

Die Frau ohne Schatten

1959

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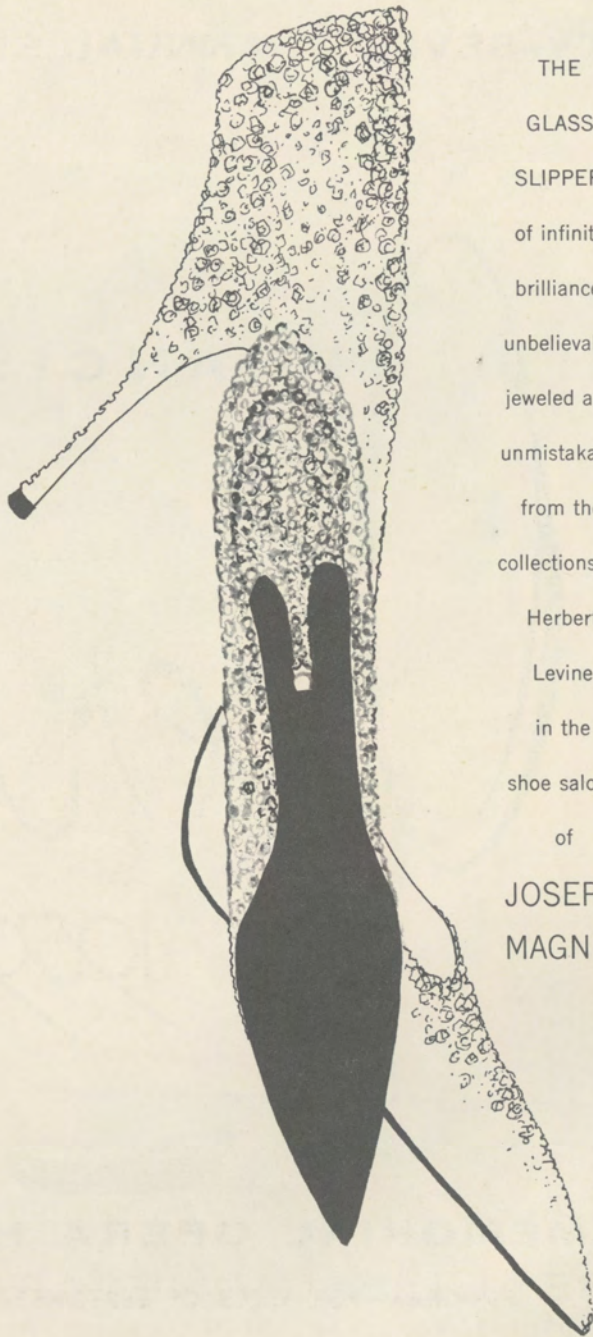
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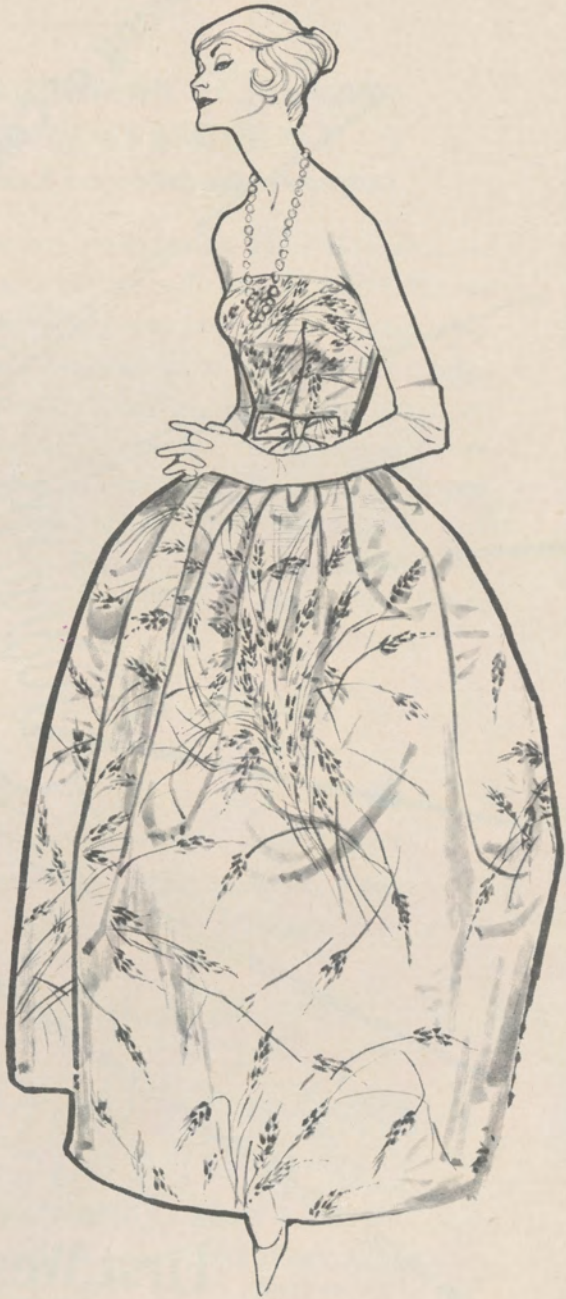
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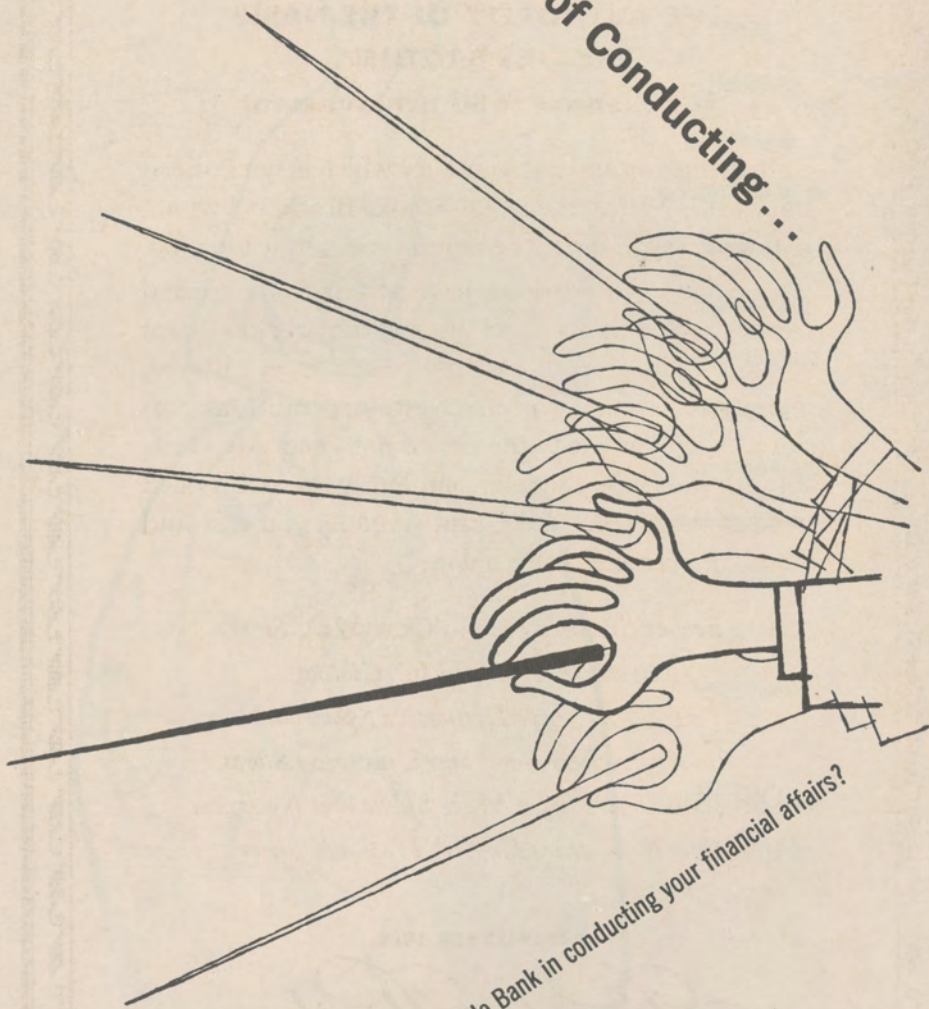
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NATURAL RUSSIAN SABLE

THIS WEEK the San Francisco Opera is privileged to introduce to its audiences more "new faces"—new to San Francisco or new to America. May we present:

MARY COSTA

Although her operatic career is only two years young, Miss Costa has already scaled impressive heights. Her first stage appearance was in the title role of "Norma" at the Biltmore Theater in Los Angeles in January of 1957.

Later that year she sang Desdemona in "Otello" and in the summer of 1958 made her European debut at Glyndebourne in the leading role of "The Secret of Suzanne." Following an American tour in "Candide," Miss Costa returned to England to captivate London theatergoers—also in "Candide." This summer she sang Euridice in Gluck's "Orfeo ed Euridice" at the Vancouver festival.

A pupil of Mario Chamlee, Miss Costa has sung twice at the Hollywood Bowl. She is scheduled for "Carmen" on October 1, "Die Frau ohne Schatten" on October 15, and the special performance of "La Boheme" on October 19.



EVALDO DAL POGGETTO

For three years Dal Poggetto sang in the chorus of the San Francisco Opera. In 1956 he won his first solo role, Michele, in a San Francisco State college production of "The Saint of Bleeker Street" and this year he was a finalist in the San Francisco Opera Debut Auditions.



NANCY FOSTER

The Los Angeles area sent this participant in the 1959 San Francisco Opera Debut Auditions. Miss Foster is a graduate of Occidental college and has also done work at UCLA. For the past two summers she has been a soloist at the Carmel Bach festival and this year sang in the Los Angeles Guild Opera's production of "Cinderella" in the Shrine Auditorium.



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SENA JURINAC

One of the most acclaimed sopranos of the present day, Miss Jurinac sings constantly on almost every operatic stage of importance in Europe. With in the last two years she has been acclaimed in the title role of three new productions of "Madama Butterfly" at La Scala, Covent Garden and the Vienna Staatsoper.

General director Kurt Herbert Adler has been able to import Miss Jurinac for her American debut this week. Later in the season she is to be heard as Eva in "Die Meistersinger von Nuernberg," Donna Anna in "Don Giovanni," and the composer in "Ariadne auf Naxos."

Born in Travnik, Yugoslavia, of a Croatian father and a Viennese mother, the soprano's name is pronounced You-ree'-natz. Her first name of Sena (Sane-a) is a short version of her full name of Srebrenka. Currently an Austrian citizen, Miss Jurinac made her debut in Vienna in 1945 and has also become closely associated with the famed Salzburg festival.




EDITH LANG


A native of Chicago, where she was born in 1930, Miss Lang was the recipient of a Fulbright grant which sent her to Italy where she studied for two years in Rome at the Rome Opera Workshop. Her Italian debut was made in 1954 as "Madama Butterfly."

In 1955 Miss Lang came to the Hamburg Staatsoper, making her debut as "Aida." Such was her success that she is now a permanent member of the Company there and was given a special leave of absence by the Intendant, Professor Rolf Liebermann, to make her American debut in "Die Frau ohne Schatten," which she will again sing in the repeat performance on October 15.

Miss Lang has also made a number of guest appearances in leading roles at Covent Garden since 1957, and the Vienna Staatsoper since 1958.



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I PAGLIACCI

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HENRY McGUCKIN

The 1959 San Francisco Opera Debut Auditions brought forward the talents of Henry McGuckin who has a master's degree in language arts from San Francisco State college. The young bass has sung with the Company of the Golden Hind in Berkeley and this summer took part in the Merola Memorial Fund Training Program.



MARIANNE SCHECH

One of the most renowned interpreters of the Dyer's wife in "Die Frau ohne Schatten" has been imported from Europe especially to sing this role in the American premiere performances of the opera.

Miss Schech actually has a tremendous repertoire including most of the major works of Wagner, Strauss and Verdi, and is also an accomplished lieder singer. She has performed with the Metropolitan in New York, and in Paris, Rio de Janeiro, Lisbon, Barcelona, etc.

Since 1945 Miss Schech has been a member of the Munich Staatsoper and was awarded the title of Kammer-sängerin in 1956. She was born in Geipau bei Bayrischzell in the Bavarian mountains of Germany. Miss Schech goes to Frankfurt to sing the title role in "Turandot" in October.

JOAN WINDEN

The co-winner of the 1959 San Francisco Opera Debut Auditions holds degrees from Stanford University and San Francisco State college. Miss Winden studied privately with Otto Schulmann, Ivan Rasmussen, and Mr. and Mrs. Fritz Zweig, and recently completed two training sessions with Lotte Lehmann at the Music Academy of the West in Santa Barbara, where she is currently living.





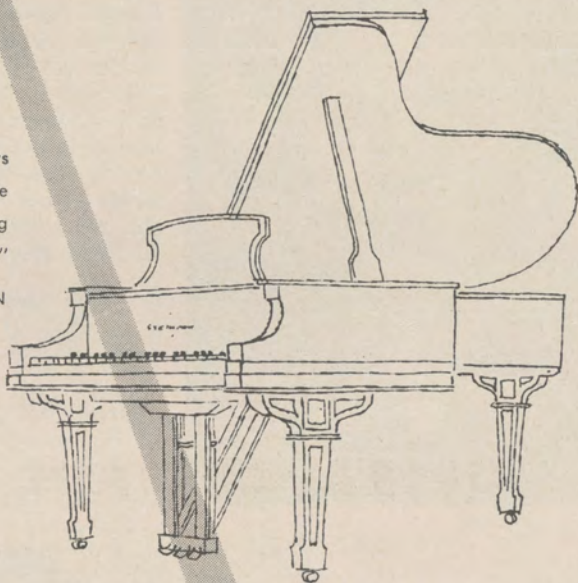
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MINO YAHIA

A graduate of New York Medical college, Yahia was doing specialized work in psychiatry when he decided to try for a singing career. He took part in the Metropolitan Opera Auditions in 1954 and in January 1955 flew to Europe where, within three days of his arrival, he won a contract with the Heidelberg Opera.

Since then he has moved steadily up the European operatic rung from Kiel, to Nuernberg, to Munich, singing such roles as "Don Giovanni," Philip in "Don Carlo," Mephistofeles in "Faust" and Pogner in "Die Meistersinger von Nuernberg."

Born in Alexandria, Egypt, on December 31, 1925, Yahia came to America as a youth and was raised in Brooklyn. Following his American debut in "Die Frau ohne Schatten," he will be heard in the repeat performance of that work on October 15, in the September 24 "Aida," the October 8 "Die Meistersinger," the October 3 and 20 "Don Giovanni" and the October 16 and 22 "Otello."



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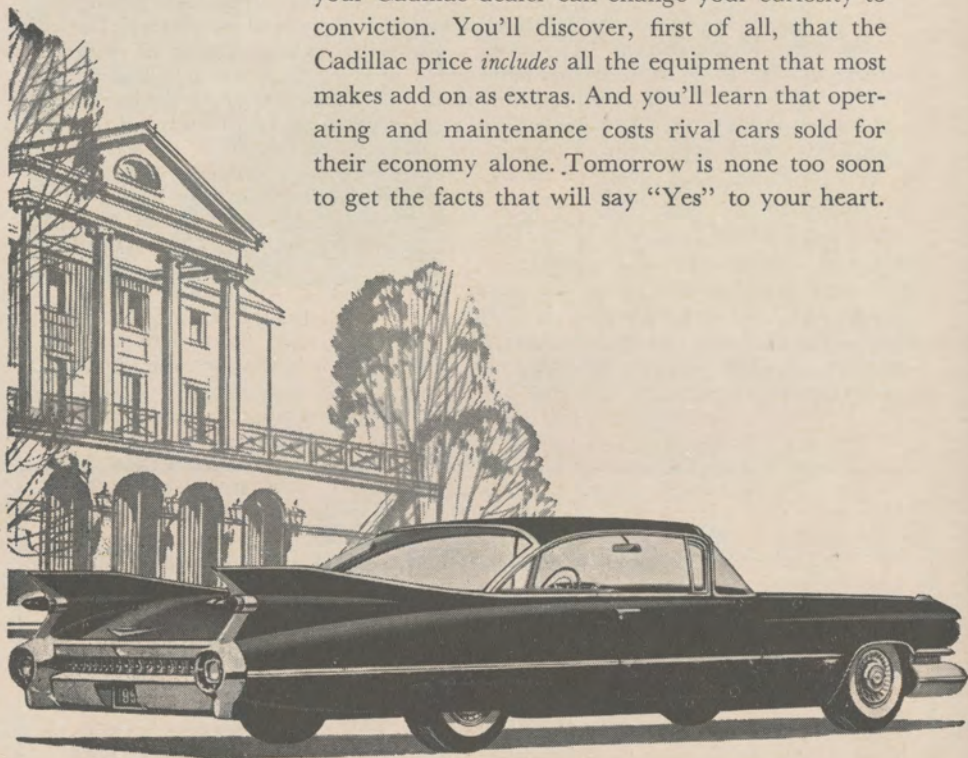
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The Woman Without a Shadow

An Introduction by Paul Hager

"Die Frau ohne Schatten" is the "Song of Songs" of matrimony. It celebrates the true union of man and wife as the purpose of life, the will of God. Fairy-tale motives, from the world of the Thousand and One Nights, overlay this basic theme. Genuine matrimony culminates in the willingness to give life to children; and the content of the opera is the demonstration, through two married couples, of how this purpose is jeopardized by guilt and fate, then fulfilled through sacrifice, love, and heavenly mercy.

As the shadow belongs to human beings, so the will for motherhood belongs to the nature of woman. The shadow is the Biblical symbol of fertility. The "woman without a shadow" is a woman who wilfully forgoes hope of child-bearing — is not emotionally mature enough to have the desire for children.

The Empress is the daughter of Keikobad, powerful master of the shadowless spirit-world. Once when the Emperor of the Southeastern Islands was hunting with his Falcon, he pursued a gazelle. As he was about to kill it, the gazelle resumed its real form, the daughter of Keikobad — and the Emperor made her his Empress. Egotistic, immature, and thoughtless, she has not developed into a true human being, a wife who would desire to bear children. Thus, she is lost to the spirit world, yet has not gained full stature as a human. The wrath of Keikobad is upon her and the Emperor.

The Dyer's Wife is the prototype of the harassed, restless, sensual woman, wanting to disown her right of motherhood, greedy for beauty and an extravagant life. She lives in unhappy marriage with the kindly, industrious Dyer, whose only desire is to be the father of children. The wife seeks to escape from the dull daily routine into an imaginary dream-world.

Keikobad's menace is this: If the Empress does not succeed in obtaining a shadow, the Emperor will be turned to stone; if the Dyer's wife sells her shadow, the Dyer will become a murderer. This Keikobad decrees because he wants each individual to develop into a deeply feeling, truly human being. To further this development, he permits temptations by the Demon (the Nurse), and eventually liberates those who have stood the tests.

To understand the opera, it is not enough for the listener to identify himself with the human problems, he must also realize the religious implications. Keikobad is not only an aloof, fairy-tale power — a *Deus ex machina*; he is another name for the living personal God, the *Deus absconditus*, terrible and merciful at the same time, the God of the Old Testament.

ACT ONE

In the Empire of the Southeastern Islands, the Nurse guards the palatial bedroom in which the Imperial pair is sleeping. Keikobad's messenger appears, and announces: "The irate father will turn the Emperor to stone, and reclaim his daughter, if she does not obtain a shadow within three days." He disappears. The Emperor emerges. He wants to go hunting for three days, to recover his Falcon.

As soon as he has disappeared into the dawn, the Empress discovers the Falcon, and learns from it the fate her father Keikobad is threatening — turning the Emperor to stone unless she obtains a shadow. A shadow can come only from a woman of the human world, from which the Emperor has jealously tried to keep her away.

She forces the reluctant nurse to help her look for a shadow.

(Scene 2) The music during the change of scene describes their flight down to the drab reality of earth.

In a hovel under the city wall, the young wife of the Dyer, Barak, is quarrelling with his misshapen brothers. She is unhappy in her marriage with the older man, who longs for children.

(Please turn page)



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Repertoire

- Friday Night, September 11, at 8:00** **AIDA (Verdi)**
 Price, Dalis, Hilgenberg, Vickers, Weede, Tozzi, Palangi, Thomas
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 W. CHRISTENSEN, Choreographer
- Saturday Night, September 12, at 8:30** **MADAMA BUTTERFLY (Puccini)**
 Kirsten, E. Evans, Blum, Mlynar, Gismondo, Zanasi, Assandri, Elyn, Fried, Green, Harvey
 BASILE, Conductor YANNOPOULOS, Stage Director
- Tuesday Night, September 15, at 8:30** **ORFEO ED EURIDICE (Gluck)**
 Thebom, Amara, Moynagh
 VARVISO, Conductor YANNOPOULOS, Stage Director
 W. CHRISTENSEN, Choreographer JOHANSEN, Designer
- Thursday Night, September 17, at 8:30** **L'AMORE DEI TRE RE (Montemezzi)**
 Kirsten, E. Evans, Blum, Cann, Zampieri, Guarrera, Tozzi, Thomas, Fried
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
- Friday Night, September 18, at 8:00** **DIE FRAU OHNE SCHATTEN (Strauss)**
 Lang, Schech, Dalis, Costa, Moynagh, Foster, E. Evans, Hilgenberg, Blum, Winden, Feiersinger,
 Yahia, Elyn, Manton, Green, Alvary, Quilico, Andersen, McGuckin, Thomas
 LUDWIG, Conductor HAGER, Stage Director
 Production by PONNELLE-COLANGELO-WEST
- Saturday Night, September 19, at 8:30** **I PAGLIACCI (Leoncavallo)**
 Amara, Vickers, Weede, Quilico, Fried, Thomas, Green
 BASILE, Conductor HAGER, Stage Director
- followed by
- CARMINA BURANA (Orff)**
 Costa, Winden, Foster, Blum, Moynagh, Guarrera, Manton, Thomas, Fried, Dal Poggetto,
 Green, Elyn, Palangi
 VARVISO, Conductor HAGER, Stage Director G. HAGER, Choreographer
- Tuesday Night, September 22, at 8:30** **MADAMA BUTTERFLY (Puccini)**
 Jurinac, E. Evans, Blum, Mlynar, Zampieri, Zanasi, Assandri, Elyn, Fried, Green, Harvey
 BASILE, Conductor YANNOPOULOS, Stage Director
- Thursday Night, September 24, at 8:00** **AIDA (Verdi)**
 Price, Dalis, Hilgenberg, Vickers, London, Yahia, Palangi, Thomas
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 W. CHRISTENSEN, Choreographer
- Friday Night, September 25, at 8:00** **ANDREA CHENIER (Giordano)**
 Tucci, E. Evans, Hilgenberg, Taylor, Del Monaco, Weede, Quilico, Elyn, Thomas, Alvary,
 Assandri, Green, Palangi, Woellhaf, Andersen
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
- Saturday Night, September 26, at 8:30** **ORFEO ED EURIDICE (Gluck)**
 Thebom, Amara, Moynagh
 VARVISO, Conductor YANNOPOULOS, Stage Director
 W. CHRISTENSEN, Choreographer JOHANSEN, Designer
- Tuesday Night, September 29, at 8:00** **CARMEN (Bizet)**
 Lane, Amara, Moynagh, E. Evans, Vickers, Guarrera, Alvary, Green, Thomas, Fried
 BASILE, Conductor YANNOPOULOS, Stage Director
 W. CHRISTENSEN, Choreographer BAY, Designer
- Thursday Night, October 1, at 8:00** **CARMEN (Bizet)**
 Lane, Costa, Moynagh, E. Evans, Vickers, Zanasi, Alvary, Green, Thomas, Fried
 BASILE, Conductor YANNOPOULOS, Stage Director
 W. CHRISTENSEN, Choreographer BAY, Designer
- Saturday Night, October 3, at 8:00** **DON GIOVANNI (Mozart)**
 Jurinac, Price, Alarie, London, Lewis, Alvary, Yahia, Uppman
 LUDWIG, Conductor HAGER, Stage Director
 W. CHRISTENSEN, Choreographer
- Tuesday Night, October 6, at 7:30** **DIE MEISTERSINGER VON NUERNBERG (Wagner)**
 Jurinac, Hilgenberg, Schoeffler, Feiersinger, Tozzi, G. Evans, Curzi, Winters, Manton, Green,
 Thomas, Dal Poggetto, Fried, McGuckin, Palangi, Elyn
 LUDWIG, Conductor HAGER, Stage Director
 W. CHRISTENSEN, Choreographer
- Thursday Night, October 8, at 7:30** **DIE MEISTERSINGER VON NUERNBERG (Wagner)**
 Jurinac, Hilgenberg, Schoeffler, Feiersinger, Yahia, G. Evans, Curzi, Winters, Manton, Green,
 Thomas, Dal Poggetto, Fried, McGuckin, Palangi, Elyn
 LUDWIG, Conductor HAGER, Stage Director
 W. CHRISTENSEN, Choreographer

Friday Night, October 9, at 8:30 **L'AMORE DEI TRE RE (Montemezzi)**
 Kirsten, E. Evans, Blum, Cann, Zampieri, Guarrera, Tozzi, Thomas, Fried
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director

Saturday Night, October 10, at 8:15 **ANDREA CHENIER (Giordano)**
 Tucci, E. Evans, Hilgenberg, Taylor, Del Monaco, Weede, Quilico, Elyn, Thomas, Alvary,
 Assandri, Green, Palangi, Woellhaf, Andersen
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director

Tuesday Night, October 13, at 8:15 **DANSES CONCERTANTES (Stravinsky)**
 Vollmar, Johnson, Bailey, Carter, Drew
 MURRAY, Conductor L. CHRISTENSEN, Choreographer
 DUQUETTE, Designer

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Farrell, Streich, Jurinac, Alarie, Moynagh, Hilgenberg, Lewis, G. Evans, Uppman, Manton,
 Alvary, Curzi, Fried, Palangi, Thomas, Symonds
 LUDWIG, Conductor HAGER, Stage Director
 G. HAGER, Assistant to Stage Director

Thursday Night, October 15, at 8:00 **DIE FRAU OHNE SCHATTEN (Strauss)**
 Lang, Schech, Dalis, Costa, Moynagh, Foster, E. Evans, Hilgenberg, Blum, Winden, Feiersinger,
 Yahia, Elyn, Manton, Green, Alvary, Quilico, Andersen, McGuckin, Thomas
 LUDWIG, Conductor HAGER, Stage Director
 Production by PONNELLE-COLANGELO-WEST

Friday Night, October 16, at 8:00 **OTELLO (Verdi)**
 Tucci, Hilgenberg, Del Monaco, Weede, Zampieri, Yahia, Fried, Elyn, Green
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director

Saturday Night, October 17, at 8:15 **DANSES CONCERTANTES (Stravinsky)**
 Vollmar, Johnson, Bailey, Carter, Drew
 MURRAY, Conductor L. CHRISTENSEN, Choreographer
 DUQUETTE, Designer

followed by

Farrell, Streich, Jurinac, Alarie, Moynagh, Hilgenberg, Lewis, G. Evans, Uppman, Manton,
 Alvary, Curzi, Fried, Palangi, Thomas, Symonds
 LUDWIG, Conductor HAGER, Stage Director
 G. HAGER, Assistant to Stage Director

Monday Night, October 19, at 8:30 **LA BOHEME (Puccini)**
 Albanese, Costa, Gismondo, Uppman, G. Evans, Alvary, Baccaloni, Assandri, Lorenzini, Harvey
 VARVISO, Conductor YANNOPOULOS, Stage Director

Tuesday Night, October 20, at 8:00 **DON GIOVANNI (Mozart)**
 Jurinac, Price, Alarie, London, Lewis, Alvary, Yahia, Uppman
 LUDWIG, Conductor HAGER, Stage Director
 W. CHRISTENSEN, Choreographer

Thursday Night, October 22, at 8:00 **OTELLO (Verdi)**
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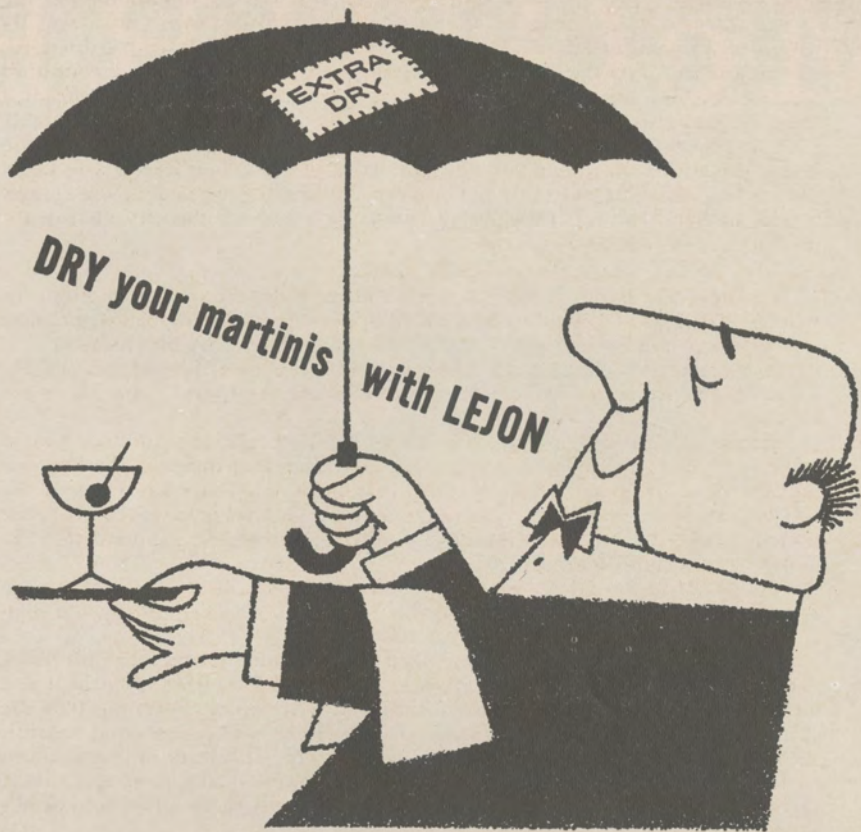
Thursday Afternoon, October 15 at 2:00 **I PAGLIACCI (Leoncavallo)**
 Mari, Vickers, Winters, Uppman, Curzi, Green, Thomas
 MARTIN, Conductor HAGER, Stage Director

Monday Afternoon, October 19, at 2:00 **I PAGLIACCI (Leoncavallo)**
 Mari, Feiersinger, Weede, Quilico, Curzi, Green, Thomas
 MARTIN, Conductor HAGER, Stage Director

Tuesday Afternoon, October 20, at 2:00 **I PAGLIACCI (Leoncavallo)**
 Mari, Vickers, Winters, Zanasi, Manton, Green, Thomas
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ACT TWO

The next day Barak is away at work and the Nurse continues to tempt his wife. She makes the phantom of a youth appear, personifying the wife's most secret desires. But as the youth seeks to touch her, she pushes him away.

Barak returns with rich food, and is surrounded by poor people and begging children. Deeply perturbed she does not enjoy the feast, and ruins his enjoyment too.

(Scene 2) The Falcon has returned to the Emperor, and induces him to come at night to the falcon-house, where, according to a message, the Empress will be. But the house is empty. Suspicion grips the Emperor. He sees the Empress steal in, secretly, and fears that she has been in touch with the human world. He resolves to murder her. But he cannot bring himself to do it, and flees into the wilderness.

(Scene 3) In the falcon-house, the Empress dreams of seeing the Emperor force his entry into Keikobad's domain, lured into the Temple by the messenger. She fears that his fate is overcoming him.

(Scene 4) On the third day, the Dyer's wife taunts her guileless husband. She makes her wicked intentions appear fact: that she has been unfaithful and has sold her shadow. Barak wants to kill her. The Nurse, assuming that the shadow is now free, hands him the sword. The Dyer's wife realizes that in truth she loves him. The Empress becomes aware of the sinfulness of the shadow-barter, and now repudiates the ownerless shadow. Keikobad's messenger enters, takes the shadow, stops Barak from murder, and calls them all to Keikobad's judgment.

Emperor and Empress, Dyer and Dyer's wife, all have sinned. The Emperor has turned to stone. Barak has become a murderer. The wife has lost her shadow. The Empress has obtained no shadow. All four await Keikobad's judgment, because they have sinned against their fellow men, their husbands, and unborn children.

ACT THREE

Barak and his wife are led by spirit-servants into separate dungeons. In solitude, each one realizes that they love one another and belong together. The spirits free them to seek each other through further trials.

(Scene 2) A shadowy boat takes the Empress and the Nurse to Keikobad's Temple. The Empress recognizes the portal — in her dream, the Emperor had entered it. The Nurse warns her against an encounter with her father, but the Empress enters the Temple.

(Scene 3) In the Temple, the Empress wants to face Keikobad, to assume her responsibilities, and to ask for her husband's life. She does not succumb to the temptation to take the shadow from the Dyer's wife. Rather than have the unhappiness of other human beings pay for her happiness, she would die for her husband. Keikobad, as a last trial, shows her the Emperor turned to stone. Then as a gift of mercy, since she has learned to feel as a true human being, he gives her a shadow, liberates the Emperor, and frees both from the Spirit World.

(Scene 4) Emperor and Empress return to the sun-flooded beauty of the springtime world, matured and understanding.

The Dyer couple find each other, and the wife's shadow is restored.

The chorus of future children is singing hymns of praise.

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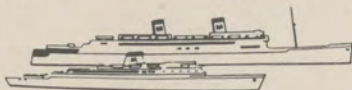
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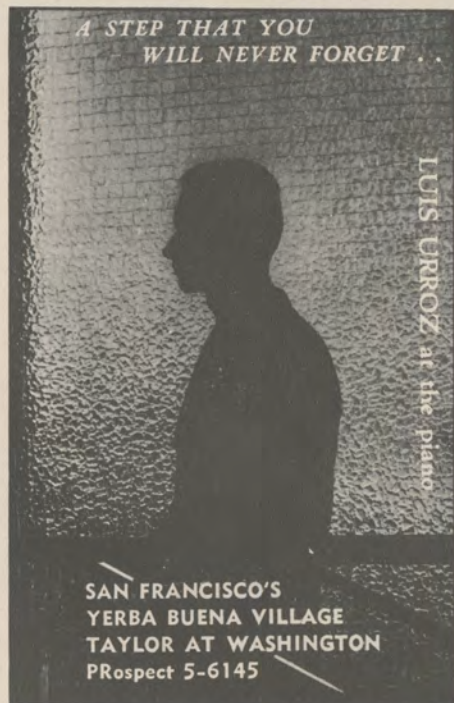
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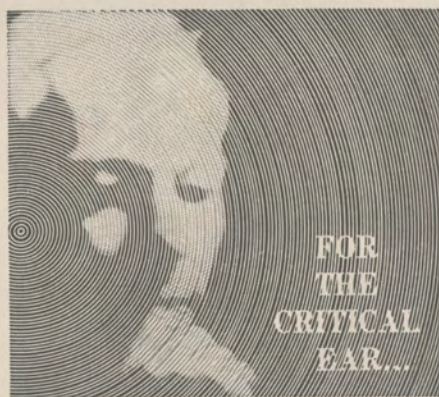
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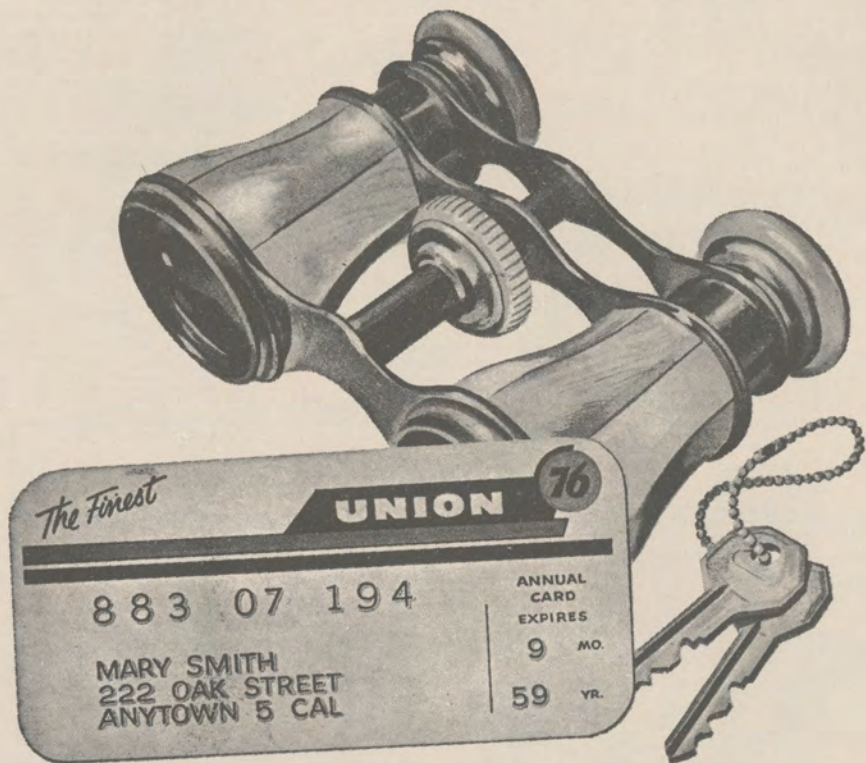
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