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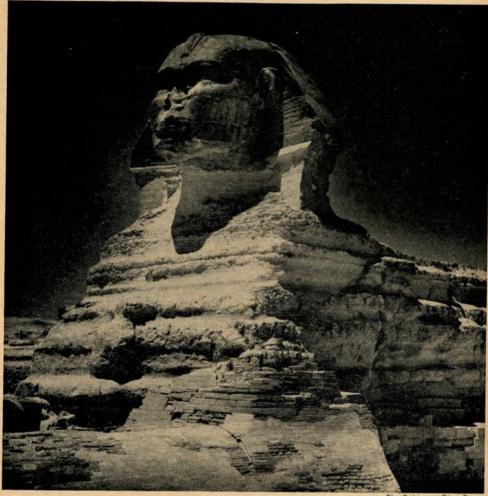


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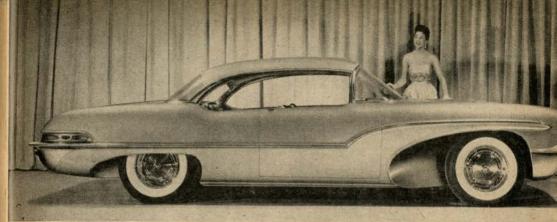


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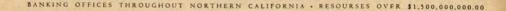
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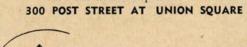
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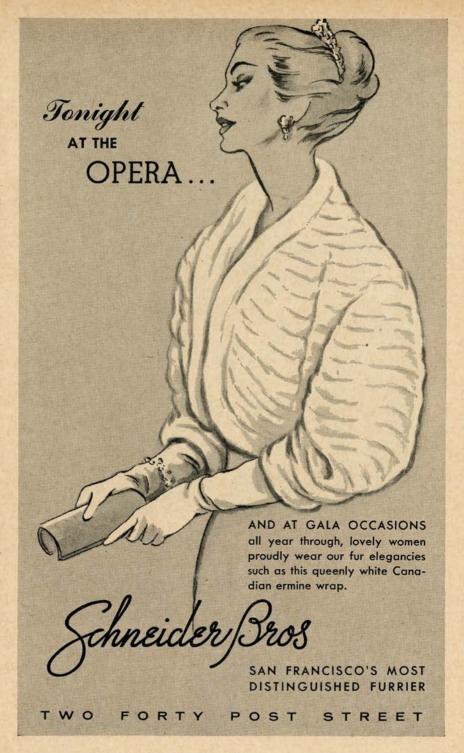
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The Hying Dutchman

(In German)

Opera in Three Acts Music and Text by Richard Wagner

Conductor: WILLIAM STEINBERG Stage Director: PAUL HAGER

Stage Setting by HARRY HORNER

CHORUS DIRECTOR: GIANNI LAZZARI

Auxiliary Chorus-Members of the Loring Club-Eugene Fulton, Director

TIME AND PLACE: Nineteenth century Norway

Act I: A rocky cove on the Norwegian coast

Act II: A hall in Daland's house

Act III: The Norwegian harbor near Daland's house

Costumes by Goldstein & Co.

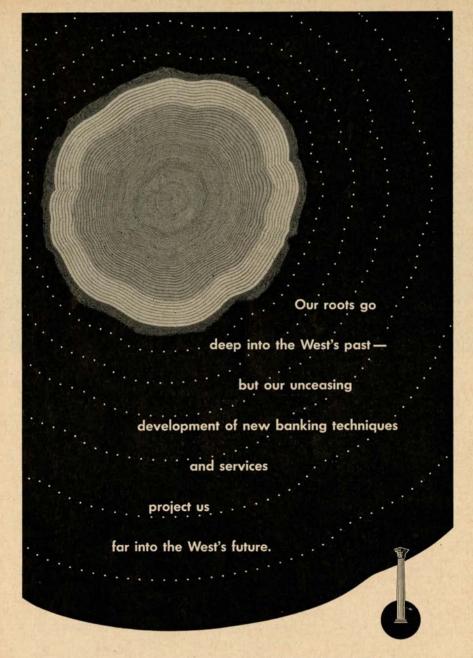
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The Flying Dutchman

Acr I—Captain Daland's ship, driven several miles beyond his home on the Norwegian coast lies anchored in a Cove. Leaving his steersman to watch, the master retires. Unable to keep awake, the young man does not see the approach of a strange Dutch ship, whose captain, Philip Vander-decken has been fated to roam the seven seas until redeemed by the love of a faithful woman. When Daland reappears the Dutchman learns from him that he has a daughter, and offers him a chest of jewels in exchange for her hand. Delighted at the prospect of a rich son-in-law, Daland concludes the bargain and the two set sail for home.

Acr II—Daland's daughter, Senta, in the company of her nurse, Mary, and a group of friends is taunted about her suitor, Erik. But Senta quiets them by singing the ballad of the Flying Dutchman, a legend which has long fascinated her. Erik appears and announces the arrival of Daland's ship and the girls rush off to greet the returning seamen. Senta left alone with Erik dismisses his attentions, while lost in her thoughts of saving the Dutchman. When Daland appears presenting the Flying Dutchman as her fiance, she ecstatically swears devotion to him.

ACT III—Villagers throng the harbor where the ships of the Dutchman and Daland are anchored. The girls bring food to the Dutch ship, but receiving no response from the sailors aboard they leave resolving to return at dawn. Although the sea is calm, a violent storm engulfs the Dutch ship and through the din the supernatural voices of the crew are heard. The storm subsides and in the ensuing silence, Senta hurries from the house followed by Erik. The Dutchman, overhearing the young man's reminder to Senta that she had pledged her troth to him, believes the girl, his only hope of salvation, lost to him. Ordering an immediate departure he tells his story to Senta who affirms knowledge of it and vows her faithfulness. Disregarding her pleas, the Dutchman sets sail leaving Senta who then throws herself into the waters. The Dutch ship slowly sinks and Senta and the Dutchman are at last united.



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SUNDAY AFTERNOON, SEPTEMBER 23 at 2:00

(FINAL CURTAIN APPROXIMATELY 4:45)



Opera in three acts by Giacomo Puccini

Text by Luigi Illica and Giuseppe Giacosa, after Victorian Sardou's Drama

Conductor: GLAUCO CURIEL Stage Director: CARLO MAESTRINI

Floria Tosca, a celebrated singer	RENATA TEBALDI
Mario Cavaradossi, a painter	JUSSI BJOERLING
Baron Scarpia, Chief of the Police	ANSELMO COLZANI
The Sacristan	GEORGE CEHANOVSKY
Cesare Angelotti, a political prisoner	CARL PALANGI
Spoletta, a police agent	ALESSIO DE PAOLIS
Sciarrone, a gendarme	HEINZ BLANKENBURG
A Jailer	COLIN HARVEY
Voice of a Shepherd	KATHERINE HILGENBERG

CHORUS DIRECTOR: GIANNI LAZZARI

TIME AND PLACE: Rome, 1800

Act 1: Interior of the Church of St. Andrea

Act II: A Room in Scarpia's Apartments in the Farnese Palace

Act III: A Terrace of the Sant'Angelo Castle, outside the Prison

Costumes by Goldstein & Co.

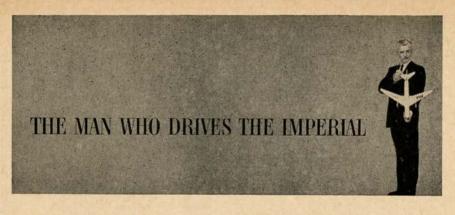
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Tosca

Act I—Angelotti, an escaped political prisoner takes refuge at the church of Sant' Andrea, hiding in a side chapel when he hears the Sacristan approach. Soon after Mario Cavaradossi also enters to continue work on his painting and when the Sacristan leaves Angelotti reveals himself to Mario asking his aid. The two conspirators are interrupted by the beautiful singer, Tosca, who jealously accuses Mario of a secret alliance and insists that he has been meeting with a new love. Mario soothes her fears and she leaves promising to meet him that evening. He then offers to take Angelotti to a hiding place and the two depart as Scarpia and the police enter searching for the escaped prisoner. Scarpia quickly perceives that Cavaradossi has assisted the refugee, and contemplates a devious plan of revenge. When Tosca re-enters, Scarpia who has secretly resolved to win her himself, slyly insinuates that Mario has departed with his lover, and enraged the weeping Tosca departs.

Act II—Scarpia having arrested Cavaradossi is holding him prisoner in an attempt to make him disclose Angelotti's whereabouts. Tosca summoned by Scarpia enters, and finding Mario incarcerated determines to see him freed. In an attempt to obtain his release Tosca reveals Angelotti's hiding place, but Scarpia informs her that his price for Cavaradossi's freedom is herself. Horrified, but with no alternative, Tosca agrees and the triumphant Scarpia writes the order for Mario's supposedly mock execution and safe conduct. Meanwhile having noticed a sharp knife on the table, the distraught Tosca takes it, and when Scarpia approaches her she stabs him. Then snatching the order from the dead man's hand, and placing candles at either side of his body and a crucifix on his chest she flees.

Acr III—Mario and the execution party approach the scaffold where he is to be executed within the hour. Left alone for his last few moments, he is lost in memories of Tosca when she enters to inform him of his freedom. Explaining the events of the past evening she tells him that after the mock execution they can flee the city. At that moment the firing squad arrives to perform Scarpia's final bit of treachery. Upon their departure, and when Mario fails to arise at her urgings, Tosca realizes that she has been the victim of a grim ruse. Grief-stricken she leaps from the parapet to her death, just as the police try to apprehend her for Scarpia's murder.



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TUESDAY EVENING, SEPTEMBER 25, at 8:00 (FINAL CURTAIN APPROXIMATELY 11:30)

NEWLY DEVISED PRODUCTION

Godouno

Music Drama in Three Acts with Nine Scenes Music and Text by Modeste Moussorgsky (Rimsky-Korsakoff Version)

Conductor: WILLIAM STEINBERG Stage Director: PAUL HAGER Designed by LEO KERZ

Boris Godounoff Regent	of Pussia	**BORIS CHRISTOFF
Fooder his son	01 Kussia	DOCALIND MADELL
Vania his day alst		ROSALIND NADELL
		JEANNINE CRADER
The Nurse		JUNE WILKINS
Schouisky		CESARE CURZI
Tchelkaloff		GEORGE CEHANOVSKY
Brother Pimenn		NICOLA MOSCONA
Dimitri, Grigori		RICHARD LEWIS
Marina		ORALIA DOMINGUEZ
Rangoni		
Varlaam	***************************************	LORENZO ALVARY
Missail		CUDIC LACHONIA
The Indiana	***************************************	CHRIS LACHONA
The innkeeper		KATHERINE HILGENBERG
The Simpleton		RAYMOND MANTON
		CARL PALANGI
A Frontier Guard		DESIRE LIGETI
Tcherniakowsky		LOUIS QUILICO
		VIRGINIO ASSANDRI
Three Peasants	PEGGY COVI	NGTON, ELOISE FARRELL,
co i dada ita iii	2001 COVI	EDWARD LOVASICH
		EDWARD LOVASICH

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San Francisco Opera Boys' Chorus Corps de Ballet

CHORUS DIRECTOR: GIANNI LAZZARI

WILLAM CHRISTENSEN Phonetic Transliteration by Mme. Seraphima Strelova

TIME AND PLACE: About 1600; Moscow and Lithuanian Frontier

1: Scene 1: Outside Monastery near Moscow

Scene 2: Cathedral Square, Moscow

Scene 3: Cell in Monastery of the Miracle at Night, six years later

Scene 4: Inn on the Lithuanian Frontier

Scene 5: In the Kremlin

Act II: Scene 1: In Marina's Palace, Poland Scene 2: Near Marina's Palace

Act III: Scene 1: Forest of Krony near Moscow Scene 2: Duma in the Kremlin

Costumes by Goldstein & Co.

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Next Regular Subscription performance Friday, September 28 Western Premiere "Francesca da Rimini" (Zandonai) Curtain 8:15 p.m.

Boris Godounoff

Note: During the reign of Feodor, son of Ivan the Terrible, the all-powerful regent Boris Godounoff plots ambitiously to usurp the throne and craftily causes the death of Dimitri second son of Ivan. Upon Feodor's death, Boris feigning disinterest in the throne goes into seclusion in a monastery near Moscow, but secretly orders the police to force the populace of Moscow to beg him to assume their leadership.

ACT I, SCENE 1—Outside the monastery the multitudes fearful of the police urge Boris to declare himself Czar. As he pretends inflexibility a group of pilgrims enter and join in the supplication. Scene 2—Boris accepts the crown and is acclaimed by the populace. Scene 3—The aged monk Pimenn relates the story of Dimitri's murder to the novice Griorgi who determines to impersonate the slain youth and claim the throne. Scene 4—The false Dimitri with two accomplices narrowly escapes arrest at an Inn when soldiers suspecting his real identity try to apprehend him. Scene 5—Xenia and Feodor, children of Boris, are joined by their father who tries to comfort the grieving girl over the loss of her betrothed. Now, having attained power, he is beset with fears, which he voices when he is left alone by his children. At that point Prince Schouisky arrives bearing news of the uprising in Poland in behalf of the false Dimitri, and Boris overcome is again prey to remorse.

ACT II, SCENE 1—Incited by the Jesuit priest Rangoni, Marina resolves to further her own selfish ambition to become Czarina by supporting Grigori in his attempts to overthrow Boris. SCENE 2—Grigori, in love with Marina is entertained at her castle, where she persuades him to lead the Polish uprising against Boris.

ACT III—Scene 1—The people are in open revolt against Boris, as the usurper Dimitri and his troops pass by en route to Moscow. Acclaiming him their lawful Czar, the masses follow him, leaving only the village idiot who laments the fate of Russia. Scene 2—The Duma of Boyars gathered to decide Dimitri's punishment is joined by Boris, haggard from the terrible visions which haunt him. Shouisky asks the Czar to grant an audience to Pimenn, who entering relates a miracle which occurred at Dimitri's tomb . . . that of a blind shepherd whose vision was restored as he knelt in prayer at the grave. A cry of anguish from the fainting Boris interrupts the old monk. Regaining consciousness the dying Czar calls for Feodor, his successor. He commands him to rule wisely and gasping for breath Boris succumbs.

.. the names that count ... Long



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(Puccini); (Sings role of Butterfly) LL-650; TOSCA—Complete Recording (Puccini); (Sings role of Tosca) LL-660/661; AIDA—Complete Recording (Verdi); (Sings role of Aida) LLA-13; OTELLO—Complete Recording (Verdi); (Sings role of Desdemona) LLA-24; LA TRAVIATA—Complete Recording (Verdi); (Sings role of Violetta) LLA-26; MANON LESCAUT—Complete Recording (Puccini); (Sings role of Manon) LLA-28; AN OPERATIC RECITAL—No. 1 LL-142; AN OPERATIC RECITAL—No. 2 LL-1255; FAMOUS OPERATIC LOVE DUETS (with Del Monaco) LL-1256; LA FORZA DEL DESTINO—Complete Recording (Verdi); (Sings role of Leonore) XLLA-37; OPERATIC RECITAL No. 3—LL-1354.

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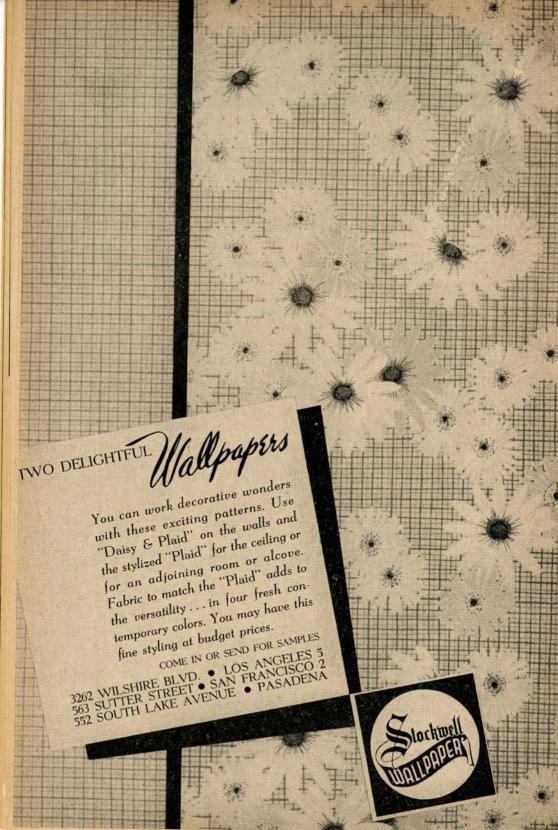
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ANENT THE OPERAS



One of the Highlights of the Season is the appearance of Boris Christoff, noted Bulgarian Basso, who sings the title role in the newly devised production, Boris Godounoff, Tuesday, September 25, and Saturday, September 29. Settings for the abstract version being presented have been created by Leo Kerz.

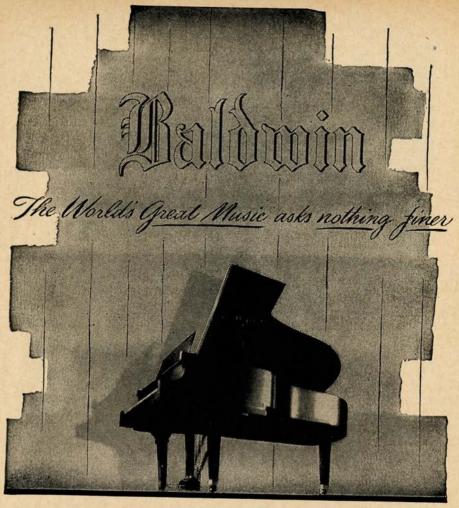
Note on "The Flying Dutchman," Saturday Evening, September 22nd

"The Flying Dutchman"

Although "The Flying Dutchman" is a youthful work, there is in it the principal idea to be found in all Wagner's work—namely, the longing of man for salvation and liberation through his love for a woman who, in turn, holds a completely unselfish devotion to him. Through her fidelity and truth, she leads him to his greatest self-realization. This concept of love between man and woman, beginning in "The Flying Dutchman," continues throughout the Wagnerian canon: in each music-drama the composer-poet endeavoured to treat of an idea as universally applicable as possible to the general experience of mankind.

In this manner, the material of Wagner's texts is not only narrative, but also symbolic of man's development. In "The Flying Dutchman," for example, the sea stands for Life while the Dutchman himself epitomizes the unrest in man, cast about by experience in his life-search for the devotion of a faithful woman. The heroine, Senta, is equivalent to an abstract idea of Woman and her longing for self-fulfillment in her love for Man.

Love, as celebrated by "The Flying Dutchman" and by the greater part of Wagner's other work, is a completely unselfish passion. It leads as in "Tristan and Isolde," "Parsifal," and "Die Goetterdammerung" to self-sacrifice and the sublimations of the human soul. Daland and Erik, together with the Chorus, represent the community surrounding the man and woman in their search for love. For the most part they stand aside, merely reacting to the principal ideas and events; all do not understand the reason for this search, but they come to know its meaning through Senta's self-sacrifice. This event, similar in its motivation to Brunnhilde's Immolation, marks "The Flying Dutchman" as the first of Wagner's works to herald a greater meaning and celebrate a higher ideal of life.



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Repertoire

Thursday Night, September 13, at 8:15 . MANON LESCAUT (Puccini) Kirsten, Roggero, Bjoerling, Quilico, Alvary, Curzi, De Paolis, Assandri, Palangi, Blankenburg,

DE FABRITIIS, Conductor

MAESTRINI, Stage Director

Saturday Night, September 15, at 8:00
Tebaldi, Hilgenberg, Martell, Warren, Cehanovsky, Palangi, De Paolis, Blankenburg, Harvey
CURIEL, Conductor
MAESTRINI, Stage Director TOSCA (Puccini)

Sunday Afternoon, September 16, at 2:00

Farrell, Dominguez, Krooskos, Bjoerling, Colzani, Moscona, Assandri, Lovasich

DE FABRITIIS, Conductor

MAESTRINI, Stage Director

Tuesday Night, September 18, at 8:30 Rysanek, Hilgenberg, Hotter, Suthaus, Alvary, Curzi STEINBERG, Conductor

THE FLYING DUTCHMAN (Wagner) HAGER, Stage Director

Harvey
DE FABRITIIS, Conductor

MAESTRINI, Stage Director Friday Night, September 21, at 8:30 . FALSTAFF (Verdi) Schwarzkopf, Schuh, Roggero, Dominguez, Warren, Campora, Guarrera, Assandri, De Paolis,

Moscona STEINBERG, Conductor

HAGER. Stage Director

Saturday Night, September 22, at 8:00 Rysanek, Hilgenberg, Hotter, Suthaus, Alvary, Curzi STEINBERG, Conductor THE FLYING DUTCHMAN (Wagner)

HAGER, Stage Director

Sunday Afternoon, September 23, at 2:00
Tebaldi, Hilgenberg, Bjoerling, Colzani, Cehanovsky, Palangi, De Paolis, Blankenburg, Harvey
CURIEL, Conductor
MAESTRINI, Stage Director

Tuesday Night, September 25, at 8:00

Dominguez, Nadell, Crader, Wilkins, Hilgenberg, Christoff, Lewis, Hotter, Moscona, Curzi, Alvary, Manton, Lachona, Cehanovsky, Palangi, Ligeti, Assandri, Quilico, Kenig STEINBERG, Conductor

HAGER, Stage Director

Thursday Night, September 27, at 8:00 FALSTAFF (Verdi) Schwarzkopf, Schuh, Roggero, Dominguez, Warren, Campora, Guarrera, Assandri, De Paolis, STEINBERG, Conductor

HAGER, Stage Director

Friday Night, September 28, at 8:15
Gencer, Gray, McArt, Roggero, Nadell, Crader, Hilgenberg, Martell, Colzani, Curzi, Palangi, De Paolis, Blankenburg, Lachona, Kenig, Assandri
DE FABRITIIS, Conductor

MAESTRINI, Stage Director MAESTRINI, Stage Director



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Saturday Night, September 29, at 8:00 p.m.
Dominguez, Nadell, Crader, Wilkins, Hilgenberg, Christoff, Lewis, Hotter, Moscona, Curzi, Alvary, Manton, Lachona, Cehanovsky, Palangi, Ligeti, Assandri, Quilico, Kenig STEINBERG, Conductor

HAGER, Stage Director

Tuesday Night, October 2, at 8:30 Schwarzkopf, Rankin, Munsel, Lewis, Guarrera, Alvary SCHWIEGER, Conductor

COSI FAN TUTTE (Mozart)
HAGER, Stage Director

Thursday Night, October 4, at 8:00. FRANCESCA DA RIMINI (Zandonai)
Gencer, Gray, McArt, Roggero, Nadell, Crader, Hilgenberg, Martell, Colzani, Curzi, Palangi,
De Paolis, Blankenburg, Lachona, Kenig, Assandri
DE FABRITIIS, Conductor

MAESTRINI, Stage Director

Friday Night, October 5, at 8:00
Nilsson, Rysanek, Rankin, Velsir, Ronson, Althof, Hilgenberg, Roggero, Krooskos, Petersen, Nadell, Suthaus, Hotter, Moscona SCHWIEGER, Conductor

HAGER, Stage Director

Saturday Night, October 6, at 8:00 Schwarzkopf, Rankin, Munsel, Lewis, Guarrera, Alvary SCHWIEGER, Conductor

. . COSI FAN TUTTE (Mozart)

SCHWIEGER, Conductor

Sunday Afternoon, October 7, at 2:00

Albanese, Roggero, Covington, Campora, Quilico, De Paolis, Ligeti, Cehanovsky, Palangi, Harvey KRITZ, Conductor

MAESTRINI, Stage Director

Tuesday Night, October 9, at 8:15
Tebaldi, Krooskos, Warren, Christoff, Turrini, Blankenburg, Palangi, Assandri MAESTRINI. Stage Director



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Repertoire

Friday Night, October 12, at 8:30 THE ELIXIR OF LOVE (Donizetti)

Munsel, McArt, Campora, Quilico, Tajo
CURIEL, Conductor

MAESTRINI, Stage Director

Saturday Night, October 13, at 8:00
Tebaldi, Krooskos, Warren, Christoff, Turrini, Blankenburg, Palangi, Assandri MAESTRINI, Stage Director

Tuesday Night, October 16, at 8:30
Albanese, Chambers, Peerce, Lorenzini, Harvey, Griffin
KRITZ, Conductor

Tuesday Night, October 16, at 8:30
Albanese, Chambers, Peerce, Quilico, Blankenburg, Tajo, Cehanovsky, De Paolis, Assandri, MAESTRINI, Stage Director

Wednesday Night, October 17, at 8:00
Rysanek, Rankin, Hilgenberg, Martell, Colzani, Moscona, Ligeti, Assandri
DE FABRITIIS, Conductor

AIDA (Verdi)
HAGER, Stage Director

Thursday Night, October 18, at 8:00 THE ELIXIR OF LOVE (Donizetti)

Munsel, McArt, Campora, Quilico, Tajo

CURIEL, Conductor

MAESTRINI, Stage Director

MATINEES FOR YOUNG PEOPLE (Presented by the San Francisco Opera Guild)

Wednesday Afternoon, October 10, at 1:00

Albanese, Roggero, Covington, Lewis, Colzani, De Paolis, Ligeti, Cehanovsky, Palangi, Harvey KRITZ, Conductor

MADAMA BUTTERFLY (Puccini)

Albanese, Roggero, Covington, Lewis, Colzani, De Paolis, Ligeti, Cehanovsky, Palangi, Harvey MAESTRINI, Stage Director

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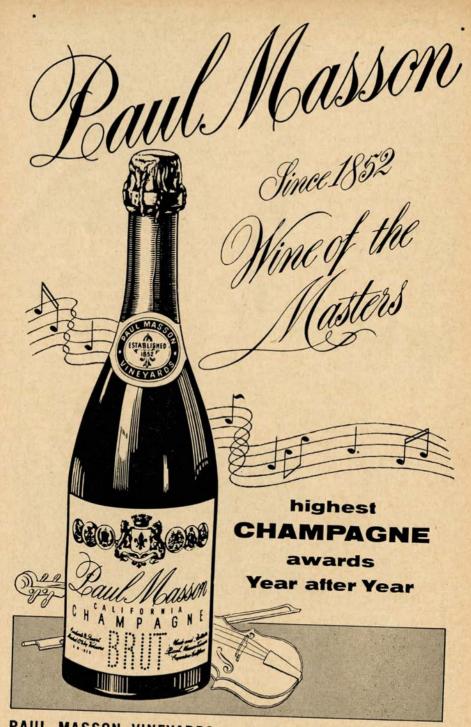
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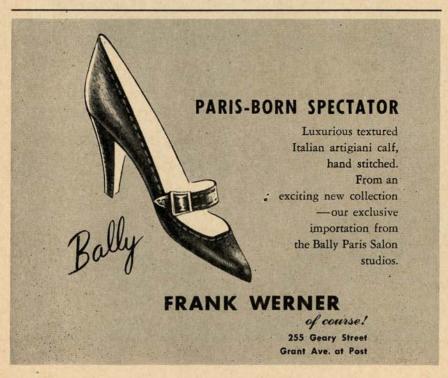
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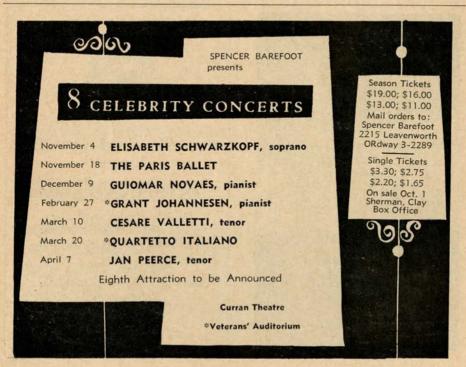
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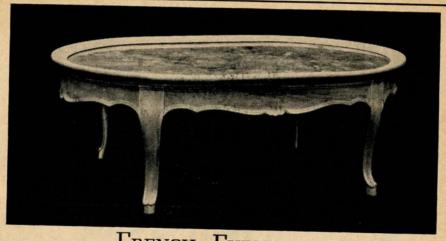
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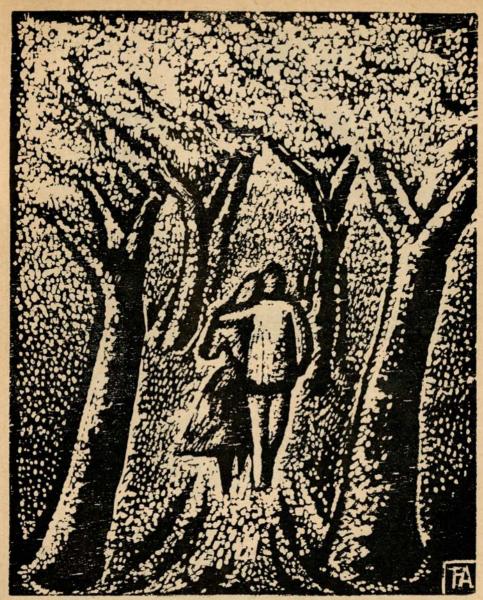
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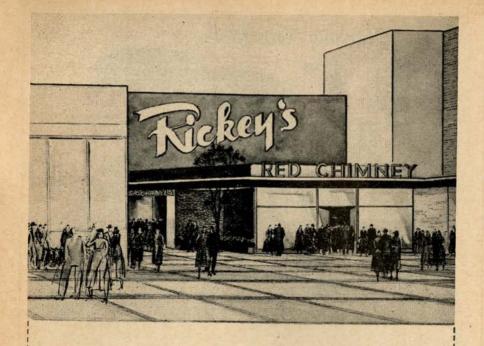
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