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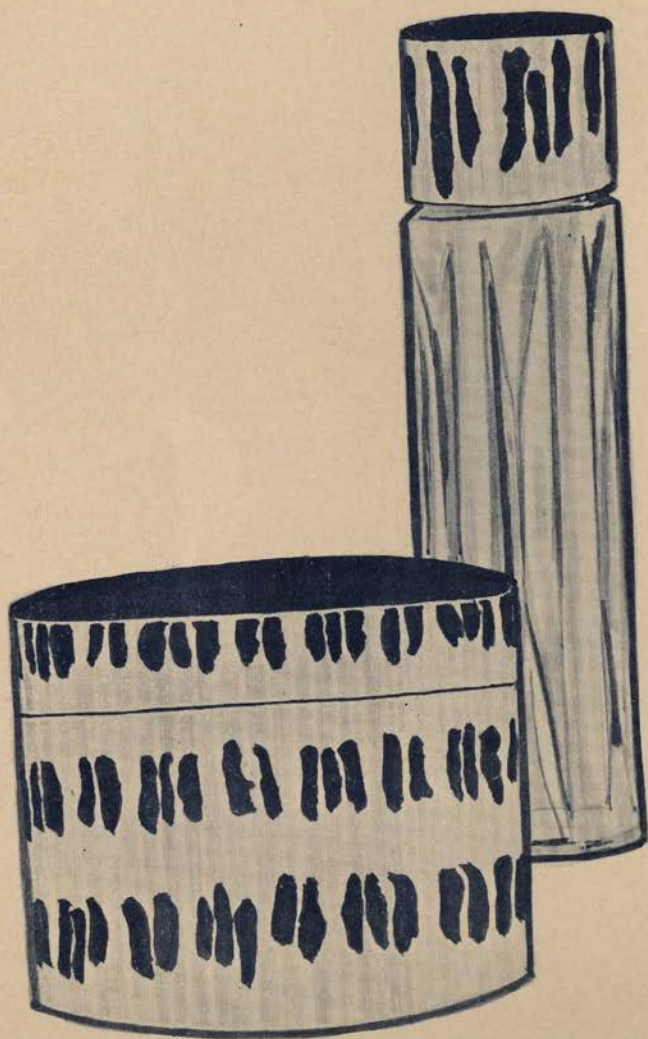
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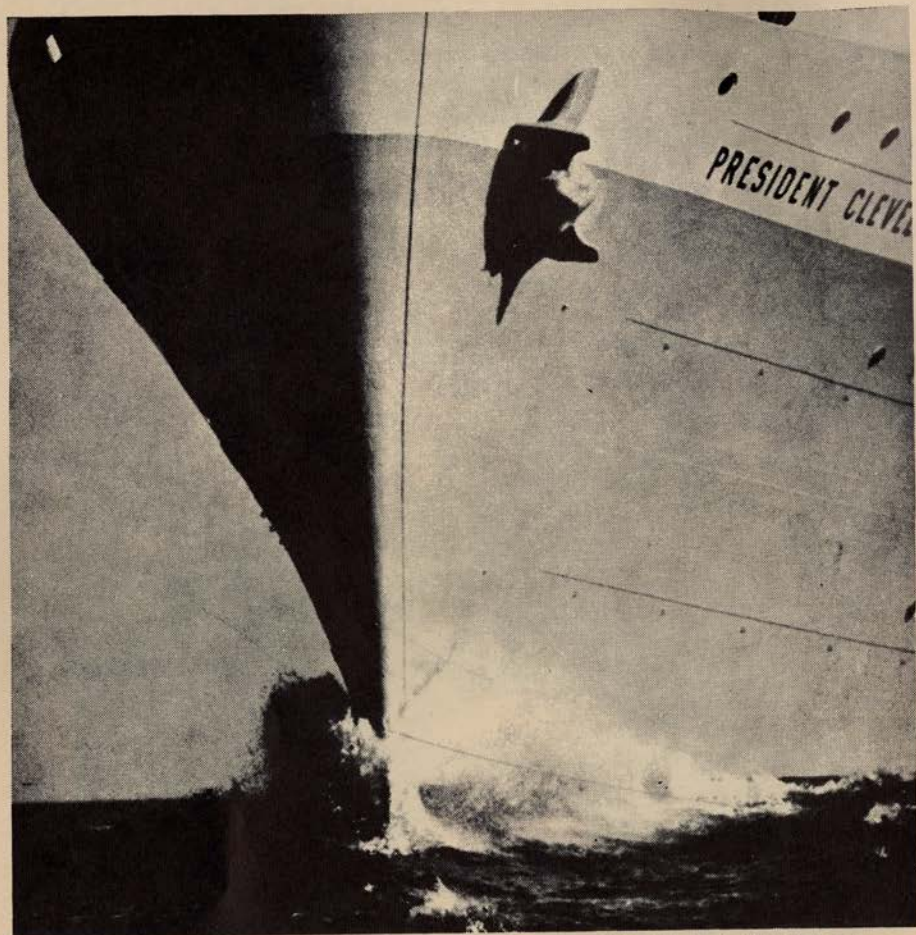
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Baron Ochs, the role of his debut this Thursday night, is one in which Boehme has been praised the world-over and which he recorded earlier this year for Decca. He has also recorded the complete "Don Giovanni", "Der Freischutz", "The Magic Flute", and "Das Rheingold".

Boehme, who holds the title of Kammermaenger (Court Singer) has been a member of the Munich Opera since 1949, and since 1955 has belonged to the Vienna Staatsoper. Guest engagements have taken him to possibly every important opera house in the world, including Bayreuth, the Metropolitan, Covent Garden, La Scala, Salzburg, Teatro Colon, the Paris Opera, Monte Carlo, etc.

In San Francisco Boehme will also be heard as King Henry in the revival of "Lohengrin" this season.



THOMAS CAPERELLO

Brought to the attention of the Company through the 1960 San Francisco Opera Debut Auditions, young Caperello is a native of Sunnyvale, California. He attended San Jose state college and has already mastered such leading operatic roles as the Duke in "Rigoletto" and Tamino in "The Magic Flute".



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GWEN CURATILO

An alumna of the San Francisco Opera Debut Auditions, Miss Curatilo has also participated in the Merola Memorial Fund Training Program for young singers. She appeared this spring as Magda Sorel in the San Francisco Conservatory of Music's acclaimed production of "The Consul".



SANDOR KONYA

Born in Hungary, tenor Konya makes his American debut with the San Francisco Opera as the latest in a long series of brilliant importations by the Company. In Europe he has been compared by critics to the immortal Gigli and has displayed an amazing versatility that has taken him from Bayreuth to La Scala.

At the former, he has sung "Lohengrin" for the past three summers, and at the latter he made his debut only this spring performing in "Aida" and "Parsifal". Konya's musical instruction began at the Liszt Academy in Budapest and after the war he continued his studies in both Italy and Germany.

He has appeared at the Rome Opera, and in Turin, Palermo, and Catania, and this summer sung in "La Boheme", "Ariadne auf Naxos", and "Ballo in Maschera" at the Munich festival. Just before his arrival in America, Konya was heard as Pinkerton in a new production of "Madama Butterfly" in Berlin.



ORVA HOSKINSON

Active with many bay area groups, tenor Hoskinson has sung with the Company of the Golden Hind, the University of California, and other groups in such operas as "Fidelio", "The Marriage of Figaro", "Albert Herring", "Cosi fan Tutte" and "Gianni Schicchi". He has been a soloist with the Stanford and Honolulu symphonies.



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The San Francisco Opera and the San Francisco Museum of Art are currently jointly sponsoring an exhibition of original scenic and costume designs executed by noted artists for some of the company's new productions of recent years.

The exhibit is in the museum's headquarters on the fourth floor of the Veterans' building, adjoining the opera house, and will be on display through October 16. It is open free of charge to the public.

Included are designs for this year's new "Wozzeck", which will introduce the famed European artist Leni Bauer-Ecsy to America, and for "La Sonnambula" which will mark the first work done in San Francisco by the noted Hungarian-born designer and teacher, Elemer Nagy.

Also in the exhibition is the work created by George Jenkins for "Cosi fan Tutte", Jean-Pierre Ponnelle for "Die Frau ohne Schatten", and Howard Bay for "Carmen". These are all new productions created within the last five years under the Company's policy of constantly refurbishing the standard repertoire as well as introducing new works to Western audiences. "Carmen" was a gift from the San Francisco Opera Guild during 1959.



THE ABOVE DESIGN for the forthcoming new production of "Wozzeck" is one of those presently on display through October 16 at the San Francisco Museum of Art.



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"This Company is like my child" explained wardrobe master Alexander Agnini the other day—and few others can make that claim with more justification, for Agnini has worked in every performance the San Francisco Opera has given since the Company's founding in 1923.

The short, stocky man who has personally dressed just about every male singer of the last five decades first displayed an interest in his work at the tender age of 12. In his native Naples, his father took him to hear a performance of "Rigoletto."

"And what a performance it was," recalls Alex, "—the tenor was Boncil. But when we came out my father asked me how I liked it and my reply was that there had been beautiful costumes!"

"After that, I would save soldi (Italian pennies) and buy second-hand books on costuming." But the Agnini parents wanted Alex to be a monk and he was sent to a seminary for his studies.

Even here his unique interest was recognized and he was put in charge of the vestments—a chore that was to bear fruit later when he was able to advise his brother, stage director Armando Agnini, on the proper garments to be used in the first act of "Tosca."

After three years the seminary studies were abandoned and, following a stint in the Italian army, young Agnini joined his parents, six sisters and two brothers in America. The sisters did piece-work embroidering at home and since his lack of English prevented him from getting a job elsewhere, Alex helped them out.

Then, through his brother, he had a chance to go to Ravinia (near Chicago) for the summer opera season there, and a career was launched. The Ravinia costumes were rented from the Metropolitan and when Edward Ziegler, then business manager of the Met visited Ravinia and saw Agnini at work, he invited him to New York.

For 11 years Agnini worked at the Metropolitan and he was with Ravinia for 13 seasons. But the real love of his life is the San Francisco Opera.

And this despite the fact that he admits he showed up for the Company's first performance "drunk like a devil." It was in 1923 and the opera was "La Boheme." Alex had just arrived in San Francisco and laid out the costumes for the evening performance, when a stagehand invited him out to dinner. After dinner they went to "meet some Italian friends" who had some Italian wine which everyone drank in a flurry of homesickness for the old country.

"I arrived at the theater after the end of the second act," Alex reminisces now, "and when I said to Didur, the bass, 'come, it's time to dress' he replied 'better that you should go to sleep' but I stayed!"

And except for those two first acts, Agnini has never missed a single performance ever given by the Company. "Once," he explained, "I was sick during

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a dress rehearsal of "Tannhauser" and Maestro Merola told me to go home, but when I saw how bad the costuming was going I stayed."

In all this time, the favorite Agnini performance was a "Lucia" done in the Civic Auditorium before the opera house was built. So many people were there that one newspaper compared it to pouring a gallon of water into a quart bottle. Gigli was the tenor and, just before the performance he was told of his mother's death. As a result he poured out all his grief in his last-act aria in an incomparable way.

But Agnini also has fond memories of another tenor—the first soloist he ever dressed at the Met—Enrico Caruso. The two were both natives of Naples and Caruso would refer to Agnini as "scugnizzo" (little urchin).

One Christmas Eve when the great tenor was singing he came into the dressing room with his hands in his pockets and asked Alex, "how many of these do you want?" Thinking it was candy, Alex mentally counted his family members and said ten. And he was rewarded with ten gold pieces worth \$100!

By nature the most amiable of men, Agnini seldom has temperament problems with his singers.

"Many times they make me so mad," he says, "but then I just put my hands around their necks when I'm dressing them and say 'my, what a wonderful throat to produce such a magnificent voice' and I apply a little pressure and pretty soon they get the idea."

Probably the most terrible evening of his life was in Los Angeles a few years ago when the Company was to open with "Tristan und Isolde" with Lauritz Melchior. At 4:00 p.m. it was discovered that the costumes for the entire cast had been left behind in San Francisco. So Alex quickly dashed into a cab and went to a local costume house where he picked up an entire wardrobe in half an hour flat.

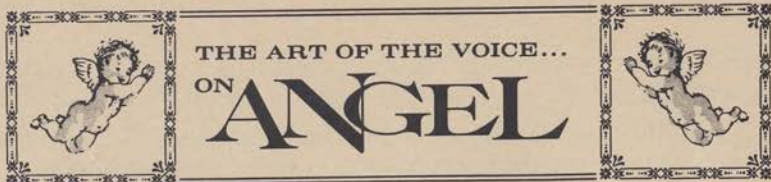
But Melchior was very particular about wearing his own costume and he asked that Agnini drive out to his home in Beverly Hills to show him the newly-rented one.

"When I got there," Alex says, "the phone rang and Melchior turned to his immense great Dane dog and said 'Christian, answer the phone.' The dog went over, picked up the receiver with his mouth, laid it down on the table, and said 'bow-wow.' Melchior then asked him 'who is it,' to which the dog replied 'bow-wow-wow.' 'Oh,' said Melchior, 'I don't want to talk to him right now'—so the dog hung up the phone.

"By this time I could barely believe what I was seeing," Alex continued, "but we got Melchior outfitted at home in his costume, wig, and make-up and we dashed down to the theater, arriving three minutes before curtain time!"

Such hectic activity, though, is his life's blood to Alex Agnini. This winter his wife had a serious illness in New York, where he lives, and he "thought I wouldn't come back to San Francisco this year."

"But I couldn't stay away," he explains. "After all, this Company is like my child."



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DER ROSENKAVALIER (R. Strauss) (S)3563 D/L

Elisabeth Schwarzkopf, Christa Ludwig, Teresa Stich Randall, Otto Edelmann, Philharmonia Chorus and Orchestra, Herbert von Karajan, Cond.

COSI FAN TUTTE (Mozart) 3522 C/L

Elisabeth Schwarzkopf, Nan Merriman, Leopold Simoneau, Rolando Panerai, Philharmonia Orchestra and Chorus, Herbert von Karajan, Cond.

LA TRAVIATA (Verdi) 3545 B/L

Antonietta Stella, **Tito Gobbi**, Giuseppe di Stefano, Chorus and Orchestra of La Scala, Milan, Tullio Serafin, Cond.

LA SONNAMBULA (Bellini) 3568 5s/L

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TOSCA (Puccini) 3508 B/L

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LA BOHEME (Puccini) 3560 B/L

Maria Callas, **Anna Moffo**, Giuseppe di Stefano, Rolando Panerai, Nicola Zaccaria, Manuel Spatafora, Chorus and Orchestra of La Scala, Milan, Antonino Votto, Cond.

LA FANCIULLA DEL WEST (Puccini) (S)3593 C/L

Birgit Nilsson, Joao Gibin, Nicola Zaccaria, Chorus and Orchestra of La Scala, Milan, Lovro von Matacic, Cond.



SIMON BOCCANEGRA
(Verdi) GCR-7126

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CARMEN (Bizet) (S)GCR-7207
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LA TRAVIATA (Verdi)
(S)GCR-7221

Victoria de los Angeles, Carlo del Monte, Mario Sereni, Chorus and Orchestra of the Rome Opera House
Tullio Serafin, Cond.

(S) indicates stereo availability

Latecomers will not be seated while the performance is in progress.
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FRIDAY EVENING, SEPTEMBER 23 at 8:30

(FINAL CURTAIN APPROXIMATELY 11:00)

Revival

La Fanciulla del West

(In Italian)

Opera in three acts by Giacomo Puccini

Text by Guelfo Civinini and Carlo Zangarini. Founded on the drama by David Belasco.

Conductor:

FRANCESCO MOLINARI-PRADELLI

Stage Director:

DINO YANNOPOULOS

Minnie, owner of the Polka Bar.....		DOROTHY KIRSTEN
Jack Rance, sheriff.....		TITO GOBBI
Dick Johnson, alias Ramerrez, an outlaw.....	**	SANDOR KONYA
Nick, bartender of the Polka.....		HOWARD FRIED
Ashby, Wells-Fargo agent.....		LORENZO ALVARY
Sonora.....		NED ROMERO
Trin.....	} miners	RAYMOND MANTON
Sid.....		COLIN HARVEY
Handsome.....		DONALD DRAIN
Harry.....		GILBERT RUSSELL
Joe.....		*ORVA HOSKINSON
Happy.....		ANDREW FOLDI
Larkens.....		WINTHER ANDERSON
Billy Jackrabbit, an Indian.....		RICHARD WENTWORTH
Wowkle, Billy's squaw.....		KATHERINE HILGENBERG
Jake Wallace, a minstrel.....		JAMES STANDARD
Jose Castro, one of Ramerrez' gang.....		ROBERT ANDERSON
A postillion.....		*THOMAS CAPERELLO

Miners, gamblers, hangers-on, Indians

** American Debut

*San Francisco Opera Debut

Chorus Director: VINCENZO GIANNINI

Musical Preparation: PHILIP EISENBERG, RUDOLPH FELLNER

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: In the Gold Rush days of 1849 in California. A mining camp at the foot of Cloudy Mountain.

Act I: The Polka Bar

Act II: Interior of Minnie's cabin

Act III: Foot of Cloudy Mountain at dawn

MAJOR INTERMISSION AFTER ACT I

Because it is under copyright, the story of the opera cannot be printed.

TICKETS FOR REMAINING PERFORMANCES AT
OPERA-SYMPHONY BOX OFFICE, SHERMAN CLAY & CO.

Next Regular Subscription Performance
Tuesday, September 27, "Simon Boccanegra" (Verdi)

CURTAIN 8:00 p.m.

Repertoire

- Friday Night, September 16, at 8:30** **TOSCA (Puccini)**
 Kirsten, Zampieri, Gobbi, Baccaloni, Foldi, Fried, Romero, Standard, Waring
 VARVISO, Conductor HAGER, Stage Director
- Saturday Night, September 17, at 7:30** **CARMEN (Bizet)**
 Madeira, Costa, McCann, Hilgenberg, Vickers, Zanasì, Alvary, Romero, Manton, Fried
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 CHRISTENSEN, Choreographer BAY, Designer
- Tuesday Night, September 20, at 8:00** **DIE FRAU OHNE SCHATTEN (Strauss)**
 Rysanek, Schech, Dalis, Costa, McCann, Starr, Martin, Blum, Hilgenberg, Parly, Schoeffler,
 Anderson, Alvary, Wentworth, Manton, Russell, Romero, Standard, Drain
 LUDWIG, Conductor HAGER, Stage Director
Production by PONNELLE-COLANGELO-WEST
- Thursday Night, September 22, at 8:30** **TOSCA (Puccini)**
 Amara, Zampieri, Zanasì, Baccaloni, Foldi, Fried, Romero, Standard, Waring
 VARVISO, Conductor HAGER, Stage Director
- Friday Night, September 23, at 8:30** **LA FANCIULLA DEL WEST (Puccini)**
 Kirsten, Hilgenberg, Konya, Gobbi, Alvary, Fried, Manton, Russell, Hoskinson, Foldi, Wentworth,
 Anderson, Romero, Standard, Harvey, Andersen, Drain, Caperello
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 AGNINI, Designer
- Saturday Night, September 24, at 8:00** **DIE FRAU OHNE SCHATTEN (Strauss)**
 Rysanek, Schech, Dalis, Costa, McCann, Starr, Martin, Blum, Hilgenberg, Parly, Schoeffler,
 Anderson, Alvary, Wentworth, Manton, Russell, Romero, Standard, Drain
 LUDWIG, Conductor HAGER, Stage Director
Production by PONNELLE-COLANGELO-WEST
- Tuesday Night, September 27, at 8:00** **SIMON BOCCANEGRA (Verdi)**
 Amara, Marrin, Gobbi, Zampieri, Tozzi, Evans, Anderson, Russell
 LUDWIG, Conductor YANNOPOULOS, Stage Director
- Thursday Night, September 29, at 8:00** **DER ROSENKAVALIER (Strauss)**
 Schwarzkopf, Bible, Stahlman, Hilgenberg, McCann, Curatilo, Liagre, Blum, Martin, Nelson,
 Boehme, Wentworth, Manton, Fried, Foldi, Hoskinson, Harvey, Russell, Standard, Andersen,
 Drain, Booth, Caperello, Giosso
 VARVISO, Conductor HAGER, Stage Director
- Friday Night, September 30, at 8:00** **AIDA (Verdi)**
 Rysanek, Dalis, Martin, Vickers, Weede, Tozzi, Foldi, Russell
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 CHRISTENSEN, Choreographer
- Saturday Night, October 1, at 8:30** **LA FANCIULLA DEL WEST (Puccini)**
 Kirsten, Hilgenberg, Konya, Gobbi, Alvary, Fried, Manton, Russell, Hoskinson, Foldi, Wentworth,
 Anderson, Romero, Standard, Harvey, Andersen, Drain, Caperello
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 AGNINI, Designer
- Tuesday Night, October 4, at 8:30** **WOZZECK (Berg)**
 Horne, Blum, Evans, Lewis, Parly, Alvary, Manton, Fried, Wentworth, Romero, Booth, Garay
 LUDWIG, Conductor HAGER, Stage Director
Production by BAUER-ECSY—MASON
- Thursday Night, October 6, at 8:00** **SIMON BOCCANEGRA (Verdi)**
 Amara, Martin, Gobbi, Zampieri, Tozzi, Evans, Anderson, Russell
 LUDWIG, Conductor YANNOPOULOS, Stage Director
- Friday Night, October 7, at 8:00** **DER ROSENKAVALIER (Strauss)**
 Schwarzkopf, Toepper, Stahlman, Hilgenberg, McCann, Curatilo, Liagre, Blum, Martin, Nelson,
 Boehme, Wentworth, Manton, Fried, Foldi, Hoskinson, Harvey, Russell, Standard, Andersen,
 Drain, Booth, Caperello, Giosso
 VARVISO, Conductor HAGER, Stage Director
- Saturday Night, October 8, at 8:30** **WOZZECK (Berg)**
 Horne, Blum, Evans, Lewis, Parly, Alvary, Manton, Fried, Wentworth, Romero, Booth, Garay
 LUDWIG, Conductor HAGER, Stage Director
Production by BAUER-ECSY—MASON
- Tuesday Night, October 11, at 8:30** **LA SONNAMBULA (Bellini)**
 Moffo, Stahlman, Hilgenberg, Monti, Tozzi, Foldi, Manton
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 NAGY, Designer CHRISTENSEN, Choreographer
- followed by*
- Vollmar, Bailey, Drew
 de ROSA, Conductor VARIATIONS DE BALET (Glazunoff)
 BALANCHINE-CHRISTENSEN, Choreography
- Thursday Night, October 13, at 8:30** **LA SONNAMBULA (Bellini)**
 Moffo, Stahlman, Hilgenberg, Monti, Tozzi, Foldi, Manton
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 NAGY, Designer CHRISTENSEN, Choreographer
- followed by*
- Vollmar, Bailey, Drew
 de ROSA, Conductor VARIATIONS DE BALET (Glazunoff)
 BALANCHINE-CHRISTENSEN, Choreography

- Friday Night, October 14, at 8:30** **LA BOHEME (Puccini)**
 Tebaldi x, Costa, Konya, Zanasi, Romero, Alvary, Baccaloni, Russell, Standard, Drain, Garay
 VARISO, Conductor YANNOPOULOS, Stage Director
 JENKINS, Designer
- Saturday Night, October 15, at 8:00** **COSI FAN TUTTE (Mozart)**
 Schwarzkopf, Hilgenberg, Costa, Lewis, Guarnera, Schoeffler
 ADLER, Conductor HAGER, Stage Director
 JENKINS, Designer
- Tuesday Night, October 18, at 8:00** **COSI FAN TUTTE (Mozart)**
 Schwarzkopf, Hilgenberg, Costa, Lewis, Guarnera, Schoeffler
 ADLER, Conductor HAGER, Stage Director
 JENKINS, Designer
- Thursday Night, October 20, at 8:30** **LA TRAVIATA (Verdi)**
 Costa, Blum, Martin, Zampieri, Weede, Russell, Romero, Foldi, Standard, Booth, Drain, Andersen
 VARISO, Conductor HAGER, Stage Director
 G. HAGER, Choreographer
- Friday Night, October 21, at 8:00** **LOHENGRIN (Wagner)**
 Bjoner, Dalis, Liagre, Curatilo, Blum, Martin, Konya, Anderson, Boehme, Wentworth
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 KERZ, Designer
- Saturday Night, October 22, at 8:30** **LA BOHEME (Puccini)**
 Tebaldi x, Costa, Pearce, Zanasi, Romero, Alvary, Baccaloni, Russell, Standard, Drain, Garay
 VARISO, Conductor YANNOPOULOS, Stage Director
 JENKINS, Designer
- Tuesday Night, October 25, at 8:30** **LA TRAVIATA (Verdi)**
 Moffo, Blum, Martin, Pearce, Weede, Russell, Romero, Foldi, Standard, Booth, Drain, Andersen
 VARISO, Conductor HAGER, Stage Director
 G. HAGER, Choreographer
- Thursday Night, October 27, at 8:00** **LOHENGRIN (Wagner)**
 Bjoner, Dalis, Liagre, Curatilo, Blum, Martin, Konya, Anderson, Boehme, Wentworth
 MOLINARI-PRADELLI, Conductor YANNOPOULOS, Stage Director
 KERZ, Designer

MATINEES FOR YOUNG PEOPLE
 (PRESENTED BY THE SAN FRANCISCO OPERA GUILD)

- Tuesday Afternoon, October 18, at 2:00** **GIANNI SCHICCHI (Puccini)**
 Stahlman, Horne, McCann, Martin, Evans, Parly, Manton, Romero, Alvary, Wentworth, Anderson,
 Foldi, Harvey, Standard
 SCHAEFER, Conductor YANNOPOULOS, Stage Director
 followed by
 CON AMORE (Rossini)
 Bailey, Drew
 de ROSA, Conductor CHRISTENSEN, Choreographer
 SOTOMAYOR, Designer
- Tuesday Afternoon, October 25, at 2:00** **GIANNI SCHICCHI (Puccini)**
 Stahlman, Hilgenberg, McCann, Martin, Evans, Parly, Manton, Romero, Alvary, Wentworth,
 Anderson, Foldi, Harvey, Standard
 SCHAEFER, Conductor YANNOPOULOS, Stage Director
 followed by
 CON AMORE (Rossini)
 Bailey, Drew
 de ROSA, Conductor CHRISTENSEN, Choreographer
 SOTOMAYOR, Designer
- Wednesday Afternoon, October 26, at 2:00** **GIANNI SCHICCHI (Puccini)**
 Stahlman, Hilgenberg, McCann, Martin, Evans, Parly, Manton, Romero, Alvary, Wentworth,
 Anderson, Foldi, Harvey, Standard
 SCHAEFER, Conductor YANNOPOULOS, Stage Director
 followed by
 CON AMORE (Rossini)
 Bailey, Drew
 de ROSA, Conductor CHRISTENSEN, Choreographer
 SOTOMAYOR, Designer

DATES — CASTS SUBJECT TO CHANGE

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SATURDAY EVENING, SEPTEMBER 24 at 8:00

(FINAL CURTAIN APPROXIMATELY 11:40)

Die Frau ohne Schatten

(In German)

Opera in three acts by Richard Strauss

Text by Hugo von Hofmannsthal

Conductor:

LEOPOLD LUDWIG

Stage Director:

PAUL HAGER

Production by JEAN-PIERRE PONNELLE,
THOMAS L. COLANGELO, JR., DAVIS WEST

The Empress.....	LEONIE RYSANEK
The Emperor.....	TICHO PARLY
The Empress' nurse.....	IRENE DALIS
Spiritual messenger.....	ROBERT ANDERSON
Guardian of the temple gates.....	MARY COSTA
A youth.... } sung by.....	GILBERT RUSSELL
} mimed by.....	JULIEN HERRIN
Voice of a falcon.....	FRANCES McCANN
Two spirits.. }.....	JANIS MARTIN
}.....	MARGOT BLUM
Barak, a dyer.....	PAUL SCHOEFLER
His wife.....	MARIANNE SCHECH
One-armed man.... }.....	LORENZO ALVARY
One-eyed man..... } his brothers.....	RICHARD WENTWORTH
Hunchback..... }.....	RAYMOND MANTON
Three night watchmen.....	DONALD DRAIN
	JAMES STANDARD, NED ROMERO
Servants.....	VIRGINIA STARR, FRANCES McCANN, MARGOT BLUM
Solo voices.....	VIRGINIA STARR, MARY COSTA, FRANCES McCANN, JANIS MARTIN, MARGOT BLUM, KATHERINE HILGENBERG

Chorus Director: VINCENZO GIANNINI

Musical Preparation: MARCEL FRANK, HANS GEORG SCHAEFER

Costumes designed by Jean-Pierre Ponnelle;

executed by GOLDSTEIN & CO.

Act I: Scene 1: In the Empire of the Southeastern Islands
Scene 2: Barak's hovel under a city wall

Act II: Scene 1: Barak's hovel, the next day
Scene 2: At the Emperor's falcon house
Scene 3: In the falcon house
Scene 4: Same as Act II, Scene 1

Act III: Scene 1: Mystic caverns near Keikobad's domain
Scene 2: At the entrance to Keikobad's temple
Scene 3: In the temple
Scene 4: Near a sun-flooded landscape

MAJOR INTERMISSION AFTER ACT II

TICKETS FOR REMAINING PERFORMANCES AT
OPERA-SYMPHONY BOX OFFICE, SHERMAN CLAY & CO.

THE STORY OF "DIE FRAU OHNE SCHATTEN"

ACT I—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.

The Empress and the Nurse enter. The Nurse senses the unhappiness of the Dyer's wife, and plays upon it, hoping to turn it to her own advantage. By promises of a beautiful life filled with all the luxuries of which she has dreamed, she tempts the Dyer's wife to induce her to sell her shadow. As a condition the Dyer's wife must refuse herself to her husband for three days. During this time, the Empress and the Nurse will serve her during the day as maids — nights they will spend in the Imperial falcon-house. For the return of Barak, the Nurse prepares a meal, and provides for separate beds. The Dyer's wife hears the wailing, warning voices of her unborn children. Nevertheless, she refuses herself to her husband, though the exhorting voices of the gity guards are praising the sacredness of marriage.

ACT II—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 un-

faithful 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 III—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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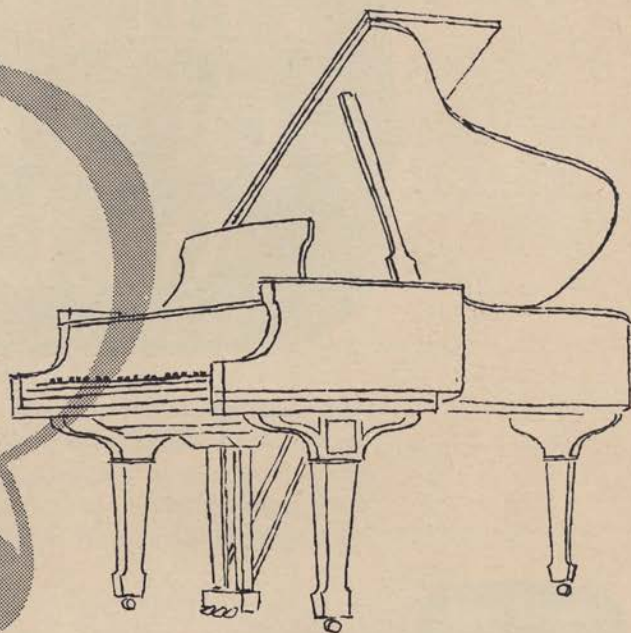
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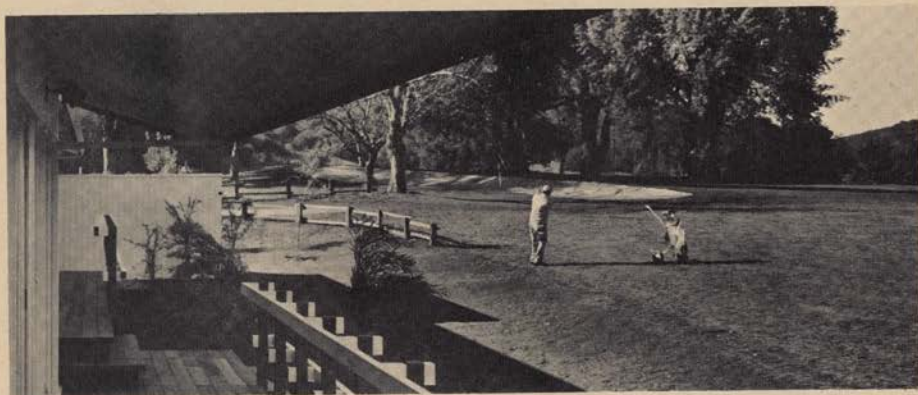
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To Friends of the San Francisco Opera:

Did you realize that ticket sales for last season covered only 84% of our total expenses? A record income from guarantor assessments and contributions to the Opera Fund Drive failed to make up the difference.

As a result, a cumulative deficit of \$70,000 has been carried over from the past two seasons.

Current estimates show that, despite the strictest economies our standards will permit, production costs will continue to exceed substantially our regular income.

The 1960 Opera Fund Drive must therefore achieve an unprecedented goal of \$150,000 to meet the costs of the current season and avoid the dangers of a cumulative deficit.

Your contribution, whatever the amount, will help to assure your Opera's continued excellence by helping to fill a specific need. A donation of \$5 could pay for 30 seconds of precious orchestra rehearsal time; \$10 could cover the salaries of 5 supers for one performance; \$50 could finance about 12 minutes of a chorus rehearsal; \$100 could pay most of the make-up expenses for an entire production; \$1,000 could pay the rental for all orchestral music in an average production.

I hope we can count on your friendship and financial support at this time of need.

Sincerely,

A handwritten signature in dark ink that reads "Robert Watt Miller". The signature is written in a cursive style with a large, prominent "R" and "M".

Robert Watt Miller
President
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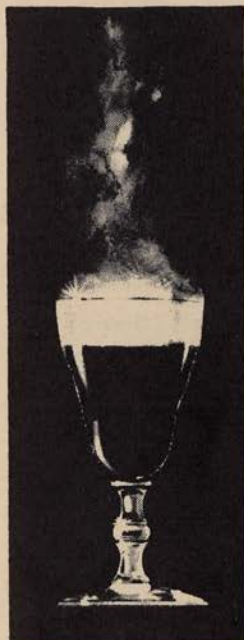
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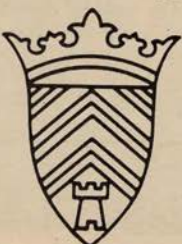
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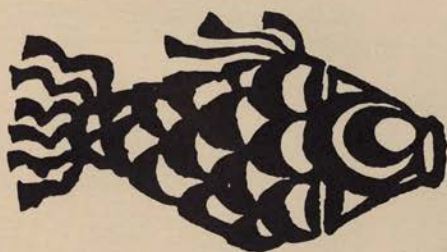
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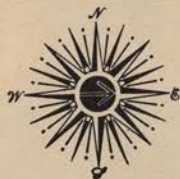


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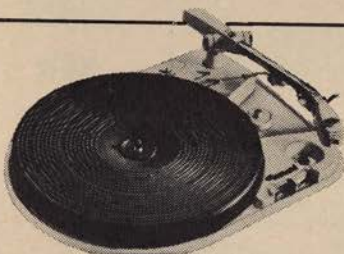
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Sun. Nov. 6 at 2:30 — Swan Lake (Full Length)	Sat. Nov. 12 at 2:30 — Ondine
Sun. Nov. 6 at 8:30 — Swan Lake	Sat. Nov. 12 at 8:30 — Ondine
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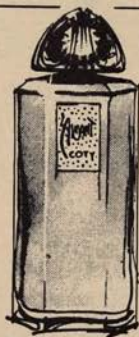


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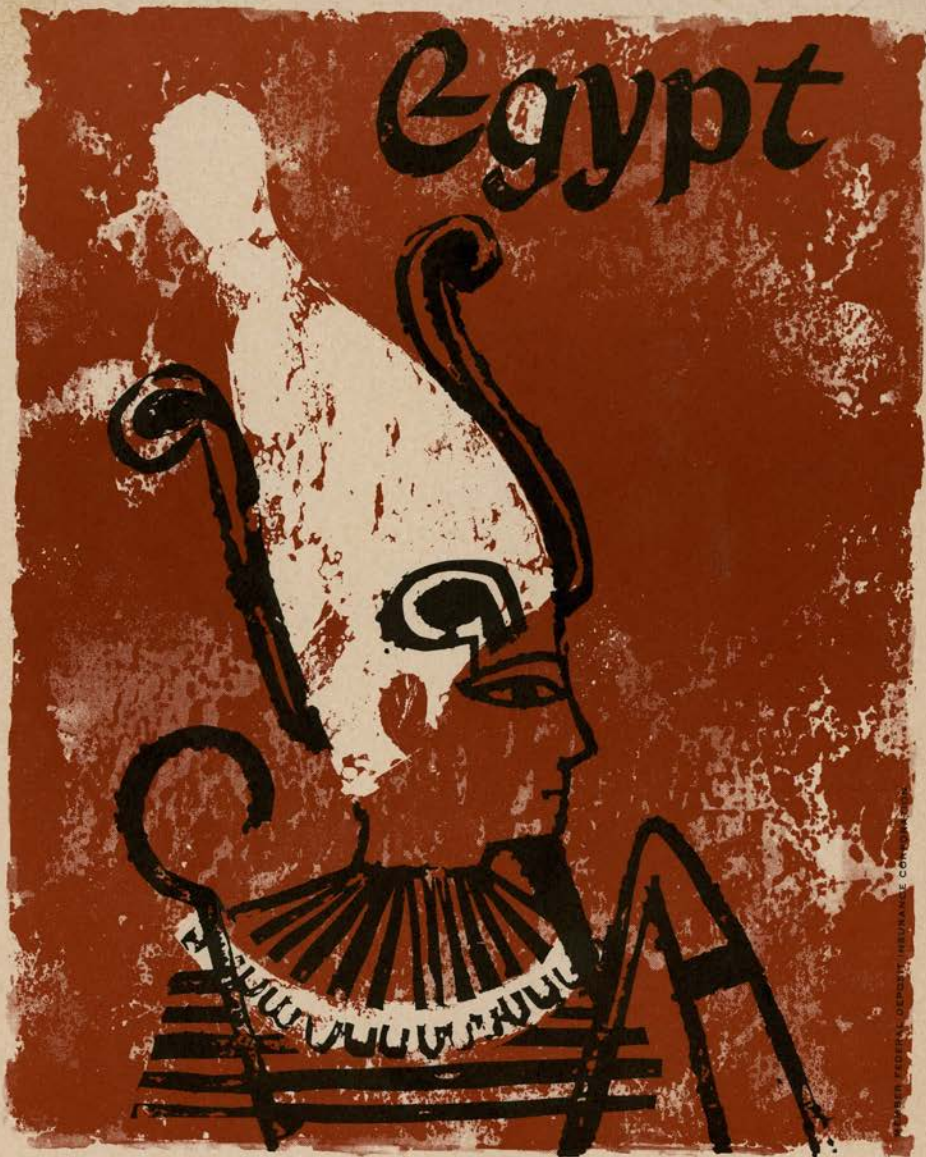
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