

Blood Moon

1961

Saturday, October 7, 1961 8:00 PM

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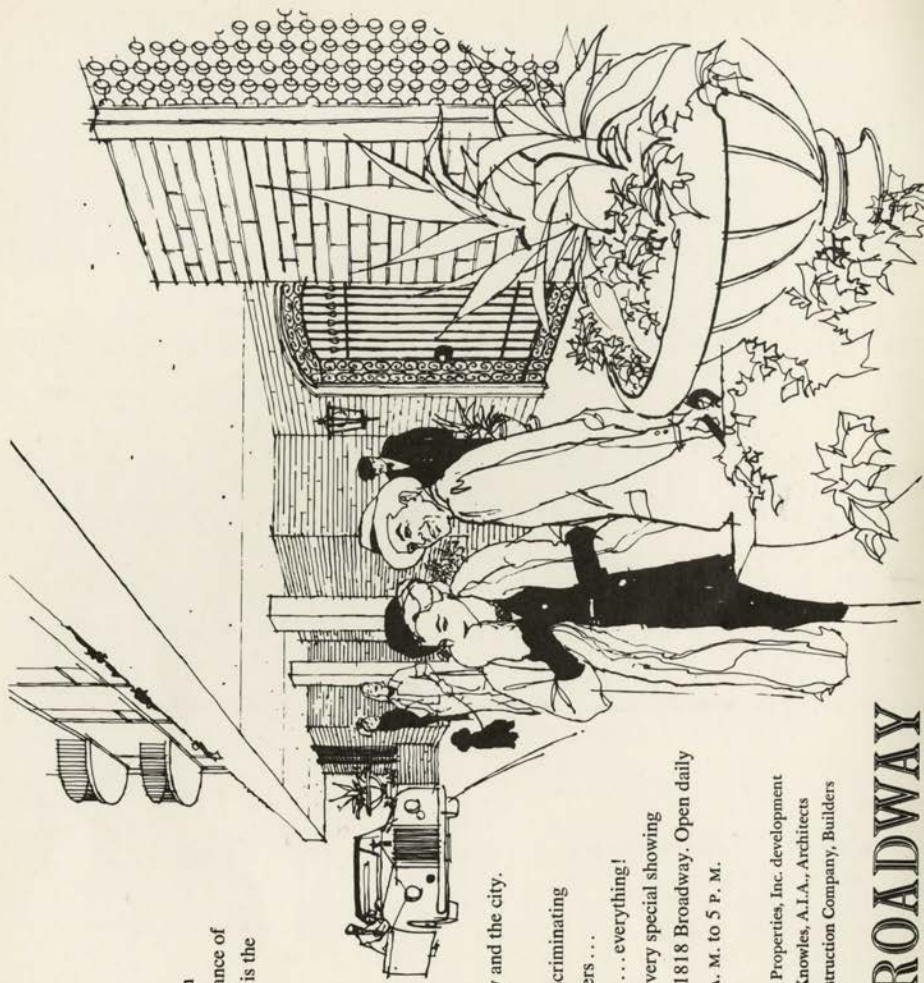
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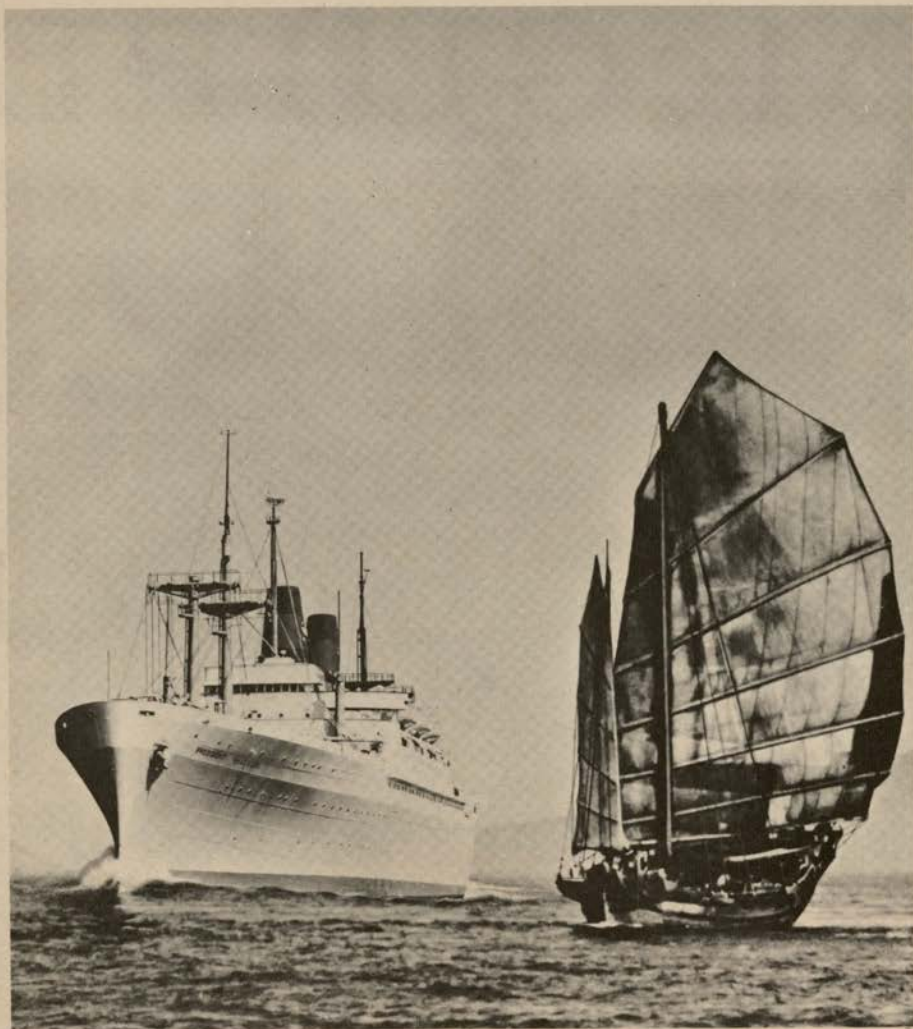
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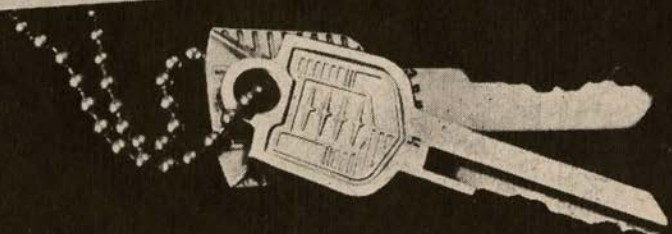
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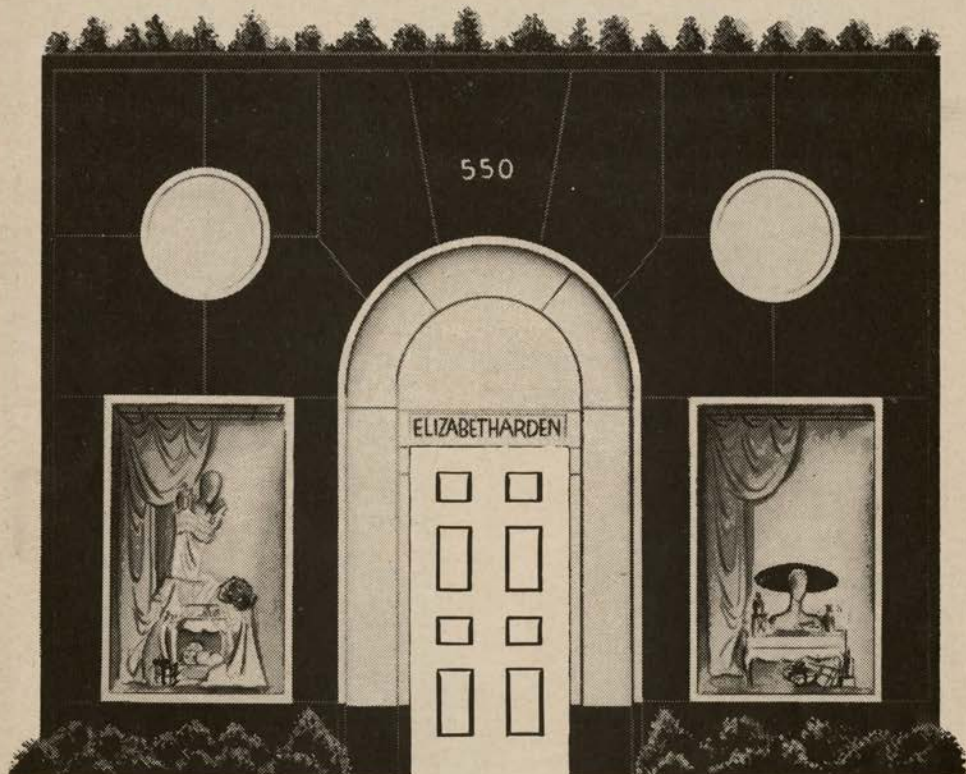
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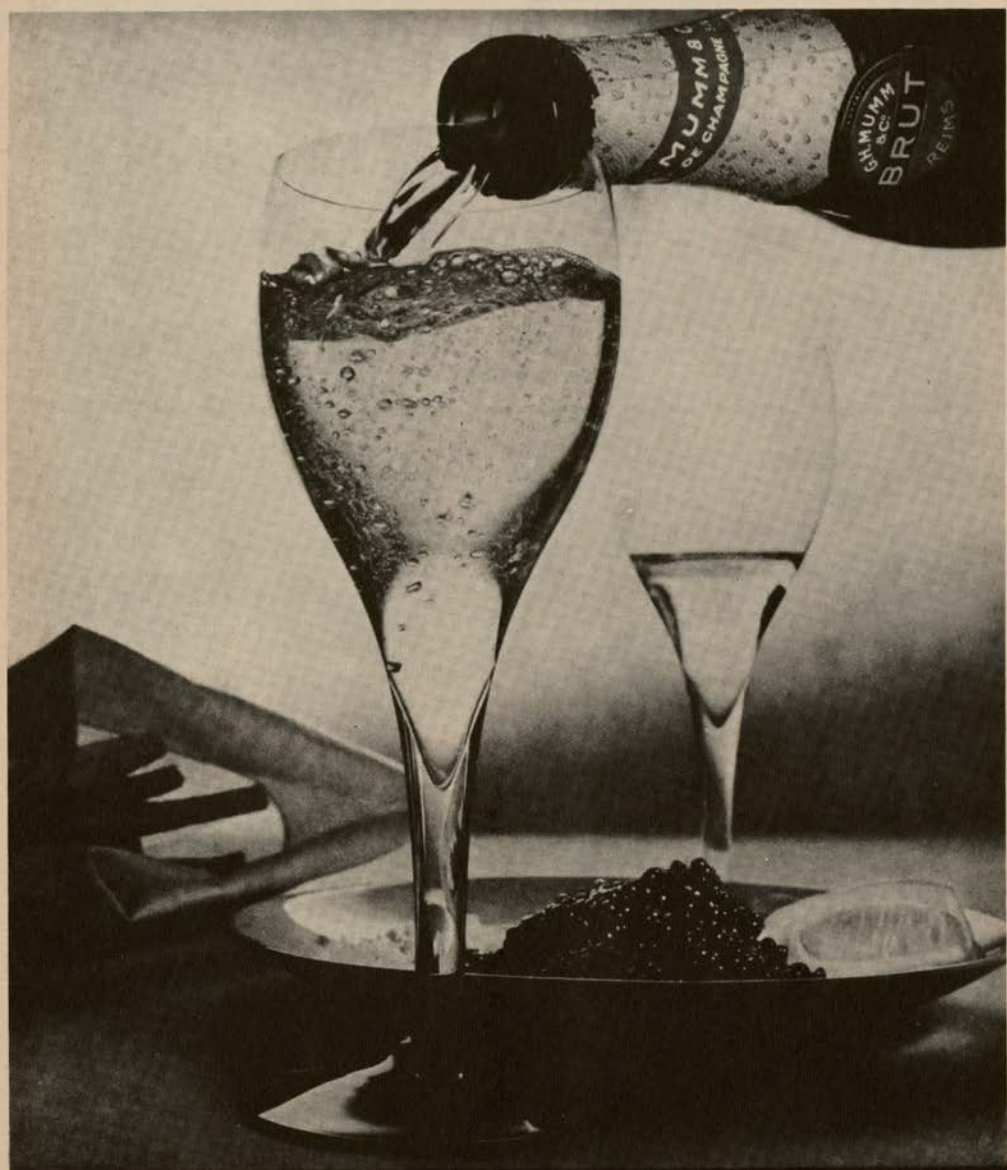
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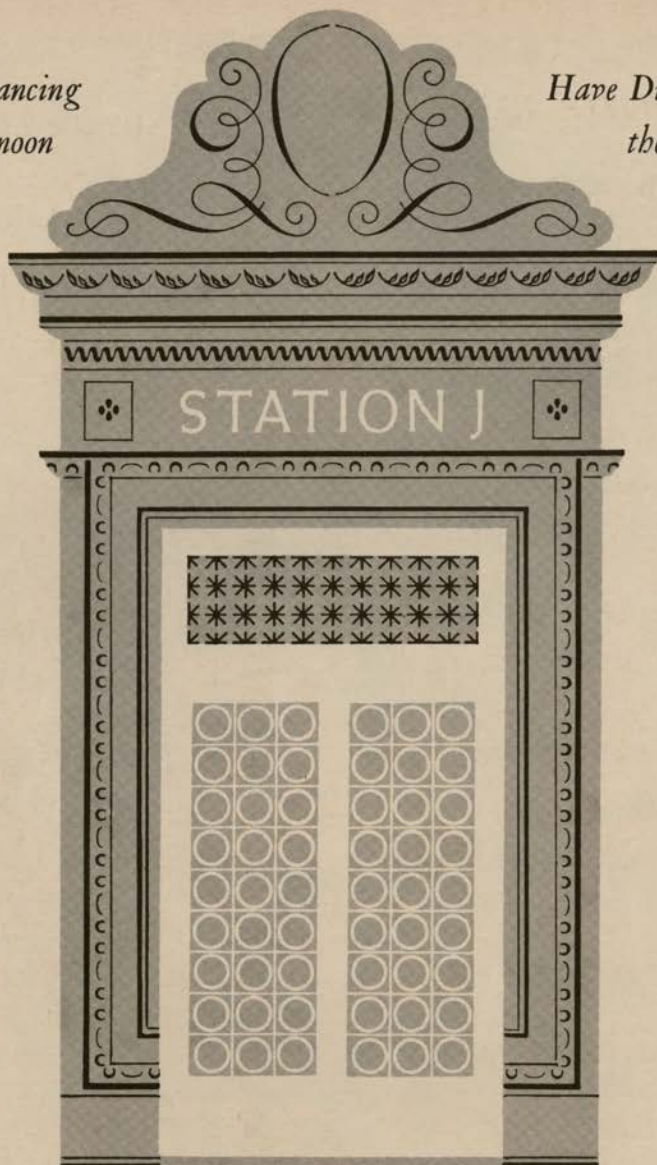
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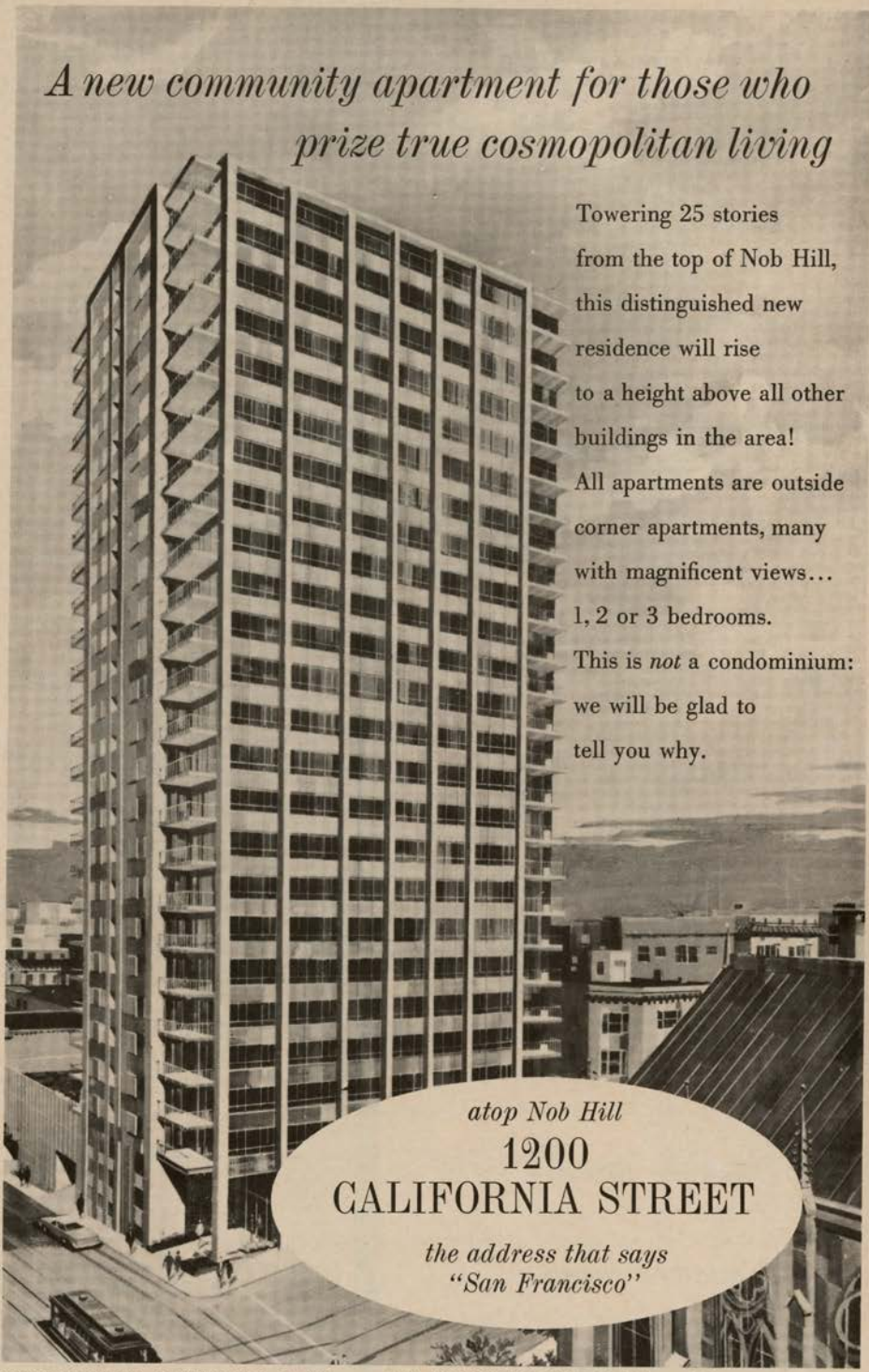
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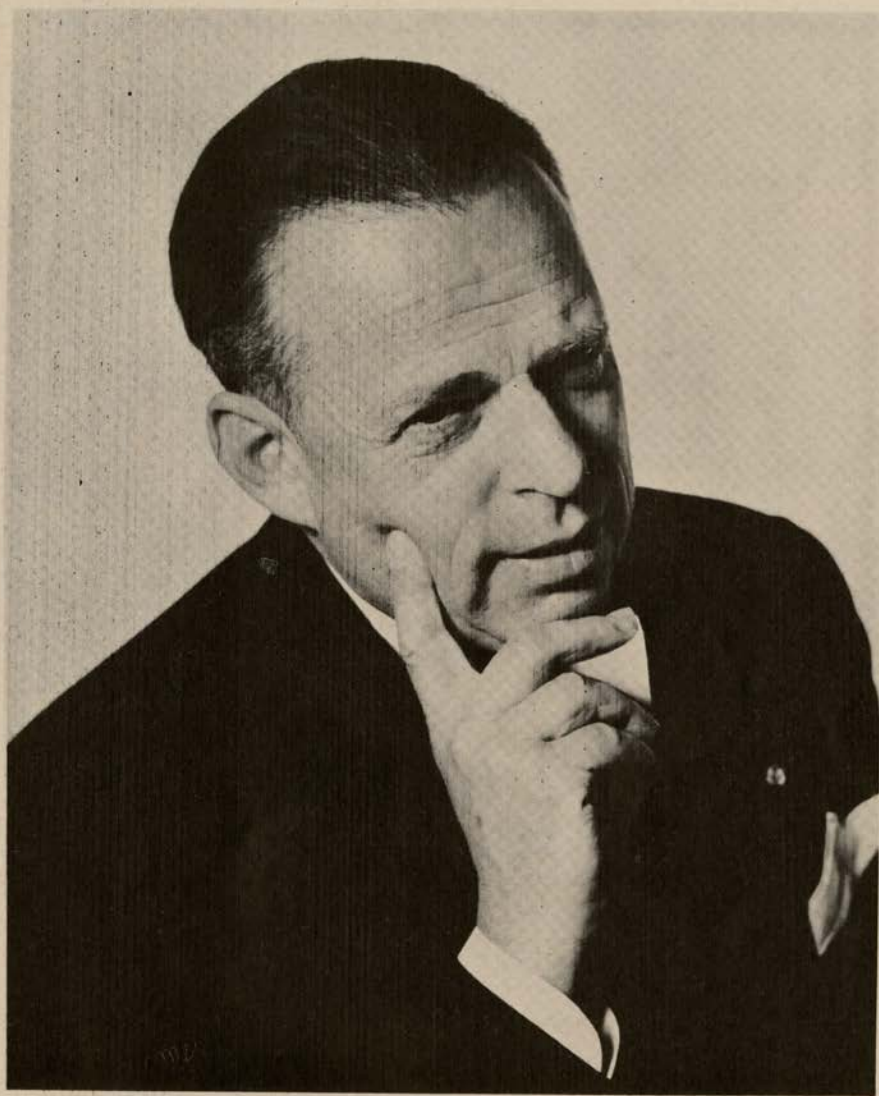


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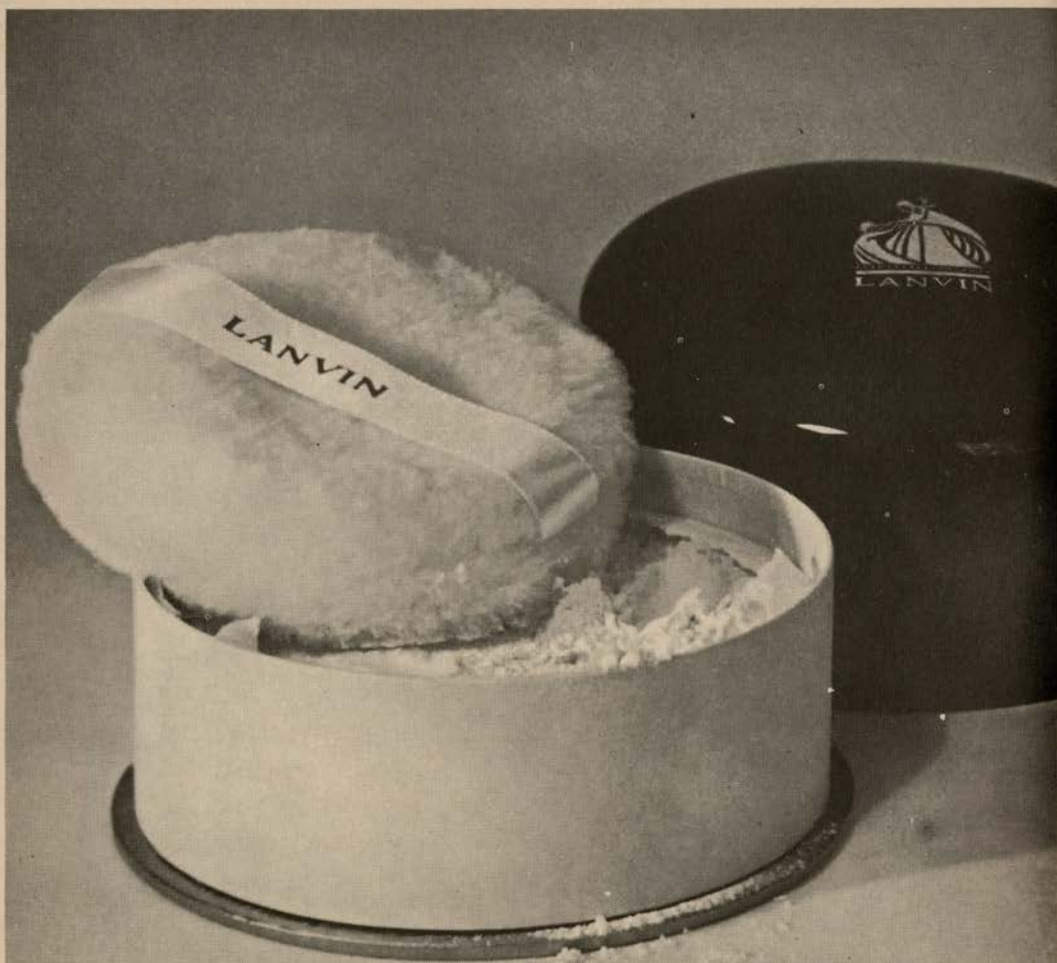
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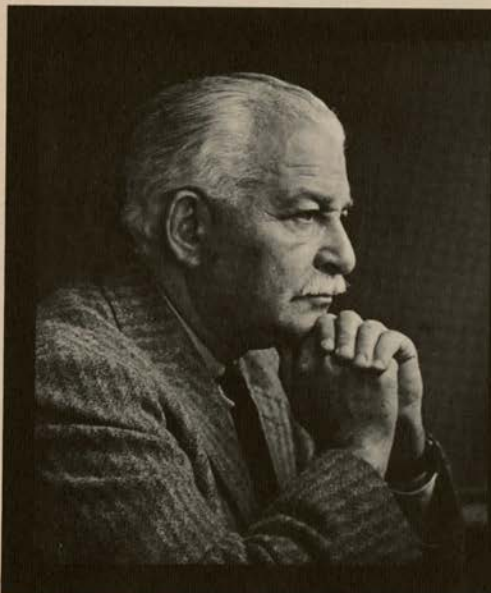
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FIONA FUERSTNER,
VIRGINIA JOHNSON

* RODERICK DREW
ROBERT GLADSTEIN

SUE LOYD
DIANA NIELSEN
PATRICIA PRAGER

JULIEN HERRIN
FINIS JHUNG
TERRY ORR

ADA SHEPARD
PAULA TRACY
EUGENIA VAN HORN
* JOCELYN VOLLMAR

* KENT STOWELL
ROBERT VICKREY

SAN FRANCISCO OPERA BOYS' CHORUS

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GREGORY BERLIN
WALTER BERLIN
LEON BROWNE
KENNETH CHELUCCI
KENNETH CRAMER
ERIC FISCHER
TOM FORWARD
TOM GAFFNEY
THOM GAMEZ
PHILIP GARAY
PAUL GORDON

PATRICK HETHCOAT
ROBERT HUEBEL
OTTO KAUSCH
LAMONT KING
DARRELL LEONG
ROBERT McBEATH
MARK McQUEEN
FRANKLIN MONROE
TIM OLSON
DON OSBORNE
LARRY PETERSON

WILLIAM POWERS
DANIEL ROBERTS
DONALD ROSE
EVAN SCHAFFER
HERMAN SCHOLTZ
WILLIAM SOLARI
JAMES STRUBING
WILLIAM STRUBING
MATTHEW TRAVERS
CHARLES WARREN
ROBERT WEST
EDWARD YOUNG

*also appearing in solo roles

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Features: Siepi, Nilsson, Price, Valletti, Ratti, Corena



Features: Price, Elias, Bjoerling, Tozzi, Fritz Reiner, cond.




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"Voice is what counts, and voice is what Miss Price has." Harold C. Schonberg, New York Times □ "... sensational success ... achieved an aristocracy of performance ... " Paul H. Lang, N. Y. Herald Tribune □ "... a full-fledged diva in the grand manner, comparable to the finest dramatic sopranos who have starred at the Metropolitan within the memory of anyone living." Winthrop Sargeant, The New Yorker □ "... Miss Price is that vocal rarity—a true dramatic soprano ... " Irving Kolodin, Saturday Review

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DEBUTS OF THE WEEK



ETTORE BASTIANINI

With a repertoire of more than fifty operas to his credit, baritone Bastianini makes his San Francisco Opera debut with three of his greatest portrayals, Renato in "Un Ballo in Maschera" this Thursday and again October 20, "Rigoletto" on October 18 and "Nabucco" on October 23.

A native of Siena, Bastianini began singing there as a youth in the city choir. He later studied in Florence and at the age of nineteen began his career as a bass. In 1952 he switched to the baritone range and began his new status with a performance of "Pique Dame" in Florence. Since then Bastianini has appeared at the Metropolitan, La Scala, the Chicago Lyric, the Vienna Staatsoper, Salzburg, and possibly every other musical center of importance.

The voice is well-known to San Franciscans through many recordings, including recently released pressings of both "Ballo" and "Rigoletto." Following his San Francisco appearances, Bastianini is slated to open the forthcoming seasons at both La Scala in Milan and the San Carlo in Naples.

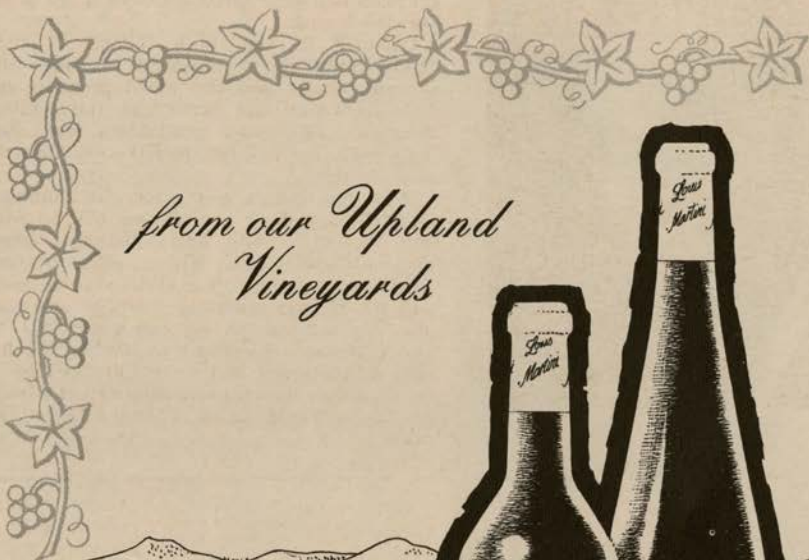
JOY COGHILL

Following a great success in the speaking role of Puck in the Vancouver International festival's production of "A Midsummer Night's Dream," Miss Coghill has been chosen to create the same role in the United States premiere of this work this Tuesday and October 26.

A permanent resident of Vancouver, she is currently artistic director of the Holiday theater, a childrens' theater using professional adult actors which tours the province of British Columbia annually. Miss Coghill has also taught voice, speech and acting for seven years at the University of British Columbia and was formerly on the faculty of the Goodman Theater and De Paul university in Chicago.

Married and the mother of two young children, the talented actress also has done much free-lance radio and television work.





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BASIL COLEMAN

When "A Midsummer Night's Dream" receives its United States premiere Tuesday, it will be merely the latest in a series of Britten operas which stage director Coleman has been associated with.

Coleman directed both "Gloriana" and "Billy Budd" in their world premieres at Covent Garden and the world premiere of "The Turn of the Screw" at the Venice Biennale. The latter production was also performed in Paris, Berlin, Florence, Munich and Stratford.

With the Sadlers Wells Opera in London, Coleman has done productions of "Samson and Delilah," "The Pearl Fishers," "Don Pasquale" and "Louisa Miller." He has served time as an actor with the Old Vic companies and the Oxford repertory company and has also directed for the legitimate theater. Of late Coleman's interests have shifted to the field of television and he is currently with the Canadian Broadcasting corporation, where he has directed about thirty hour-length plays.

SAN FRANCISCO

Opera

KURT HERBERT ADLER
General Director

HOWARD K. SKINNER
Manager

EXTRA PERFORMANCE

MONDAY, OCTOBER 23, AT 8:00

New Production

NABUCCO

by Giuseppe Verdi
(In Italian)

Udovick, Bence, Martin
Bastianini, Cioni, Tozzi, Hecht, Fried

Conductor: MOLINARI-PRADELLI
Production: NOMIKOS

Stage Director: HAGER
Choreographer: G. HAGER

New production sponsored by the America-Italy Society of
San Francisco and the Festival of Faith and Freedom Foundation.

TICKETS Opera-Symphony Box Office, Sherman Clay & Co., Kearny and
AVAILABLE NOW: Sutter Streets, EX 7-0717, and all Bay Area ticket agencies.



San Francisco
OPERA

— — — — —
Mr. Fried
Critic

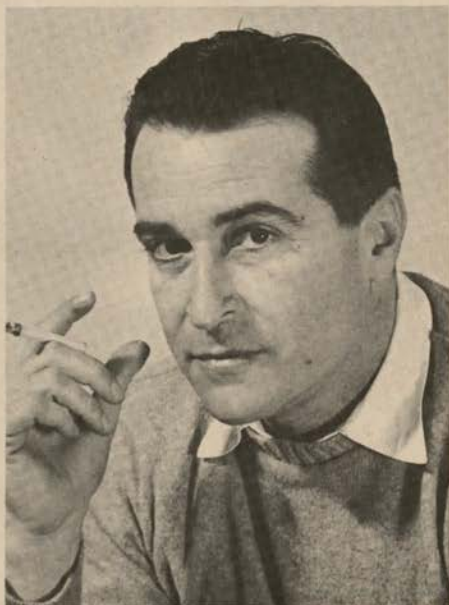
The San Francisco
EXAMINER

ANDREAS NOMIKOS

Designer Nomikos was born in Alexandria, Egypt, in 1917 of Greek parents. He graduated from Athens university and then studied further at London university, the Slade art school, and in Paris. His career as a scenic and costume designer began in Athens and he eventually worked with all the major Greek theater companies, on both contemporary and classic plays in addition to operas.

During the war Nomikos served with the Greek forces and was decorated twice. He came to the United States in 1956, worked for the Houston Grand Opera in 1957, and then with the New York City Opera for three seasons. Recently he has designed both "Idomeneo" (1955) and "Nausicaa" (1961) for the Athens festival, "Elektra" for the Salzburg festival (1957) and the Fenice in Venice (1961), and "Ernani" for the Maggio Musicale in Florence in 1957.

In 1962 Nomikos will do Monteverdi's "Incoronazione di Poppea" in Munich and "Fidelio" in Venice. In addition to his designing chores, he also teaches at Indiana university.



RUSSELL OBERLIN

A counter-tenor voice with a range of well over two octaves has brought young Oberlin a career in concert, recital, the theater, television, and now—opera. An original member of New York's Pro Musica, he appeared with that organization regularly for six years, and has also performed with the Collegium Musicum, the American Concert Choir, the Collegiate Chorale, and on the Clarion concert series.

For two seasons Oberlin appeared with the American Shakespeare Festival company in Stratford, Connecticut, and on Broadway performed the counter-tenor solo parts in Anouilh's "The Lark," which were written especially for him by Leonard Bernstein.

Summer of 1960 saw Oberlin touring Europe in Pro Musica's production of "The Play of Daniel" and he returned this past February to sing the role of Oberon in "A Midsummer Night's Dream" at Covent. Oberlin-as-Oberon was also a featured event of the past summer's Vancouver International festival,

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SUTHERLAND**

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RICHARD BONYNGE

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Latecomers will not be seated while the performance is in progress.
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SATURDAY EVENING, OCTOBER 7 at 8:00

(FINAL CURTAIN APPROXIMATELY 11:30)

Blood Moon

(In English)

Opera in three acts by Norman Dello Joio

Text by Gale Hoffman, after a scenario by the composer

Conductor:

LEOPOLD LUDWIG

Stage Director:

DINO YANNOPOULOS

Production: ROUBEN TER-ARUTUNIAN

Blind wanderer.....	JOSHUA HECHT
Cleo Lafont.....	IRENE DALIS
First policeman.....	RICHARD RIFFEL
Second policeman.....	GINO LEONETTI
Ninette, Cleo's daughter.....	MARY COSTA
Three young men.....	DONALD DRAIN, RAYMOND NILSSON, WINTHER ANDERSEN
Raymond Bardac, a wealthy young Creole.....	ALBERT LANCE
Edmee Le Blanc, a New Orleans actress.....	MARGUERITE GIGNAC
Madame Bardac, Raymond's mother.....	DOROTHY COLE
The butler.....	COLIN HARVEY
Mr. Parker, a theater manager.....	ANDREW FOLDI
Tom Henney, a New York politician.....	CLAUDE HEATER
Sister Anne, a nun.....	JANIS MARTIN
Alexandre Dumas, the writer.....	KIETH ENGEN

New Orleans Negroes, Bardac guests, Bowery boys, orphans

Jules Haywood Studio Choir

San Francisco Opera Boy's Chorus

Madi Bacon, Director

Corps de Ballet

Chorus Director: VINCENZO GIANNINI Choreographer: LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: 1859-61; New Orleans, New York and Paris

Act I: Scene 1: Congo square and Cleo's cottage in New Orleans,
winter 1859

Scene 2: Garden of the Bardac estate, spring 1860

Act II: Scene 1: Ninette's dressing room in a New York theater,
autumn 1860

Scene 2: Living room of Ninette's apartment, later the
same night

Act III: Scene 1: Ninette's Paris apartment, Epiphany 1861

**"BLOOD MOON" IS PRODUCED UNDER THE FORD FOUNDATION PROGRAM
FOR AMERICAN OPERA**

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

THE STORY OF "BLOOD MOON"

ACT I, SCENE 1—New Orleans around 1859. Cleo, a quadroon, listens to the song of the Negroes outside her cottage. She tells of her love for the white man who fathered her child and then deserted her. The police enter and order her and her daughter to wear a yellow scarf in public. According to a new law, this must be done by all women with any degree of Negro blood, free or slave.

Ninette, Cleo's daughter, bursts into the room. She has just been given her first contract to appear in the theater. When Cleo explains about the yellow scarf, Ninette refuses to wear it. Her mother warns Ninette that she cannot hide her identity and, breaking Ninette's jubilant mood, shows the scars she was given for loving one not of her race. Ninette casts the scarf aside. She is going to pursue her life in her own way.

SCENE 2—A fashionable ball is in progress in the garden of the Bardac estate. The host, Raymond Bardac, is the object of his friends' banter as he eagerly awaits Ninette. The actress, Edmee Le Blanc, whom Ninette has replaced as the star of New Orleans, strives for the attention of the assembled guests by singing a "couplet." Her song is interrupted by the arrival of Ninette who immediately steals the limelight in a performance of her own.

As supper is being served, Edmee remains in the garden. She overhears Cleo who has come to warn her daughter that the police are looking for her. As Cleo slips out of the garden, Raymond comes from the house and tells Ninette of his love. As Raymond rejoins the guests to announce his engagement, Edmee confronts Ninette and threatens to expose her secret unless she leaves immediately. Ninette accepts her defeat and slips off. Raymond, bewildered at her sudden departure, is taunted by Edmee.

ACT II, SCENE 1—In a New York theater, Ninette is taking her bows on stage while Cleo packs her trunks in the dressing room. Mr. Parker, the theater manager, is sorry to see his star leave for Paris. He hands Cleo, now playing the role of Ninette's maid, a note for her mistress which she is reluctant to give Ninette. It is from Raymond who has followed her to New York and promises to be at her apartment that night. Cleo is very disturbed. She urges Ninette to go out with Tom Henney and his followers, The Bowery Boys. Ninette, after cutting cards with Henney and losing, leaves with him.

SCENE 2—Raymond arrives at Ninette's apartment and is met by Cleo. He presumes she is a servant and is astonished at her rudeness. He insists on waiting for Ninette. She returns with Henney and a dispute arises between the two men. When Henney resorts to physical violence, Ninette sends him away. She and Raymond affirm their love and agree to meet again in Paris where they will be married.

ACT III—Cleo, still acting as Ninette's maid, welcomes a nun and a group of orphans into Ninette's Paris apartment on the Day of Epiphany. As they are distributing gifts to the children, Alexandre Dumas enters. After the children leave, Dumas, who also has Negro blood, and Ninette discuss her problem! They then, to break the mood, play the closing scene of his latest stage success. Their gaiety is abruptly ended when Raymond arrives. Since war is threatening the south, he wishes to marry Ninette immediately and return home to fight for his way of life. This time Cleo's baiting arouses such anger in him that Dumas is forced to restrain him. On his calling Cleo a black witch, Ninette reveals her true relationship to Cleo. She finally comes to the realization that she and Raymond must part forever since society would never condone their love. Left alone with Cleo, Ninette drapes the yellow scarf about her. Her mother takes it from her and contends she needs it no longer.

A warning gong will be sounded in the foyers six minutes before the end of each intermission. A buzzer will signal the end of the intermission.

Repertoire

- Friday Night, September 15, at 8:15.....LUCIA DI LAMMERMOOR (*Donizetti*)
 Moffo, Cole; Cioni, Ruzdak, Engen, Handt, Fried
 MOLINARI-PRADELLI, Conductor
 BAUER-ECSY, LEE: Production
 YANNOPOULOS, Stage Director
 CHRISTENSEN, Choreographer
- Saturday Night, September 16, at 8:30.....TURANDOT (*Puccini*)
 Udovick, Price, Curatilo, Martin; Konya, Clabassi, Heater, Manton, Thaw, Fried, Leonetti, Riffel
 MOLINARI-PRADELLI, Conductor
 HORNER, Designer
 HAGER, Stage Director
 G. HAGER, Choreographer
- Monday Night, September 18, at 8:00.....BLOOD MOON (*Dello Joio*)
 Costa, Dalis, Gignac, Cole, Martin; Lance, Heater, Engen, Foldi, Hecht, Riffel, Leonetti, Drain, Nilsson,
 Andersen, Harvey
 LUDWIG, Conductor
 TER-ARUTUNIAN: Production
 YANNOPOULOS, Stage Director
 CHRISTENSEN, Choreographer
- Thursday Night, September 21, at 8:00.....BORIS GODUNOV (*Mussorgsky*)
 Dalis, Curatilo, Blum, Hilgenberg, Martin; Tozzi, Lance, Handt, Hecht, Clabassi, Engen, Fried, Foldi,
 Manton, Heater, Nilsson, Drain, Leonetti
 LUDWIG, Conductor
 CHRISTENSEN, Choreographer
 YANNOPOULOS, Stage Director
- Friday Night, September 22, at 8:30.....MADAMA BUTTERFLY (*Puccini*)
 Price, Miller, Blum, Benson; Konya, Ruzdak, Fried, Hecht, Nilsson, Drain, Harvey
 ADLER, Conductor
 HAGER, Stage Director
- Saturday Night, September 23, at 8:30.....LUCIA DI LAMMERMOOR (*Donizetti*)
 Sutherland, Cole; Cioni, Ruzdak, Tozzi, Handt, Fried
 MOLINARI-PRADELLI, Conductor
 BAUER-ECSY, LEE: Production
 YANNOPOULOS, Stage Director
 CHRISTENSEN, Choreographer
- Tuesday Night, September 26, at 8:30.....TURANDOT (*Puccini*)
 Udovick, Price, Curatilo, Martin; Konya, Clabassi, Heater, Manton, Thaw, Fried, Leonetti, Riffel
 MOLINARI-PRADELLI, Conductor
 HORNER, Designer
 HAGER, Stage Director
 G. HAGER, Choreographer
- Thursday Night, September 28, at 8:30.....MADAMA BUTTERFLY (*Puccini*)
 Price, Miller, Blum, Benson; Konya, Ruzdak, Fried, Hecht, Nilsson, Drain, Harvey
 ADLER, Conductor
 HAGER, Stage Director
- Friday Night, September 29, at 8:00.....LE NOZZE DI FIGARO (*Mozart*)
 Della Casa, Sciutti, Miller, Hilgenberg, Curatilo, Cadwallader, Blum; Evans, Engen, Handt, Foldi,
 Manton, Drain
 VARVISO, Conductor
 BAUER-ECSY, COLANGELO: Production
 HAGER, Stage Director
 G. HAGER, Choreographer
- Saturday Night, September 30, at 8:30.....RIGOLETTO (*Verdi*)
 Costa, Bence, Martin, Blum, Curatilo; MacNeil, Cioni, Clabassi, Hecht, Nilsson, Drain, Leonetti
 VARVISO, Conductor
 CHRISTENSEN, Choreographer
 YANNOPOULOS, Stage Director
- Thursday Night, October 5, at 8:30.....FIDELIO (*Beethoven*)
 Brouwenstijn, Horne, Uhl, Schoeffler, Wildermann, Thaw, Engen, Manton, Foldi
 LUDWIG, Conductor
 HORNER, Designer
 YANNOPOULOS, Stage Director
- Friday Night, October 6, at 8:00.....NABUCCO (*Verdi*)
 Udovick, Bence, Martin; MacNeil, Zampieri, Tozzi, Hecht, Fried
 MOLINARI-PRADELLI, Conductor
 NOMIKOS: Production
 HAGER, Stage Director
 G. HAGER, Choreographer
- Saturday Night, October 7, at 8:00.....BLOOD MOON (*Dello Joio*)
 Costa, Dalis, Gignac, Cole, Martin; Lance, Heater, Engen, Foldi, Hecht, Riffel, Leonetti, Drain, Nilsson,
 Andersen, Harvey
 LUDWIG, Conductor
 TER-ARUTUNIAN: Production
 YANNOPOULOS, Stage Director
 CHRISTENSEN, Choreographer
- Tuesday Night, October 10, at 8:00.....A MIDSUMMER NIGHT'S DREAM (*Britten*)
 Costa, Gignac, Horne, Coghill, Blum; Evans, Oberlin, Thaw, Heater, Engen, Handt, Manton, Foldi,
 Drain, Hecht
 VARVISO, Conductor
 HORNER: Production
 COLEMAN, Stage Director
 G. HAGER, Choreographer
- Thursday Night, October 12, at 8:30.....UN BALLO IN MASCHERA (*Verdi*)
 Brouwenstijn, Sciutti, Bence; Zampieri, Bastianini, Clabassi, Foldi, Nilsson, Drain, Andersen
 MOLINARI-PRADELLI, Conductor
 LEE: Scenic Revision
 YANNOPOULOS, Stage Director
 CHRISTENSEN, Choreographer
- Friday Night, October 13, at 8:00.....BORIS GODUNOV (*Mussorgsky*)
 Horne, Curatilo, Blum, Hilgenberg, Martin; Tozzi, Lance, Handt, Hecht, Clabassi, Engen, Fried, Foldi,
 Manton, Heater, Nilsson, Drain, Leonetti
 LUDWIG, Conductor
 CHRISTENSEN, Choreographer
 YANNOPOULOS, Stage Director

- Saturday Night, October 14, at 8:00.....LE NOZZE DI FIGARO (*Mozart*)
 Della Casa, Sciutti, Miller, Hilgenberg, Curatilo, Cadwallader, Blum; Evans, Engen, Handt, Foldi,
 Manton, Drain
 VARISO, *Conductor* HAGER, *Stage Director*
 BAUER-ECSY, COLANGELO: *Production* G. HAGER, *Choreographer*
- Tuesday Night, October 17, at 7:30.....DIE MEISTERSINGER VON NUERNBERG (*Wagner*)
 Della Casa, Hilgenberg; Uhl, Schoeffler, Tozzi, Evans, Thaw, Engen, Manton, Nilsson, Riffel, Fried,
 Drain, McGuckin, Hecht, Foldi
 LUDWIG, *Conductor* HAGER, *Stage Director*
 G. HAGER, *Choreographer*
- Wednesday Night, October 18, at 8:30.....RIGOLETTO (*Verdi*)
 Costa, Miller, Martin, Blum, Curatilo; Bastianini, Zampieri, Clabassi, Hecht, Nilsson, Drain, Leonetti
 VARISO, *Conductor* YANNOPOULOS, *Stage Director*
 CHRISTENSEN, *Choreographer*
- Thursday Night, October 19, at 8:00.....NABUCCO (*Verdi*)
 Udovick, Bence, Martin; MacNeil, Cioni, Tozzi, Hecht, Fried
 MOLINARI-PRADELLI, *Conductor* HAGER, *Stage Director*
 NOMIKOS: *Production* G. HAGER, *Choreographer*
- Friday Night, October 20, at 8:30.....UN BALLO IN MASCHERA (*Verdi*)
 Brouwenstijn, Bence; Zampieri, Bastianini, Clabassi, Foldi, Nilsson, Drain, Andersen
 MOLINARI-PRADELLI, *Conductor* YANNOPOULOS, *Stage Director*
 LEE: *Scenic Revision* CHRISTENSEN, *Choreographer*
- Saturday Night, October 21, at 7:30.....DIE MEISTERSINGER VON NUERNBERG (*Wagner*)
 Della Casa, Hilgenberg; Uhl, Schoeffler, von Rohr, Evans, Thaw, Engen, Manton, Nilsson, Riffel, Fried,
 Drain, McGuckin, Hecht, Foldi
 LUDWIG, *Conductor* HAGER, *Stage Director*
 G. HAGER, *Choreographer*
- Monday Evening, October 23, at 8:00.....NABUCCO (*Verdi*)
 Udovick, Bence, Martin; Bastianini, Cioni, Tozzi, Hecht, Fried
 MOLINARI-PRADELLI, *Conductor* HAGER, *Stage Director*
 NOMIKOS: *Production* G. HAGER, *Choreographer*
- Tuesday Night, October 24, at 8:30.....FIDELIO (*Beethoven*)
 Brouwenstijn, Horne; Uhl, Schoeffler, von Rohr, Thaw, Engen, Manton, Foldi
 LUDWIG, *Conductor* YANNOPOULOS, *Stage Director*
 HORNER, *Designer*
- Wednesday Night, October 25, at 8:30.....LUCIA DI LAMMERMOOR (*Donizetti*)
 Sutherland, Cole; Cioni, Heater, Tozzi, Handt, Fried
 MOLINARI-PRADELLI, *Conductor* YANNOPOULOS, *Stage Director*
 BAUER-ECSY, LEE: *Production* CHRISTENSEN, *Choreographer*
- Thursday Night, October 26, at 8:00.....A MIDSUMMER NIGHT'S DREAM (*Britten*)
 Costa, Gignac, Horne, Coghill, Blum; Evans, Oberlin, Thaw, Heater, Engen, Handt, Manton, Foldi,
 VARISO, *Conductor* COLEMAN, *Stage Director*
 HORNER: *Production* G. HAGER, *Choreographer*

MATINEES FOR YOUNG PEOPLE

(PRESENTED BY THE SAN FRANCISCO OPERA GUILD)

- Wednesday Afternoon, October 18, at 1:30.....RIGOLETTO (*Verdi*)
 Gignac, Bence, Martin, Blum, Curatilo; Ruzdak, Lance, Hecht, Leonetti, Nilsson, Drain, Foldi
 LAWNER, *Conductor* CHRISTENSEN, *Choreographer*
 YANNOPOULOS, *Stage Director*
- Thursday Afternoon, October 19, at 1:30.....RIGOLETTO (*Verdi*)
 Gignac, Miller, Martin, Blum, Curatilo; Ruzdak, Handt, Clabassi, Leonetti, Nilsson, Drain, Foldi
 LAWNER, *Conductor* CHRISTENSEN, *Choreographer*
 YANNOPOULOS, *Stage Director*
- Monday Afternoon, October 23, at 1:30.....RIGOLETTO (*Verdi*)
 Costa, Hilgenberg, Martin, Blum, Curatilo; Ruzdak, Zampieri, Clabassi, Hecht, Nilsson, Drain, Leonetti
 VARISO, *Conductor* CHRISTENSEN, *Choreographer*
 YANNOPOULOS, *Stage Director*
- Wednesday Afternoon, October 25, at 1:30.....RIGOLETTO (*Verdi*)
 Gignac, Bence, Martin, Blum, Curatilo; Ruzdak, Lance, Hecht, Leonetti, Nilsson, Drain, Foldi
 VARISO, *Conductor* CHRISTENSEN, *Choreographer*
 YANNOPOULOS, *Stage Director*

Dates and Casts Subject to Change

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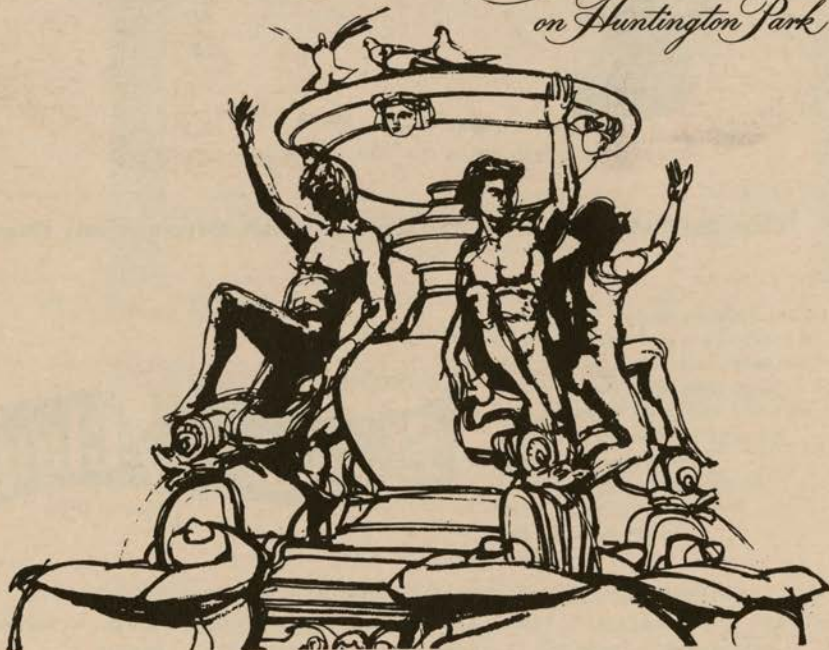
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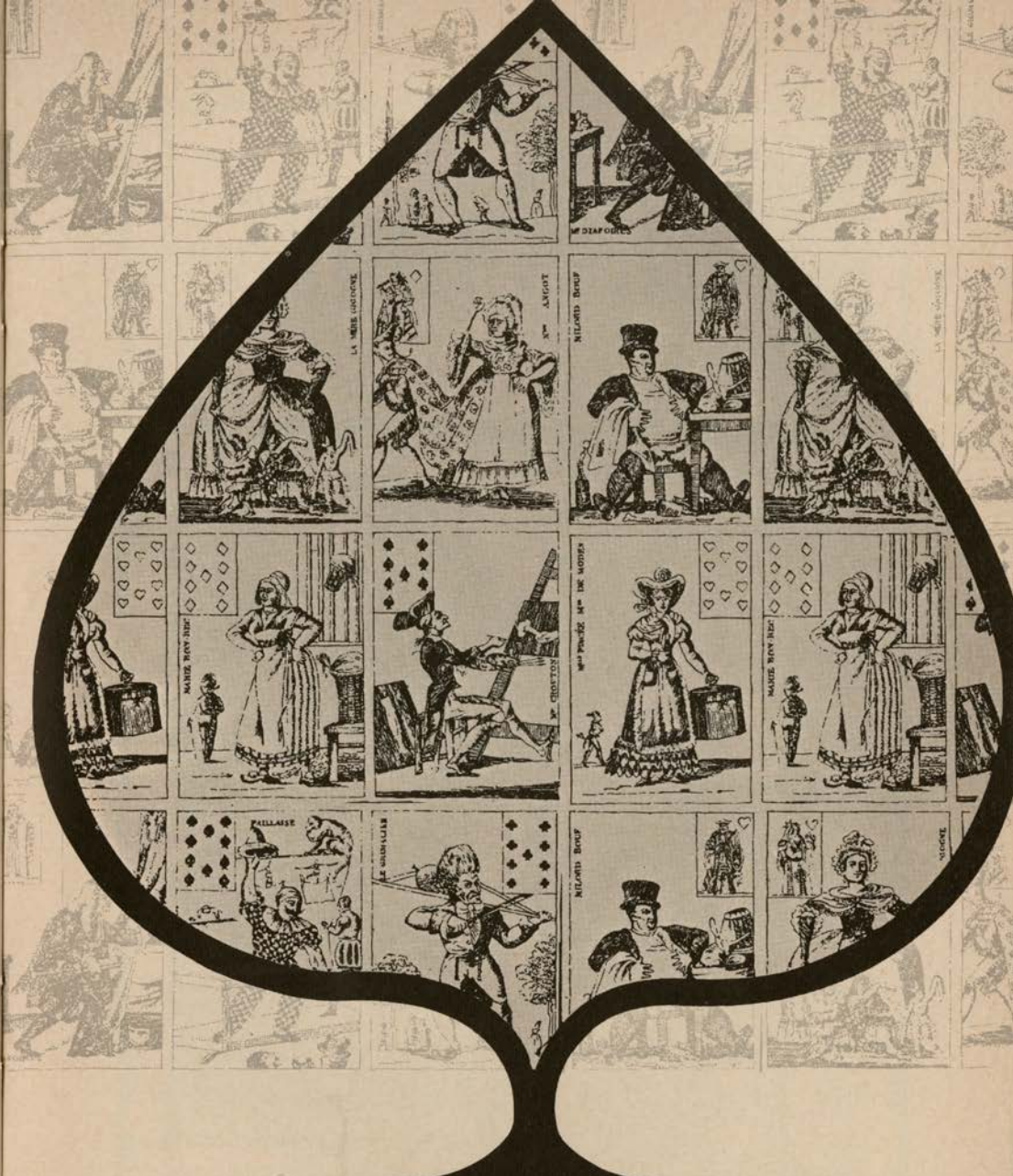
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
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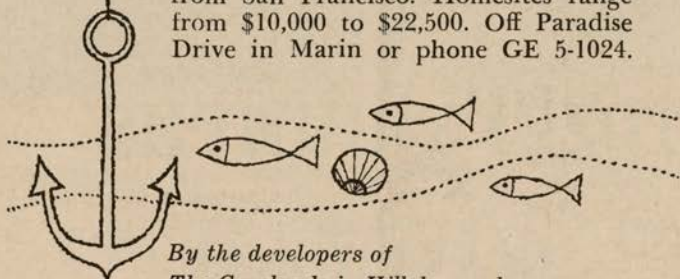
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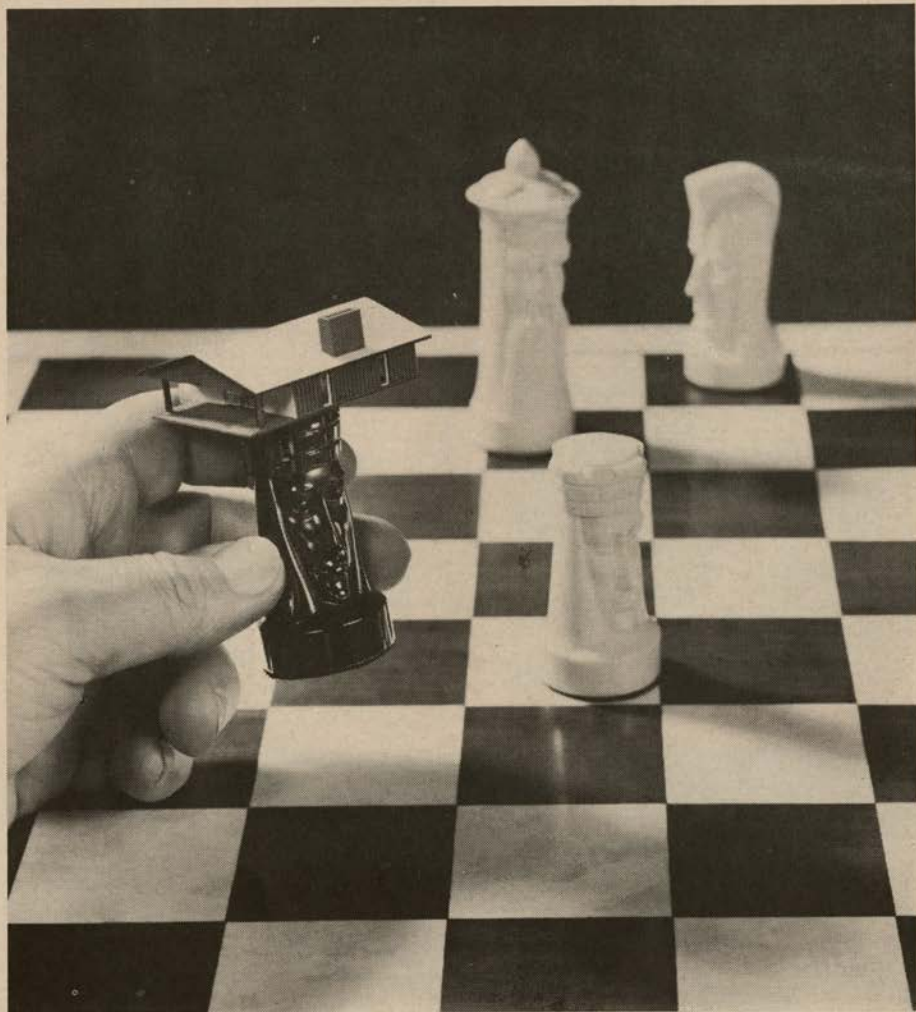
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A MESSAGE FROM OUR PRESIDENT



To Friends of the San Francisco Opera:

There was special cause for alarm at this time last year. Our annual income in 1958 had fallen short of expenses by \$10,016 and in 1959 the gap had widened to \$60,454. The implication was obvious; if this trend continued the San Francisco Opera could not survive.

The generous and widespread response to the 1960 drive by opera fans and business organizations helped us to protect the Opera from the dangers of deficit spending. Twice as many contributions were received than ever before and the amount raised, \$122,101, was almost 50% more than the fund-raising income of any previous year.

Particularly encouraging to opera management was the knowledge that an increasing number of opera goers and businessmen realized that the San Francisco Opera not only belongs to them, but depends on them for its very survival.

Yet we can never rest on past accomplishments, either financial or artistic. As production costs continue to increase so must our fund raising become increasingly effective. What was sufficient income to offset the expenses of previous seasons will not, in all probability, be enough to cover the expenses for this year.

The goal of the current drive is \$150,000, which is almost \$28,000 more than we raised in 1960. To reach this goal we need even wider and "deeper" support.

If you did not contribute to the 1960 drive we appeal to you to contribute now. If you did contribute last year, we are depending on you to contribute again. To those who can afford it, we must appeal for increased contributions.

It is through the generosity of its patrons, both individuals and businesses, that the San Francisco Opera has attained its high standards. Your support at this time will assure the continued vitality and development of your opera company.

Sincerely,

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

President
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Tues. Eve. Nov. 14: **GISELLE**

Wed. Eve. Nov. 15: **GALA PROGRAMME NO. 2**
(including Chopiniana [Les Sylphides], Shostakovich Seventh Symphony, Taras Bulba, Flame of Paris Pas de Deux, and other works)

Thurs. Eve. Nov. 16: **SLEEPING BEAUTY**

Fri. Eve. Nov. 17: **SWAN LAKE** (Full Length)

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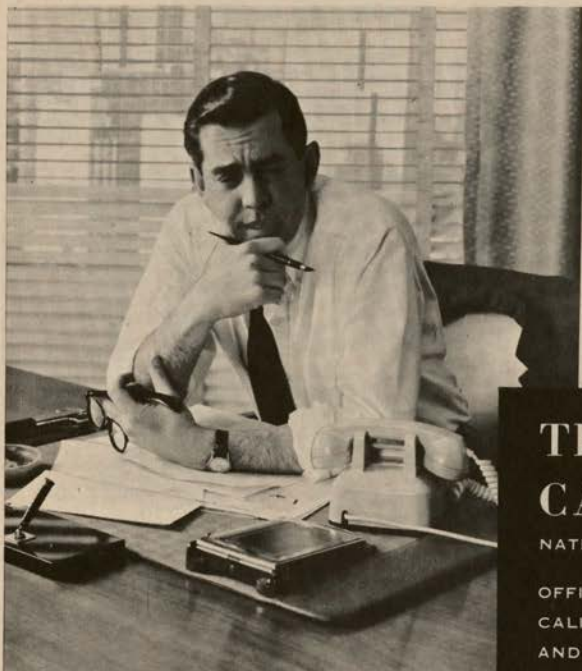
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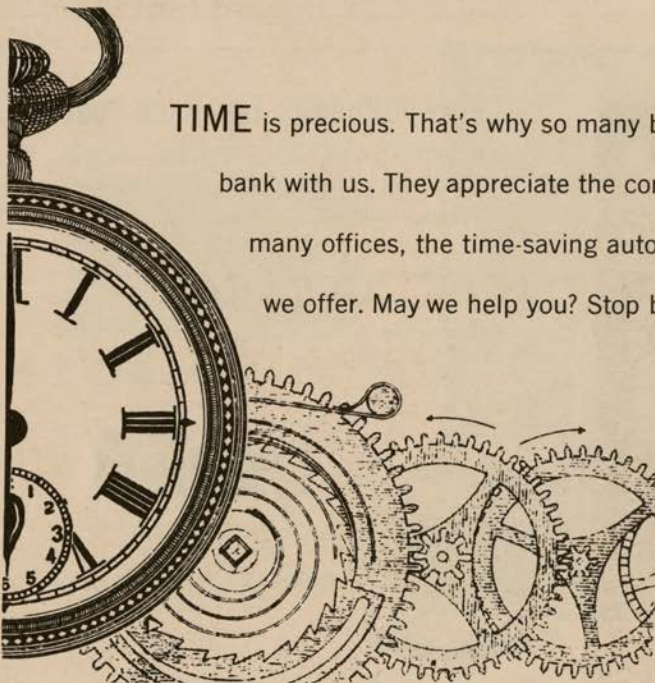
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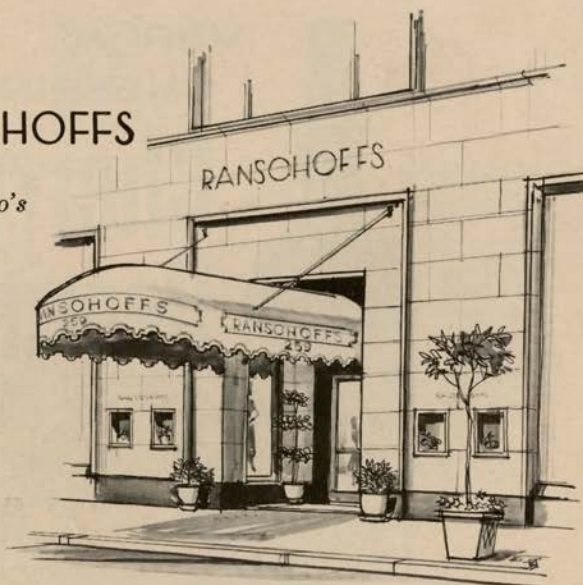
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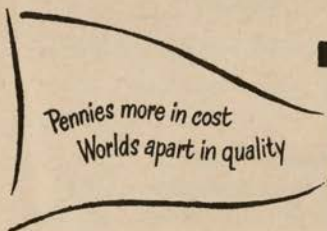
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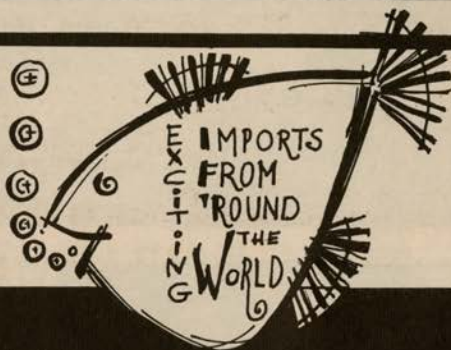


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