I would never question a lady’s word. But I’ll make her honor good.³⁰

Cathy is astounded that they have been conducting a relationship without her knowledge, and without Linton’s permission. Refusing to believe Isabella, Cathy interrogates Heathcliff. When he confirms his courtship with Isabella, Cathy is enraged. Heathcliff’s affection for Isabella, real or feigned, wounds Cathy deeply.

Heathcliff betrays her further when he vows to marry Isabella if Cathy denies him. Cathy’s anger escalates when she discovers that he is using Isabella. Heathcliff does not love Isabella; his relationship with her is an attempt to manipulate Cathy. He is prepared to marry Isabella in order to remain part of Cathy’s life.

Heathcliff: Perhaps I’ll take her away with me. We could leave tonight and be married.
Cathy: How can you suggest such a thing?… Heathcliff, you can’t mean to do this!
Heathcliff: Either you leave with me tonight or I take Isabella instead.
Cathy: Do you love her Heathcliff? You know you don’t!
Heathcliff: …How could I love her with you in the world?… Leave with me now or I shall take her away…
Cathy: If you marry her, I’ll never see you again, I would never forgive your doing this. How can you betray me! How can you!³¹


³¹
Cathy wants to save Isabella from a loveless marriage, but she is more concerned with preserving her status as the only woman in Heathcliff’s life.

Cathy’s anger turns to despair when Heathcliff and Isabella leave, planning to marry the same day. Cathy reveals the depth of her pain, resulting from Heathcliff’s betrayal.

Cathy: How can I live without Heathcliff! I am Heathcliff and he is my soul! I cannot live without my soul! Help me to die, Nelly.\(^{32}\)

She is inconsolable at the loss of her beloved Heathcliff. Floyd’s stage directions shed light on Cathy’s misery.

“Cathy falls to her knees where momentarily she desperately clutches Nelly’s waist. Slowly she crumples to the floor, sobbing uncontrollably.”\(^{33}\)

Heathcliff’s marriage to Isabella is heartbreaking for her, constituting the greatest act of betrayal perceived by Cathy.

Despite her marriage to Edgar Linton, Cathy is in love with Heathcliff and expects Heathcliff to remain devoted to her alone. When she married Linton, Cathy did not recognize the depth of her love for Heathcliff. She feels trapped in her marriage and seeks solace in her friendship with Heathcliff. She is threatened by Isabella's relationship with Heathcliff and fears losing his affection. Cathy’s love for Heathcliff is irrepressible, and she believes his marriage is the ultimate betrayal.

\(^{31}\) Ibid. 235-40.
\(^{32}\) Ibid. 263-4.
\(^{33}\) Ibid. 264-5.
Celia

Celia is betrayed by her father three times: he disowns her, he publicly ignores her, and he participates in the murder of Jonathan Wade. Like his daughter, Judge Townsend has suffered as a result of the war, but he focuses his anger on Wade and, subsequently, Celia. His anger about the injustices of war leads him to betray Celia, separating Townsend from his daughter.

Judge Townsend’s initial act of betrayal is his disassociation with Celia. In Act II, scene two, Judge Townsend is furious when Wade informs him that he will be replaced as judge. He mistakenly attributes his job loss to Wade’s wrongdoing. Enraged, Townsend gives Celia an ultimatum.

Townsend: I regret, sir, that you will not longer be welcome in my home, And you are never to see my daughter again.
Jonathan: Then you force me to ask something I’ve long wanted to ask… Celia, will you marry me?
Celia: Don’t force me to choose between you… The two of you are all I have!... If you love me, I beg you, Don’t force me to choose between you!

Townsend: It rests in your hands; it’s your’s to decide. Who shall it be? Who?
   Will you come with me now
   Or stay behind with this soldier?
Celia: Since you are deaf to reason
   And force on me this cruel choice,
   My life will be with Jonathan,
   And I intend to marry him, and be his wife!

Townsend: As of this moment you are no longer my blood, And I shall hope never to see you again. Never.

Townsend’s pride is damaged by the loss of his job, and one of the few things he can control is his daughter. Trying to maintain order within his family, he forbids Celia to spend time with the Union officer he holds responsible for this most recent insult. When Celia declares her love for Wade, Townsend realizes that she is also outside his control. He disowns Celia because of his pride, and his hatred for Wade.

Townsend publicly ignores his daughter in Act III, episode five. Celia listens as her father addresses the crowd assembled for an anti-Union rally, informing them of the confiscation of his personal property. At the conclusion of the rally, they see one another. Floyd’s stage directions reveal Townsend’s hostile attitude toward his daughter.

“As the parade passes, Townsend steps down from the platform, followed by the dignitaries who have been sitting behind him, and they exit through the crowd, shaking hands as they make their way offstage. There is a moment in which Townsend sees Celia, slows his walk, slightly as he looks coldly in her direction, and then continues his exit. The audience slowly disperses into the wings, leaving Celia, alarmed and alone onstage as the scrim is lowered.”

Previously unaware of her father’s recent hardship, Celia approaches him. Her compassion is met with disdain. Disgusted by Celia, Townsend treats her more harshly than the strangers and acquaintances that surround him. His hatred of the Union extends to his daughter because she married Wade. Celia is devastated by his failure to acknowledge her.

Townsend’s final act of betrayal is his participation in the Guardian Knights’ attack at Wade’s home. Outcasts, Celia and Wade are considered neither Union nor Confederate supporters because they focus on the reconstruction of the city, avoiding politics. The Guardian Knight of White Man’s Rights, an organization created by Confederate supporters, wishes to exact revenge for Wade’s lenient treatment of freed slaves. Union soldiers distrust Wade because of his marriage to Celia. The two factions descend on him simultaneously, and Wade is murdered. Celia is stunned to find her father among the Guardian Knights.

“…Celia, holding Jonathan closely against her, rocks back and forth, sobbing quietly…Shortly, Townsend appears in the door, clad in a disheveled uniform, his hood held slackly in his hand. He stands brokenly, his eyes averted. Celia, sensing his presence, slowly looks up, and when she recognizes him, her eyes widen with shock.”

Although she is aware of her father’s anger toward Union troops, she was unaware of his involvement in the extremist group. Although proof of his guilt is nonexistent, Celia considers everyone present, including her father, responsible for Wade’s death. Townsend has punished her for marrying Wade by disowning her and publicly shunning her, but nothing prepared Celia for his participation in Wade’s murder.

---

35 Ibid. 73.
36 Ibid. 78.
Townsend’s love for Celia is undeniable, but his acts of betrayal fracture their relationship. Townsend loves her and recognizes that post-war political issues will complicate their relationship. His hateful treatment of her is the byproduct of his pride. He is saddened that she would choose to marry Wade rather than remain with him. Townsend has lost everything: his home, his wife, his power, his daughter, and his possessions. His ultimate act of betrayal is the one that separates him from Celia forever. His participation in the raid on her home and the murder of her husband is more than Celia can bear. Townsend’s pride, selfishness, and neglect are acts of betrayal that contribute to the end of his relationship with Celia.
Sequestered in Salisbury Tower, Eleanor struggles with the betrayals of her son Richard and her second husband Henry II. She feels betrayed by Richard because of his untimely death. Henry betrayed her by parading his mistress at court and by imprisoning Eleanor for nearly sixteen years.

Richard is the most beloved of Eleanor’s ten children, and his death is a heavy blow to her. Wounded in battle, Richard embraces death while his mother begs him not to die. She remembers his final hours.

Eleanor: Richard, oh my son,  
Your words still pierce my heart.  
Will they never stop haunting me?  
They hover at the edge of my mind  
Like dark, menacing birds of death…  
And then came those desolate words  
That I cannot erase from my mind.  
“Vanity, all life is vanity…”  
And living is a cruel jest…  
The struggle even to breathe is mockery.”

Although Richard is not the first of her children to die, his death is particularly painful for Eleanor. They shared common political goals, plotting the overthrow of Henry II. Eleanor becomes angry as she thinks of his death.

Eleanor: Why should I suffer more?  
Why am I asked to bury still another child?  
And why Richard, the dearest of all to me?  
I cannot bear this loss!  
God is cruel! God is unjust!  
It is not right that I suffer more!  
If only I had died instead of you!

Richard’s death weighs heavily on Eleanor’s heart, and she considers it a betrayal by Richard and God.

38 Ibid. 54-5.
Henry II betrays Eleanor by replacing her with Rosamond, his mistress, at court functions. Although monarchs often take mistresses, Henry’s public display of his mistress is a blatant act of disrespect to his wife. Eleanor is outraged by Rosamond’s prominence at court. Despite her exile, she expects Henry to be discreet in his extramarital affairs.

Eleanor: It has come to my ears that your mistress, Rosamond, Has been shown in my place at the English court with you… Are all these reports true? Then you are indeed a fool, To think I’d endure such mockery. I’ll not be mocked as your queen!... Whom shall it be, my lord, Your mistress or your queen? Then I am no longer your wife or your queen: We are parted forever.\(^{39}\)

Henry allows Rosamond to continue accompanying him at court, infuriating and humiliating Eleanor. As she remembers the altercations with her husband, the sense of betrayal returns, and she recreates her physical responses from the original encounter. Her anger and embarrassment are obvious. His infidelity is no surprise, but Henry’s lack of respect for Eleanor constitutes betrayal.

The second example of Henry’s betrayal is her imprisonment in Salisbury Tower. A formidable political opponent, he could not allow Eleanor to remain free after she attempted to lead a rebellion against him. While his motivation for imprisoning her may be understandable, the circumstances in the tower are less than attractive. Her living quarters are adequate, but they are nothing like the palatial accommodations to which she is accustomed. Her room is sparsely furnished, but she has her most prized possessions. Betrayed by her husband, Eleanor is separated from the people of her kingdom.

Eleanor’s husband and son betrayed her by abandoning her, leaving only memories to occupy her time. Richard, her political ally and confidant, died tragically, leaving her to mourn his untimely death. Henry punished Eleanor for her political ideas by exiling her and replacing her with a mistress. When she requested his leniency, Henry denied her. He also denied her

\(^{39}\) Ibid. 41-2, 47.
request to conduct his personal affairs outside the public arena, sparing her additional shame. Eleanor was betrayed by two of the men she loved most.

**Connection**

Although each character endures betrayal, their experiences can be grouped according to two specific sources: society and family. Susannah and Cathy are betrayed by friends or community members, Eleanor is betrayed by family members, and Celia suffers betrayal from community members as well as family members. Victims of betrayal from their communities, Susannah and Celia live in societies that reject them due to social or political issues. Susannah’s society vilifies sexuality, and her indictment for alleged immoral activities makes her a pariah. Celia is renounced by her father and shunned by her neighbors because of her marriage and her political beliefs. Cathy is betrayed by her beloved, Heathcliff, when he marries another woman. Eleanor’s betrayal is the work of her second husband, Henry II and her son. The specific sources of their betrayal are dissimilar, but each encounters hardship from their communities or their family.

Cathy and Eleanor commit actions that contribute to their betrayals. Cathy participates in her disgrace by scheming against Heathcliff, leading to her betrayal. Throughout her youth, Cathy manipulates him, allowing him to believe that they will spend their lives together. When Heathcliff returns from exile, Cathy remains confident in her ability to control Heathcliff, believing nothing has changed. She continues her friendship with Heathcliff after her marriage to Linton. Her inability to influence him is obvious when Heathcliff marries Isabella against Cathy’s wishes. Her loss of power over Heathcliff coincides with her perceived betrayal.

Similar to Cathy’s act of manipulation, Eleanor’s actions lead to her betrayal. Eleanor’s imprisonment, Henry’s first betrayal, is the result of her desire to usurp his power. Her influence at the French and English courts made her political ambitions more attainable. Imprisoning her insures that Eleanor cannot challenge Henry’s authority, and frees him to take a mistress.

In contrast to Cathy and Eleanor, Susannah and Celia experience betrayal through unintentional, albeit controversial, actions. Bathing in the creek is not unusual for Susannah, but her discovery results in humiliation. Her regular ritual inadvertently becomes the source of her shame. Celia’s betrayals are related to her relationship with Jonathan Wade. Her love for him
was not deliberately divisive, but it causes her downfall. Susannah and Celia are unable to control the circumstances that lead to their betrayals.

Susannah, Cathy, Celia, and Eleanor are faced with different types of betrayal, but they are united in their suffering. Ambition, love, and manipulation contribute to the ruin of innocent women. Despite their cultural and societal differences, the heroines of the selected Floyd operas endure betrayal.
Strength

Susannah

Susannah reveals her emotional strength by tirelessly maintaining her innocence, denying the community her false confession. Although her friends and neighbors seek an admission of guilt, Susannah remains steadfast, professing her innocence. She sums up her feelings in Act II, scene one:

Susannah: But they ain’t nothin’ fer me to confess, Sam.  
There ain’t nothin’ fer me to confess. 
I’ve prayed to see the light 
If somethin’ I’ve done’s been wrong,  
But I still don’t feel no sin in me  
An’ I cain’t lie jes’ fer them.

Desperate for the conclusion of her exile, Susannah has asked Sam how long it will be until the allegations are forgotten. Sam supports her, saying that she should not confess, but tells her that the townspeople will try to extort a confession. Although a public admission of guilt would tarnish her reputation, her status within the community would eventually be restored. Susannah’s refusal insures her indefinite isolation from the community. She believes that it is better to be innocently accused than to falsely admit wrongdoing, and maintains her innocence.

Aware that she will never again be welcome in New Hope Valley, Susannah completes her isolation by convincing the townspeople that she is mentally unstable. A mob of church members approaches her house, and Susannah chooses to endure permanent isolation rather than give up her home. Upon their arrival, Susannah responds to their verbal attacks with venomous rebukes and derisive laughter. She protects her home, brandishing a gun. Susannah will not be intimidated.

Susannah: Git out! Git out! 
You cain’t run me off my place 
Till I’m ready to leave,  
An’ that’ll be some time to come. 
Git away from here  
afore I blast you all to kingdom come!

---

Susannah protects her home with the same veracity she maintained her innocence, feigning psychological instability to alienate herself from the community.

Susannah’s refusal to submit to community pressure and the way she defends her home are evidence of her strength. Guided by a sense of justice, she cannot falsely confess to a shameful act. Her only respite from her neighbors’ accusing stares and inappropriate comments comes from disassociating herself from the community. Susannah embraces a life of seclusion in order to escape the abuse of the community, and maintain control of her family home.

---

41 Ibid. 127.
Cathy

Cathy’s remarkable strength becomes obvious when she rejects Heathcliff’s advances, swearing loyalty to her husband and denying herself happiness. Throughout Act III, Heathcliff manipulates the people around Cathy in an effort to influence her decision. First, he appeals to Cathy, but his words fall on deaf ears. Next, he courts Isabella, Cathy’s sister-in-law, in order to remain near Cathy. Eventually, Heathcliff gives Cathy an ultimatum: either Cathy will leave with him, or Heathcliff will marry Isabella. Cathy consistently exhibits personal and emotional strength as she rebuffs each of Heathcliff’s tactics, ignoring her own wishes.

After his return to the Moor Country, Heathcliff expresses his desire to run away with Cathy. She immediately refuses, saying that she wants to maintain their friendship, but she cannot run away with him.

Heathcliff: I’ve become a gentleman.
           And it’s all for you!...
           Apart we’re imprisoned,
           Together we’re free.
           Leave now and escape this prison with me.

Cathy: You forget that I am married now.
       Don’t spoil our being friends.42

His absence led Cathy to recognize her profound love for Heathcliff, but her devotion to Linton requires her fidelity. She has longed for his return, and she regrets her initial rejection of Heathcliff. Her regret, however, does not negate her responsibility to her husband. Although her love for Heathcliff eclipses the love for her husband, Cathy’s senses of commitment and honor prohibit her from breaking her wedding vows.

Cathy maintains her position when Heathcliff attempts to lure her away, exploiting his secret courtship with Isabella. Enraged about his relationship with Isabella, Cathy demands answers from Heathcliff.

Cathy: Do you love her Heathcliff?
       You know you don’t!

Heathcliff: How could I love her?

---

With you in the world?...
Our spirits are chained;
Apart we’re in hell.
Leave with me now
Or I shall take her away.
Cathy: You’re a fool to try to bargain this way!
        You’re courting destruction for all of us…
Heathcliff: Cathy, for the last time,
What’s it to be?
        Don’t force me to this!
Cathy: No! Never! Never!\textsuperscript{43}

Although he continues to pressure her by taking advantage of Isabella, Cathy remains firm in her resolve. Heathcliff’s cruelty to Isabella, his unwillingness to respect Cathy’s commitment to Linton, and his readiness to marry a woman he does not love, pain Cathy deeply. Despite Heathcliff’s endeavor to coerce Cathy’s cooperation, she is steadfast in her devotion to her marriage vows.

Heathcliff’s return reveals Cathy’s true identity: a lonely, devoted woman whose sense of commitment trumps her personal desires. Cathy realizes that she has alienated herself from the only person she truly loves. Despite her love for Heathcliff, she is bound to her husband for the rest of her life. Just as she offered fidelity to Linton until death parts them, Cathy offers eternal faithfulness to Heathcliff. During her most heartbreaking moment, Cathy discovers her personal strength and incredible devotion.

\textsuperscript{43} Ibid. 237-9, 245-6.
Celia demonstrates incredible strength throughout The Passion of Jonathan Wade. Her emotional development was previously discussed in three parts, and her strength will be evaluated by reviewing her progression through those three periods: before meeting Wade, during their relationship, and after Wade’s death. Celia’s emotional strength increases as the story moves forward, enabling her to adapt to her changing circumstances.

Celia encounters many adversities without losing her determination to survive, even though each is enough to effect long-term change. Celia endured the invasion and occupation of her house. Forced to quarter the Union officers, she and Judge Townsend witnessed the gradual destruction of their prized possessions at the hands of drunken soldiers. Material loss is less painful than the loss of life. She bore the loss of her fiancé with dignity, and she watched her mother die of a treatable illness because of inadequate medical supplies. Celia’s grace after the losses of her fiancé, mother, and her home, as well as the destruction of her hometown, is a testament to her emotional strength.

Celia’s second demonstration of strength is an act of defiance: her decision to marry Wade. Her father forbids Celia from marrying Wade because of their social and political differences. Faced with disownment, Celia must choose between the men she loves. She knows that her marriage to Wade will fulfill her, but it will also jeopardize her relationship with her only surviving family member. Despite the risk of losing her father, Celia chooses to marry Wade. Her strength is obvious as she reveals her choice.

“There is a long, palpably tense, silence in which Townsend and Celia glare at one another, their back arched, and their chins raised in an implacable collision of wills. After some time Townsend, unnaturally poised, speaks in a lower voice, his words measured, cold, and remote.”

Townsend: As of this moment you are no longer my blood, And I shall hope never to see you again. Never.

“Townsend exits very stiffly and Celia remains standing, her face set…”

---

Although she loves her father, Celia marries Wade, embracing life with the man she loves, and refusing to forgo her own happiness.

Celia and Wade face allegations of disloyalty from both the Union and Confederate causes in the months following their marriage, but Celia fiercely defends herself. Enoch Pratt, a politically motivated bureaucrat, questions Wade’s integrity because of his marriage to a Southern woman. Celia fiercely defends herself, saying that she is considered disloyal by supporters on each side of the war.

Celia: God in Heaven, what will be next?  
I, who am scorned by friend after friend;  
Welcome now in very few homes,  
With a father who has disowned me in  
And denounced me in public,  
Saying I’ve betrayed him and the South as well,  
And yet I am promoting the Rebel cause!  
I ask you, Mister Pratt, what more do you want?  
I support my husband,  
And I don’t defend my people here,  
But I won’t disclaim them, I can’t disclaim them  
I am Southern too!  
So think what you like, Mister Pratt,…  
But leave us in peace….  
Leave us alone!45

Her former allies are now against her, and she is unwelcome among the Union supporters. Celia exhibits strength by asserting her loyalty to her marriage and her neighbors.

The intensification of Celia’s emotional strength is obvious through her use of the mourning veil following Wade’s death. A traditional representation of grief, the mourning veil was a source of comfort for Celia after the loss of her fiancé and mother. By hiding her face, she was able to hide the depth of her pain and shield herself from the devastation of her friends and neighbors. After Wade’s death, however, Celia resolves to wear the veil without hiding her face, covering only her hair. Her motivation for leaving her face uncovered is two-fold. Celia wants the responsible parties to be forced to look into her eyes, but she also wants to maintain her awareness of the situations around her. Before meeting Wade, she ignored the suffering that surrounded her. Now she wants to continue Wade’s work, rebuilding the South, and that will be

45 Ibid. 57.
impossible if she hides again. Celia’s emotional strength is fortified after the loss of her husband.
Eleanor

Eleanor of Aquitaine is a passionate woman whose political ambition resulted in imprisonment. Although she was born into nobility, her political influence is the result of advantageous marriages. Her family connections and marriage to Louis VII make her a prominent figure in the French court. Her marriage to Henry II bolsters her renown. Her involvement in a rebellion against Henry II is proof of her strength and political ambition. Floyd explains Henry’s reaction:

“Henry, her second husband, has had her confined after she and their sons have led an unsuccessful rebellion in France against him. Eleanor was far too formidable an adversary to leave at large in Europe, and so Henry brought her to Salisbury Tower, where she is to remain until his death.”

Suffering more than fifteen years of isolation and confinement, Eleanor’s strength is augmented by memories of her life before being incarcerated. She relies on positive memories for comfort, while negative memories give her energy and fuel her desire to outlast the punishment in Salisbury Tower. Eleanor is overjoyed and energized by memories of her coronation as the Queen of France, as well as the visits of her troubadour lover. These happy memories alleviate the unbearable loneliness of captivity. Conversely, she recalls quarreling with each of her husbands. Inevitably, Eleanor’s thoughts always return to her son Richard. Haunted by immense sorrow, she fears that she is responsible for his death. However, the painful memories of his death ultimately bring peace, as she realizes that she was powerless to save him. Although sixteen years of imprisonment would cause most people to wallow in self-pity or lose their sanity, Eleanor finds strength from memories.

Eleanor also exhibits her determination and strength by refusing to end the misery of her imprisonment by committing suicide. Having already tolerated more than fifteen years of confinement, Eleanor examines a vial of poison she has concealed. She is mesmerized by the ease with which she might end her suffering.

---

“With shaking hands, she takes a ribbon from her dress and lifts it over her head. Tied to the ribbon is a small vial which she holds in front of her face and stares at with dread and fascination.”

Eleanor contemplates the possibility of taking her own life.

Eleanor: It would be done so quickly:  
With this poison only a minute or two  
And this endless waiting would be over.  
I am so old now…  
It would cheat death so little.

Although there is no reason to expect an end to her captivity, Eleanor rejects the idea of suicide. She is determined to carry out the sentence imposed by her husband. Her resolve is strong, as is her will to survive.

“Suddenly and resolutely, she thrusts the vial back inside her dress.”

Eleanor: I will close my mind to this wretched present time and place.  
I will no longer notice this wretched room,  
For if I do, I will lose my reason  
Or I shall destroy myself.

Despite her ability to end her suffering, Eleanor decides to endure the loneliness and isolation of more than fifteen years of exile.

Eleanor’s strength makes it possible for her to tolerate her imprisonment. Although she has the opportunity to end her suffering, she chooses not to do so. She relies on memories to sustain and inspire her. Throughout her confinement, Eleanor resolves to endure the penalty for the failed rebellion against her husband.

47 Ibid.  6.  
48 Ibid.  7  
49 Ibid.  7-8
Connection

Susannah, Cathy, Celia, and Eleanor each endure astonishing hardships with considerable strength. Although their circumstances are different, four common elements become apparent among the characters: commitment, overcoming self-doubt, the use of memories for comfort, and acceptance of their situations. The characters will be evaluated using these four themes.

Commitment

Susannah demonstrates commitment to truth, proving her innocence. Although she knows that a false confession will ease the minds of her neighbors, therefore lightening her burden, Susannah refuses to admit to the charges against her. She maintains her innocence, isolating herself from everyone she has ever known. Susannah is committed to restoring her reputation in the community without being forced to make a false confession.

Cathy shows commitment by honoring her wedding vows. She remains faithful to her husband despite loving another man. Having promised to remain faithful to Linton, Cathy cannot retract her vow of fidelity. Committed to showing respect for her husband, Cathy rejects her opportunity to create a life with Heathcliff.

Celia’s display of commitment is evident in her support of her husband, Jonathan Wade, in spite of the social and political obstacles they face. Living in a time of political unrest, they face allegations of impropriety and disloyalty to their respective political ideologies. Shunned by her father and her community, Celia remains committed to her husband even after his death. She vows to continue his mission of reconstructing the war torn country. In spite of the hardship she bears, Celia’s commitment to her husband and to his goals is unshakable.

Overcoming Self-Doubt

Susannah overcomes self-doubt that was caused by the false testimony of her friend and community leaders. Although she knows that she is blameless with regard to the specific accusations, she briefly wonders if it is possible that she is possessed by the devil, as is suggested by the Elders. Perhaps, unwittingly, she has been an instrument of evil-doing. Self-doubt threatens to destroy her concept of self-worth and leads her to give up her claim of innocence. The temptation to implicate herself in both the attempted seduction and collusion with the devil
is no match for her commitment to the truth. Susannah overcomes the self-doubt that temporarily causes her to question her actions.

Eleanor also overcomes self-doubt, rejecting thoughts of suicide. She has lived in isolation for over fifteen years and has no reason to expect a release. Eleanor feels irrelevant at court and in her country, but she decides to persevere. Despite the poison concealed in her room, she endures her confinement, accepting Henry II’s punishment.

**Memories for Comfort**

In the days following the accusations, Susannah longs for the time before her disgrace, looking to thoughts for comfort. She hopes for the return of simple, community life. Thinking of pleasant times provides a temporary reprieve from the gravity of her current situation, while also focusing her attention on the capacity for her friends and neighbors to treat her with kindness. Susannah uses memories of happy times to gather strength, reinforcing her resolve to clear her name.

Cathy recalls her childhood spent with Heathcliff, exploring the moors together and planning their futures together. Her loveless marriage and the absence of her most beloved friend, Heathcliff, leads her to think of their times together. She relies on memories to sustain her, strengthening her determination to maintain a friendship with the man she should have married. Although her memories remind her of the pleasant times with Heathcliff, they also call up her decision to marry Linton. Memories, good and bad, comfort Cathy as she continues her unhappy marriage.

Eleanor is entirely isolated from the people who are meaningful to her, and memories are her sole opportunity to interact with her loved ones. Immediately after rejecting the idea of suicide, she decides to ignore her current situation and concentrate on previous experiences. She recalls the most important times in her life: the coronation in France, the loss of her son, and arguments with her husbands. By remembering the major events of her life, Eleanor pulls together the strength that enables her to complete her incarceration.
Acceptance

Although they encounter dissimilar hardships, each of the characters accepts the adversities that plague them. Susannah accepts her rejection from the community, distancing herself from the friends and family who betrayed her. Cathy accepts that her marriage to Linton binds her to a man she does not love, and bars her from a life with Heathcliff. Celia accepts the losses of her mother, fiancé, home, and city when she recognizes that nearly all people throughout the Union and Confederacy have suffered similarly. Additionally, she accepts her responsibility to continue Wade’s work after his death. Eleanor recognizes her obligation to adhere to Henry’s decree of imprisonment.

Conclusion

Each of the characters thrives despite the difficulties that threaten them. Their strength manifests in a variety of ways: perseverance, loyalty, dedication, and acceptance are common traits. Floyd defines the characters individually and collectively, citing their amazing strength.

“These four characters for me are each unique but, if they share a common trait, it’s that they are extraordinarily strong, even dominant, women. There’s nothing of the “pathetic heroine” about any of them.”

Although they exist in different countries and different eras, Susannah, Cathy, Celia, and Eleanor exhibit admirable strength.

---

CHAPTER SIX

PERFORMER’S PERSPECTIVE

Although the four characters have dissimilar life experiences and situations, exploration of the Floyd-Curtin roles reveals noteworthy similarities in terms of vocal requirements, and personality traits. Not surprisingly, the roles demand comparable levels of technical ability and mastery. Performance related requirements will be addressed here. Additionally, the examination of the four roles exposes the complexities of the dramatic situations confronted by each character.

The range and tessitura requirements of the four roles are similar. The role of Susannah demands the greatest range at two-and-one-half octaves. Utilizing two octaves, the role of Eleanor requires the smallest range. The roles of Cathy and Celia make use of approximately the same range, two octaves and third. The tessiture are similar for all the roles, requiring stamina in the middle of the soprano range. These roles have moderate tessiture, and are concentrated below the secondo passaggio, or below E5 or F-sharp5. (See Appendix A, page 67)

Floyd requires the performer to exhibit mastery of the extreme ends of the vocal range. Each role requires the soprano to sing in chest voice, but the role of Susannah contains the lowest pitches. In Act II, scene 3, Susannah, overcome by fatigue and grief, yields to Blitch’s advances. Floyd uses the lowest end of the soprano range to express Susannah’s resignation.

Example 1 Susannah, Act II, scene three, mm. 152-3. © Copyright 1956 by Boosey & Hawkes, Inc. Vocal Score © Copyright 1957 by Boosey & Hawkes, Inc. Reprinted by permission.
Floyd also writes soaring vocal lines that require power and control in the upper portion of the soprano range. His musical notations indicate either *fortissimo* or *pianissimo* singing in the highest part of the vocal range. This elevates the drama by utilizing the extreme ends of both the vocal and dynamic ranges. In an example from *Wuthering Heights*, Cathy recalls the overwhelming happiness of her time at Wuthering Heights. Floyd uses the dynamic indication *ff* in the upper portion of the vocal range.

Example 2 *Wuthering Heights*, Act II, scene two, Rehearsal 184, mm. 8-10.
Text © Copyright 1958, Revised 1959, by Boosey & Hawkes, Inc.
Vocal Score and newly revised text © Copyright 1961. Renewed 1986. Reprinted by permission
A striking example of Floyd’s alternation between *ff* and *pp* singing in the upper portion of the vocal range is found in Act I of *The Passion of Jonathan Wade*. Celia contemplates her feelings for the title character. Floyd requires the use of the extreme ends of the dynamic range while the character contemplates the implications of her new friendship. In measure 375, the soprano must sing B-flat 5 at the dynamic level of *ff*, and in measure 381 the same pitch is sung at the dynamic level of *pp*.

© Copyright 1990 by Boosey & Hawkes, Inc.
Reprinted by permission.
Spoken dialogue as well as *sprechstimme*, a style of vocalization that is between speaking and singing, are additional stylistic devices present in each of the roles. Floyd uses speech-singing and declamation to draw particular attention to the character’s psychological struggles, and illuminate shifts of emotional focus. In Act II, scene two of *Wuthering Heights*, Cathy asks where Heathcliff has gone and Nelly reveals that he has left Wuthering Heights. Cathy is shocked that her closest friend would abandon her.

Example 4 *Wuthering Heights*, Act II, scene two, rehearsal number 192
Text © Copyright 1958, Revised 1959, by Boosey & Hawkes, Inc.
Reprinted by permission.
More extensive use of speech may be found in Act II, scene two of *Susannah*. Susannah scorns Blitch after his feeble attempt to convince the Elders of her innocence, rejecting his apology and revealing a fundamental personality change. She is incapable of forgiveness, having been denied compassion by her friends and neighbors.

Example 5 *Susannah*, Act II, scene two, Rehearsal number 91, mm. 7-14
© Copyright 1956 by Boosey & Hawkes, Inc.
Vocal Score © Copyright 1957 by Boosey & Hawkes, Inc.
Reprinted by permission.
Floyd uses speech and *sprechstimme* extensively in *Flower and Hawk*, often using them as a bridge from one memory to the next. Eleanor remembers confronting Henry II about his mistress, and her insistence that he choose between his wife and his lover. Floyd composed sung passages for Eleanor’s introduction to Henry II, but switched to *Sprechstimme* for the confrontation.

Example 6 *Flower and Hawk*, Rehearsal number 120, mm. 4-11  
© Copyright 2001 by Boosey & Hawkes, Inc.  
Reprinted by permission.
Another noteworthy example of *Sprechstimme* usage in *Flower and Hawk* occurs during Eleanor’s realization that she has no culpability in the death of her son. Her thoughts of Richard function as a pedal point, causing Eleanor to withdraw from pleasant memories, and emphasizing her inability to accept his death. Her acceptance of his death marks a significant personality change and is expressed through speech-singing.

Example 7 *Flower and Hawk*, Rehearsal number 166-167, m. 2
© Copyright 2001 by Boosey & Hawkes, Inc.
Reprinted by permission.

The singer must recognize the significance of the speech-singing segments of the selected roles. Indicating psychological transformations for each character, Floyd composed these sections to draw attention to the characters’ emotional development. The performer must deliver the spoken portions of the roles with the awareness that these segments represent substantial moments in the lives of each character.

Despite their varied locations and time periods, chronological analysis illuminates the intensification of the suffering of each character. That is not to say that the characters, and subsequently the operas, that were composed earlier are less compelling than the latter characters or operas. Each character has a more troubled past than her predecessor. As their back stories become more elaborate and psychologically painful, the characters become more complex.
Starting with Susannah, moving to Cathy, then Celia, and finishing with Eleanor, one finds that the dramatic stakes are raised as the backgrounds and psychological lives of the characters become more complex.

Although Floyd says that there is no intentional correlation between the characters sung by Curtin, it seems that each role requires a more accomplished performer. This is likely a testament to Curtin’s talent as a singing actress. When asked about Curtin as a singing actress, Floyd praised her ability to communicate without sacrificing vocalism.

“She is so intrinsically musical and such a highly cultivated musician that it was always just a joy to work with together…she has an extraordinary ability to use her voice dramatically without ever sacrificing musical values or lapsing into questionable taste.”

His faith in her musicianship and acting ability allowed Floyd to construct progressively more emotionally complicated characters for Curtin.

Susannah, the first character, has a relatively uncomplicated past with little indication of emotional instability before her victimization. Although she has suffered loss, as may be presumed because of the absence of her parents, she appears well-adjusted. Susannah’s idealistic outlook, especially her belief that life beyond New Hope Valley is like magazine pictures, sheds light on her simplistic, child-like view of the world. There is no indication of substantial upheaval in her life prior to the Elders’ baseless accusations. Susannah’s life becomes complicated by their untrue allegations, and her psychological status declines due to the poor treatment she experiences. The traumatic events that lead to her self-imposed seclusion shatter her concept of her community, family, and her idealistic outlook.

Cathy’s unwillingness to establish an individual identity and her victim-like mentality indicates a woman whose past is somewhat complicated. The lack of supportive familial relationships contributes to her complex past. The deaths of her parents and her estrangement from Hindley fuel Cathy’s abandonment issues, prompting her to adopt different identities when communicating with each of her acquaintances. Her insecurity causes her to perceive betrayal at the hands of Heathcliff. She embraces a double standard, expecting Heathcliff to remain single while she is married to Linton, having previously rejected Heathcliff. Throughout the opera,

---

Cathy struggles to reconcile her feelings with regards to Heathcliff and Linton. Faced with the heartbreaking decision between her husband and the man she loves, Cathy chooses to honor her marriage vows. Her perception of betrayal indicates Cathy’s emotional immaturity, but her loyalty to Linton reveals the depth of her emotional and psychological transformation.

Having survived war, the loss of her beloved, the loss of her mother, and the destruction of her town and way of life, Celia Townsend has endured unbelievable hardship. Every component of her life has changed because of the war. Celia attempts to hold on to the remnants of her life from before the war while harboring resentment toward all Union supporters. Inspired by her love for Jonathan Wade, Celia changes her attitude and beliefs and embraces his peace-keeping ideology. Celia suffers during the war, finds happiness in her relationship with Wade, and then suffers yet again when he is killed. The pain she feels initially is self-pity, but later becomes the pain of losing her soul mate, and isolation in the effort to continue his legacy. Throughout her life, Celia overcomes substantial losses and discovers the ability to channel her pain to rebuild her community.

Eleanor has survived more than fifteen years of imprisonment and isolation with her sanity intact, enduring adversity significantly longer than the other selected characters. Eleanor has ruled in two countries, borne ten children, buried her favorite child, endured public humiliation while her husband’s mistress is paraded at court, led an unsuccessful revolution, and suffered years of imprisonment. Her confinement not only removes her political influence, but also separates Eleanor from her surviving children. Knowing that her sentence in the tower ends with Henry’s death, Eleanor is determined to complete her confinement. Her resolve to bear the burden of imprisonment is greater than her desire to end her suffering. The issue of isolation is obviously reinforced by the structure of the opera, a monodrama. This presents unique challenges that do not exist in the earlier roles.

Individually, Susannah, Cathy, Celia, and Eleanor are roles that contain similar vocal requirements, and collectively they comprise a series of characters facing increasingly complex dramatic situations. Each role requires ease of negotiation throughout the vocal range, and mastery of the spectrum of dynamic levels. The ideal soprano for these roles must possess many of the characteristics exhibited by Curtin: sensitivity to text, vocal stamina in the middle of the range and power in the upper portion of the range, and dramatic credibility.
## APPENDIX A

### ROLE CHART

<table>
<thead>
<tr>
<th>ROLE</th>
<th>RANGE</th>
<th>TESSITURA</th>
<th>POSSIBLE CONCERT EXCERPTS</th>
</tr>
</thead>
</table>
| Susannah         | G-flat 3 – C6 | E-flat4 – A-flat 5 | • Ain’t it a pretty night (Act I, scene 2)  
|                  |            |              | • The trees on the mountains (Act II, scene 3) |
| Cathy Earnshaw   | A-sharp3 – C-flat6 | E4 – F5     | • I’ve dreamt (Act II, scene 2) |
| Celia Townsend  | A3 – C6    | E4 – G5      | • My face has lost its mourning veil (Act I, scene 2) |
| Eleanor of Aquitaine | C4 – C6 | F-sharp4 – F-sharp5 | • Oh, Holy Mother of God (Rehearsal number 156 – 165) |
APPENDIX B

SYNOPSIS

SUSANNAH

CAST

Susannah Polk    Soprano
Sam Polk, her brother   Tenor
Olin Blitch, an evangelist  Bass-baritone
Little Bat McLean    Tenor
Elder McLean    Baritone
Elder Gleaton    Tenor
Elder Hayes    Tenor
Elder Ott    Baritone
Mrs. McLean    Mezzo-soprano
Mrs. Gleaton    Soprano
Mrs. Hayes    Soprano
Mrs. Ott    Contralto
People of New Hope Valley    Chorus and Dancers

SETTING

New Hope Valley, Tennessee: the recent past

DETAILS

➢ World Premiere: Florida State University, Tallahassee, Florida. February 24, 1955
➢ New York Premiere: New York City Opera. September 27, 1956
➢ Winner of the New York Music Critics’ Award for the Best Opera in 1956.
➢ A music drama based on the story of Susannah from the Apocryphal, The Story of Susanna.
SYNOPSIS

ACT I

Scene one

The townspeople of New Hope Valley have come together for a square dance in the yard of New Hope Church in mid July. The men of the congregation compete for the attention of Susannah Polk, a beautiful young woman. The Elders and their wives oversee the festivities, enthusiastically discussing the imminent arrival of a traveling evangelist. The preacher is well known for his ability to cast out demons and convert lost souls. As the wives continue their discussion, the Elders join the dance, each vying for Susannah’s attention. The traveling minister, Reverend Olin Blitch, arrives, and introductions are made. Blitch watches the dance and immediately notices Susannah. Elder McLean explains that Susannah is a poor girl who has been orphaned and raised by her brother Sam, a local drunk. Blitch suggests that they all pray for Susannah and her brother before excusing himself to join the dance. Blitch stealthily makes his way toward Susannah. The scene closes as Mrs. McLean declares that Susannah will “come to no good.”

Scene two

After the dance, Little Bat McLean, the simpleminded son of Elder and Mrs. McLean, escorts Susannah home from the dance. Little Bat, who is afraid of Sam, nervously asks if her brother is home. She replies that he has not come home yet as she marvels at the beauty of the Valley. Delighted from the evening of dancing and fun, Susannah tells Little Bat that she dreams of exploring the world. Sam arrives as she imagines the possibilities of life in the cities beyond the mountains. Little Bat leaves quickly when he sees Sam. Excited, Susannah tells Sam about the square dance and her introduction to the new preacher. She mentions that the Elders’ wives gave her “hard looks” but she enjoyed herself. As Sam prepares for bed, Susannah asks him to sing “Jaybird”, one of her favorite childhood songs.

Scene three

The next morning, Susannah can be heard humming “Jaybird” somewhere in the woods near the Polk farm. The Elders are searching for a baptism location when they hear a woman in the distance. Suddenly, they come upon a clearing where they see Susannah bathing in the creek. Stunned by their discovery, they openly express their disbelief as they continue to watch the innocent girl. Susannah is completely unaware of their presence. The Elders, ashamed of
their attraction to Susannah, conclude that their impure thoughts are the evidence of Susannah’s pact with the devil. Blaming their lustful thoughts on Susannah, they insist that Susannah repent for her sins. They leave quietly, each stealing glances at the oblivious Susannah.

Scene four

Later that evening in the church yard, the Elders’ wives discuss the scandalous way Susannah was found that morning. Meanwhile, the Elders discuss their conversation with Blitch, who is at the McLean house praying for Susannah. Susannah is unaware of the accusations she faces when she arrives at the church yard. She has prepared a dish to share at the potluck dinner and warmly greets her neighbors. Elder McLean hatefully tells Susannah that she is no longer welcome among the congregation. Shocked, Susannah looks around for a friendly face, but finds none. Hurt and confused, Susannah excuses herself.

Scene five

Half an hour later at the Polk place, Susannah is sitting on the front steps, still reeling from the treatment she received at church. Little Bat arrives, looking nervous. Susannah is surprised to see him and tearfully asks why the townspeople have turned against her. He tells her that the Elders saw her bathing in the creek and told everyone that she attempted to entice them. Mortified, Susannah proclaims her innocence. Little Bat tells her that Blitch has been praying for her all day, especially because of the other accusations. She looks at him questioningly and asks him what he means. Little Bat sobs and mumbles that his parents forced him to say that he had an intimate relationship with Susannah. Filled with disbelief and righteous indignation, she insists that Little Bat leave her home. Sam, having heard the entire exchange from inside the house, comforts Susannah, but tells her that things will likely get worse before they get better.

ACT II

Scene one

Friday morning at the Polk house, Sam tells Susannah that the people are waiting for her to confess her sins publicly. Susannah insists that there is no reason for her to confess. The trials of the previous week fill her with self-doubt, causing Susannah to question her salvation. Sam abruptly reprimands her, reassuring Susannah that she is blameless. She tells him that Preacher Blitch asked her to come to church and repent. Sam asks her to consider the preacher’s request. He tells her that she must show the community that she is neither afraid nor ashamed. He says that he needs to check the hunting traps and does not want Susannah to remain home.
alone. Susannah reluctantly agrees to go to the church meeting but makes Sam promise to return home that night.

Scene two

Later that evening, Susannah joins the congregation at the revival in New Hope Church. Following his sermon, Blitch begins the altar call, admonishing the greatest sinner in their midst to come forward. Hypnotized by the hymns and preaching, Susannah begins walking toward the front of the church. Suddenly aware that she cannot make a false confession, Susannah runs from the church. Blitch hastily offers a benediction as the curtain falls.

Scene three

An hour later, having returned home, Susannah sings a folk song to comfort herself. She is oblivious to Blitch’s slow approach until he compliments her singing. Startled and suspicious, Susannah asks why he has come. Blitch replies that he wants to save Susannah from her life of sin. Susannah unwaveringly maintains her innocence. She sobs, telling him about the humiliation she feels and the terrible treatment she has endured from her neighbors. Exhausted from the church services and from their argument, Blitch begins to leave but changes his mind. His desire for Susannah causes an intense internal struggle that ultimately proves too great. Blitch yields to his urges and leads her to the house. Susannah, also exhausted from her ordeal and from the argument, seems unable to comprehend her surroundings or the intentions of her guest.

Scene four

The next morning, Blitch prays fervently in the church. He is ashamed of his seduction of an innocent girl, and prays for forgiveness. He proclaims to God that Susannah was “untouched” before she was “defiled by my lust.” As he prays, the Elders and their wives enter the church, followed by Susannah. She looks significantly older and more tired than on the previous day. When Blitch notices his audience, he declares that the Lord spoke to him and revealed Susannah’s innocence. He calls her a victim of maltreatment from the community. The Elders reject his assessment of Susannah, saying that she has bewitched him. When they are alone, Blitch redirects his attention to Susannah. He points out that he tried to restore her reputation, but was unsuccessful. Susannah coldly laughs before leaving. He is left alone and deflated, pleading for God to help him.
Scene five

Sam returns home at sundown to find Susannah sitting on the front steps. Completely ignorant of the previous night’s events, Sam is jovial as he greets his sister. Susannah responds coldly and lashes out at Sam for not returning home the night before. She tells him about Blitch’s visit. Sam furiously swears to kill Blitch and disappears with his gun. Susannah does not notice his absence until much later. She calls him to dinner and realizes that he is gone. Without warning a gunshot rings out across the Valley. Susannah realizes that Sam has avenged her. Little Bat appears, confirming Susannah’s fears. The Elders and the townspeople arrive, planning to force Susannah to leave. She laughs mockingly and brandishes a gun, telling them to leave. Eventually the mob retreats, but they tell Susannah she will one day face a higher court. Little Bat lags behind and watches Susannah. She seductively beckons him. As he begins to embrace her, Susannah cruelly slaps him across the face. He runs away to escape her wrath, leaving Susannah utterly alone.
WUTHERING HEIGHTS

CAST
Catherine Earnshaw       Soprano
Heathcliff, Cathy’s beloved   Baritone
Nelly, servant at Wuthering Heights   Mezzo-Soprano
Edgar Linton, Cathy’s husband    Tenor
Isabella Linton, Heathcliff’s wife   Soprano
Hindley Earnshaw, Cathy’s brother    Tenor
Mr. Earnshaw, Cathy’s brother    Bass
Joseph, servant              Tenor
Lockwood                     Tenor
Servants                        Silent
Party Guests                   Mixed Chorus

SETTING
The moor country of northern England, 1835 (Prologue), 1817-1821

DETAILS
➤ World Premiere: Santa Fe Opera, July 16, 1958
➤ New York Premiere: New York City Opera, April 9, 1959
➤ Floyd’s musical drama is an adaptation of Emily Brontë’s novel of the same title.
SYNOPSIS

ACT I

Prologue

Lockwood, a traveler who has rented Thrushcross Grange, knocks violently at the door of the Wuthering Heights in the winter of 1835. Heathcliff, a dark, brooding character, answers the door and silently allows Lockwood to enter. Joseph, an old servant, is inside reading his Bible, while Isabella, Heathcliff’s wife, sits stiffly in a chair. Lockwood apologetically explains that he was out for walk when a terrible storm began. The storm prevented him from returning to Thrushcross Grange, the residence he rents from Heathcliff. Lockwood asks if anyone is able guide him home. Isabella offers, but Heathcliff quickly silences her. Instead, Heathcliff allows him to sleep in the parlor for the night before returning to the Grange. When they are alone, Lockwood compliments Heathcliff, noting Isabella’s beauty. Heathcliff responds with revulsion, proclaiming his disdain for Isabella. The master of the house goes to his room just before Isabella reappears, bringing books for Lockwood. Heathcliff summons her hatefully and Isabella quickly retreats to the bedroom. Lockwood settles down to read a book, a diary belonging to Catherine Earnshaw. He falls asleep while reading about a love triangle involving Catherine, Heathcliff, and Edgar Linton. Shortly thereafter, Lockwood is awakened by knocking at a nearby window. When he opens it, a pale, icy hand reaches through the window. He hears the voice of a young woman begging admittance to Wuthering Heights. Lockwood is frightened by the ghostly vision. Heathcliff, having heard voices, reappears and asks whose voice he heard. Lockwood replies that the voice claimed to be Cathy. Heathcliff runs outside and calls out for Cathy, begging her to come back.

Scene one

Eighteen years earlier, in February of 1817, Mr. Earnshaw, master of the house and father of Cathy and Hindley, sits in front of the fireplace at Wuthering Heights. He is frail, and his health is fading. Joseph is reading the Bible while Nelly works busily in the kitchen. Cathy bounds down the stairs, ignoring her father and Joseph, going directly to Nelly. Seventeen years old, she has a vivacious personality and is not easily ignored. She asks where Heathcliff has gone. Cathy feels guilty for scolding him and wishes to apologize. She becomes aggravated when Nelly, Mr. Earnshaw, and Joseph each respond that they have not seen Heathcliff. Hindley arrives, dragging Heathcliff behind him. Hindley believes that his father shows preferential
treatment to Heathcliff, an orphan adopted by Mr. Earnshaw during a business trip. Hindley feels slighted by his father and asserts that Earnshaw does not respect him. Earnshaw and Hindley argue about Heathcliff’s role in their family. Hindley promises that when he becomes master of Wuthering Heights, he will force Heathcliff into slavery. Worried about her father’s health, Cathy attempts to stop their fighting. Earnshaw suddenly clasps his chest and collapses on the floor. Hindley announces that Earnshaw has died, and Cathy cradles her father. She is heartbroken at the loss of her father, and furious with Hindley for ignoring her pleas to stop the argument. Heathcliff and Cathy comfort one another, promising to remain together forever.

Scene two

Two months later, in April, 1817, the Wuthering Heights household is gathered in the living room. Joseph reads the Bible to Cathy and Heathcliff, Hindley is near the fireplace whittling, and Nelly is quietly mending clothing. After hours of listening to Bible stories, Cathy grows impatient and demands that she and Heathcliff be released. Her request is ignored, so Cathy lashes out, ripping the cover from her book. Heathcliff immediately does the same. Outraged, Joseph yells for Hindley. Saying nothing, Hindley walks to the table and hits Heathcliff in the face. Cathy demands that she receive the same punishment because she is also guilty. Hindley tells her to be quiet as he escorts Cathy and Heathcliff to the kitchen and locks them in. Happy to be free from Joseph, they quickly orchestrate an escape to the moors. Ecstatic once they are free, they roam the moors and admire their surroundings. They embrace, and Cathy impulsively kisses Heathcliff on the cheek. He draws her in for a kiss, but Cathy pulls away in surprise. She takes his hand and leads him toward the Thrushcross Grange, the home of the Linton family. Cathy is curious and wants to peek in the windows. Heathcliff hesitantly agrees, but they are quickly discovered. As they try to escape, Cathy hurts her ankle and is unable to escape. She encourages Heathcliff to go, but it is too late. Edgar and Isabella Linton see Cathy’s injury and insist that she stay with them. They instruct Heathcliff to tell Hindley that Cathy will return to Wuthering Heights when her ankle has healed. Heathcliff reluctantly walks home, whispering her name all the way.

ACT II

Scene one

A month later, Heathcliff sits sullenly in the kitchen at Wuthering Heights while Nelly cooks. Looking out the window, Nelly announces that Cathy has returned with the Linton
children. A noticeable change has come over Cathy. She is elegantly dressed and groomed, and has adopted the manners of a refined lady. Nelly is skeptical of Cathy’s transformation, but Heathcliff is delighted to see her. Hindley arrives, mirroring the elegant deportment of his sister and the Linton’s. Cathy comments on Heathcliff’s dirty and tattered clothing, upsetting him greatly. As soon as she leaves the room, he asks Nelly to make him “decent.” Nelly happily agrees, and saying Heathcliff must look and act like a gentleman. Nelly also assures him that he has no reason to be jealous of Edgar Linton. When Heathcliff joins the Earnshaw’s and Linton’s for tea, Cathy and Isabella focus their attention on him. Edgar, jealous of his rival, mocks Heathcliff’s lack of etiquette. Enraged, Heathcliff throws tea in Edgar’s face and storms out of the room. Hindley is embarrassed by Heathcliff’s behavior and angrily sets out to find him. Later, as the Linton’s prepare to leave, Cathy invites Edgar to visit Wuthering Heights as often as possible. Heathcliff returns after Edgar has gone. His clothes are torn and his body is bruised and bloodied. Heathcliff swears that he will repay Hindley’s abuse one day. Cathy is distraught at the sight of his wounds and weeps bitterly as she cleans them.

Scene two

A month later Heathcliff is resting in the kitchen when Cathy runs in, trying to button her new silk dress. Seeing Heathcliff, Cathy becomes nervous. He asks why she is wearing her new dress, and she avoids answering. They are interrupted by Nelly’s announcement of Edgar’s arrival. Cathy refuses to look at Heathcliff during the awkward silence that follows. Jealous, Heathcliff smashes a dish and storms from the house. Cathy regrets hurting Heathcliff’s feelings, she but goes to welcome her guest. Edgar is eager to see her and asks that they be left alone. Nelly replies that it would be improper for them to be unsupervised. Cathy, angry at Nelly’s refusal, attacks her. Edgar is shocked by her outburst and begins to leave. Cathy, flustered from the fight with Nelly, asks where he is going. He says that her behavior disappointed him, and that he is leaving. Cathy collapses on the chair crying, stunned and embarrassed. Overcome by her tears and apology, Edgar stays to comfort her. They profess their love for one another, and he passionately asks her to marry him. She immediately feels troubled, but distractedly agrees. Edgar leaves with a promise to return the next night.

When Edgar has gone, Cathy tells Nelly about Edgar’s marriage proposal. She tells Nelly that she feels conflicted about the prospect of marrying Edgar. Cathy says that loves Edgar because he is young, handsome, and wealthy. Nelly points out that all of those things
change with time. Unaware that Heathcliff has entered the room, Cathy tells Nelly of a dream in which she was cast out of heaven. She continues, saying that she has no more right to marry Edgar than to go to heaven, but it would degrade her to marry Heathcliff. Upon hearing this, Heathcliff disappears. Cathy stops abruptly, asking for Heathcliff. Nelly responds that he heard what Cathy said and has left Wuthering Heights. Shocked, Cathy runs into the night calling his name, pleading for him to come back.

**ACT III**

**Scene one**

In August of 1820, three years later, a party is in progress at Thrushcross Grange, the home of Cathy and Edgar Linton. Cathy watches the dancing with disinterest as Edgar chats with their guests. The partygoers begin to discuss a handsome stranger who is visiting the area. They say he is a gambler who won his fortune. The stranger is such an accomplished gambler that only Hindley agrees to gamble with him. According to rumors, Hindley has lost everything except Wuthering Heights to the stranger. The partygoers say that the gambler once lived at Wuthering Heights and that his name is Heathcliff. Cathy runs to Nelly, asking if it is true. Hindley appears, followed by Heathcliff. Cathy is overjoyed to see her dear friend, and embraces him. She escorts Heathcliff to Edgar and Isabella for a formal introduction. When they are alone, Heathcliff wastes no time, asking Cathy to run away with him. He explains that he is now a man of power and wealth. When she explains that she cannot leave because she is married, Heathcliff swears that he will not leave without her. They are interrupted by Hindley who is drunk and searching for a gambling opponent. Heathcliff seizes the opportunity and sits down opposite Hindley for the game. Heathcliff wins the card game and becomes the new master of Wuthering Heights. Hindley is heartbroken, and the onlookers are embarrassed on his behalf. As the guests begin to leave, Isabella asks Heathcliff if he will visit again. He responds with an invitation to Wuthering Heights, then bids good night. As soon as they are alone, Edgar forbids Cathy from seeing Heathcliff again. She quickly dismisses her husband, insisting that she will remain friends with Heathcliff. She then rushes to Nelly saying that her life is finally complete because Heathcliff has returned. Nelly says that she should never see Heathcliff again. Cathy steadfastly declares that they will all be friends. She cites Heathcliff’s love for her as the guarantee that he will control his bad temper.
Scene two

One month later, Nelly sits in the living room and is joined by Isabella. Isabella reveals that she visits Heathcliff at Wuthering Heights each day. She explains that she has fallen in love with Heathcliff. Nelly, touched and disturbed by Isabella’s profession of love, tells her that she will only receive pain if she pursues the relationship. Cathy arrives and asks why they are talking about marriage. Isabella boldly declares that she is in love with Heathcliff. Cathy is angered by their secret courtship and asks Heathcliff about his relationships with Isabella. Heathcliff admits that he has spent time with Isabella, saying that he could marry her immediately. Isabella is overjoyed, but Cathy is livid. Cathy asks if he truly loves Isabella. He replies that there is absolutely nothing about Isabella that he could love, but he will marry her if Cathy refuses him. Cathy swears that she will never forgive Heathcliff if he marries her sister-in-law. Heathcliff vows to destroy everything around her if she denies him again. Edgar has been informed of Isabella’s intent to marry Heathcliff. He goes directly to his sister, forbidding her from marrying Heathcliff. Edgar demands that Heathcliff leave and never return. When Heathcliff refuses, Edgar tells Nelly to fetch servants to remove him. Enraged by Edgar’s cowardice, Cathy tells him to remove Heathcliff himself. She says that she hopes their unborn child dies rather than becoming a coward like Edgar. When they are alone, Cathy exclaims to Nelly that Heathcliff is her soul. She pleads with Nelly to help her die if she must live without him. The curtain descends as Cathy falls to the floor sobbing.

Scene three

Seven months later, Nelly and Cathy are alone in the living room at Thrushcross Grange, and Cathy’s physical transformation is startling. She is obviously in fragile health and will soon deliver her baby. Nelly sews baby clothes while Cathy recalls her days of roaming the moors with Heathcliff. She asks Nelly to open the window, but Nelly gently refuses, reminding her that it was against the doctor’s orders. Cathy replies that she does not want her unborn baby and does not care about the doctor’s instructions. Nelly answers a knock at the door, revealing a distraught and disheveled Heathcliff. He asks if it is true that Cathy is gravely ill. When Nelly confirms the rumors, he pushes past her and rushes to Cathy. Heathcliff is stunned by her withered appearance. They embrace passionately as Cathy asks him to remember her forever. She swears that she has loved only him. Nelly interrupts them saying that Edgar is coming. As Heathcliff moves to leave, Cathy asks to see the countryside. He carries her to the door. Cathy
is ecstatic, both at being in his arms and at seeing the moors again. She exhales deeply and collapses in his arms, dead. Heathcliff holds her in disbelief before slowly moving back toward the sofa. Edgar enters, seeing him gently place Cathy on the sofa. He is shocked to see his deceased wife in the arms of his rival, and falls over Cathy sobbing. Nelly weeps quietly in her chair as Heathcliff rushes from the house. He pleads with Cathy not to leave him, begging her ghost to haunt him.
THE PASSION OF JONATHAN WADE

CAST

Colonel Jonathan Wade, Union Baritone
Celia Townsend, southern debutante Soprano
Judge Townsend, Celia’s father Bass-Baritone
Nicey Bridges, servant Mezzo-Soprano
Lieutenant Patrick, Union officer Tenor
Lucas Wardlow Tenor
Enoch Pratt Tenor
J. Tertius Riddle Bass-Baritone
Judge James C. Bell Baritone
Sergeant Branch Baritone
Young Girl (Scene one) Soprano
Four Black Boys Boy soprano and Baritone quartet
Wounded Confederate Soldier Baritone
Union League Orator (third episode) Tenor
Two Soldiers Tenor and Bass
Two Black Senators Tenor and Baritone
Two Carpetbaggers Tenor and Baritone
Judge McBride Silent
Carriage Driver Speaking
People of Columbia, Mixed chorus
Guardian Knights,
Union Soldiers,
Nicey’s Friends

SETTING

Columbia, South Carolina, late April 1865 - November 1865.
SYNOPSIS

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 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. Disgusted by the presence of Union soldiers, a man spits at them after they leave.

Episode

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. As he leaves, the soldier replies 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 asks 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 the Celia will entertain Wade. Wade says that he knows 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 exits quickly. Celia is surprised by his anger and sends Nicey after him. She 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 it, she carefully folds the veil.

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 conman 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 says 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 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.
FLOWER AND HAWK

CAST
Eleanor    Soprano

SETTING
The monodrama is set in a sparsely furnished room in Salisbury Tower where Eleanor of Aquitaine has been imprisoned by her second husband, King Henry II, for nearly sixteen years.

DETAILS
- World Premiere: Jacksonville Symphony Orchestra, Jacksonville, Florida, May 16, 1972
- New York Premiere: Carnegie Hall, May 19, 1972

SYNOPSIS
Eleanor sits in her barely furnished room looking weary. Angelus bells may be heard in the distance, prompting the disgraced queen to make the sign of the cross. Having endured more than fifteen years of imprisonment, she imagines being forgotten by her people, and worries that she will die alone. The overwhelming loneliness of captivity causes her to long for Aquitaine, her homeland, and for freedom. The guards of Salisbury Tower are the only people she encounters, and they refuse to speak to her. For Eleanor, the silence of her captors is a sign of her irrelevance to the people of England. She removes a small vial hidden in her dress. Contemplating suicide, Eleanor gazes at the vial with fear and wonder. She knows that the poison inside could end her misery. After brief deliberation, she hides the unopened bottle.

Eleanor escapes the depression of captivity by recalling experiences from before her confinement. Transported to the early days of her first marriage, Eleanor remembers King Louis VII of France. The memories reveal youthfulness, and make the heartaches of her sixty years disappear. She greets imaginary admirers as she remembers exquisite palaces and parties. She swiftly turns her focus to Louis, listing her many virtues and accomplishments.

Her exuberance quickly fades as she looks at a trunk in her room. She opens it and slowly removes a sword. Staring at the sword, she reminisces about her son, Richard the Lion-Hearted, who died many years ago. Eleanor is distraught as she remembers his last days, and
Richard’s willingness to die leads Eleanor to question her desire to live.

As she weighs her options concerning life and death, Eleanor absentmindedly picks up a skein of yarn and fashions handcuffs by winding it around her wrists. When she recognizes what she has done, she reflects on her struggles against Louis in Antioch, and is once again transported through time. Eleanor cries out for someone to release her from her bonds. Citing her status as the Queen of France, she demands to be released. When her imagined restraints are removed, she chastises Louis and vows to have their marriage annulled when they return to France. Humbled by the sadness of her husband, she falls on her knees. Remembering Louis’ reaction, Eleanor apologizes for having hurt him, but explains that they are not well-suited. She stands and slowly backs away, stepping out of the memory. She reveals that, despite his love for her, Louis released her from their marriage.

Her thoughts return to Richard and his dying days. Eleanor wonders if she could have done more to inspire him to live. Agitated, she crosses to the window, flings it open, and is comforted by the sights outside her prison. She remarks that the world is asleep, just as she should be. Turning toward the room, she is drawn back to the trunk.

Eleanor removes a lute and clasps it to her chest. She instantly thinks of the late night visits of her troubadour lover. Although her days were filled with diplomatic meetings, her nights were entirely her own. She busily prepares her room for the arrival of her lover. She remains lost in her fantasy for a long time before recognizing that she is alone.

Disenchanted with the cold room, she replaces the lute in the trunk and whispers the name “Rosamond” while withdrawing a mirror. The young, beautiful Rosamond has replaced her as Henry’s beloved, and Eleanor is a shadow of her former beauty. Suddenly, she is on her feet welcoming Henry to her chamber. She offers him a chair, but the imaginary King refuses. Eleanor cautiously mentions that there are rumors that Rosamond has replaced her at court. She is overcome with rage as she ponders the mockery of her rival. Regaining her composure, Eleanor asks if he has forgotten the children she bore and her faithfulness to him. No longer able to contain her frustration, Eleanor demands that Henry choose between her and his mistress. Disgusted by his reply, she removes her wedding band and hurls it across the room, proclaiming that she is no longer his wife.

Eleanor’s thoughts return to Richard, her grief intensifying. She begins to pray, asking the Holy Mother to love her son as she did. Eleanor abruptly stops praying, understanding that
she bears no responsibility for Richard’s death. Just as she accepts his death, Eleanor hears bells in the distance. She realizes that the bells signify the death of Henry, and subsequently, her release. She approaches the trunk one last time and removes an elaborate crown of jewels celebrating her forthcoming release and freedom.
APPENDIX C

INTERVIEW TRANSCRIPTS

CARLISLE FLOYD INTERVIEW #1
SEPTEMBER 3, 2009

KIRAL: I understand that you met Ms. Curtin in Aspen in 1954. What prompted you to ask her to sing through Susannah?

FLOYD: I had heard glowing reports of Phyllis Curtin, her sing and artistry, from a pianist friend of mine who had heard her at the Aspen Festival the summer before, and I had also seen a large pictorial spread in LIFE magazine of her performing Salome at the New York City Opera, accompanied by much praise from the New York press. So I drove out to Aspen in the summer of ’54 with the hope of showing her the vocal score and having her hear some of the music, but giving her no advance notice that I was coming. (There’s nothing like the brash confidence of a 28 year old!) One there I got her number and called her and, to my astonishment, she very graciously asked me to come over that afternoon. I arrived with my vocal score in hand, outlined the libretto for her, and then played through the two arias. Contrary to what you’ve been told, I didn’t ask her to “sing through it” which would have been presumptuous of me at that point. After talking at some length about the libretto, I asked her if she would like to hear more music and she said it wasn’t necessary, that she would like to do it. We discussed dates for her to come to Tallahassee and remarkably she was free on the dates we had reserved here for the premiere of the opera. Needless to say, I left walking on air!

KIRAL: Did the two of you have contact in the pre-production phase of the world premiere of Susannah? Did you discuss musical and/or dramatic issues? Were subsequent endeavors similar or different?

FLOYD: We had contact in that we exchanged a few letters back and forth, mostly my confirming pitches in the vocal score or doing the same about tempi. She arrived in Tallahassee for rehearsals, as I recall, about ten days or two weeks before the premiere and she and I immediately got together in my studio for her to sing through the opera since, with her remarkable ear, she had learned the entire role without ever hearing the orchestral reduction played on the piano! With her equally remarkable memory, she performed it four days later in
rehearsal without score. She is so intrinsically musical and such a highly cultivated musician that it was always just a joy to work together and discussions of what we were doing were rare to nonexistent.

KIRAL: Did you compose the leading soprano roles in *The Passion of Jonathan Wade*, *Wuthering Heights*, and *Flower and Hawk* specifically with Ms. Curtin in mind?

FLOYD: Definitely, and I of course know her voice very well. I have to say that she never suggested any guidelines as to what I should write for her voice as some sopranos do, further evidence that she thought of the music first, and that her responsibility was to find the means of performing what was written for her voice.

KIRAL: If so, why? Which of her strengths did you find most compelling?

FLOYD: I think that, without intending to, I covered this in the above answer. All that I would add is that she has an extraordinary ability to use her voice dramatically without ever sacrificing musical value or lapsing into questionable taste.

KIRAL: Did Ms. Curtin’s involvement influence the selection of subject matter? Put another way, did the subject matter lead you to consider Ms. Curtin as an ideal interpreter for the soprano role?

FLOYD: I have to say that, since I am always the librettist, I think of the character first and the appropriate singer second. In the operas you mentioned she seemed, and was, an ideal interpreter of the characters which, along with Susannah, is testimony to her wide rage as a singing actress.

KIRAL: Is there a common thread that connects each of the four soprano characters to one another? Does one role call up images of another?

FLOYD: These four characters for me are each unique but, if they share a common trait, it’s that they are extraordinarily strong, even dominant, women: there’s nothing of the “pathetic heroine” about any of them.

KIRAL: What advice would you give a soprano who is beginning to study these roles?

FLOYD: I think it’s helpful when beginning to study a role and learn it musically that the singer tracks the emotional life of the character throughout the opera as well: it is a good way of discovering how emotionally varied a role is (or isn’t) and, more importantly, what, if any, emotional growth does the character undergo during the opera.
CARLISLE FLOYD INTERVIEW #2  
PRIVATE EMAIL  
DECEMBER 14, 2009

KIRAL: Were your parents musicians, either professionally or recreationally?

FLOYD: My mother was a pianist who had been through her sophomore year in college.

KIRAL: Were musicianship, oration, and performance based activities important in social/cultural events in the community in which you grew up?

FLOYD: Not really…we lived in very small towns, less than 1,000 in population, from the time I was 6 which had no cultural activities other than the music I heard in churches which, of course, most almost entirely hymns.

KIRAL: I know that you were on faculty at FSU, when did you become interested in becoming a teacher? Did you want to be a professor? Did you prefer studio instruction or classroom instruction? In addition to teaching at universities, what other types of teaching and/or consulting do you/have you done?

FLOYD: I never considered whether or not I wanted to be a teacher: it was the only way I had of making a living, given my training, and I was remarkably lucky to be taken on the music faculty at age 21. Fortunately I liked teaching and many times I loved it when the students were highly gifted. I also enjoyed classroom teaching although I did far less of that than private teaching. It’s of course a different kind of challenge: if the class is reasonably inquisitive it can be exciting but of course it’s up to the teacher to create the excitement that can come with learning even if the class is not responsive. That requires the classroom teacher to be something of a performer which separates it very much from what is demanded in private teaching. I have done countless Q and A sessions around the country which I always enjoy, as well as many lectures.

KIRAL: How did you become interested in opera?

FLOYD: I never thought about composing operas until my graduate year in college when I did a one act opera, Slow Dusk, as a project in a Composition. My concentration was, and had been, exclusively on becoming a solo pianist. I began to think seriously about composing operas after the success of Slow Dusk, not because I knew that much about opera but the idea of fusing music and drama into one art form struck me as such as very exciting: a single work of art in which I could combine my interests in music, drama, and writing. I also felt that if
I had a talent in composing it lay in writing music for the theater. After the success of *Susannah* I make it a priority to get to know many more operas since my exposure to opera had been limited to so few of them. Therefore I studied scores and listened to recordings with scores in hand.

**KIRAL:** What/who influenced you as a composer/musician? (It seems that one influence was life in the South. Is that true?)

**FLOYD:** I was encouraged by my teacher and mentor, Ernst Bacon, to write operas since he liked songs I had written, and also he supervised my writing of *Slow Dusk*. He belonged to the school of composers in the ‘30’s who were devoted to creating an American school of composition, utilizing our literature and culture, and so I was indoctrinated early with the idea that that could be extended to include creating genuine American opera. My choice of Southern subjects in several of my operas was purely a matter of my familiarity with the South, having grown up in the region.

**KIRAL:** What did your music education consist of? Did you have piano lessons at a young age?

**FLOYD:** I started piano lessons when I was ten and had lessons until going off to college. I had won a scholarship in piano from Converse College which I attended for my first two years as a piano major.

**KIRAL:** Were there other composers whose operas were in some manner influential to you? Who and why?

**FLOYD:** I came to admire late Verdi tremendously whose ultimate mastery of the through-composed approach to operatic composition derived from his heritage of the “numbers opera”. That struck me as the ideal approach to composing for the art form. I think I’m correct in saying that Britten also was of the opinion that Verdi was the best (if not the only) model for writing operas for our time.

**KIRAL:** Of your composition and also performance teachers, was there anyone (or several) who was particularly inspiring to you?

**FLOYD:** I would say Ernst Bacon, of course, and in piano, Sidney Foster and Rudolf Firkusny: Foster led me to an entirely new approach to piano technique and opened my eyes to musical values I had been blind to, and Firkusny was the embodiment of everything I had instinctively felt to be involved in achieving great artistry.
KIRAL: As I understand it, you met Mr. Floyd in Aspen in the summer of 1954. Mr. Floyd asked you to sing through the music for *Susannah* at a read through with him. Based on your performances from around the time you met Mr. Floyd, you have been a proponent of new and contemporary composers and bringing lesser known music to the public. Was that a primary reason you accepted his first proposition? Was there something about the music, libretto, or the combination of the two that attracted you to this opera?

CURTIN: I knew and worked with a number of composers from the very beginning of my vocal studies. I was eager to hear Floyd’s music. The entire work appealed to me, as an opera should. Its setting was, perhaps, particularly familiar, I grew up in a small WVa town, knew about revival meetings, the love of the hill country. But that was simply coincidental to the strength of this story and its musical realization. I called Mack Harrell, the illustrious baritone also resident in Aspen that summer, Carlisle and I went to him and read through the opera. He liked it as well as I, and, as Carlisle will have told you we were able to do the premiere.

KIRAL: Did the two of you have contact in the pre-production phase of the world premiere of *Susannah*? If so, to what extent? Did you discuss musical and/or dramatic issues? Were subsequent endeavors similar or different?

CURTIN: No. I did all the preparing at home in NY and once in Tallahassee we went into rehearsals and I recall nothing of any particular discussion. The characters are clear, direct and strong, right there in the text and music.

KIRAL: Were your experiences with creating the leading soprano roles in *Flower and Hawk*, *Wuthering Heights*, and *The Passion of Jonathan Wade* different from the experience of creating the roles of Susannah?

CURTIN: No. Nor different than preparing any role. One is given the nature of the character through text, of course, and illuminated by the music that defines everything the composer means about her.

KIRAL: Having performed the leading soprano roles in four Floyd operas, can you please discuss the vocal challenges of each role?
CURTIN: No. I do not remember their being significantly different. They all call on a full soprano range. They all, beautifully, musically clearly reveal the natures of the particular women. It is important that singer remember that the music belongs to a particular person and is not separate as a vocal display.

KIRAL: Do you feel that any of these four roles suited you particularly well vocally and/or temperamentally?

CURTIN: I felt close to each one. Perhaps the closest to Susannah but I sang her many, many times. Not so, the others.

KIRAL: Is there a common thread that connects each of the four soprano characters to one another? I realize that they are separate operas, but does one role call up images of another?

CURTIN: Each one is strong and true to herself.

KIRAL: What advice would you give a soprano who is beginning to study these roles?

CURTIN: These are strong women. They are well drawn musically. Stay with the nature of the musical character.
PERMISSION TO REPRODUCE MATERIAL

August 30, 2010
Bethany Kiral
13208 Route H
Henley, MO 65040

RE: Susannah by Carlisle Floyd
Wuthering Heights by Carlisle Floyd
The Passion of Jonathan Wade by Carlisle Floyd
Flower and Hawk by Carlisle Floyd

Dear Ms. Kiral:

We hereby grant permission for you to include excerpts from the above references work in your dissertation for Florida State University. As we assume you will not distribute your paper beyond that which is required for the degree no fee is payable. We do require that you include the following copyright notices and credit lines immediately following the music examples:

Permission is also granted for you to deposit one copy of your paper with University Microfilms, Inc., Ann Arbor, Michigan for single reproductions for scholarly use only. Should you wish to place your paper elsewhere you will have to contact us in advance as a royalty may be payable.

With kind regards,

BOOSEY & HAWKES, INC.

B. Patel
Copyright Administrator

Boosey & Hawkes, Inc.
229 West 28th Street, New York, NY 10001
Telephone (212) 358-5300 / Fax (212) 489-6637


Davis, Peter G. *The American Opera Singer: The lives and adventures of America’s greatest singers in opera and concert from 1825 to the present.* Anchor Books, 1999.


Senter, W.L. *The Monodrama ‘Flower and Hawk’ by Carlisle Floyd*. Diss., University of Texas, Austin, 1980.


BIOGRAPHICAL SKETCH

Bethany Kiral, soprano, has performed as an apprentice artist with Sarasota Opera, Florida State Opera, Opera in the Ozarks, the Harrower Opera Workshop, Bel Canto Northwest, and the American Institute of Musical Studies in Graz, Austria. She was recently named a finalist for the Ryan Opera Center of the Lyric Opera of Chicago. Her recent roles include the Sandman, Witch, and Mother in *Hansel and Gretel*, Mimi in *La bohème*, Donna Anna in *Don Giovanni*, Dido in *Dido and Aeneas*, and Alma March in Mark Adamo’s *Little Women*. She received a Master of Music degree from the University of Missouri in Columbia. Bethany is a founding member of Voices of Prometheus, a professional chamber ensemble.