

Die Frau ohne Schatten
(Woman Without a Shadow)

1976

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Die Frau ohne Schatten

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Die Frau ohne Schatten

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Welcome to San Francisco Opera's 1976 season.

As you wait for the curtain to rise, we would like to point out to you several improvements: many seats have been reupholstered, a new floor covers a large part of the stage, and all our productions will benefit from a new and sophisticated light board. The foregoing is a clear indication that physical restoration and updating of the Opera House has begun. Furthermore, the Opera has concluded its part in the planning of the new Performing Arts Center. Provided that the financial means can be found and the proper decisions made, we dare to hope that construction of the backstage addition to the opera house may start in the very near future.

For the first time, we are using the pit extension, an original feature of our building; you will now hear operas performed with their original orchestration.

Our 54th season will be remembered for many notable events; preeminent among them will be a meeting in early November of the International Association of Opera Directors. Many of my distinguished colleagues, representing the leading opera houses of the world, will meet in our city to attend the world premiere of *Angle of Repose*; they will be joined by representatives of OPERA America, our own country's association of opera managers, and by heads of the National Endowment for the Arts and the National Opera Institute.

The hundreds who perform on stage, backstage, in the pit, in the offices, opera professionals from many nations are ready to give the best of their talent to our '76 season. Let me thank them warmly for their sincere dedication and may you, our audience, enjoy and support their efforts.

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The hold of Leontyne Price, the great American soprano, on San Francisco Opera audiences is uncontested and unique. Ever since her first season here in 1957 when she sang in *The Dialogues of the Carmelites* and *Aida*, San Franciscans have taken Miss Price to their hearts and basked in all her subsequent performances in *Don Giovanni*, *Il Trovatore*, *Il Tabarro*, *La Forza del Destino*, *Un Ballo in Maschera*, *Turandot*, *Madama Butterfly* and *Ernani*.

This season, on November 21, San Francisco Opera will again present Miss Price, but in her other guise, as a recitalist, for which she has also won the highest possible acclaim.

Last year Miss Price gave a concert at the Salzburg Festival which prompted the critic from the Frankfurter Allgemeine to say in his review that "La Price can do everything which her will wants her to express. A program like this one shows her as a phenomenon of expressivity and changing, transitional moods . . . what incredible variety of colors she draws from her voice."

The Vienna Kurier's critic Karl Löbl chimed in "the voice of Leontyne Price is more beautiful than ever. She gives the impression of a valuable instrument on which she plays like a virtuoso. The voice . . . under complete control with infallible instinct for color values. Singing can be the most human of all music-making: Leontyne Price once more demonstrated it."

After her San Francisco recital of last year Heuwell Tircuit of *The Chronicle* also claimed that "the singing, the voice and the intellect of La Price are at their zenith. (her) Schubert was superlative. (her) Tchaikovsky and Rachmaninoff were memorable."


Tickets for the upcoming November 21 recital are available now at the Opera Box Office, 431-1210. Prices range from \$5 to \$15, with a few box seats available at \$18.



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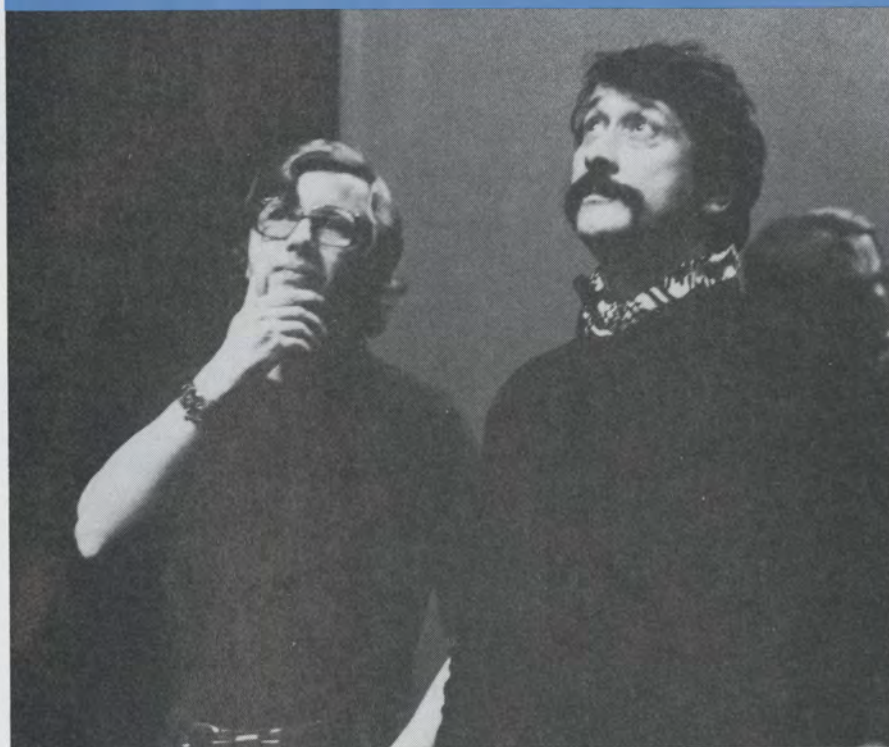


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TRADEMARK

A Fairy Tale for Adults

by Nikolaus Lehnhoff



Director Nikolaus Lehnhoff (left, hand on chin) and Designer Jörg Zimmermann muse on the "Frau" production. Photo: Caroline Crawford

The "Woman Without a Shadow" is a fairytale for adults, a sort of "Magic Flute" of the 20th century. Contrary to the "Magic Flute" by Mozart/Schikaneder where the ingenious mixture of the serious and the funny is readily understood by young and old alike, the complicated, symbolized magic of Hofmannsthal is not immediately open to the uninitiated. And in order to make the spectator understand this symbolic world which is not always easy to decipher, the various realms of the work — the world of Barak the dyer, the imperial world and the spiritual realm of Keikobad — must first be clearly delineated against each other; their respective optical symbols may not be allowed to complicate the flow of the action, they must be an aid to understanding it as best as possible. Human spheres are shown in their extremes: On the one hand the select, egotistic and self-imposed seclu-

sion of the Kaiser, a world in between without roots, whose shadowless, glassy transparency is to point also to the spiritually gazelle-like life of the Empress; on the other hand the dulled daily world of the people, an oppressively bourgeois existence whose representative is the ugly, plump, simple-minded but good-natured dyer Barak.

The pavillion of the Emperor suspended above the cupolas of the city, the blueish-silver shine of this moon-scape showing the icy isolation of all emotions, is almost like a cage in which the Emperor hides his wife like a precious bird from the world, not unlike Barak who, unaware of it, keeps his wife a prisoner in a miserable sunburned hole in the ground filled with heated emotionality whose center, the hearth surrounded by straw pallets with an enormous cookpot, expresses the almost bestial greed of this realm.

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Twenty Years of Incandescence: Leonie Rysanek on Her Anniversary

by Allan Ulrich

In the operatic world of convoluted contracts and ticklish temperaments, longevity is scarcely an inalienable right or a predictable phenomenon. On the other hand, many artists are still performing splendidly after many years. But their names have vanished from the San Francisco Opera roster. Leonie Rysanek is one of the few who remains, and for very special reasons. Her relationship with the Company is not so much that of diva as it is of a friend equipped with her own spare key to the House.

How does any singer come to deserve this kind of treatment? Long and glorious service sometimes beyond the call of duty is one way. This surely describes Leonie Rysanek's contribution to the San Francisco Opera but there

must still be more. Implicit in such a situation is a sense of the recipient's irreplaceability, the feeling that, without the artist's unique talents, the history of the San Francisco Opera might have taken a less illustrious turn.

And there must be love. The kind that cannot be bought or begged. The kind that surpasses mere applause. The kind that arises spontaneously within the darkened auditorium, travels across the footlights and creates an unforgettable bond between audience and performer. In short, the kind of explosion one experiences every time Leonie Rysanek sings at the Opera House. This remarkable relationship has continued now for twenty years despite a prolonged absence; and if the public reaction so far in



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Mr. and Mrs. Ernst-Ludwig Gausmann (Leonie Rysanek) in their suite at the Huntington Hotel in San Francisco. Photo: Caroline Crawford



The Empress in *Die Frau ohne Schatten*. Photo: Colette Masson

the 1976 season is any indication, it will not diminish in the foreseeable future.

Every significant anniversary demands an exchange of gifts. And Leonie Rysanek has brought us something very

special for our bicentennial season—nothing less than the exalted experience of *Die Frau ohne Schatten* in which you are presently participating.

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Anniversary
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For Maestro Karl Böhm's eightieth birthday he conducted a gala performance of *Elektra* in Hamburg, for which Leonie Rysanek sang *Chrysothemis*.

The title role of *Salome*. Photo: Carolyn Mason Jones



* * *
Rysanek's San Francisco debut, her first appearance in America, came a scant seven years after her first professional engagement. Yet, the Rysanek saga until 1956 teems with the sort of "rags-to-riches" material upon which Hollywood producers dote.

Let us be blunt. All great performers are cursed with that peculiar quality called drive. It can be undefined, misdirected, even ruthless on occasion; but, without it, mere talent, no matter what its dimensions, will never flourish. Rysanek's earliest memories are most instructive: "As a girl, I always wanted to be in the theater, show business, as you might call it. I didn't care what or how—the circus, drama, whatever. I used to sneak out at night to see the travelling vaudeville shows, and I remember how my mother used to spank me when I came home.

"You know I come from a very poor family. There were five other children and my father was for a very long time unemployed. But still we always made music in our home. Yet the unhappiness of poverty doesn't linger in my memory. It hasn't hurt me, because I know what it is like to be poor. The only thing I still remember is the humiliation of poverty. I think this was the reason for me to try to escape this life, not because I wanted to have money, but because I wanted to be respected, to be somebody."

On entering the Konservatorium in her native Vienna, Rysanek encountered the first in the series of illustrious figures who would shape her career. He was Alfred Jerger, the noted baritone of the pre-war period and one of Richard Strauss' favorite singers (Jerger was the first Mandryka in *Arabella*.) And what he taught was not voice, but dramatic technique.

"Maybe it was because Jerger was of Czech descent, as I am, that we established such a beautiful relationship," Rysanek suggested. "He used to say to me, 'Personality you have, but you

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The title role of *Ariadne auf Naxos* (with Richard Lewis) Photo: Robert Lackenbach



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must learn how to bring it to life, to use your body to express it.' "

Despite Jerger's connection with Strauss, Rysanek was not yet smitten with his operas. That came later. "I was interested only in the Italian roles then," she revealed. And it was those parts, aside from some operetta work and a solitary *Brünnhilde*, that she sang in her first professional engagement in Innsbruck in 1949. A year at the Saarbrücken Opera followed, and with it, Rysanek's first *Senta*. "From this moment on, I fell in love with the part." It became a lucky role for her, and, in the succeeding two decades, Rysanek coaxed more than one hard-hearted Intendant to mount *Fliegende Holländer* for her debut.

Then, while in Saarbrücken, it happened.

Rysanek's eyes glow with a special warmth as she relishes the memory of the incident:

"I received a telegram from Bayreuth, before the first post-war Festival.



The title role of *Turandot*
Photo: Robert Lackenbach

'Won't you please come and audition for us?' Well, I almost fainted. I went to Bayreuth, auditioned for an hour, singing almost everything in my repertoire, including duets! Then, a voice came from the darkness, 'Thank you. You may go now. We'll call you.' I thought that maybe they would engage me for a Rhinemaiden or one of the Walkyries, or even Guttrune. So I went to my hotel, and the phone rang that afternoon. And it was Wieland Wagner. 'Please, before you leave, will you have dinner with us this evening?' Now in those days, I smoked like mad. I wanted to be someone. Suddenly at dinner, Wieland took my cigarette, extinguished it, and said 'My Sieglinde does not smoke.'"

Wieland Wagner's Sieglinde was later to become *his* Senta and *his* Elsa and *his* Elisabeth as Rysanek undertook an association with the Bayreuth Festival which spanned 19 seasons. To this day, she unhesitatingly includes

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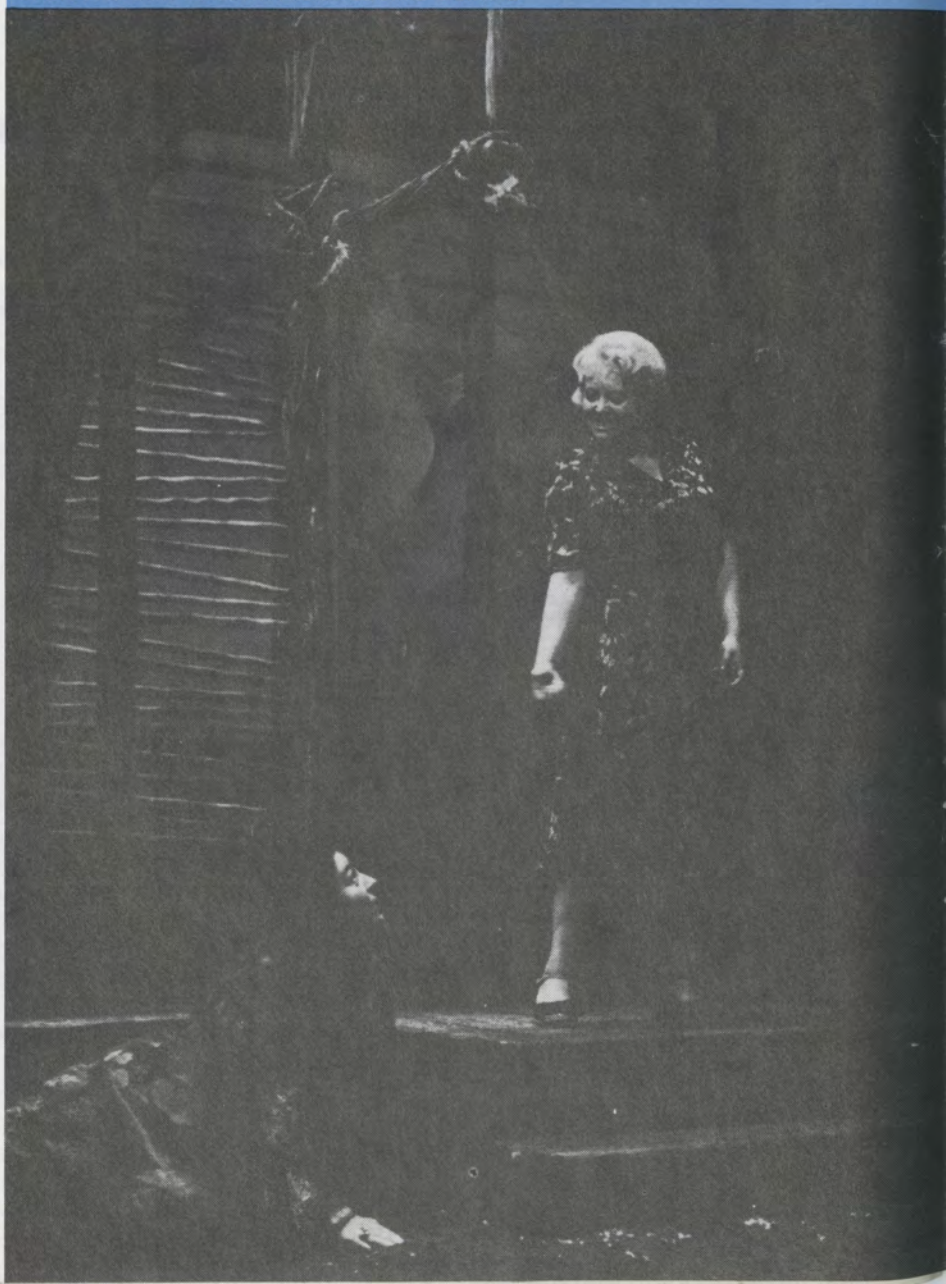
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A Higher and a Nether World

by Tom Acord

After the first World War, Richard Strauss wrote: "*Die Frau ohne Schatten*, a child of sorrow, was completed in the midst of trouble and worries during the war when, owing to the kindness and consideration shown by a Bavarian, Major Distler, my son whose heart had not kept pace with his rapid growth, was saved from being prematurely called up. I had already enrolled Franz as an officer cadet with the foot artillery in Mainz, but the Bavarian M.O. had the good sense to declare him unfit. These wartime worries may be responsible for a certain nervous irritation in the score, especially halfway through the third act, which was to 'explode' in melodrama.

Ruth Hesse (on floor) and Ursula Schröder-Feinen rehearse a scene for the new production of *Die Frau ohne Schatten*. Photo: Caroline Crawford



When, in the summer of 1918, we were staying at Aschau in the Salzkammergut with friends, Frau Nossal and the Kammersänger Franz Steiner, Baron Andrian called me to Vienna where, under Franz Schalk in October 1919 (sets: A. Roller; production: Wymetal) *Fr-o-Sch* was first lavishly produced with a grand cast (Kaiser: Oestvig; Kaiserin: Jeritza; Nurse: Weidt; Dyer's Wife: Lehmann; Barak: Mayr). After this first great success, its way over the German stage was fraught with misfortune. In Vienna itself, owing to the strain imposed by the vocal parts and the difficulties over the sets, the opera had to be withdrawn more often than it was performed. At the second theatre (Dresden) it came to grief because of the imperfections of the 'mise en scene' (Eva von der Osten had meanwhile ruined her voice with dramatic roles) which forced me to ask Graf Seebach after the dress rehearsal to postpone the first performance for

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Walter Berry and Leonie Rysanek enjoy a relaxed moment during *Frau ohne Schatten* rehearsals in San Francisco. Photo: Caroline Crawford



several days. Although the orchestra under Fritz Reiner was excellent the performance suffered from the inadequate Dyer's Wife. It was a mixed pleasure.

It was a serious blunder to entrust this opera, difficult as it was to cast and produce, to medium and even small theatres immediately after the war. When, on another occasion, I saw the Stuttgart post-war production (on the cheap!) I realized that the opera would never have much success. But it has succeeded nevertheless and has made a deep impression especially in the Vienna-Salzburg performance (Krauss-Wallerstein) and finally in Munich (Krauss—Hartmann—Sievert), and music lovers in particular consider it to be my most important work."

The above statement is by Strauss in his RECOLLECTIONS AND REFLECTIONS, but it barely begins to show the obstacles confronting the opera. The score was first ready in early June of 1917, but the premiere was delayed due to World War I. The "humanistic, fairy-tale opera" took almost eight and one half years to be produced. From a notebook of Hofmannsthal, where the first definite references are made in late February 1911, to the Vienna premiere, *Frau ohne Schatten* fell prey to procrastination, revision, and the personal idiosyncrasies of the librettist.

Hugo von Hofmannsthal (1874-1929), collaborated with Strauss with much of his work. He wrote the librettos for *Elektra* (1906-1908), *Der Rosenkavalier* (1909-1910), *Adriadne auf Naxos* (first version in 1911-1912; second version in 1915-1916), *Die Frau ohne Schatten* (1914-1917), *Die ägyptische Helene* (1924-1927; revised in 1933), and *Arabella* (first performed in 1933). He also wrote the film script for *Rosenkavalier*, a *Kantata*, and a dance festival entitled *Die Ruinen von Athen*.

In 1911, Hofmannsthal writes Strauss, "I have something quite definite in mind which fascinates me very much and which I shall certainly do, either for music or as a spectacle with accompanying music. It is a magic fairy

tale with two men confronting two women, and for one of the women your wife might well, in all discretion be taken as a model. She is a bizarre woman with a very beautiful soul; strange, moody, domineering and yet at the same time likeable; she would in fact be the principal character and the whole thing a many-coloured spectacle with palace and hut, priests, boats, torches, tunnels through the rock, choruses, children. The whole thing assails me with real force and even interferes with my work; it has pushed that other project, *Das Stein-erne Herz*, quite into the background because it is so much brighter and more joyous. The whole idea as I see it suspended before my eyes (though it is still incomplete, with important links missing) would, incidentally, stand in the same relation to *Die Zauberflöte* as *Rosenkavalier* does to *Figaro*—not, in either case an imitation, but bearing a certain analogy. One cannot, of course, hope to equal the enchanting naivety of many scenes in *Die Zauberflöte*, but the whole conception is, I think, a very happy and very promising one."

Strauss was immediately struck with the idea and was most anxious to begin work on the music. But Hofmannsthal was ever delaying the composer, claiming . . . "with so fine a subject as *Die Frau ohne Schatten*, the rich gift of a happy hour, with a subject so fit to become the vehicle of beautiful poetry and beautiful music, with a subject such as this all haste and hurry and forcing of oneself would be a crime. Every detail must be present in the imagination clear-cut and definite, succinct and precise and true. Quietly, beyond the threshold of consciousness, the relation of the characters to one another must take on shape and realize itself naturally in colorful action of an effortless symbolism; the profound must be brought to the surface, nothing be left empty, nothing remain in a state of mere unaccomplished purpose and good intention. Once this is achieved, everything will have been made ready for the music, so that it need only pour into the bed prepared

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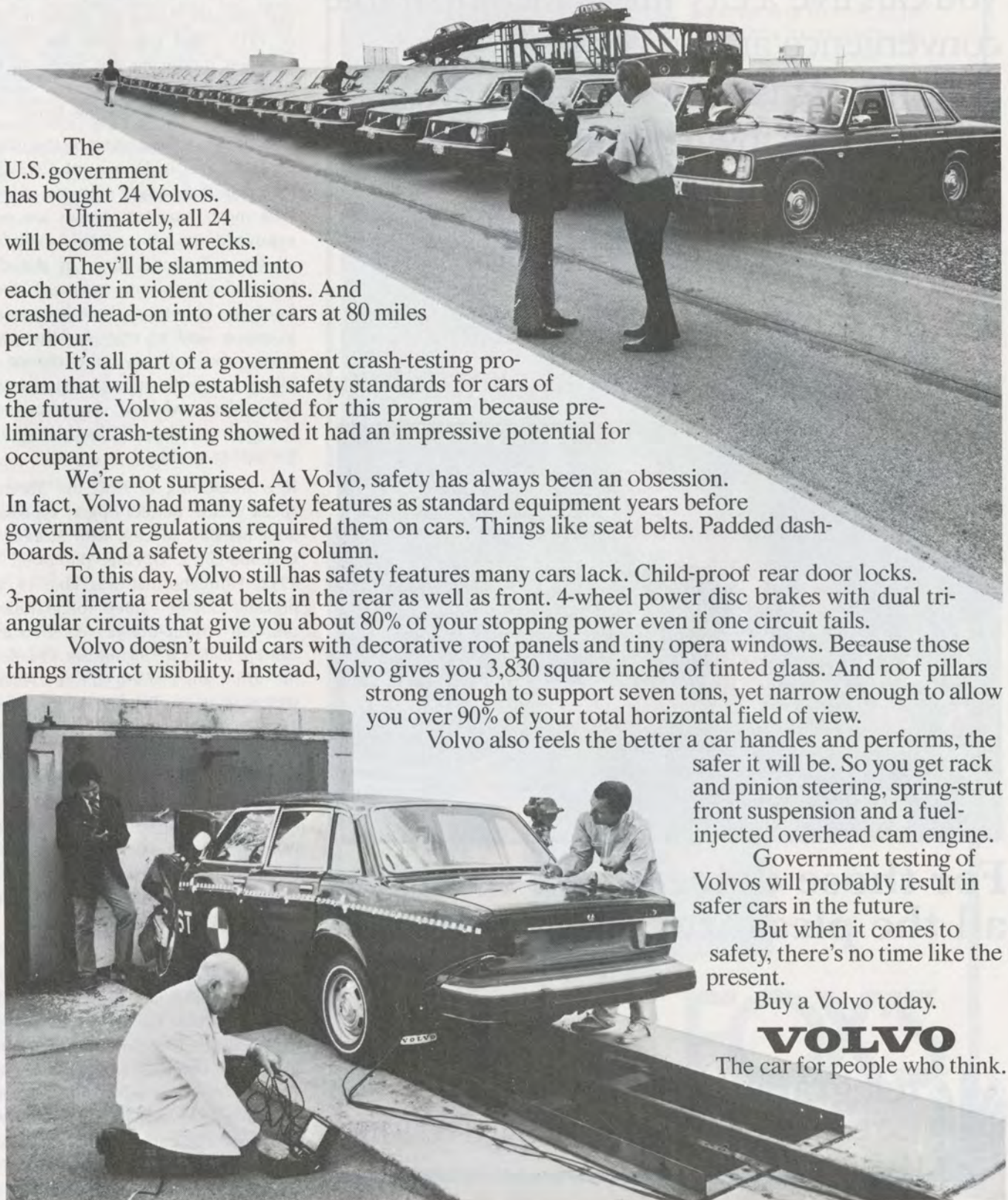
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for it and reflect in its stream the likeness of heaven and earth. But all this depends on fertility and the concrete intensity of real inspiration." (One would hope that the poet would spend as much time on the libretto as he did excusing his lack of progress.) Ever the charmer, Hofmannsthal placates Strauss by saying in May of 1911, "Had you made me choose between producing this work on the spot, or doing without your music, I should have chosen the latter."

And so went the writing of the libretto. It was yet in January of 1913 that Hofmannsthal wrote Strauss saying, "the most important scenes are now organized in every detail, including all the twists and turns of the dialogue; the transitions, seven of them, from one sphere to the other, arouse in me a kind of envy for the composer who will have the chance of filling out with music what I must leave blank, where I can enjoy only the abstract idea of the higher and the nether world."

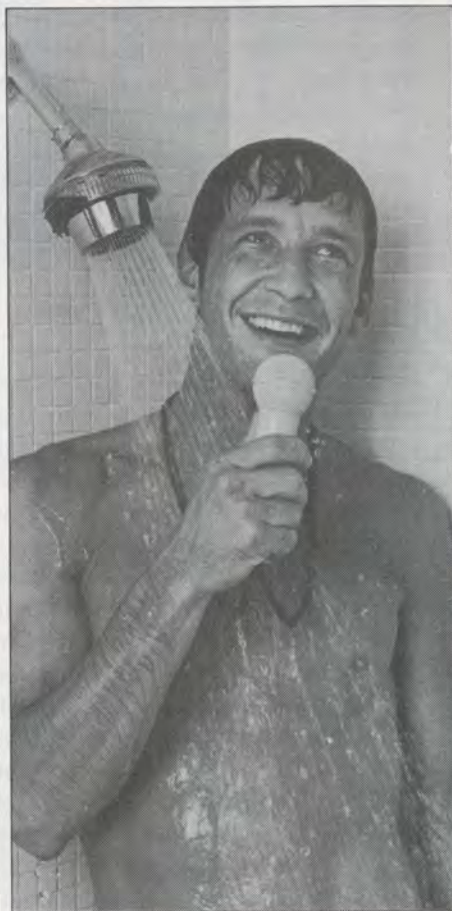
It is interesting to hear the librettist speak of the perfect opera, especially after his past success with Strauss. In Chamberlain's *Goethe* published in 1912, Hofmannsthal was able to appreciate Goethe's quest for that same ultimate music-drama combination. Goethe called it "Significant situations in artificially arranged sequence", which is the substance of his book *Elective Affinities*. In *Fr-o-Sch*, there are eleven significant, incisive situations. It is their combination which provides the unity of the work. There are two worlds, two pairs of beings, two interwoven conflicts which take their turn, interweaving, mirroring each other and eventually seeking their final level of stability.

With further excuses, pompous delays and general undisciplined effort, Hofmannsthal finally presented Strauss with a portion of the libretto. In a letter destined to arrive on the New Year, the librettist explained his efforts. "For this introductory scene everything depends on the right timing. Since the complete first act must not last longer than sixty to seventy minutes, and since the second part

of Act I is far weightier than the first part and half as long again, this first half act ought not to run to more than twenty or twenty-five minutes. You will catch the feeling of the poetry perfectly if you give the music here something light, flowing and ethereal throughout, and this in spite of all inherent contrasts, for their common ground is that the whole scene belongs to the sphere for the spirits. Of the five main characters in the piece, the Emperor is the least conspicuous; his fairy-tale fate of being turned to stone and redeemed again is his most striking feature. His traits are typical rather than individual; he is the hunter and lover. What the music will have to give him is not so much pronounced characterization as a more truly musical element; his is to be the sweet and well-tempered voice throughout. Of the threefold nature of the Empress, part animal, part human, part spirit, only the animal and spirit aspects are apparent in this scene; these two together make her the strange being she is. In between there is a vacuum: the humanity is missing; to acquire this humanity—that is the meaning of the whole work, even in the music. Not until the third act will the voice of the Empress gain its full human ring; then the animal and spirit aspects will appear fused in a new being on a higher plane. I have written in the margin of the text occasional notes about the dual facets of the Nurse, who vacillates between the demoniac and the grotesque.”

As in Schikaneder's fairy-tale world of *The Magic Flute*, human and spiritual elements are combined. A supernatural power (Keikobad) dominates the relationship between the two worlds with the humans being tested. The essential element here is the mystery of motherhood, and the ancient biblical symbol of women's child-bearing ability, the 'shadow'. A toast to marriage, motherhood and children, the opera provides fertility to have an ethical significance: without human purification, there is no blessing of the bond of love. Schopenhauer explains this as equating purification

continued on p. 24



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fication with pity. It is through pity that the Empress finds her way to the dyer Barak. But she cannot make up her mind to save her beloved husband in his peril, and to attain her own happiness, at the cost of the destruction of the marriage of the industrious dyer and his wife, and she leaves the decisive word, by which she could obtain the 'shadow' of Barak's wife, unspoken.

Hofmannsthal's writing is a combination of many stories and in representing so many literary events, adds to the universality of the fairy-tale format. From the Hafiz poems of Goethe to the myth of a man who marries a peri (an elf descended from evil angels and barred from paradise until penitence has been done) and turns to stone unless a child is conceived in less than a year, Hofmannsthal built a maze of story lines. He used the Friedrich Rückert translations of the Persian poet Saadi, as well as stories from Indian and Chinese tales, from the brothers Grimm, Novalis and Lenau. Barak is Arabian and the unborn children are Persian. The eleven scenes are set in a far-eastern island realm, Hofmannsthal's idea. His imagination created transparent flowers along the way, in a beautiful prose of personal subjectivity. He made things not easy, but very difficult for the spectator, which gave the freedom of objectivity to Strauss's music. The composer said in 1935, "At the point where the understanding fails, music begins to come into its own, as it is always the expression of the immeasurable. When a poet has to use word upon word to bring out his meaning, the composer can express everything in a single chord—even more: he can say in notes all that will for ever remain out of the reach of language." As far as the problematic nature of the text, he said, "Yes, people are still constantly saying to me "That's so difficult to understand—we don't understand it!" Is it really so difficult? Are they not quite simple symbols—the Emperor who must be turned to stone, the woman who casts no shadow—they are all things that one can see and understand."

It was finally in April of 1914 that Strauss received part of the text. "It is

simply wonderful in its beauty, and so concentrated and unified that I cannot yet think of cutting out or altering the smallest point. What I have to do is to find a new, simple style which will enable me to present your beautiful poem to the listeners in complete purity and clarity," Strauss wrote. Only sixteen days later, he added, "The opening is already in shape, and the Emperor's aria is very spirited and successful . . . In general I am slowly finding my way to the required style and melodic character." Within three months Strauss had the rough draft of the first act ready. That fall, the second act arrived and was even more perfect to Strauss. "I hope my music will be worthy of your lovely poem," he wrote Hofmannsthal. Telling his poet of recent progress, Strauss wrote "the solo scene is complete, and contains a great deal of fervent music. The Emperor's scene has also turned out very well, and Barak's 'banquet' is merry and lively." The opera was destined to be their greatest joint effort, but the interruptions demanded by the war added further to the delay. Strauss turned to other works for a while such as the version of *Ariadne* and the music to *Le Bourgeois gentilhomme*. Hofmannsthal served as a diplomat, which required much traveling. Their correspondence continued and in April of 1915, the entire libretto was complete.

To Act III, Strauss wanted to add several verses in order to add self-contained lyrical numbers to the score. Hofmannsthal was enraptured at that stage of their collaboration by the pure beauties of a tonal atmosphere. Finally, in June 1917, Strauss mastered the enormous and laborious task of writing his most extensive score. Seven years had elapsed since the initial idea for the work. "At such a time of war the first world premiere of the work will take place after peace has returned, for purely artistic reasons."

The novelty of the score lies in its expression of mystery, the characteristic of the supernatural realm in which the action takes place. While the songs of the dyer, that man of



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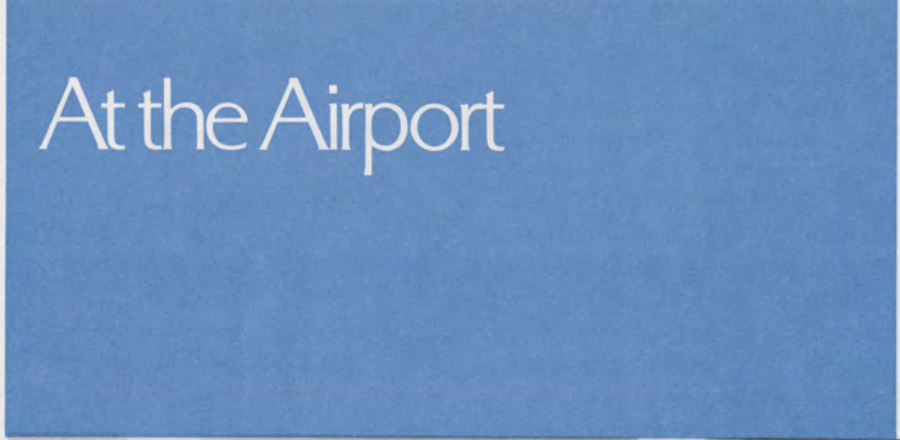
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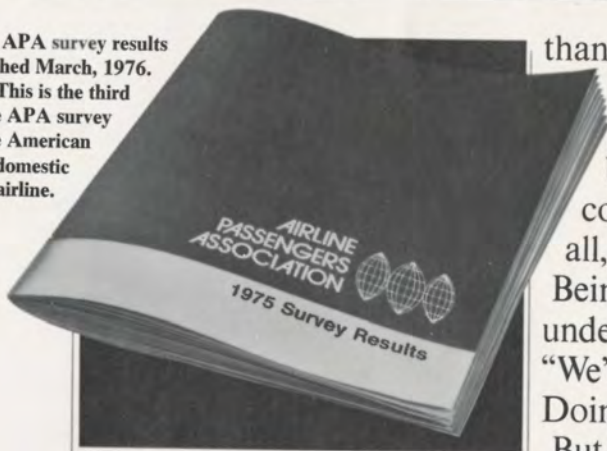
Photo: Caroline Crawford

Austria's renowned Dr. Karl Böhm, making his San Francisco Opera debut with these performances of *Die Frau ohne Schatten*, was greeted on his arrival at San Francisco International Airport two weeks ago by General Director Kurt Herbert Adler. Thea Böhm, Dr. Böhm's wife, shares a joke with the two. Dr. Böhm (center) is wearing in his lapel the French Commandeur de la Legion d'Honneur, which he was awarded only a few days previously. Maestro Adler, formally dressed to attend the I. Magnin 100th Anniversary benefit for the Performing Arts Center later in the evening, is in turn wearing his Great Medal of Honor given to him by the Austrian government. Although one of the legendary figures of the podium, Dr. Böhm has never conducted opera anywhere in the United States (except for the Metropolitan) until his current San Francisco Opera appearances.

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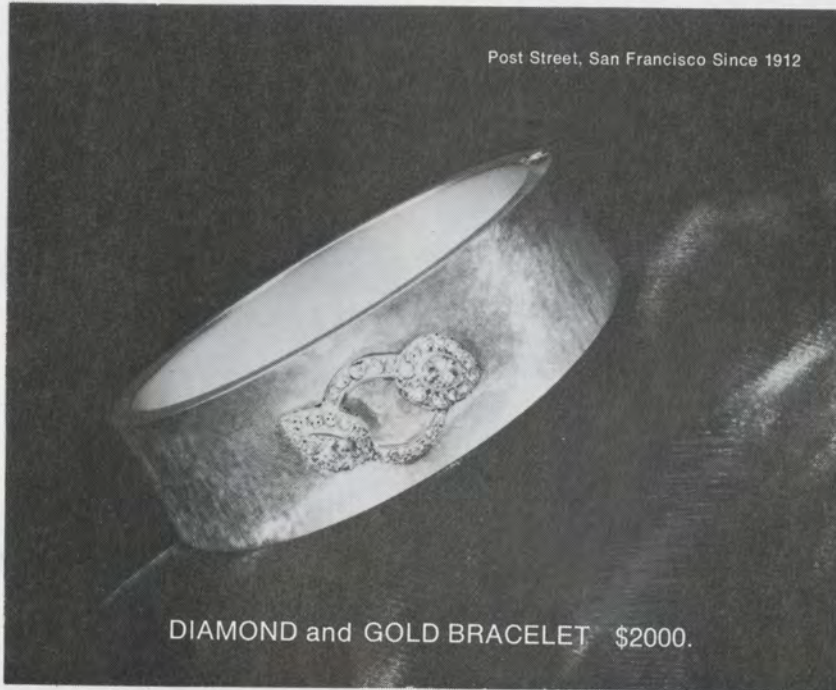
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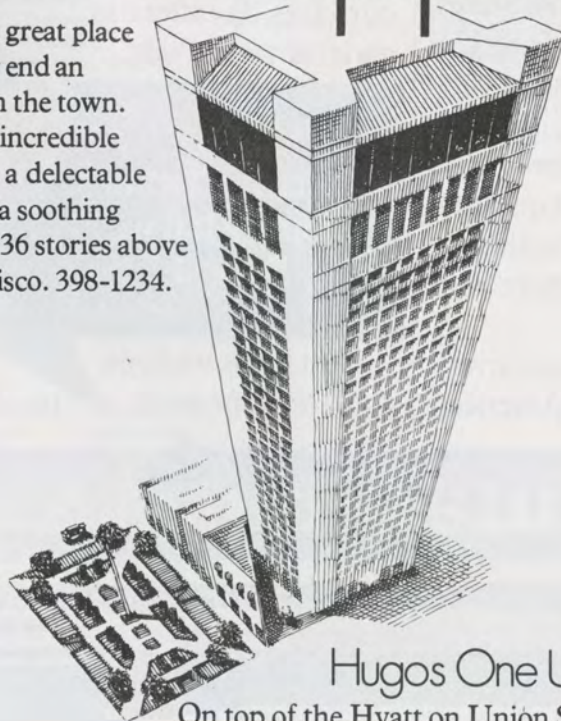
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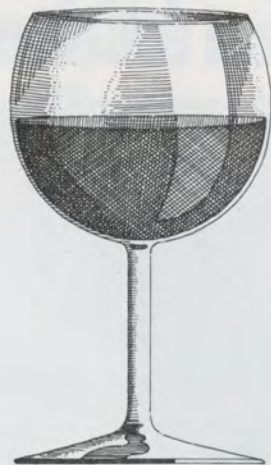
Wieland Wagner as one of the two foremost artistic influences on her career. What lessons did she take away from her years with him?

"I always knew that I showed my emotions too directly on the stage. I knew it, but I couldn't help myself. Wieland tamed me, he taught me how to discipline my feelings. And it was not always easy. I remember during rehearsals for *Tannhäuser* we had fights, when he forced me in the second act to remain on the stage at the beginning with no movement. For the concluding ensemble, he urged me to be immobile, and one day, I said to him, 'Wieland, you always forget that I am not a Gothic but a baroque figure.'"

Rysanek's affinity for the works of Richard Strauss, that remarkable marriage of vocal range and artistic temperament, emerged in Munich, where the soprano was engaged by the Nationaltheater in 1952, the year after her Bayreuth success. Her initial foray into the composer's works was in the rarely performed *Die Liebe der Danae*, with an immense range and *tessitura* that roams higher than even that of the Empress. Then came *Die Frau ohne Schatten* in 1953, the first production of the work anywhere in the world after the war. Over two decades ago, but Rysanek's memory of the event is as fresh as if it happened this morning.

"Backstage in Munich we had a blackboard listing the casts for new productions. One day I saw my name posted for this new Strauss opera. To be honest, I had never heard of *Die Frau ohne Schatten*, and there I was, down for the Dyer's Wife. So I ran to the archives, took my score, ran through the part of the Wife; and, then, I noticed the Empress. I went home and counted the high notes, which were more than the Dyer's Wife had! Being something of a star in Munich, I marched back to the producer

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Rudolf Hartmann and said, 'There's only one role for me in this opera, and that's the Empress.' Hartmann looked at me, thought a moment and spoke. 'Your acting abilities would better fit the Dyer's Wife, but perhaps you are right, vocally you might suit the Empress.'" Of such moments is operatic history made.

* * *

"I'll never forget my first impressions of the United States and of San Francisco. As beautiful as Europe is, everything is smaller and closer together. Here, it's all so spread out. In those days, it was a very long flight over; I remember having a bed on board the plane and waking in the morning to see the Grand Canyon beneath us. And then this city and the success here. It was really a dream. That's why I've had a very warm relationship with San Francisco, and why I've considered the seasons I did not sing here with some sadness."

The year was 1956. Mr. Adler had taken another gamble and imported a soprano almost totally unknown to these shores. Rysanek's roles that debut season included Senta, Sieglinde and Aida.

With a chuckle, she recalls how she took sick in the middle of the season, of Mr. Adler's fear that she might have to cancel *Walküre*, and of his deep concern for her health. "Birgit Nilsson, who has since become a close friend, was to make her debut that evening. But Mr. Adler worried constantly about my illness, so much so that Birgit thought he was neglecting her. Years later, she would still tease him about it."

If San Francisco audiences had any lingering doubts about Rysanek that season, they were eradicated by the dramatic events of the following year. Old-time San Franciscans still talk of 1957 as the "Rysanek season." In case you have forgotten, here's what happened:

continued on p. 63



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As Kurt Herbert Adler wrote in his introduction to this year's brochure, "San Francisco Opera takes pride in celebrating the Twin Bicentennial of the City of San Francisco and the nation by presenting a wide-ranging repertoire which strongly emphasizes artistic accomplishments of the 20th century." Each year, our fall season seems to surpass in excellence those which have gone before and 1976, our 54th consecutive year, will, I am confident, reach new heights. We open with the San Francisco premiere of Massenet's "Thais"; the title role will be sung by the glamorous and exciting Beverly Sills.

Our contribution to the Bicentennial will be the world premiere of "Angle of Repose". This opera is based on Wallace Stegner's Pulitzer Prize winning novel and was commissioned by the San Francisco Opera Association. Composer Andrew Imbrie and librettist Oakley Hall have adapted the novel to grand opera which will be sung by an all-American cast. Nine other operas, some old favorites, some of modern vintage, complete this well-balanced season. Our brilliant general director, Maestro Adler, with his splendid staff and well organized company, will again demonstrate that San Francisco Opera continues to be included among the few great opera companies in the world. Advance ticket sales indicate that the community recognizes this and that we will continue the nearly 100% capacity attendance which we have enjoyed in recent years.

In addition to "Thais" and "Angle of Repose", we will have new productions of four operas. The wear and tear on sets and costumes is fantastic and it is also exciting to see old favorites in new clothes. However, new productions are terribly expensive and we must depend on substantial gifts by interested donors to make them possible. We are indebted to Cyril Magnin, a long-time friend of San Francisco Opera, for a generous gift making possible the new "Thais". "Angle of Repose" has been financed

by substantial gifts from San Francisco Foundation, City and County of San Francisco, National Endowment for the Arts, as well as contributions by a number of arts patrons. For part of the new production of "La Forza del Destino" we are grateful to a number of arts patrons and the William H. Noble Estate. "Die Frau ohne Schatten" was made possible by the generosity of arts patron Cynthia Wood. Our vice president and treasurer, James D. Robertson, for the sixth consecutive year, has financed part of a new production—this year "Cavalleria Rusticana" and "I Pagliacci."

To all of these patrons go our special thanks.

Opera in San Francisco is not just the International Fall season which we are now enjoying, but is a year around program, all under the general direction of Mr. Adler and his staff. These activities include Spring Opera Theater, Western Opera Theater, Merola Opera Program, Brown Bag Opera and San Francisco Opera Auditions. Our total program is unique; no other opera company in the country can boast of such scope.

Opera is probably the most expensive performing art form. This can be readily understood when one considers the hundreds of people necessary to stage a production of the quality for which we are renowned. Our costs for 1976 are estimated at \$5,700,000. Ticket revenues cover just over 60% of these costs, a ratio which is probably higher than any major opera company in the world. To put this in perspective, if we were to depend solely on ticket revenues to cover our costs, our prices would have to range from about \$11.00 to \$41.50 per seat instead of our actual range of \$6.00 to \$25.00. You may have read recently that the portion of annual costs of the Paris Opera which are subsidized by the French Government have reached 17 million dollars, a figure almost three times our total costs. And yet, on a visit there a few months ago, my ticket cost me the equivalent of \$30.00!

How have we raised the remaining 40% of our costs? From generous patrons who finance new productions, from guarantors, grants from local and federal governments, income from our endowment funds, donations from the Opera Guild, and from contributions by corporations, foundations and individuals to our annual Operating Fund campaign. But costs continue to rise because of inflation and we must in-

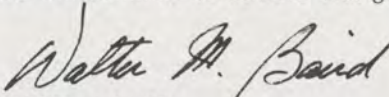
crease the number of contributors significantly if we are to avoid substantial deficits. Thousands of loyal opera lovers help each year, but thousands more are needed. If you are not presently a contributor to our annual fund drive, won't you please join now? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Opera's future depends on you. Don't let us become a candidate for the list of endangered species.

We continue to be grateful for the financial support from various organizations, without whose help we would find it almost impossible to continue—National Endowment for the Arts, National Opera Institute, Mayor George Moscone, Chief Administrative Officer Thomas J. Mellon, the City and County of San Francisco, and the War Memorial Board of Trustees. We are also indebted to Opera ACTION which continues to render all kinds of help to San Francisco Opera, not only reducing our costs but spreading the word of opera throughout our community.

For many years, each opera has been broadcast once over KKHI AM/FM in San Francisco and KFAC AM/FM in Los Angeles. This year, broadcasts will be extended to audiences in Sacramento, Fresno, San Diego, Portland and Seattle. These broadcasts are made possible by grants from Standard Oil Company of California and the L. J. and Mary C. Skaggs Foundation of Oakland, California, for which we are most grateful. The quality of the broadcasts is exceptional and you owe it to yourself to listen.

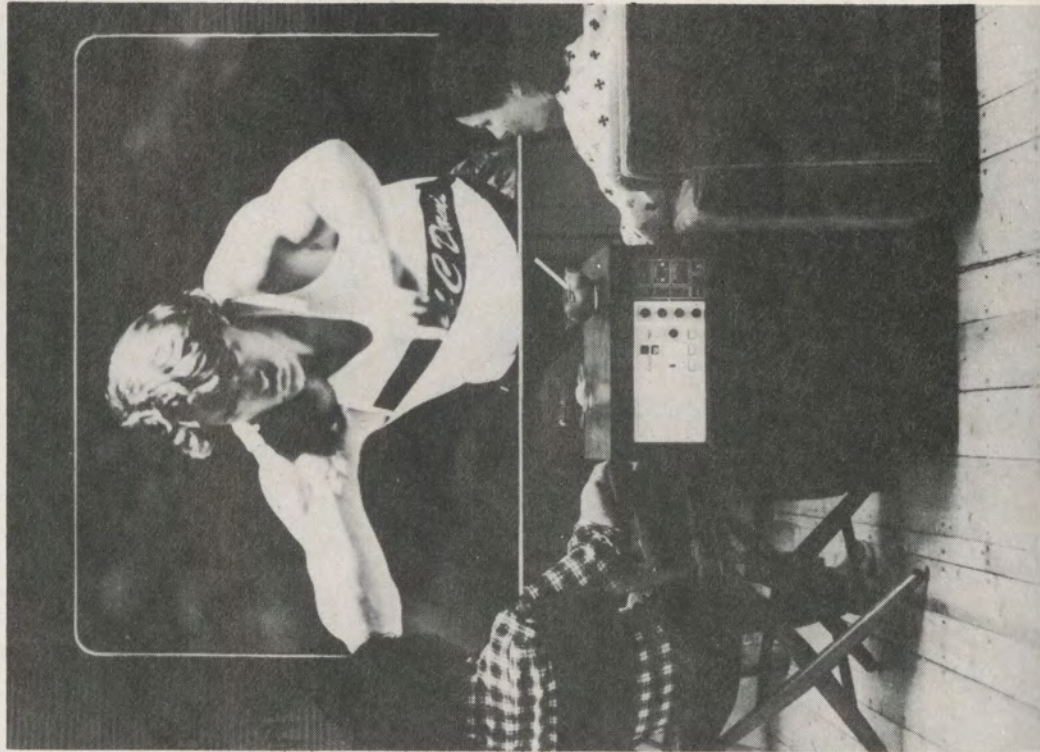
San Francisco Opera Guild finances five student matinees of one of the operas in the series. This year, thousands of young people will enjoy "The Barber of Seville." For many this will be their first exposure to grand opera. From their enthusiastic response over the years, opera is assured of audiences in the future.

Each year, San Francisco Opera brings the joys of this wonderful performing art alive to tens of thousands of opera lovers and, through the magic of radio, to countless others. Our goal is always to bring to you performances of the highest quality and, with your help, we will continue to achieve that goal.

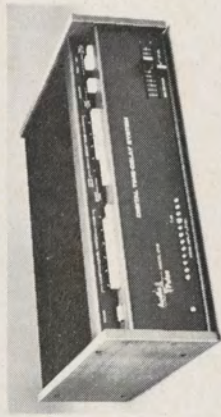

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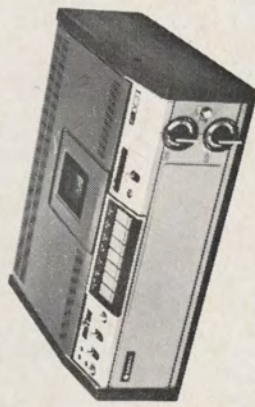


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Fly By Sight



Now that fall's arrived, off-season travel means leisurely touring *sans* masses of hasty tourists; providing you've the time and money. Fortunately, Golden Gate Geographic Society has come to the rescue of us arm-chair travellers—with a series of personally narrated color travel films. The October tour covers that wonderful Aegean paradise Greece. Narrated by Sherilyn and Matthew Mentes, the films will be presented at:

SANTA ROSA HIGH AUDITORIUM—10/26, SF VETERANS' AUDITORIUM—10/31, OAKLAND AUDITORIUM—11/6, COLLEGE OF MARIN—11/7. Series tickets are still available (6 programs/\$15).



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Mail orders: 851 Burlway Rd., Suite 627, Burlingame 94010

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INFORMATION 347-3636 (Mon.-Fri.)

Red Ryder Returns

The sold-out houses and critical acclaim for "When you comin' back Red Ryder?" has given the impetus for the local community production to turn professional—the first time this has happened in San Francisco in many a year. This change in production will be marked by a move from the Eureka Theatre, where it premiered locally, to the Little Fox Theatre for an open-ended run. This award-winning study in psychological terrorism won Mark Medoff the Obie Award for Distinguished Playwriting in 1973-4 in its off-Broadway New York premiere. Matthew Locricchio, who performed at the Little Fox for 2 years in "One Flew Over the Cuckoo's Nest," is the producer.

WHEN YOU . . . RYDER?
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Hot To Trot

Bobbed hair and spats probably won't make a big comeback but the tea dances of yesteryear are returning! This ancient and once-sacred rite will be revived October 1 at the Hyatt Regency with Al White's 15 piece orchestra playing big band tunes. Dances will be held every Friday in October. Admission free.



HYATT REGENCY—ATRIUM LOBBY
4:30-7:30 Fridays
5 Embarcadero Ctr.

The Company

<i>Conductors</i>	Kurt Herbert Adler, Karl Böhm*, John Mauceri*, Paolo Peloso, John Pritchard, Kenneth Schermerhorn, Otmar Suitner, Silvio Varviso, Christoph von Dohnanyi
<i>Conductors—Student Matinees</i>	Placido Domingo*, Thomas Fulton*
<i>Chorus Director</i>	Robert Jones
<i>Assisted by</i>	Dennis Giauque
<i>Boys Chorus Director</i>	William Ballard
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Randall Bare, Joseph De Rugeriis*, Philip Eisenberg, Thomas Fulton, Warren Jones*, Ernest Frederic Knell*, Allan Lewis, Terry Lusk, Louis Salemno*
<i>Language and Diction Coaches</i>	Elena Servi Burgess* (Italian), Reinhard Karl Hennig* (German), Christiane Tsouo* (French), Ann Lawder* (English), Deborah Sussel* (English)
<i>Stage Directors</i>	Tito Capobianco, Sir Geraint Evans, Alberto Fassini*, Matthew Farruggio, Gerald Freedman*, Ghita Hager, Nikolaus Lehnhoff, Jean Louis Martinoty**, Jean Pierre Ponnelle, David Pountney*, Andreas Prohaska**
<i>Assistant Stage Directors</i>	Richard Abrams*, Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Jean Louis Martinoty**
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Robert Ripps*
<i>Production Assistants</i>	Julie Bellisle*, Michele LeMeteyer
<i>Production Apprentice</i>	Dominique Carron
<i>Productions Designed by</i>	Leni Bauer-Ecsy, Jean Pierre Ponnelle, Pierluigi Samaritani*, Douglas W. Schmidt*, Alfred Siercke, Wolfram Skalicki, Carl Toms, Jörg Zimmermann**
<i>Choreographers</i>	Louis Falco*, Ronn Guidi*, John McFall*
<i>Costume Designer</i>	Lawrence Casey*
<i>Lighting Designer and Director</i>	Thomas Munn*
<i>Assistant to the Lighting Director</i>	Sara Linnie Slocum
<i>Sound Design</i>	Peter V. C. Quaintance
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Technical Assistant</i>	Rodney Gordon†
<i>Costume Shop</i>	Walter Mahoney
<i>Costume Supervision</i>	Lawrence Casey*
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Paul Alba, Judith Disbrow, Karen Bradley, Rex Rogers
<i>Rehearsal Department</i>	Judith O'Dell, Richard Johnson*, Susan Koscis**
<i>Super Department</i>	Thomas E. Curran, III
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Norman Rizzi
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Coordinator</i>	Marilyn Mercur
<i>Official Photographers</i>	Greg Peterson, Ron Scherl
	Technical Staff for the War Memorial Opera House
<i>Master Carpenter</i>	Michael Willcox
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

*San Francisco Opera debut **American opera debut †National Opera Institute Apprentice

The Knabe is the official piano of San Francisco Opera

The 1976 San Francisco Opera season is supported by a much-appreciated grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and by a generous grant from the San Francisco Hotel Tax Fund.



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Regine Crespin
Claudia Cummings
Faith Esham*
Edna Garabedian
Susan Gorenici*
Shirley Lee Harned*
Heather Harper
Ruth Hesse*
Nina Hinson
Gwendolyn Jones

Claes H. Ahnsjö**
Lorenzo Alvary
Giacomo Aragall
Walter Berry*
Garbis Boyagian**
John Brecknock*
Renato Bruson
Samuel Byrd*
Renato Capecchi
Paul Crook*
John Davies
Placido Domingo
Dale Duesing**
John Duykers
Brent Ellis*
Geraint Evans
Joseph Frank

CHORUS

Women
Janice Aaland
Peggy Ahrens
Kathy Anderson
Candida Arias-Duazo
Doris Baltzo
Roberta Bowman
Norma Bruzzone
Louise Corsale
Patricia Diggs
Beverly Finn
Lisa Louise Hill
Cecilia MacLaren
Tamaki McCracken
Sharon McKibbin
Elaine Messer
Irene Moreci
Penelope Rains
Anna Marie Riesgo
Ramona Spiropoulos
Rose Parker
Bonnie Jean Shapiro

EXTRA CHORUS

Women
Elizabeth Anker
Anne Buelteman
Suzanne Compton
Cynthia Cook
Judith F. Hansen
Margaret Hamilton

BALLET

Women
Margaret DeWitt
Jean Harriss
Wendy Holt
Sherri Parks
Angie Smit
Maria Angela Villa

Raina Kabaivanska
Roberta Knie*
Susanne Marsee*
Janis Martin
Linn Maxwell*
Sheila Nadler
Donna Petersen
Linda Roark
Noelle Rogers*
Leonie Rysanek

Paul Geiger*
Peter Glossop
Clifford Grant
Hakan Hagegard**
Colin Harvey
Joshua Hecht
James Hoback*
Robert Ilosfalvy
Wassili Janulako
James Johnson*
Matti Kastu**
Kolos Kovats**
William Lewis
Juan Lloveras
Chester Ludgin
Alexander Malta**
Raymond Manton

Claudia Siefer
Lola Lazzari Simi
Linda Millerd Smeage
Claudine Spindt
Alma Wells
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Men
Winther Andersen
Daniel Becker
Robert Bjoernfeldt
David M. Cherveney
Thomas Clark
Robert Clyde
Neil Cooper
Robert Delany
John Del Carlo
John L. Glenister
Ross Halper
Kenneth Hybloom

Judith Harris
Gloria Holmby
Jean Ostrander
Patricia Schuman

Men
Gennadi Badasov

Men
Ric "E" Abel
Isom Buenavista
Jeffry Judson
Randall Krivonic
Jeffrey Smith
Sulpicio Wagner

Ursula Schroeder-Feinen*
Nancy Shade*
Sharon Sherrard*
Anja Silja
Beverly Sills
Pamela South
Anna Tomowa-Sintow
Tatiana Troyanos
Frederica Von Stade

Sherrill Milnes
Barry Morell
Paul Plishka*
Bruno Prevedi*
Neil Rosenshein*
Hans Sotin*
Peter Strummer
Giorgio Tozzi
Domenico Trimarchi*
Wayne Turnage*
Jon Vickers
Ingvar Wixell

*San Francisco Opera debut
**American opera debut

Gerald Johnson
Robert Klang
Conrad Knipfel
Eugene Lawrence
Kenneth MacLaren
Kenneth Malucelli
Jim Meyer
Thomas Miller
Kent Nagano
Eugene Naham
Charles Pascoe
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
John Segale
Francis Szymkun
James Tarantino
D. Livingstone Tigner
William Chastaine
Tredway
John K. Walters
R. Lee Woodriff

Michael Bloch
Dale Emde
Thomas Hart
Matthew Miksak
Karl Saarni
Lorenz Schultz
James Tipton

Richard Browne
Ballet Captain

Orchestra

1ST VIOLIN

Jacob Krachmalnick
Concertmaster
William E. Pynchon
Ferdinand M. Claudio
Bruce Freifeld
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
George Nagata
Ernest Michaelian
Jeanne Marvin
Michael Sand
Celia Rosenberger
Willard Tressel
Ruggiero Pelosi

2ND VIOLIN

Felix Khuner *Principal*
Herbert Holtman
Virginia Roden
Barbara Riccardi
Robert Galbraith
Gail Schwarzbart
Carol Winters
Eva Karasik
William Rusconi
Linda Deutsch
Greg Mazmanian

VIOLA

Rolf Persinger *Principal*
Detlev Olshausen
Lucien Mitchell
Tom Elliott
Kenneth Harrison
Jonna Hervig
Ellen Smith
Miriam Dye
John Konigsmark

CELLO

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Rolf Storseth
Judiyaba
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Barbara Wirth

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William Ballard
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Donald E. Osborne
Assistant Music Director
Joellen Piskitel
Accompanist
James Baker
Eric Brudos
Jon Cockerline
Laramie Crocker
John Doxey
James Dreer

BASS

Michael Burr *Principal*
S. Charles Siani
Carl H. Modell
Donald Prell
Philip Karp
Steven D'Amico
Jonathan Lancelle

FLUTE

Walter Subke *Principal*
Lloyd Gowen
Gary Gray
Patricia Fawcett

PICCOLO

Lloyd Gowen
Gary Gray

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James Matheson *Principal*
Raymond Duste
Deborah Henry

ENGLISH HORN

Raymond Duste

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Philip Fath *Principal*
Donald Carroll
David Breeden
William Wohlmacher
Diana Dorman

E FLAT CLARINET

David Breeden

BASS CLARINET

Donald Carroll

BASSOON

Walter Green *Principal*
Jerry Dagg
Robin Elliott
Carla Wilson

CONTRA BASSOON

Robin Elliott

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Arthur D. Krehbiel
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Jeremy Merrill
Paul McNutt

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David Sprung *Principal*
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James Callahan
Gail Sprung

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Donald Reinberg *Principal*
Edward Haug
Chris Bogios
Charles Metzger
Mark Dodson
William Holmes

TROMBONE

Ned Meredith *Principal*
Mark Lawrence
John Bischof

BASS TROMBONE

Elwood Williams

TUBA

Floyd Cooley

TIMPANI

Elayne Jones

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Lloyd Davis
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HARP

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Gina Farruggio
Janice Fillip
Nancy Kennally
Marilyn Mathers
Cynthia Milina
Edith Modie
Louise Russo
Ellen Sanchez
Shelley Seitz
Laurie Thompson

Men

Jesse Alexander
Steve Bauman
Thomas Carlisle
Ronald Cavin

Rudolph Cook
Burton Covel
Donald Crawford
Everett E. Evans, Jr.
Herbert Harvey
Martin Izquierdo
Kenneth Jakobs
Janusz
Julius Karoblis
Rodney McCoy
Gregorio Mendoza
Lawrence Millner
Paul Newman
James Prevolos
Noble Edward Reynolds
Paul Ricks
Raymond Salazar
Thomas Simrock
Jonathan Spieler
Kent Spiers
Colin Warner

David Williams
Joseph Williams
Gerald Wood

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Lilo Campeau
Steven Cohen
Hardy Crawford
Martha Crawford
Gregory Gillbergh
Anthony Gonzalez
Claudia Heyneman
Jennifer Heyneman
Nina Kent
Gregory Moreci
Daniel O'Connor
April Sack
Celia Sack

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Kathy Fregulia
Wendy Greene
Alicia Henley

Beverly Kelly
Dianne Kessler
Wendy Kinsel
Wendy Kwan

Cat Murphy
Melanie Radke
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1976 Season Repertoire

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San Francisco Opera Premiere

THAÏS

Massenet
IN FRENCH

Sills, Jones, Cummings, South,
Harned*/Milnes, Ahnsjö**, Malta**

Conductor: Pritchard
Production: Capobianco
Designer: Toms
Choreographer: Falco*
Chorus Director: Jones

Friday Sept 10 8PM
Gala Opening Night

Wednesday Sept 15 8PM
Sunday Sept 19 2PM
Saturday Sept 25 8PM
Tuesday Sept 28 8PM
Friday Oct 1 8PM

DIE WALKÜRE

Wagner
IN GERMAN

Knie*, Rysanek (Sept. 11, 14, 17)//
Martin (Sept. 22, 26, Oct. 2), Hesse*,
Goreniuc*, Roark, Sherrard*,
Garabedian, Jones, Harned, Petersen,
Nadler/Vickers, Sotin*, Grant

Conductor: Suitner
Stage Director: G. Hager
Designer: Skalicki

Saturday Sept 11 7:30PM
Tuesday Sept 14 7:30PM
Friday Sept 17 7:30PM
Wednesday Sept 22 7:30PM
Sunday Sept 26 1:30PM
Saturday Oct 2 1PM

New Production made possible, in part, by generous gifts from a number of arts patrons and the William H. Noble Estate

LA FORZA DEL DESTINO

Verdi
IN ITALIAN

Tomowa-Sintow, Marsee*, Jones/
Morell (Sept. 18, 21, 24)//Prevedi*
(Sept. 29, Oct. 3), Bruson, Plishka*,
Davies

Conductor: Adler
Production: Fassini*
Designer: Samaritani*
Choreographer: Guidi*
Chorus Director: Jones

Saturday Sept 18 8PM
Tuesday Sept 21 8PM
Friday Sept 24 8PM
Wednesday Sept 29 8PM
Sunday Oct 3 2PM

Kabaivanska, Marsee, Jones/Ilosfalvy,
Boyagian**, Kovats**, Trimarchi, Malta,
Frank, Geiger, Davies

Conductor: Adler
Production: Fassini
Stage Director: Farruggio
Designer: Samaritani
Choreographer: Guidi
Chorus Director: Jones

Sunday Nov 7 2PM
Saturday Nov 13 1:30PM
Friday Nov 19 8PM

TOSCA

Puccini
IN ITALIAN

Rysanek (Oct. 2, 5)//Martin (Oct. 8, 10,
16, 23)/Aragall, Wixell, Trimarchi,
Johnson*, Frank, Strummer, Davies

Conductor: Peloso
Production: Ponnelle
Stage Director: Prohaska**
Designer: Ponnelle
Chorus Director: Jones

Saturday Oct 2 8PM
Tuesday Oct 5 8PM
Friday Oct 8 8PM
Sunday Oct 10 2PM
Saturday Oct 16 8PM
Saturday Oct 23 1:30PM

PETER GRIMES

Britten
IN ENGLISH

Harper, Nadler, Petersen, Cummings,
South/Vickers, Evans, Malta, Turnage*,
Crook*, Geiger, Frank, Duykers

Conductor: Pritchard
Production: Evans
Designer: Toms
Chorus Director: Jones

Wednesday Oct 6 8PM
Saturday Oct 9 8PM
Wednesday Oct 13 8PM
Sunday Oct 17 2PM
Friday Oct 22 8PM

New Production made possible by a generous gift from Cynthia Wood

DIE FRAU OHNE SCHATTEN

R. Strauss
IN GERMAN

Rysanek, Schröder-Feinen*, Hesse,
Cummings, South, Roark, Jones,
Harned, Petersen/Kastu**, Berry*,
Johnson, Alvary, Hecht, Duykers,
Hoback*, Turnage, Geiger, Byrd*

Conductor: Böhm*
Production: Lehnhoff
Designer: Zimmermann**
Chorus Director: Jones

Friday Oct 15 8PM
Tuesday Oct 19 8PM
Sunday Oct 24 1:30PM
Saturday Oct 30 8PM
Tuesday Nov 2 8PM

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Development Office
War Memorial Opera House
San Francisco, California 94102
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Repertoire

continued

THE MAKROPULOS CASE

Janáček
IN ENGLISH

Silja, South, Jones, Harned/Lewis,
Evans, Crook, Hecht, Manton,
Rosenshein*, Davies

Conductor: Von Dohnanyi
Stage Director: Pountney*
Designer: Bauer-Ecsy
Production Coordinator: Ecsy*
Chorus Director: Jones

Wednesday Oct 20 8PM
Saturday Oct 23 8PM
Tuesday Oct 26 8PM
Friday Oct 29 8PM
Sunday Oct 31 2PM

New Productions made possible, in part, by a generous gift from James D. Robertson

CAVALLERIA RUSTICANA

Mascagni
IN ITALIAN

Troyanos (first 5 perfs.)//Crespin (Nov. 16, 21, 24, 27), Esham*, Petersen/Domingo (first 6 perfs.)//Lloveras (Nov. 21, 24, 27), Janulako

and

I PAGLIACCI

Leoncavallo
IN ITALIAN

Rogers* (first 6 perfs.)//Kabaivanska (Nov. 21, 24, 27)/Domingo (first 6 perfs.)//Prevedi (Nov. 21, 24, 27), Wixell (first 6 perfs.)//Glossop (Nov. 21, 24, 27), Ellis*, Frank, Hoback, Davies

Conductor: Schermerhorn
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Jones

Wednesday Oct 27 8PM
Saturday Oct 30 1:30PM
Friday Nov 5 8PM
Wednesday Nov 10 8PM
Saturday Nov 13 8PM
Tuesday Nov 16 8PM
Sunday Nov 21 2PM
Wednesday Nov 24 8PM
Saturday Nov 27 8PM

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ANGLE OF REPOSE

Imbrie
IN ENGLISH

Shade *, Marsee, Garabedian/Ludgin, Lewis, Duesing**, Hecht, Johnson, Byrd, Turnage, Davies, Hoback

Conductor: Mauceri*
Production: Freedman*
Set Designer: Schmidt*
Costume Designer: Casey*
Choreographer: McFall*
Chorus Director: Jones

Saturday Nov 6 8PM
Tuesday Nov 9 8PM
Sunday Nov 14 2PM
Thursday Nov 18 8PM
(Tuesday evening prices)
Friday Nov 26 8PM

IL BARBIERE DI SIVIGLIA

Rossini
IN ITALIAN

Von Stade, Hinson/Hagegard**, Brecknock*, Capecchi, Tozzi, Turnage, Duykers, Harvey

Conductor: Varviso
Stage Director: G. Hager
Designer: Siercke
Chorus Director: Jones

Friday Nov 12 8PM
Wednesday Nov 17 8PM
Saturday Nov 20 8PM
Tuesday Nov 23 8PM
Thursday Nov 25 8PM†
Sunday Nov 28 2PM

†Special Thanksgiving Night non-subscription performance, Friday evening prices

*San Francisco Opera debut
**American opera debut

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Special Events

OPERA ACTION PREVIEWS

MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:30 PM. Series registration is \$8.50; single tickets are \$2 (\$1.50 for students and senior citizens). For information, please call (415) 435-0191.

September 16
LA FORZA DEL DESTINO
Ramona Rockway and Singers

October 14
DIE FRAU OHNE SCHATTEN
Dr. Jan Popper

October 21
THE MAKROPULOS CASE
Dr. Dale Harris

November 4
ANGLE OF REPOSE
Robert Commanday

A Gala "Overture to the Previews" performance by San Francisco Opera's Brown Bag Opera singers will be held on September 23, 2 PM, at the Sausalito Women's Club, 120 Central Avenue. A donation of \$3.00 is requested. For reservations, please call (415) 332-3922.

SOUTH PENINSULA

Previews held at the Palo Alto Community Cultural Center, 1313 Newell Road, at 7:30 PM. Series registration is \$10; single tickets are \$2.50 (\$1.25 for students with I.D.). For information, please call (415) 321-9875, or 941-3890.

September 12
THAÏS
Dr. Dale Harris

September 19
LA FORZA DEL DESTINO
Ramona Rockway

October 10
DIE FRAU OHNE SCHATTEN
Dr. Jan Popper

October 24
THE MAKROPULOS CASE
Dr. Dale Harris

October 31
ANGLE OF REPOSE
Robert Commanday

Bus Service to San Francisco Opera Performances:

Weekend bus service is available from Stanford Shopping Center. For information, please contact: Palo Alto (415) 493-8636 South Peninsula (408) 295-0073 or (415) 326-0856

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Curran Theatre with the exception of Nov. 2, indicated below. Previews begin at 11 AM. For information, please call (415) 567-8600.

October 1
PETER GRIMES
Dr. Jan Popper

October 11
DIE FRAU OHNE SCHATTEN
Michael Barclay

October 20
THE MAKROPULOS CASE
Dr. Dale Harris

November 2
ANGLE OF REPOSE
Robert Commanday
(First Unitarian Church)

SAN JOSE OPERA GUILD PREVIEWS

Two series are offered: Daytime Series, presented in cooperation with West Valley College Community Services and Inter-Disciplinary Enrichment Seminars, at Saratoga Community Theater, Fruitvale Avenue, Saratoga, California. Previews held from 10 AM-12 noon. For ½ unit of college credit, please contact LS-90 Series Office, West Valley College, (408) 867-2200, extensions 407 or 363. For other information, please call Mrs. Jerrine Jeffery, (415) 984-3636 or Artie Nicholson, (415) 967-3590.

September 10
THAÏS
Dr. Dale Harris

September 24
TOSCA
James H. Schwabacher, Jr.

October 7
PETER GRIMES
Dr. Jan Popper

October 22
THE MAKROPULOS CASE
Dr. Dale Harris

Evening Series, presented in cooperation with De Anza College as part of their Seminar Lecture Series-90. Previews held from 8-10 PM at De Anza College Campus, 21250 Stevens Creek Boulevard, Cupertino, California. There is a \$2 advance registration fee which permits entrance to one or all previews. For a ½ unit of college credit, please contact SLS-90, De Anza College, (408) 257-5550. For other information, please call (415) 984-3636 or (415) 967-3590.

September 17
LA FORZA DEL DESTINO
Dr. Jan Popper

October 1
DIE FRAU OHNE SCHATTEN
Dr. Arthur Regan

October 15
CAVALLERIA RUSTICANA/I PAGLIACCI
James H. Schwabacher, Jr.

October 29
ANGLE OF REPOSE (The Novel)
Dr. Wallace Stegner, Author

November 5
ANGLE OF REPOSE (The Opera)
Robert Commanday

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Special Events

continued

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UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given at 2 locations:
San Francisco Series, Monday evenings at 7:30 PM at UC Extension Center, 55 Laguna. Series registration is \$40; single tickets are \$5, on a space available basis, payable at the door. For further information (on either the San Francisco or Berkeley series), please call (415) 861-6833, or 642-4111.

September 13
THAÏS

September 20
DIE WALKÜRE

September 27
LA FORZA DEL DESTINO

October 4
TOSCA

October 11
PETER GRIMES

October 18
DIE FRAU OHNE SCHATTEN

November 1
THE MAKROPULOS CASE

November 8
CAVALLERIA RUSTICANA/II PAGLIACCI

November 15
ANGLE OF REPOSE

November 22
IL BARBIERE DI SIVIGLIA

Berkeley Series, Tuesday evenings at 7:30 PM at 125 Morrison Hall on the Berkeley Campus. Series registration is \$20; single tickets are 5, on a space available basis, payable at the door.

September 21
DIE WALKÜRE

September 28
LA FORZA DEL DESTINO

October 5
TOSCA

October 12
PETER GRIMES

October 19
ANGLE OF REPOSE

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the fourth year Napa Community College is offering a ten-week course called ADVENTURES IN OPERA. The course, which introduces the Sunday Series at San Francisco Opera, will be held in the Library of Ridgeview Junior High School, 2447 Old Sonoma

Road, Napa, California, on Wednesday nights from 7-9 p.m. Registration for the entire series is \$7.00. Ernest A. Fly will again teach the course, using his collection of complete opera recordings, Metropolitan Opera filmstrips, and also introducing guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

September 15
THAÏS

September 22
DIE WALKÜRE

September 29
TOSCA

October 6
PETER GRIMES

October 13
DIE FRAU OHNE SCHATTEN

October 20
THE MAKROPULOS CASE

October 27
LA FORZA DEL DESTINO

November 3
ANGLE OF REPOSE

November 10
CAVALLERIA RUSTICANA/II PAGLIACCI

November 17
IL BARBIERE DI SIVIGLIA

YWCA LECTURE SERIES

For the fifth year, the Downtown Center of the YWCA is offering an eight-week course called OPERA SPECTRUMS. The course, held on Monday evenings from 7-9 p.m., at 620 Sutter Street, includes the use of recordings, rare films, slides, live vocal and musical demonstrations, and group discussions of performances attended. Music critic, William Aguiar, Jr., will be the lecturer. Series registration is \$30; single tickets are \$4, on a space available basis, payable at the door. For further information, please call (415) 775-6500.

September 20
THAÏS

September 27
DIE WALKÜRE

October 4
LA FORZA DEL DESTINO

October 11
TOSCA and *THE MAKROPULOS CASE*

October 18
DIE FRAU OHNE SCHATTEN
and *PETER GRIMES*

October 25
CAVALLERIA RUSTICANA/II PAGLIACCI

November 1
ANGLE OF REPOSE and a Survey of contemporary American opera

November 8
IL BARBIERE DI SIVIGLIA

SAN FRANCISCO OPERA

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KING—FM 98.1	Seattle
KOIN—FM 101	Portland
KFBK—FM 92.5	Sacramento
KMJ—FM 97.9	Fresno
KFSD—FM 94.1	San Diego

Friday, September 10	THAÏS
Friday, September 17	DIE WALKÜRE
Friday, September 24	LA FORZA DEL DESTINO
Friday, October 8	TOSCA
Friday, October 15	DIE FRAU OHNE SCHATTEN
Friday, October 22	PETER GRIMES
Friday, October 29	THE MAKROPULOS CASE
Friday, November 5	CAVALLERIA RUSTICANA/ I PAGLIACCI
Friday, November 12	IL BARBIERE DI SIVIGLIA
Friday, November 26	ANGLE OF REPOSE

All broadcasts will begin at 7:50 p.m. with the exception of DIE WALKÜRE,
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THE BARBER OF SEVILLE

Rossini
 IN ENGLISH

Tuesday, November 9
 Friday, November 12
 Wednesday, November 17
 Thursday, November 18
 Wednesday, November 24

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October 10, Sunday—1:00 p.m.

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October 20, Wednesday

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October 29, Friday—8:00 p.m.

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San Francisco Opera ACTION was created in 1967 to increase awareness in San Francisco Opera and to stimulate interest in opera in general. Opera ACTION works in close cooperation with the Company's staff, enabling it to greatly extend its reach and activity.

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Die Frau ohne Schatten

(IN GERMAN)

Opera in three acts by RICHARD STRAUSS

Text by HUGO VON HOFMANNSTHAL

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Karl Böhm*

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Nikolaus Lehnhoff

Designer
Jörg Zimmermann**

Chorus Director
Robert Jones

Lighting Designer
Thomas Munn

Musical Preparation
Philip Eisenberg

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The Paris Opera

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The Royal Opera, Stockholm

San Francisco Boys Chorus
Director: William Ballard

CAST

(in order of appearance)

The Empress' nurse	Ruth Hesse
Spirit Messenger	James Johnson
The Emperor	Matti Kastu**
The Empress	Leonie Rysanek
Voice of the falcon	Linda Roark
One-armed man	Lorenzo Alvary
One-eyed man	Joshua Hecht
Hunchback	John Duykers
Barak's wife	Ursula Schröder-Feinen*
Barak	Walter Berry*
Three servants	Claudia Cummings, Pamela South, Shirley Lee Harned
Apparition of a youth	James Hoback*
Three watchmen	Wayne Turnage, Paul Geiger, Samuel Byrd*
Children's voices	Claudia Cummings, Pamela South, Linda Roark, Gwendolyn Jones, Donna Petersen
Alto voice	Gwendolyn Jones
Guardian of the temple gates	Claudia Cummings
Solo voices	Claudia Cummings, Pamela South, Linda Roark, Shirley Lee Harned, Gwendolyn Jones, Donna Petersen

**American debut

*San Francisco Opera debut

TIME AND PLACE:

ACT I, Scene 1	In the gardens of the Imperial palace
Scene 2	Barak's hovel, under a city wall
ACT II, Scene 1	Barak's hovel, the next day
Scene 2	Outside the Emperor's falcon house
Scene 3	Barak's hovel
Scene 4	Inside the falcon house
Scene 5	Barak's hovel
ACT III, Scene 1	Mystic caverns near Keikobad's realm
Scene 2	At the entrance to Keikobad's temple
Scene 3	In the temple
Scene 4	Near a sun-flooded landscape
Scene 5	The golden city

First Performance: Vienna, October 10, 1919

First San Francisco Opera Performance (American Premiere):
September 18, 1959

FRIDAY EVENING, OCTOBER 15, 1976 AT 8:00 (Broadcast)

TUESDAY EVENING, OCTOBER 19, 1976 AT 8:00

SUNDAY AFTERNOON, OCTOBER 24, 1976 AT 1:30

SATURDAY EVENING, OCTOBER 30, 1976 AT 8:00

TUESDAY EVENING, NOVEMBER 2, 1976 AT 8:00

LEGENDARY

Please do not interrupt the music with applause

Latecomers will not be seated during the performance
after the lights have dimmed in order not to disturb
patrons who have arrived on time

The use of cameras and any kind of recording equipment
is strictly forbidden

The performance will last approximately three hours
and fifty minutes

Kaleidoscope

The Woman Without a Shadow reflects many facets of music and humanity

by SPEIGHT JENKINS, JR.

Of the mature Strauss operas, *Die Frau ohne Schatten* is the most Wagnerian. The length, the enormous orchestra and the use of leitmotifs are all consistent with the style of the master of Bayreuth. But the use of leitmotifs is quite original: the leitmotif representing an emotion is varied to make it apply to the individual character. The effect is that of a kaleidoscope, with the musical color refracted through a different lens for each performer. Moreover, as in opposite quadrants of a kaleidoscope, the same color often appears to move in contrary directions to become a reflection of itself.

Strauss creates this effect by varying the harmony and counterpoint of an individual motif while the melody remains the same. The Empress and the Dyer's Wife are not just two indistinguishable dramatic sopranos; they are two separate characters with similar vocal range. Each experience the same emotion in terms of her own personality.

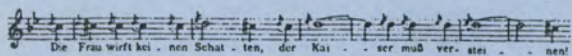
This unusual use of leitmotifs is clearly demonstrated in two significant themes heard over the course of the opera. These occur in association with each of the characters and affect all of them. With each change in orchestration, the plot moves significantly toward its denouement.

The first is heard in the first scene:



The Messenger of Keikobad intones these grim words to the Nurse: "He shall be turned to stone." The Nurse repeats them, and the tragedy scheduled for the Emperor is musically predicted. This leitmotif is heard again and again until finally, played *pizzicato* by the double basses, it accompanies the fall of the curtain as a mocking shadow of itself.

Equally important is the motive describing the lost Falcon of the Emperor. When the Empress changed under the bird's talons from a gazelle to a human, the falcon snatched her amulet and flew off. In the first scene it circles over the Empress and sings the sad words that doom the Emperor:

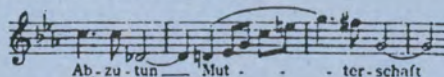


This plaintive, almost surrealistic wail is unique in opera. It is always distinguishable, no matter how altered, in the mass of orchestral sound.

Before either of these motives is heard, the curtains open to reveal the Nurse crouching onstage. In this first scene with the Messenger of Keikobad, her complex personality is exposed. She combines a deep hatred for mankind with a fierce loyalty to the Empress.

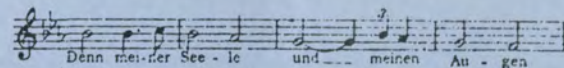
In her first temptation of the Dyer's Wife, she explains that the wife can have riches and a young lover if she will sell her shadow. She further explains that the sale of the shadow requires the

Wife to forego the right to have children. The Nurse describes the required renunciation to a stark, unaccompanied theme:



These words gave Strauss problems. His librettist, Hugo von Hofmannsthal, argued that a speech should not begin with an infinitive and that the Nurse completes a sentence which the Dyer's Wife begins. "There must be a distinct break; the infinitive would literally make nonsense of the whole thing." Strauss, knowing his music, demanded the infinitive opening and told his librettist, "The direct link-up suits me so well that I'm convinced you'll agree to it once I've played it to you." The argument points out the degree of communication between the two. Hofmannsthal's stress on the need for clarity caused Strauss to represent the crafty bargain of the Nurse in unorchestrated, economical terms. Thus having stated the theme of renunciation, he could later use an orchestrated variation of it to represent beautifully the nobility of the Empress' renunciation of herself. The difference of the two moments reflects opposite quadrants of the Straussian kaleidoscope.

The Emperor, the second major character to appear, is the cause of the drama but has no active role to play in it. James King, who portrays the role at the Metropolitan, has commented, "The Emperor realizes something tremendously significant is happening, but he never knows what or why. He is a pawn in the hands of the fates, and he knows it." The theme representing the Emperor as huntsman and lover is unexcelled in its lyricism:



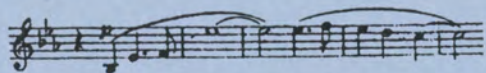
It is first heard when the Emperor, young and carefree, goes off for three days' hunting. It reappears in the minor when he believes his wife unfaithful but cannot prove it. The theme is refracted in richer colors when the Empress has saved the Emperor's life. The Emperor's music is strong and tender, flamboyant and sincere—thoroughly that of a young man in love.

If the Emperor's music is somewhat consistent throughout the opera, that of the Empress changes dramatically as she is transformed from a fairy princess to a woman. When she first enters, her crystalline tessitura confirms her spirit nature, aerial and transparent:



Her musical development coincides with her search for a shadow. The leitmotif representing this search is used with great originality. It introduces the scene in which the Empress pleads with her father,

Keikobad, to give her a shadow without further sacrifice on her part:



At this point it appears to represent her shadowlessness, yet it reappears—again played by a solo violin—immediately after she has won her shadow. By so using the same theme, Strauss indicates the physical insignificance of casting a shadow. When the Empress refuses to doom another human being, her compassion earns her the right to be a woman. The capacity of womanhood was always within her, but she had to take the positive act of self-abnegation before she could bring her spirit personality to its opposite, mirror image.

Though not so basic a change, the transformation of the Dyer's Wife is equally absorbing. To begin with, she has no name; her development centers around her acceptance of the importance of her role as Barak's wife. In her first scene, and throughout most of the first two acts of the opera, her music characterizes her as a shrew. She is sort of a Straussian Fricka, but her unpleasantness is not, according to the librettist, a permanent condition; it is "the capricious, flighty aspects of a basically good woman." A typical motive describing her misery is frequently heard:

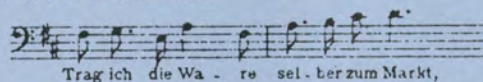


Her frustrations reach their zenith when she tells her husband she has bartered away her right to have children. At that moment she is temporarily shadowless. The shadow "hangs in the air" awaiting the "Solomonic judgment of higher forces," said Hofmannsthal to a confused Strauss, who could not himself locate the much discussed shadow. Her husband's reaction of blind rage shocks her into a realization of what she has almost done. Her musical line modifies into a rich, womanly sound. In a classic musical expression of salvation, the music rises a major third as she sings, "O you, whom previously I never saw, mighty Barak, noble husband."

It is a dramatic catharsis; though it does not revolutionize, it deepens the colors of her vocal expression. Starting as a nagging, discontented wife, she learns through near disaster the value of her husband and unborn children. Unlike the Empress, she does not learn to be a woman; she is suddenly

forced, by the threat of Barak's sword, to realize the value of what she already has.

Of all the characters in the opera, Barak is the simplest. He is that rare creature, a truly good man. This would automatically seem to make him a dramatic bore, but his simplicity saves him. From a romantic standpoint, only an unspoiled man could be such a model of virtue: though not exciting, he is a noble savage. Two themes characterize him. The first is a folk tune:



His patience is expressed by a theme repeated often as he is called upon to be kind, noble and good:



There is one other important character in this opera—the orchestra. During the musical interludes it speaks like a Greek chorus summing up the tension and turmoil of the characters. In the first interlude, for example, the Empress and her Nurse descend from the Emperor's palace to the dyer's hut. Themes of the Emperor, the Falcon and the curse combine to describe the descent from the clean, pure stratosphere into the grimy, ordinary life of man. The Falcon's wings seem to close around the audience and transport it into the close atmosphere of the world.

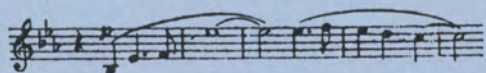
These interludes represent the spinning of the kaleidoscope. New shapes, new images are found in the expressive riot of color. The leitmotifs are not radically changed, but they are nevertheless seen in a new light. As the Empress tosses in her nightmare or the Emperor silently pursues his lost Falcon, the audience can perceive through the music the subconscious thoughts of the characters.

The musical development of these characters, then, makes the opera susceptible to analysis. *Die Frau ohne Schatten* contains an almost unequaled amount of explainable detail. Just as in a well-constructed kaleidoscope, however, its real beauty is the beauty of the whole.

Musical examples courtesy Boosey & Hawkes, Ltd.

Mr. Jenkins attended the University of Texas and Columbia, earning B.A. and LL.B. degrees. He is presently music critic for the New York Post and was formerly an editor of Opera News.

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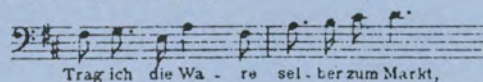


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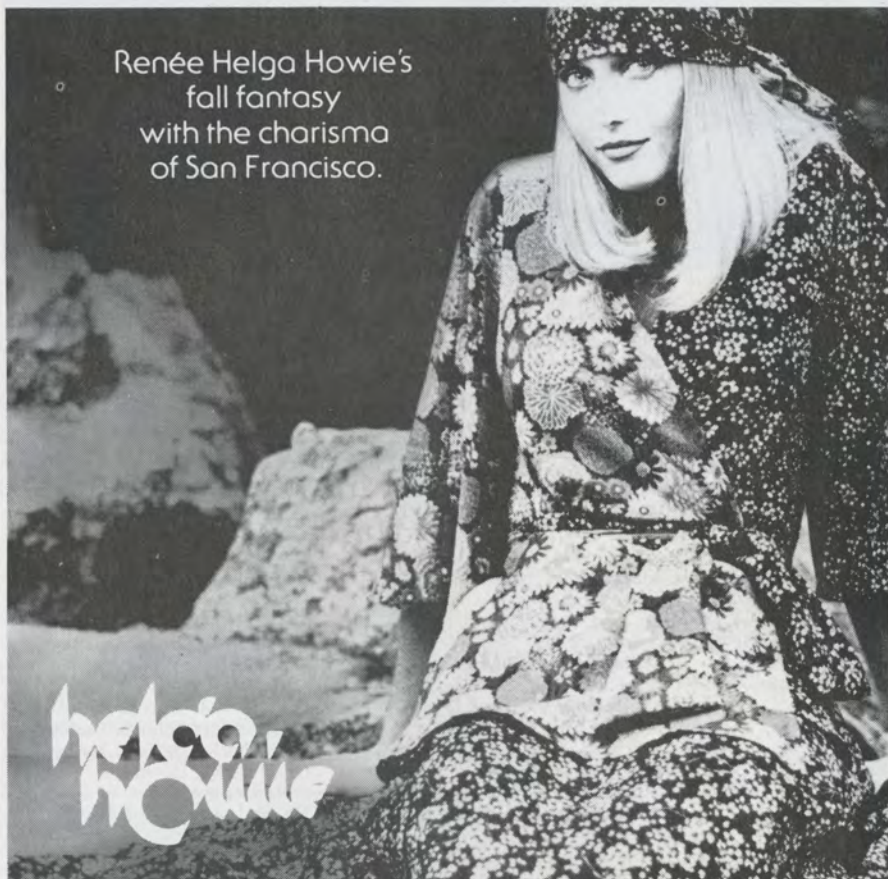
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

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Opera Museum

The 1976 exhibit in the opera museum, prepared in its entirety by the Archives for the Performing Arts, represents a detailed historical profile of the beginnings of opera in the city of San Francisco, tracing our art form up through the founding of San Francisco Opera.

Archives for the Performing Arts, which serves as a repository for invaluable collections pertaining to opera, dance, music and theater, is a non-profit, tax exempt corporation, with headquarters in the San Francisco Public Library, Presidio Branch. The museum display represents countless hours of research and preparation of visuals by Archives' director, Russell Hartley, and Judith Solomon, his assistant, with Lim M. Lai serving as overall consultant on the project.

The specific purpose for which Archives for the Performing Arts was formed was to collect, preserve, classify and exhibit all types of memorabilia pertaining to all the performing arts and to make the educational and historical material accessible to the general public on a continuing basis.

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Anniversary
continued from p. 29

"I was engaged to open with *Turandot* and also scheduled to do the first *Ariadne* here. Callas was set to debut with *Lady Macbeth*. Well, it was after I had sung the Puccini that Mr. Adler came to me. 'Can you help me out? Can you stay and sing *Macbeth*?' I knew the role, but only in German. 'You have almost two weeks to learn it in Italian.' 'Oh, that's a lot of time.'

"Four or five days later, he approached me again: 'Leonie, more trouble. Stella has cancelled. Can you sing *Ballo in Maschera*?' But there was no time to learn it in the original, so I had to sing it in German. That season I ended up singing almost every other night. I ended up also doing an "Aida"!

How did she survive the ordeal?

"I don't know. I wasn't even hoarse. I still think I have a good technique to survive. And I was very self-confident in those days, much more so than now. With fame, fear comes, and you want to die every time you go on stage."

In 1958, Rysanek returned to add the *Forza Leonora* and *Elisabeth* in *Tannhäuser* to her gallery of portrayals, and was set to sing the first American *Frau ohne Schatten* the following season. Illness forced her to cancel and to join the production in 1960. Then followed, for a multiplicity of reasons, a 12-season interval. But when Rysanek returned in 1973 for the *Tannhäuser* revival, the first words she uttered carried more than the usual emotional force: "Dich, teure Halle, grüss ich wieder" ("Dear hall, I greet thee once again.")

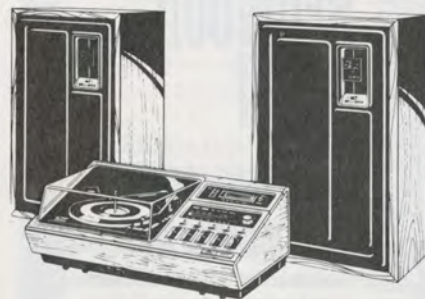
A solitary, stunning *Chrysothemis* that year lead to the sensational *Salome* of 1974, a role first suggested to Rysanek by Birgit Nilsson. When she was engaged for the current season, with its twin anniversaries, something even more special was in order.

The genesis of the current *Frau ohne Schatten* goes back at least four years as an active project. Yet the seeds were planted 22 years ago in Rome. It was there in a performance of *Der*

continued on p. 77

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Profiles

KARL BÖHM



Karl Böhm, the distinguished dean of celebrated international conductors, makes his long-awaited San Francisco Opera debut leading performances of a work closely associated with him, Strauss' *Die Frau ohne Schatten*. He has been responsible for introducing the work to New York and Paris, as well as the premiere staging at Stockholm's Royal Opera in 1975. Born in Graz, Austria, Böhm originally studied law in Vienna, and also music with Eusebius Mandyczewski. While a student he was vocal coach and assistant conductor for Graz Opera. Music triumphed over a legal career as Böhm became a regular conductor at Graz after receiving his law degree. Since then the Maestro has been music director for the opera companies of Hamburg, Dresden and the prestigious Vienna Staatsoper. In addition to conducting engagements at international opera centers, Böhm has also this summer led performances of *Idomeneo* and *Così fan tutte* at the Salzburg Festival, and the opening of the Bayreuth centennial season with a performance of Act 3, scene 2 of *Die Meistersinger*. This past year he conducted *Le Nozze di Figaro* for Jean Pierre Ponnelle's new film of the Mozart work. He has conducted all the world's major orchestras, and is an honorary life conductor of the Vienna Philharmonic. Böhm, who has wielded his baton for almost 160 operas, has an impressive recording repertoire, providing the world definitive interpretations of operas by Wagner, Strauss, Berg, Beethoven and Mozart, as well as the complete symphonies of Mozart, Beethoven and Schubert. Following his San Francisco Opera assignment, Böhm returns to Vienna Staatsoper for a new production of *Ariadne auf Naxos*, and in 1977 will conduct Ponnelle's new staging of *Don Giovanni* for Salzburg, as well as the Strauss festival for Vienna Staatsoper.

NIKOLAUS LEHNHOFF



Nikolaus Lehnhoff, stage director of *Die Frau ohne Schatten*, returns to San Francisco Opera where he staged the 1974 production of *Salome* with Leonie Rysanek. Born in Germany, Lehnhoff has made opera direction a specialty since his studies at the University of Munich. He received his doctoral degree from the University of Vienna in 1962, and served as a production assistant from 1963 to 1966 for Wieland Wagner at the Bayreuth Festival. He was associated with the Metropolitan Opera during its first season at Lincoln Center in 1966, which was also the year of that company's premiere staging of *Die Frau ohne Schatten*. In 1972 he and Maestro Karl Böhm collaborated on a new production of *Die Frau ohne Schatten* for Paris Opéra, the first presentation of the opera by that company. He again worked with Böhm for the 1973 Orange Festival staging of *Tristan und Isolde*. Lehnhoff directed an unconventional *Fidelio* in 1974 at Bremen Opera, utilizing a new text by Hans Magnus, and kinetic sets, then opened the Aix-en-Provence Festival with *Luisa Miller*. In 1975 he directed *Elektra* for Lyric Opera of Chicago and, with designer Jörg Zimmermann, created a new production of *Die Frau ohne Schatten* for Royal Opera of Stockholm. In May, 1976, he staged Wolfgang Fortner's *Blood Wedding*, based on the play by Lorca, for Nürnberg Opera. After directing *Die Frau ohne Schatten* for San Francisco Opera, Lehnhoff will stage a new production of *Tristan und Isolde* for Frankfurt Opera in April, 1977, followed by a new production of *Die Zauberflöte*.



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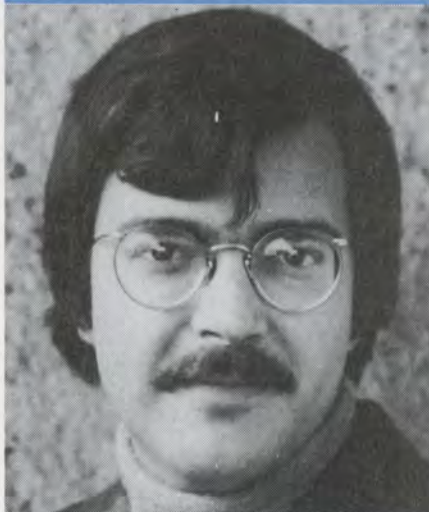


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JÖRG ZIMMERMANN




THOMAS MUNN



Jörg Zimmermann makes his American operatic debut creating scenic and costume designs for San Francisco Opera's production of *Die Frau ohne Schatten*. Zimmermann, born in Zurich, Switzerland, studied scenic design with Teo Otto at the Zurich Schauspielhaus, and was associated with the Hamburg Schauspielhaus for 19 years. He has designed for theater companies in Berlin, Munich and Stuttgart in addition to his work for ballet organizations and television. Zimmermann's operatic credits include productions for the Vienna Staatsoper, Zurich Opera, Paris Opéra, La Scala in Milan, Cologne Opera and the festivals of Salzburg, Vienna, Edinburgh and Bayreuth. He collaborated with director Nikolaus Lehnhoff on the Paris and Stockholm productions of *Die Frau ohne Schatten*. His 1975 set designs included *L'Elisir d'Amore* for the Aix-en-Provence Festival, *Der gestiefelte Kater* (Puss in Boots) for Hamburg State Opera and *Luisa Miller* for Strasbourg. This year his productions of *Idomeneo* and *Boris Godunov* will be seen in Salzburg and Munich; in 1977 he will create a new setting of *L'Elisir d'Amore* for Cologne Opera.

Thomas Munn debuts with this company as lighting designer and director for the International fall season at San Francisco Opera, which includes new productions of *Thais*, *La Forza del Destino*, *Die Frau ohne Schatten*, *Cavalleria Rusticana*, *I Pagliacci* and the world premiere of *Angle of Repose*. A versatile designer whose productions have been seen on Broadway, off-Broadway and in films and television, Munn recently created lighting and scenery for the Netherlands Opera production of *Macbeth*, in conjunction with co-designer Robert Israel. Prior to that Munn designed lighting for the Dutch musical *The Angel of Amsterdam*, written and produced to celebrate the 700th anniversary of that city. He was responsible for the lighting designs for the Lake George Opera Festival productions of *The Crucible*, *Tosca*, *Rigoletto*, *Die Fledermaus* and *La Traviata*, and designed the sets and lighting for the Minnesota Opera Company's *The Magic Flute*. In addition to his work in opera, Munn has designed over 20 industrial shows, and for the past six years has served as principal designer for the Mary Anthony Dance Theater of New York. Between design assignments he has served on the faculty of Columbia University, and has worked as a scenic artist on numerous films, commercials and television productions.



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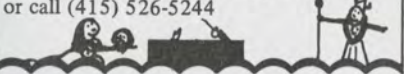
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LEONIE RYSANEK



Leonie Rysanek performs three of her most famous roles during the current San Francisco Opera season: Sieglinde in *Die Walküre* (September 11, 14, 17), the title role in *Tosca* (October 2, 5) and the Empress in *Die Frau ohne Schatten*. Her international career flourished following her selection by Wieland Wagner to open the first post-War Bayreuth Festival in 1951, as Sieglinde. In 1956, the Austrian soprano made her eagerly awaited American debut at San Francisco Opera, as Senta in an enthusiastically received *Der Fliegende Holländer*. Her initial Metropolitan Opera appearance was in 1959 when she sang the first Lady Macbeth in the history of that company. Cities around the world, such as Vienna, Moscow, Milan, London, Paris, Salzburg and Budapest, to name only a few, have witnessed and been captivated by her vocal and performing artistry. Miss Rysanek is the personal choice of esteemed conductor Karl Böhm to sing the Empress in *Die Frau ohne Schatten*, a signature role she has performed to acclaim throughout the world. She continually expands her repertoire, recent additions being the title role in *La Gioconda*, her debut role with Deutsche Oper Berlin in 1975, the title role in Cherubini's *Medea*, first sung at the Vienna Staatsoper in 1972, and Kundry in the August Everding staging of *Parsifal*, performed this past April in Hamburg. Earlier this season Miss Rysanek was presented with the San Francisco Opera Medal, the highest award the company can make to an artist, to celebrate the twentieth anniversary of her debut.

URSULA SCHRÖDER-FEINEN



Making her debut this season with San Francisco Opera, Ursula Schröder-Feinen sings the Dyer's Wife in *Die Frau ohne Schatten*. In 1968 the German soprano joined Deutsche Oper am Rhein in Düsseldorf, where she was Brünnhilde in *Siegfried*, Elektra, Salome, Leonora in *Fidelio*, Kundry in *Parsifal*, and Ortrud in *Lohengrin*. She has since sung in the world's foremost opera houses, including Berlin, Vienna, Paris, Munich and Bayreuth, where she has performed such leading roles as Senta, Ortrud, Brünnhilde and Kundry. In 1970 the singer debuted with the Metropolitan Opera as Chrysothemis in *Elektra* and Brünnhilde in *Siegfried*, and in 1973 she returned to that company to sing Salome under the direction of Maestro Karl Böhm. Last season she was at the Metropolitan in the title role of Elektra, and also interpreted the role with Lyric Opera of Chicago. She was heard as Ortrud in Herbert von Karajan's new production of *Lohengrin* at the Salzburg Easter Festival this year, and was Brünnhilde for Lisbon's Teatro San Carlos staging of the *Ring* cycle in March. In May she performed Isolde in Berlin, and this summer portrayed Ortrud in *Lohengrin* at the Orange Festival. During the current operatic season Miss Schröder-Feinen continues her association with Deutsche Oper am Rhein and will additionally sing Brünnhilde in *Die Walküre* for Cologne Opera, and recreate Ortrud at the Salzburg Festival. She will also perform in the Paris Opéra's new *Ring* cycle, conducted by Sir Georg Solti.

RUTH HESSE



CLAUDIA CUMMINGS



Singing for the first time with an American opera company, Ruth Hesse debuts at San Francisco Opera as Fricka in *Die Walküre* and the Nurse in *Die Frau ohne Schatten*. Born of a Greek mother and German father in Wüppertal, Germany, the mezzo soprano made her operatic debut at Lubeck, singing Orfeo in Gluck's *Orfeo ed Euridice*. A frequent performer at the most famous European opera houses and festivals, Miss Hesse has been associated with Deutsche Oper Berlin since 1962 and the Vienna Staatsoper since 1968, specializing in the German and Italian repertoire. She is internationally respected for her interpretation of the Nurse in *Die Frau ohne Schatten*, which was her Covent Garden debut role in 1969, and earned for her critical praise during the 1974 Salzburg production, which honored the eightieth birthday of conductor Karl Böhm. In 1975, she electrified New York with her portrayal of Herodias during a Carnegie Hall concert performance of *Salome*, performing with the Chicago Symphony Orchestra and conductor Sir Georg Solti. That fall she sang Ortrud in *Lohengrin* with Deutsche Oper Berlin during its visit to the Kennedy Center for the Performing Arts in Washington, D.C.

Claudia Cummings' versatility as a singing-actress is displayed in her diverse roles at San Francisco Opera this season: a Charmeuse in *Thaïs*, the First Niece in *Peter Grimes*, and a servant, a child, a solo voice and the Guardian of the Temple in *Die Frau ohne Schatten*. A native of California, she made her debut with this company in 1972 as the Forestbird in *Siegfried*, and performed Adina in a student matinee performance of *L'Elisir d'Amore* in 1975. For Spring Opera Theater, the singer portrayed the Soprano in the 1976 production of *Meeting Mr. Ives*, and was a member of the ensemble for *Death in Venice* in 1975. She has interpreted leading coloratura roles with the opera companies of San Diego, Seattle, Kansas City and Miami, including Rosina in *The Barber of Seville*, Norina in *Don Pasquale*, the Queen of the Night in *The Magic Flute* and the title role in *Lucia di Lammermoor*. In addition to operatic performances, Miss Cummings has been a featured soloist with the symphony orchestras of Los Angeles, San Diego, San Jose and Denver, and has performed with numerous community orchestras throughout California, presented through the sponsorship of Standard Oil. Most recently the soprano sang with the Bay Area Midsummer Mozart Festival and Carmel Bach Festival. An accomplished interpreter of modern works, she has sung with numerous contemporary chamber music groups. Miss Cummings is equally at home in musical and dramatic theater, having performed the lead roles in "The Sound of Music," "My Fair Lady" and Shakespeare's "Othello."

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PAMELA SOUTH



For her second season with San Francisco Opera, Pamela South sings Crobyle in *Thais*, the Second Niece in *Peter Grimes*, a child and a servant in *Die Frau ohne Schatten* and Christa in *The Makropulos Case*. In her 1975 debut season, the pert and vivacious soprano was Giannetta in *L'Elisir d'Amore*, Mascha in *Pique Dame*, the First Lover in *Il Tabarro*, Nella in *Gian-ni Schicchi* and Papagena in *The Magic Flute*. A participant in the 1974 Merola Opera Program, she sang Pamina that year in the special Merola Fund Benefit performance of *The Magic Flute*, performed at the Paul Masson Mountain Winery. Recently she completed her second season with Western Opera Theater, including a month-long residency in Alaska, interpreting alternately Susanna and Barbarina in *The Marriage of Figaro* and Gabriela in *The Portuguese Inn*. Recipient of a Martha Baird Rockefeller grant, the soprano was a winner of the San Francisco and Metropolitan Opera Regional Auditions. Miss South made her operatic debut in 1973 at Seattle Opera in *Rigoletto*, singing the role of Countess Ceprano. In both 1975 and 1976, she was a soloist with the San Francisco Symphony Pops Concerts, conducted by Arthur Fiedler. After her performances at San Francisco Opera, Miss South will perform as a soloist with the Anchorage Symphony.

LINDA ROARK



Soprano Linda Roark performs on the San Francisco Opera stage for a second consecutive year, as Ortlinde in *Die Walküre*, a child and a solo voice in *Die Frau ohne Schatten*, and Berta in the student matinee performances of *The Barber of Seville*. First heard with this company in 1975, Miss Roark sang Inez in *Il Trovatore*, Pallade in *L'Incoronazione di Poppea* and the First Lady in *The Magic Flute*. A two-year veteran of Western Opera Theater, she recently interpreted the roles of the Countess in *The Marriage of Figaro*, Ines in *The Portuguese Inn* and Berta in *The Barber of Seville*. Recipient of a 1976 Martha Baird Rockefeller grant and a National Opera Institute award, she was the first place winner in this year's San Francisco District Metropolitan Opera Auditions. A member of the Wolf Trap Company in 1973 and 1974, the young soprano has also performed leading roles with Tulsa Opera. This summer, Miss Roark received excellent notices for her performance as Cora in the world premiere of Alva Henderson's *The Last of the Mohicans* with the Wilmington Opera Society. In the San Francisco Opera student matinee performances of *The Barber of Seville*, Miss Roark will sing with her husband, bass-baritone Peter Strummer.

GWENDOLYN JONES



SHIRLEY LEE HARNED



Gwendolyn Jones returns to San Francisco Opera as Albine in *Thaïs*, Sieg-rune in *Die Walküre*, Curra in *La Forza del Destino*, a child and a solo voice in *Die Frau ohne Schatten*, and a char-woman in *The Makropulos Case*. The mezzo soprano was last heard here in 1974 in productions of *Manon Lescaut*, *Parsifal*, *Madama Butterfly* and *Luisa Miller*. Miss Jones is a four-year veteran of Spring Opera Theater, having sung in *The Saint Matthew Passion* (1976), *L'Ormino* (1974), *Orfeo* (1972) and *Titus* (1971). She was a finalist in the 1970 San Francisco Opera Auditions, receiving the Merola Opera Program's Gropper Memorial Award that year. Miss Jones has won numerous vocal competitions, including the 1968 Metropolitan Opera National Auditions Finals and the 1971 Philadelphia Lyric Opera Final Auditions. She received early performing experience at Santa Fe Opera in productions of *Der Rosenkavalier*, *The Elixir of Love*, *The Magic Flute* and Henze's *The Brasarids*. Married to John Miller, a baritone with the San Francisco Opera family, Miss Jones is scheduled to sing Thisbe in Rossini's *La Cenerentola* for the opera companies of Seattle and Portland in March, 1977, and two months later will assume the title role in *La Cenerentola* in an English production at Tucson Opera, where she is an Affiliate Artist.

In her debut season with San Francisco Opera, Shirley Lee Harned portrays Myrtale in *Thaïs*, Rossweisse in *Die Walküre*, and also a solo voice in *Die Frau ohne Schatten* and a chambermaid in *The Makropulos Case*. The mezzo, a winner of the 1971 San Francisco Opera Regional Auditions, joined the Merola Opera Program that year, singing Mrs. Trapes in *The Beggar's Opera* at the Paul Masson Mountain Winery, and Mamma Lucia in *Cavalleria Rusticana* and the Monitor in *Suor Angelica* at Sigmund Stern Grove. A regular member of Seattle Opera, she was a winner of that company's 1973 Cecilia Schultz Auditions. Among her Seattle Opera roles have been Alisia in *Lucia di Lammermoor*, Annina in *La Traviata*, Javotte in *Manon*, La Ciesca in *Gianni Schicchi*, as well as Marianne in *Der Rosenkavalier*, Madame Larina in *Eugene Onegin* and Pauline in Thomas Pasatieri's *The Seagull*. In the summer of 1975, Miss Harned interpreted three roles in both the German and English *Der Ring des Nibelungen* for the Pacific Northwest Festival, repeating her performance in this year's festival. A featured soloist with several Northwest symphonic orchestras, she has performed in Händel's *Judas Maccabeus*, the Bach *B Minor Mass*, Rossini's *Stabat Mater* and the Verdi *Requiem*.

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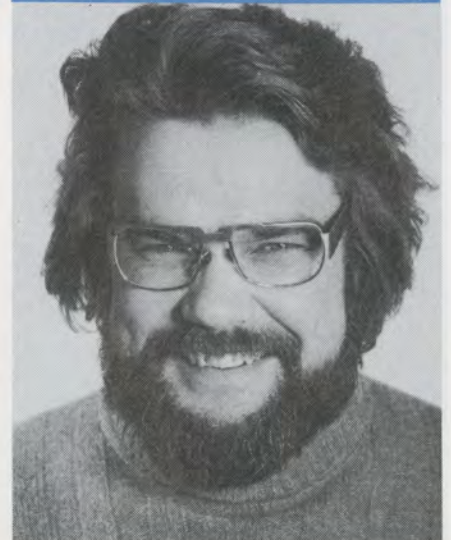
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DONNA PETERSEN



For her fifteenth season as a member of San Francisco Opera, Donna Petersen sings Grimgerde in *Die Walküre*, Mrs. Sedley in *Peter Grimes*, a child and a solo voice in *Die Frau ohne Schatten*, Mamma Lucia in *Cavalleria Rusticana* and Ada Hawkes in *Angle of Repose*. Last year, the mezzo soprano was Inez in *Il Trovatore*, Mary in *Der Fliegende Holländer*, the Governess in *Pique Dame* and Amelia's servant in *Simon Boccanegra*. Among her past roles with the company are Mother Goose in *The Rake's Progress*, Filipyevna in *Eugene Onegin*, Marcellina in *Le Nozze di Figaro* and Giovanna in *Rigoletto*. In addition to interpreting 25 roles with San Francisco Opera, Miss Petersen has toured extensively with Western Opera Theater and appeared with Spring Opera Theater where she was last heard in the 1974 production of *L'Ormino*. A performer with San Diego Opera and Guild Opera of Los Angeles, she made her highly successful Lyric Opera of Chicago debut in 1974, as Mrs. Sedley in *Peter Grimes*, a role she will repeat with that company in 1977. Miss Petersen additionally performs as guest soloist with the San Francisco, Oakland and Honolulu Symphonies and the Los Angeles Philharmonic. She was recently awarded the Knight's Cross of the Royal Order of Denneborg by Her Majesty Queen Margarethe II of Denmark, an honor recognizing Miss Petersen's service to the Danish-American community of Northern California.

MATTI KASTU



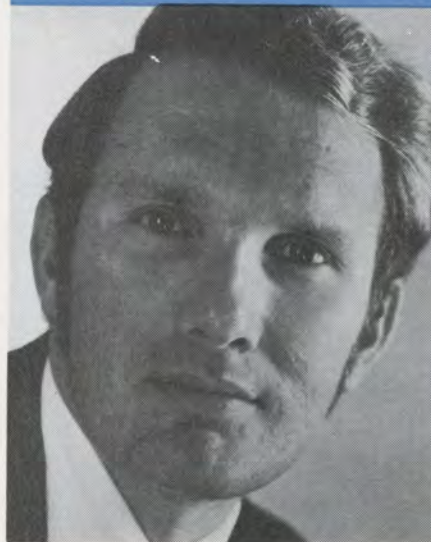
Finnish tenor Matti Kastu makes his American operatic debut this season with San Francisco Opera, singing the Emperor in *Die Frau ohne Schatten*. Born in Turku, Finland in 1943, Kastu worked in his family's business before beginning his vocal training at the age of 25. In 1972, he was invited to further his musical education at Royal Opera of Stockholm, where he made his debut as Laca in Janáček's *Jenufa* in 1973. Now a permanent and highly regarded member of that company, Kastu scored a great critical success last December, singing the Emperor in *Die Frau ohne Schatten*, staged by Nikolaus Lehnhoff for the Swedish premiere of the opera. His repertoire at Royal Opera now includes Rodolfo in *La Bohème*, the tenor in *Der Rosenkavalier*, Bacchus in *Ariadne auf Naxos* and Manrico in *Il Trovatore*, a role he first sang this past February. Following his San Francisco Opera engagement, Kastu will perform in Munich, Hamburg, Geneva and London, and in 1977 is scheduled to interpret his first Parsifal and Walther von Stolzing in *Die Meistersinger von Nürnberg* for Royal Opera of Stockholm.

WALTER BERRY



Walter Berry, a frequent performer throughout the world on both operatic and concert stages, makes his San Francisco Opera debut as Barak, the Dyer, in *Die Frau ohne Schatten*. The baritone is identified with the Strauss role, having performed it in productions at Salzburg with Karl Böhm, at Covent Garden with Sir Georg Solti, as well as the Metropolitan Opera, Paris Opera and Royal Opera of Stockholm. Last season at the Metropolitan he interpreted Baron Ochs in *Der Rosenkavalier*, and made his Cologne Opera debut as *Wozzeck*. This past summer, he sang the title rôle in the Salzburg Festival production of *Le Nozze di Figaro*. His operatic repertoire includes Leporello in *Don Giovanni*, Telramund in *Lohengrin*, Guglielmo and Don Alfonso in *Così fan tutte*, Bluebeard in Bartok's *Bluebeard's Castle*, Papageno in *Die Zauberflöte*, Kaspar in *Der Freischütz* and Dr. Falke in *Die Fledermaus*. He has recorded many of these and other roles, as well as Bach cantatas, oratorios and lieder and has appeared in many European opera films, including *Don Giovanni*, *Tosca* and *Der Wildschütz*. A skilled jazz pianist, he entertained American troops prior to entering the Vienna School of Engineering, where he pursued his original career goal of becoming a construction engineer. He was so strongly drawn to music that he enrolled in the Vienna Academy of Music. Two years later, the Austrian singer rode to international fame interpreting the role of *Wozzeck* under the baton of Karl Böhm during the reopening performances of the Vienna Staatsoper in 1955. During the 1976-77 season, Berry will sing Baron Ochs and *Wozzeck* in Cologne, and the Music Master in *Ariadne auf Naxos* at Vienna Staatsoper.

JAMES JOHNSON



James Johnson makes his San Francisco Opera debut this season as Angelotti in *Tosca*, and sings Geisterbot in *Die Frau ohne Schatten* and Joaquin Miller in *Angle of Repose*. The young bass received his musical training at Louisiana State University, the Curtis Institute of Music and the University of California, Los Angeles. After completing his studies, he entered several national and international vocal competitions, winning the Emma Fisher and Josef Rossof Awards in the Metropolitan Opera Auditions, first prize in the WGN-Illinois Opera Guild Auditions and second prize in the Baltimore Opera Auditions. He made his American debut with Baltimore Opera in 1972 singing the Bonze in *Madama Butterfly*. Johnson spent three years as a bass soloist with the United States Army Chorus and began his European operatic career in 1972, singing with several German municipal opera companies. He has performed at Cologne Opera, Hanover Opera and Bavarian State Opera. His performing repertoire includes Orestes in *Elektra*, Daland in *Der Fliegende Holländer*, Zaccaria in *Nabucco* and Arkel in *Pelléas et Mélisande*. Johnson was also a featured performer in an Italian National Radio broadcast of Schoenberg's opera *Die glückliche Hand*.



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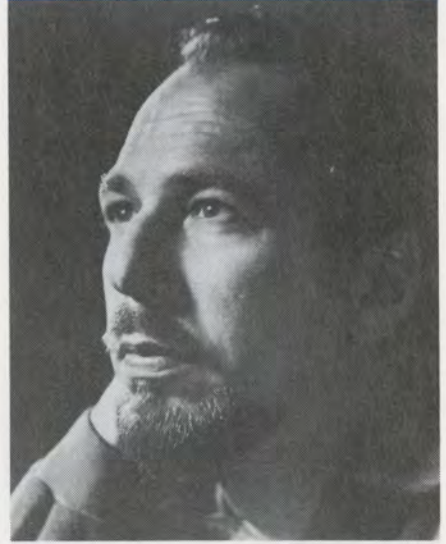
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LORENZO ALVARY



After a three year absence from the stage of San Francisco Opera, bass Lorenzo Alvary returns this season as the One-Armed Man in *Die Frau ohne Schatten*, a role he performed here for the American premiere of the opera in 1959, and sang at the Salzburg Festival in 1975 under Maestro Karl Böhm. Although Alvary holds law degrees from the University of Budapest and the University of Geneva, his voice made such an impression on Bruno Walter, then conductor at Vienna State Opera, that the young man never set foot inside a courtroom. Heard in eight operas during his debut season with San Francisco Opera in 1940, Alvary was a favorite artist of Gaetano Merola and performed such varied roles here as Baron Ochs in *Der Rosenkavalier*, Leporello in *Don Giovanni*, Rocco in *Fidelio*, Schigolch in *Lulu*, Count Des Grieux in *Manon* and Sparafucile in *Rigoletto*. The Hungarian bass first sang at the Metropolitan Opera in 1942 and became a United States citizen in 1944. In addition to his engagements in San Francisco and New York, the singer has performed with the opera companies of Vienna, Stuttgart, Berlin, Paris, Venice, Naples and Chicago. When not pursuing his singing career, Alvary serves as a judge for several American and European vocal competitions and hosts the popular radio program "Opera Topics," heard weekly on WNYC in New York.

JOSHUA HECHT



Returning to San Francisco Opera after an eleven-year absence, Joshua Hecht performs the One-Eyed Man in *Die Frau ohne Schatten*, Doctor Kolenaty in *The Makropulos Case* and Dahl in *Angle of Repose*. He debuted with this company in 1961, singing bass roles in nine productions, including the world premiere of Norman Dello Joio's *Blood Moon*, as well as *Boris Godunov*, *Madama Butterfly*, *Nabucco*, *A Midsummer Night's Dream* and *Rigoletto*. In 1964 he was engaged by Seattle Opera to sing Scarpia in that company's first staging of *Tosca*, an event which initiated his transition from bass to baritone roles. Later that same year with San Francisco Opera, he was Escamillo in *Carmen*. He made his Metropolitan Opera debut in 1965 in the title role of *Der Fliegende Holländer*. Hecht moved to Italy to continue exploring the baritone repertoire, adding demanding Verdian roles to his performance schedule. In 1975, he was *Rigoletto* at the Teatro Verdi in Pisa, Germont in *La Traviata* at the Teatro Massimo in Palermo, and performed in *Fidelio*, *Tosca* and *Der Fliegende Holländer* for the Graz Festival. He recently interpreted Iago in *Otello* for the Opera Society of Washington. Hecht, a frequent oratorio and concert performer, is also comfortable in roles from classic works of the American musical theater.

JOHN DUYKERS



In his third season with San Francisco Opera, tenor John Duykers interprets a Lawyer in *Peter Grimes*, the Hunchback in *Die Frau ohne Schatten*, and an Officer in *Il Barbiere di Siviglia*. Last year the singer was heard in productions of *Il Trovatore*, *L'Incoronazione di Poppea*, *Pique Dame* and *Gianni Schicchi*. He was a member of the ensemble for the 1975 Spring Opera Theater production of *Death in Venice*, and in 1976 was Dave Twichell in *Meeting Mr. Ives*. The singer has performed on the opera stages of Santa Fe, Seattle, Vancouver, Edmonton, and New York, as well as Geneva and Frankfurt. Duykers has additionally been a soloist with the Oakland Symphony, the University of California Orchestra, the Carmel Bach Festival, and the Modesto Symphony Orchestra, among other symphonic organizations. He has appeared as a recitalist with the Banff Opera Festival in Alberta, Canada, and sang in Alaska for the premiere of *Toyon of Alaska* in 1967. The New Port Costa Players, a Bay Area performing arts company, was founded by Duykers, who frequently contributes his abilities as a singer and stage director for the company. He recently sang in the world premiere of Janice Giteck's opera *Wi'igi'ta* at the University Art Museum in Berkeley.

JAMES HOBACK



Young tenor James Hoback makes his San Francisco Opera debut as the Apparition of a Youth in *Die Frau ohne Schatten*, and subsequently performs here as the First Farmer in *I Pagliacci*, the Second Miner in *Angle of Repose*, as well as an Officer in the student matinee performances of *The Barber of Seville*. Immediately prior to the start of the season, Hoback was a finalist in the San Francisco Opera Auditions Grand Finals, winning the Il Cenacolo Award. A participant in the 1976 Merola Opera Program, he sang Nathanaël and Piti-tchinaccio in the Sigmund Stern Grove performances of *The Tales of Hoffmann*, and interpreted Enrico in the Merola Fund benefit performance of Donizetti's *L'Ajo nell'Imbarazzo* at the Paul Masson Mountain Winery. The tenor made his Spring Opera Theater debut in 1976 as Federico in *L'Amico Fritz*. He portrayed the title role in *Albert Herring* this spring for the inaugural season of St. Louis Opera Theater. A Bachelor of Music graduate of the North Carolina School of the Arts, Hoback performed for three years with the Curtis Institute of Music Opera Theater. Hoback will interpret Fenton in *Falstaff* for Houston Grand Opera, following his San Francisco Opera assignments.

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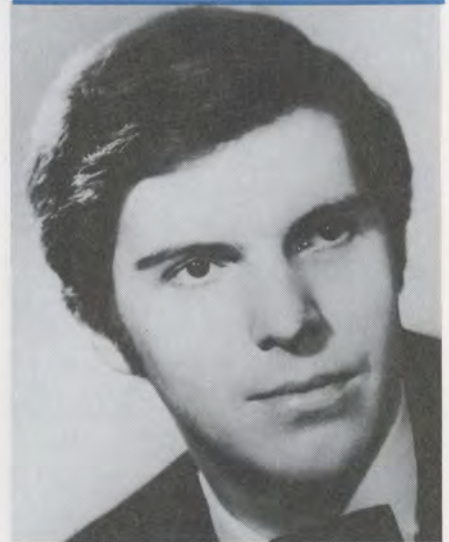
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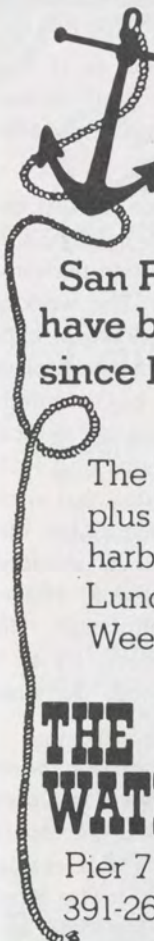


Young baritone Wayne Turnage makes his San Francisco Opera debut this season, singing Ned Keene in *Peter Grimes*, as well as a Watchman in *Die Frau ohne Schatten*, Antonio in *Angle of Repose*, and Fiorello in both the regular and special student matinee stagings of *Il Barbiere di Siviglia*. Turnage's first operatic experience was with the Metropolitan Opera Studio and subsequently he performed with Santa Fe Opera, Atlanta Opera and the Oberlin Music Theater. Interpreting the role of Robert Lincoln, he appeared in the 1972 National Educational Television production of *The Trial of Mary Lincoln*. During the 1974 Aspen Music Festival, he was heard in productions of *The Penitentes* and *Don Carlo*. He was Mercury in the New York premiere of *La Calisto* at the Eastern Opera Theater and Figaro for Opera/Omaha's *The Barber of Seville* in 1975. Turnage made his Spring Opera Theater debut in 1976 as Mike Myrick in *Meeting Mr. Ives*, a role he had created originally in the workshop production of the piece at the Lenox Arts Center. The singer, who holds a Master of Music degree from the University of North Carolina, was a winner of the Metropolitan Opera Regional Auditions, and a finalist in the Metropolitan National Auditions.

PAUL GEIGER



Bass baritone Paul Geiger performs for the first time with San Francisco Opera this season, as the Alcalde in *La Forza del Destino*, Hobson in *Peter Grimes*, and a Watchman in *Die Frau ohne Schatten*. A graduate of the University of Iowa, with a master's degree from Northwestern University, the former Nebraskan recently received a grant from the William Matheus Sullivan Foundation. As a member of the Apprentice Artist Program at Lyric Opera of Chicago, he sang the Imperial Commissioner in *Madama Butterfly*, Hobson in *Peter Grimes* and created the role of Astrolobio in the American premiere of *Il Ciarlatano*. In 1975 Geiger interpreted the role of the Bonze in *Madama Butterfly* for the Chicago Opera Theater, the title role in *The Marriage of Figaro* for the Chicago Opera Studio and Don Basilio in Opera/Omaha's *The Barber of Seville*. This past summer, he appeared with the Des Moines Metro Opera, singing Don Basilio in *The Barber of Seville* and Blitch in *Susannah*. In addition to his operatic appearances, Chicago audiences have heard him as soloist in performances of Bach's *St. Matthew Passion*, Mendelssohn's *Elijah*, Haydn's *Creation* and *Mass in a Time of War*, and the world premiere of Ralph Shapey's *Praise*.

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SAMUEL BYRD



Alabama-born baritone Samuel Byrd debuts with San Francisco Opera as a Watchman in *Die Frau ohne Schatten*, and also performs the role of Billy Daley in the world premiere of *Angle of Repose*. A finalist in the 1975 San Francisco Opera Regional Auditions, he was a participant in that year's Merola Opera Program, singing in *Carmen* at Sigmund Stern Grove, as well as the Merola Fund benefit performance of Mozart's *La Finta Giardiniera* at the Paul Masson Mountain Winery, where he was presented the Program's Bernhardt N. Poetz Award. This year he interpreted the title role in *The Barber of Seville* and Count Almaviva in *The Marriage of Figaro* for Western Opera Theater. A 1972 graduate of Birmingham-Southern College, he received a Master of Music degree from the University of Texas. He was an apprentice artist with Santa Fe Opera in 1973 and 1974, and has been a guest soloist with the Birmingham Symphony Orchestra. A finalist in the Metropolitan Opera Regional Auditions in 1972 and 1973, Byrd is a recent recipient of a grant from the National Opera Institute. Following his San Francisco Opera season, Byrd will return to Western Opera Theater for touring performances of *Don Pasquale* and *Susannah*.

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the people, the Emperor's wonderfully inspired hymn of love, and the folk song-like chorus of watchmen are all richly euphonic, the characterization of the diabolical Nurse is made by boldly jagged harmonies and instrumentation, and the music of the 'un-born' really appears transcendental. (Hans Mayer pointed out the essence of Hofmannsthal's approach to Goethe with the character of the Nurse as Mephistopheles and of the Empress as Faust in the dramatic constellation, and the close parallels of structure and content between the chorus of the 'unborn' and the chorus which concludes the second part of *Faust*.) The music speaks in its own right in eight symphonic Interludes, which sometimes whirl powerfully with the brilliance of a heavily scored orchestra (including numerous percussion instruments, Chinese gongs, xylophone, celesta, organ and glass harmonica), sometimes taking on the gentle colours of a concertina, with violin and cello solos rising to magical effect. Strauss originally intended to represent the upper world with the *Ariadne* orchestra, the more solid and varied reality of the earth with the full orchestra. Even further than an integration of poem and tone is the symphonic relationship of the three acts. The act of purification is presented with the exposition of the need for purification in the first act, followed by the development and transformed recapitulation, both plot-wise and musically in Acts II and III.

Thanks to the brilliant resources of the Vienna State Opera, *Fr-o-Sch* enjoyed a most successful premiere. With Strauss as director of the work and his friend Schalk the conductor, over thirty stage rehearsals provided the necessary time to produce the immense work. The majority of those who reviewed the work saw in this magnificent music drama a synthesis of elements developed in the composer's many earlier works, raised to new heights of effectiveness. The experiences of the early performances in Germany which followed, and which scarcely correspond to the exceptional character of the work, compelled Strauss to acknowledge that

it had been a "serious blunder to entrust this opera, difficult as it was to cast and produce, to medium and even small theatres immediately after the war."

This is best demonstrated by this excerpt from the diary of Romain Rolland, May 13, 1924: "A long performance, from 6 to 10 pm. The work is full of picturesque and practical happy thoughts; it even at times displays a pretty melodic vein; but it suffers from the German disease of musical development, of repetition. And Hofmannsthal's libretto affirms that writer's theatrical incompetency. His obscure thought trails an icy shadow. It weighs down the passion. Strauss suffers from his collaboration. His old spirit has gone to sleep, it's as if his blood has thickened. Bavarian phlegm."

This is the exception, and the norm is represented by this review in *Opera* in 1966. "Musically I find the opera richly rewarding and for this reason too, I think it deserves to be sung in English, so that more people can enjoy it. It has been said many times that *Die Frau ohne Schatten* contains some of the most magnificent of Strauss's music, as well as some of his most subtle. The interludes of contrasting music of the spirit world and the world of Barak and his wife, the wonderfully constructed second act, and the Wagnerian duet that opens the last act, are among the composer's finest music and deserve to be heard and re-heard. For as William Mann writes in his *The Operas of Richard Strauss*, 'The grandeur and subtlety of the orchestral colours, the masterly control of the symphonic technique are unequalled in *Don Quixote* or *Der Rosenkavalier*, and the vocal characterizations summon an admiration that one may, given full understanding, be tempted to express about no other Strauss opera.'"

Tom Acord, a tenor who has performed with Portland, Houston, São Paulo and Spring Opera Theater Companies, is currently on the faculty of California State University at Hayward where he directs the Opera Workshop and teaches voice.

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Fliegende Holländer that Leonie Rysanek first sang under Dr. Karl Böhm. Their association has endured and grown ever more fertile, since he told her over two decades ago, "You are my Empress." He was referring to the production of *Frau ohne Schatten* set to inaugurate the restored Vienna State Opera in 1955. It dazzled Vienna just as the recording of the production was soon to dazzle the world. Together Rysanek and Dr. Böhm introduced the work in several gala productions: the opening season of the new Metropolitan Opera in 1966, the Paris première in 1972, and the Salzburg Festival investiture in 1974 celebrating Dr. Böhm's 80th birthday.

The conductor has acted as the second most important artistic influence in Rysanek's career. Together, they have collaborated on an enormous variety of roles: Senta, Elsa, Sieglinde, Salome, Chrysothemis, the Marschallin, Ariadne, and Fidelio. The soprano takes special pride in the fact that she prevailed upon their friendship, in urging the conductor to accept Mr. Adler's invitation: "At first, he didn't want to come, saying 'At my age it's too far to travel, the orchestra is too small, we won't get enough rehearsals,' and so on. But every few months, when I sang with him, my husband and I worked on him. 'Believe me, they will love you, they have never heard a conductor like you.' He still hesitated, but gradually Mr. Adler yielded to all his requests, including the large orchestra."

Rysanek also sought the services of producer Nikolaus Lehnhoff, after working with him on the Paris *Frau* and after his successful debut here on the 1974 *Salome*. Our sets will be somewhat modelled after those in the French capital and the cast, requested by Böhm, is drawn both from the current Salzburg production and from Lehnhoff's recent mountings in Paris and Stockholm.

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continued on p. 78

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Anniversary
 continued from p. 77

ing works of the century. Ironically, the rich poetry of Hugo von Hoffmannstahl's libretto weakens the opera's impact in German-language countries. Rysanek notes that "in those places, the listener tends to see depths behind the words, which perhaps are not there, and so they miss the flow of the score. But in France and America, audiences are more prepared for a theatrical experience, and the work has an even greater success."

For years, Rysanek secretly wanted to try the Dyer's Wife. Dr. Böhm put an end to that.

"Still," she sighed, "the Empress is wonderful to sing. And, if I may be permitted to say it, I think I made more out of the part, as far as acting is concerned, than is really in it. Everybody tried to dissuade me from the Empress, saying that she only has beautiful and challenging phrases to sing. After they see me in the role, they change their minds. Now maybe I overdo it a bit, but on purpose—to make her more alive, more believable. She exists only for the love of one man. Then, slowly, she becomes involved with human affairs. She sees Barak and his wife and their terrible suffering and she feels genuine compassion for the first time in her life. When, near the end, she refuses to accept the wife's shadow, the Empress thinks she is sacrificing both her husband and herself. Only a character of great warmth is capable of such a gesture. And Hoffmannsthal more than once reminded Strauss that the Frau of the title refers to the Empress.

"You know, the first Empress, Maria Jeritza, complained to Strauss that she had little to sing in the first two acts. The composer's answer was a concise one: 'So wait for the third act.'"

Yet, even with her long identification with the role, Rysanek is still discovering new facets to the Empress. "I was very surprised," she confessed, "when Lehnhoff pointed out details that had escaped me before. He has made her even more human, less aloof, more

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desirous of having a child. And he had done wonderful things also for the Dyer's Wife, making her sadder, more frustrated and less shrewish."

This current production climaxes a marvelous year for Rysanek, one that included her first Kundry in Hamburg and Cherubini's *Medea* at the Aix-en-Provence Festival, an impersonation which led to her receiving the Cigale d'Or (Golden Cricket), the French award so prestigious that it has only been awarded once before. She is looking forward to the new production of *Frau* with Dr. Böhm in Vienna next January, the first appearance of the work in the Austrian capital in 13 years, and has great hopes for her first Santuzza, a role she learned after hearing the recording by "my idol, Maria Callas."

One approaches the subject of retirement very gingerly, especially with a singer very much in her prime. In truth, however, it is a question designed to elicit another kind of information. It should tell us much about an artist's attitude towards her own creative ambitions and should reveal the sources of her own personal fulfillment. The emotional directness and intense honesty displayed by Leonie Rysanek in performance over the last two decades are not the devices of a diva. They are inextricably bound to a healthy outlook for the future:

"You have to have one or two people whom you really trust. I hope that my husband's love will allow him to be honest with me. And sometimes the affection of an audience can deceive you. I think I am too self-conscious to bear going downhill gradually, and I could not, as so many of my colleagues have done in Germany, sing less important roles. I never did secondary parts in my life. Why should I start now? Concerts and recitals do not interest me much, and although I've had many invitations to teach, I lack the patience for it. No, I was born for the stage. I need lights, I need the change of costume, I need the darkened house, and although I've had a fantastic life and enjoy a beautiful marriage, in some way, I still need to escape Rysanek."



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Fairy Tale for Adults
continued from p. 11

At the other extreme of these two opposite poles of human life we find the unreal, spiritual realm of Keikobad, a reign of trials and judgement, a colorless dark temple-realm of archaic duress converted only at the end in broad elation into a superior, gold-glistening Festwiese.

The prisoner's existence of Empress and Dyer's Wife—the two counter parts of this action—is expressed on the scene symbolically in their respective cage-like surroundings. For different reasons both try to rid themselves of the world. The shadow, symbol of fertility, is dearly longed for by the Empress while the Dyer's Wife cares nothing about it. Neither the Emperor nor Barak see the rift in the spiritual personalities of their wives, neither of them are able to cut "the knot which binds their hearts".

At the center of the fairytale we find the Empress slowly turning into a human being. Her gradual evolution from elf-woman, a mermaid-like female, to ethically responsible human being is the hub and core of the entire action. The waystations of her change into a true woman, the bartering in the Dyer's den, these are steps towards the great turning point in the Empress' attitude and they demand the special attention of the director, since the passivity imposed upon her in these important scenes involves the risk of losing her from view. Actually, it is the Nurse who contrives and pushes the barter at the Dyer's abode and for a long time the Empress can merely listen and look on showing only by her presence and her reactions the inner change from a "greedy buyer" when she enters the Dyer's world ("Let me kiss the shadow she is casting") to the admission of her guilt and thus to her giving up the shadow ("I do not want the shadow—her blood is on it").

Only in the confrontation with Barak in the second scene at the Dyer's house can we recognize a gradual change in the egotistic behaviour of the Empress. A certain sympathy for



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the struggles and sufferings of humans is awakened in her by Barak's kindness, so that in the course of the scenes at the Dyer's house the Empress takes on more and more human traits. Willing to help she creeps after the Dyer handing him the dry cloths, she plays host to Barak's friends at the great banquet, she throws her arms protectively around a child which had tried to escape a sudden burst of anger by the Dyer's Wife and fell to the ground—first burgeonings of her mother-instinct. Unwillingly, her face averted, she hands Barak the Nurse's sleeping draught and she remains close to him when the Dyer's Wife and the Nurse go off on a spree to the city. The magic mirror, symbol of the Nurse's sleight-of-hand, slides out of her hands at that very instant and ready to atone she throws herself at Barak's feet ("I, but your servant . . .").

While the director must in these significant scenes inject the role of the Empress "with red blood corpuscles" (Strauss), he must hold within bounds her counterpart's emotional surcharge giving this trait in the figure of the Dyer's Wife a human motivation.

The longing of the Dyer's Wife for freedom, splendor and beauty has very precise causes. In order to display them, the tense relations between the Dyer and his wife must be clearly shown especially in the first scenes at the Dyer's house, as these very scenes could easily mislead the viewer. Basically, the Dyer's Wife is a kindly woman. She is frustrated, because her life is bound between "bed and feed" because she has to play her role as a woman in an almost beastly degradation. "You nobody, daughter of beggars, you truly like to please our brother . . ." yell Barak's brothers after her maliciously teasing. Her soul is bleeding and she rebels desperately against it. She longs for respect and warm human relations, but Barak is neither willing nor able to recognize the inner conflict of his wife. In quite an inconsiderate manner he overlooks or belittles all reproaches and complaints, meeting her dissatisfaction with stolid good humor which he heaps upon everybody

continued on p. 82



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alike, winning people over. "They are to leave this house or I will, that should show me how much I am worth to you!" says the woman when Barak first enters the stage. The last scene was one in which the parasitic trio of the crippled brothers—symbols of human shortcomings—tease and bodily threaten the Dyer's Wife. This parasitic existence of the brothers—laziness and gluttony are the special characteristics of it—is not only tolerated by the "great father" Barak, it was able to develop to this point only because of his good nature.

The unconditional good will which triggers negative reactions must be put in relief, otherwise we cannot understand the frustration of the Dyer's Wife, her figure remains one-dimensional and her actions are reduced to an expression of more or less interesting hysteria and folly, a pathological case which might have a place in the world of a Tennessee Williams.

But the powerful idealistic final apotheosis is and remains a problem, its high spiritual and ethical elan goes beyond theatrical accessories, it comes close in its atmosphere and problems to "Fidelio" and to the "Magic Flute". Through these final scenes of the opera, beginning with the Empress winning her shadow, blows that certain "breath of academic coldness" felt and feared by Strauss. The spiritual thought is crowned by a romanticizing idealization of female fertility which is perilously close to the emptiness of a propagandistic speech. Here I am in favor of reductions.

I am trying to eliminate the rigid oratorical posture from the mystery of quaternity in the end fusing together what had been separated and restoring original unity. The social barrier between the realms—the imperial couple elevated to the clouds, the proletarian couple down below—has been removed, with the songs of the unborn children at the end of the opera promising parental happiness, both couples cross together the threshold of the supreme gate to Judgment moving towards the new city of Utopia which slowly emerges from afar out of a golden mist.

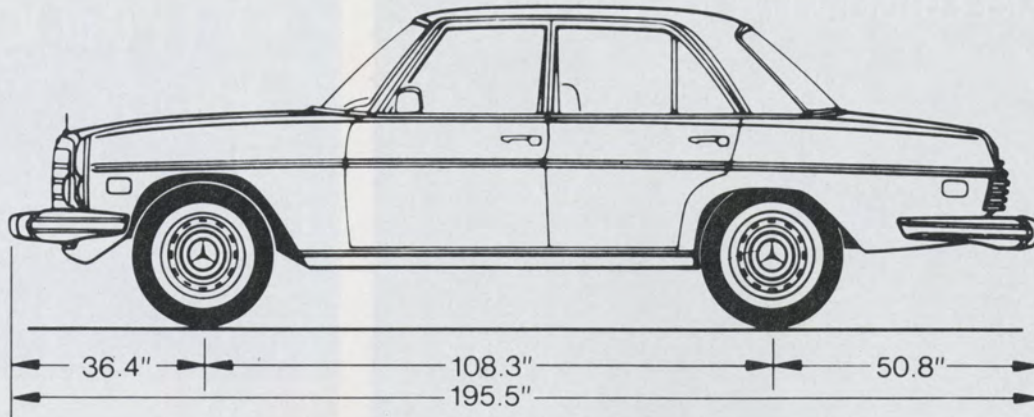
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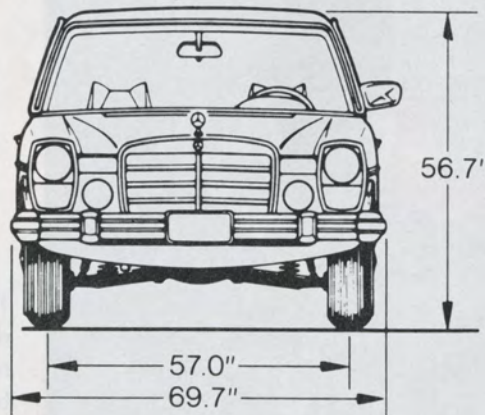
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The graphic is a silk screen using three colors—silver, blue and black—diecut at the bottom to indicate the ruffle of the curtain.

The poster has been prepared in two versions: in a 13" x 39" format, on sale at the Opera Box Office for \$10.00, and a 23¼" x 70" collector's special edition for \$75.00. Information on the special edition may be obtained by contacting the Opera public relations department.

San Francisco Opera 1976

Hartford, Conn., General Observer

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San Diego	KFSD	94.1 FM
Seattle	KING	98.1 FM

FRIDAYS 7:50 P.M.*

- September 10 Thaïs — Opening Night
- September 17 Die Walküre (7:20 P.M.)*
- September 24 La Forza del Destino
- October 8 Tosca
- October 15 Die Frau ohne Schatten
- October 22 Peter Grimes
- October 29 The Makropulos Case
- November 5 Cavalleria Rusticana and I Pagliacci
- November 12 Il Barbiere di Siviglia
- November 26 Angle of Repose

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San Francisco Opera

	Monday	Tuesday
September		
	13	Die Walküre 7:30 pm A,B
	20	La Forza del Destino 8 pm A,B
October	27	Thaïs 8 pm B
	4	Tosca 8 pm A,C
	11	
November	18	Die Frau ohne Schatten 8 pm A,C
	25	The Makropulos Case 8 pm A,B
	1	Die Frau ohne Schatten 8 pm D,F
	8	Angle of Repose 8 pm A,C
	15	Cavalleria Rusticana/ I Pagliacci 8 pm A,C
	22	Il Barbiere di Siviglia 8 pm A,C

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*Special non-subscription Thanksgiving Night performance

1976 Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night Thäis 8 pm A	Die Walküre 7:30 pm J,K	
		10	11	12
Thäis 8 pm D,F		Die Walküre 7:30 pm G,H	La Forza del Destino 8 pm J,L	Thäis 2 pm M,N
15	16	17	18	19
Die Walküre 7:30 pm D,E		La Forza del Destino 8 pm G,I	Thäis 8 pm J,K	Die Walküre 1:30 pm M,O
22	23	24	25	26
La Forza del Destino 8 pm D,E		Thäis 8 pm G,I	Die Walküre 1 pm X Tosca 8 pm J,L	La Forza del Destino 2 pm O
29	30	1	2	3
Peter Grimes 8 pm D,F		Tosca 8 pm G,H	Peter Grimes 8 pm J,K	Tosca 2 pm M,N
6	7	8	9	10
Peter Grimes 8 pm A,C		Die Frau ohne Schatten 8 pm G,I	Tosca 8 pm D,F	Peter Grimes 2 pm M,N
13	14	15	16	17
The Makropulos Case 8 pm D,E		Peter Grimes 8 pm G,H	Tosca 1:30 pm X The Makropulos Case 8 pm J,L	Die Frau ohne Schatten 1:30 pm M,N
20	21	22	23	24
Cavalleria Rusticana/ I Pagliacci 8 pm D,F		The Makropulos Case 8 pm G,I	Cavalleria Rusticana/ I Pagliacci 1:30 pm X Die Frau ohne Schatten 8 pm J,L	The Makropulos Case 2 pm M,O
27	28	29	30	31
		Cavalleria Rusticana/ I Pagliacci 8 pm G,H	Angle of Repose 8 pm J,K	La Forza del Destino 2 pm M,N
3	4	5	6	7
Cavalleria Rusticana/ I Pagliacci 8 pm B	Fol de Rol 8:30 pm	Il Barbiere di Siviglia 8 pm G,I	La Forza del Destino 1:30 pm X Cavalleria Rusticana/ I Pagliacci 8 pm J,L	Angle of Repose 2 pm M,N
10	11	12	13	14
Il Barbiere di Siviglia 8 pm E	Angle of Repose 8 pm D,F	La Forza del Destino 8 pm H	Il Barbiere di Siviglia 8 pm J,K	Cavalleria Rusticana/ I Pagliacci 2 pm M,O Leontyne Price Recital 8 pm
17	18	19	20	21
Cavalleria Rusticana/ I Pagliacci 8 pm E	Il Barbiere di Siviglia* 8 pm	Angle of Repose 8 pm G,H	Cavalleria Rusticana/ I Pagliacci 8 pm K	Il Barbiere di Siviglia 2 pm M,O
24	25	26	27	28

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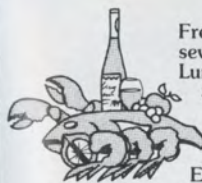
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(Out hunting with his favorite falcon, the Emperor of the Southeastern Islands captured a gazelle; she turned into a woman, whom he married. Daughter of Keikobad, king of the spirits, she is a woman without a shadow—that is, unable to bear children. According to Keikobad's decree, unless the Empress gains a shadow before the end of the twelfth moon she will be reclaimed by her father and the Emperor turned to stone.)

ACT I (Scene 1)—On a terrace overlooking the Emperor's palace, the Empress' Nurse, adept in black magic, hears the Messenger of Keikobad warn that the Empress, still barren, has only three days left. As he disappears, the love-struck Emperor enters on his way to the hunt in hopes of recapturing the Falcon, whom he wounded for attacking the gazelle; he leaves his wife in the Nurse's care. The Empress now appears, lamenting the loss of a talisman that enabled her to change her form. When the voice of the Falcon is heard reiterating the doom that threatens her husband, she implores the Nurse to help her find a shadow. They descend to the human world.

(Scene 2)—In the humble house of Barak the dyer, his three misshapen brothers fight among themselves and threaten the Dyer's Wife as she curses them; the men leave when Barak enters. The kindly dyer longs for children, but his wife is reluctant, disenchanted with motherhood without having experienced it. As Barak goes out, the Nurse and Empress enter the hut in disguise. Gradually, the Dyer's Wife weakens before the Nurse's visions of luxury, agreeing to deny Barak during the three days that the visitors will act as her servants. As the Nurse and Empress disappear, the Dyer's Wife hears the voices of Unborn Children bewail their fate. Barak returns to find the marriage bed divided; outside, watchmen sing the praises of conjugal love.

ACT II (Scene 1)—In Barak's dwelling, the Empress, now a servant, helps the dyer as he leaves for work. The Nurse conjures up the apparition of a young man to whom the Dyer's Wife has been attracted; the Empress, however, is troubled. The vision fades as Barak returns with his hungry brothers and a group of beggar children.

(Scene 2)—At the Emperor's hunting lodge, the Emperor seeks his wife, who has vowed to remain in three days' seclusion; he is filled with anger, then misgivings when he sees her and the Nurse surreptitiously entering the lodge.

(Scene 3)—Back at the dyer's house, Barak succumbs to a potion as the Nurse again causes the young man to appear to the Dyer's Wife. Increasingly anxious, she rouses her husband.

New production made possible by a generous gift from Cynthia Wood

Die Frau ohne Schatten

(IN GERMAN)

Opera in three acts by RICHARD STRAUSS

Text by HUGO VON HOFMANNSTHAL

By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

Conductor
Karl Böhm*

Production
Nikolaus Lehnhoff

Designer
Jörg Zimmermann**

Chorus Director
Robert Jones

Lighting Designer
Thomas Munn

Musical Preparation
Philip Eisenberg

Scenery Built in
San Francisco Opera Scenic Shop

Costumes Courtesy of
The Paris Opera

Properties Courtesy of
The Royal Opera, Stockholm

San Francisco Boys Chorus
Director: William Ballard

TIME AND PLACE:

ACT I, Scene 1
Scene 2

ACT II, Scene 1
Scene 2
Scene 3
Scene 4
Scene 5

ACT III, Scene 1
Scene 2
Scene 3
Scene 4
Scene 5

First Performance: Vienna, October 10, 1919

First San Francisco Opera Performance (American Premiere):
September 18, 1959

FRIDAY EVENING, OCTOBER 15, 1976 AT 8:00 (Broadcast)

TUESDAY EVENING, OCTOBER 19, 1976 AT 8:00

SUNDAY AFTERNOON, OCTOBER 24, 1976 AT 1:30

SATURDAY EVENING, OCTOBER 30, 1976 AT 8:00

TUESDAY EVENING, NOVEMBER 2, 1976 AT 8:00

CAST

(in order of appearance)

<i>The Empress' nurse</i>	Ruth Hesse
<i>Spirit Messenger</i>	James Johnson
<i>The Emperor</i>	Matti Kastu**
<i>The Empress</i>	Leonie Rysanek
<i>Voice of the falcon</i>	Linda Roark
<i>One-armed man</i>	Lorenzo Alvary
<i>One-eyed man</i>	Joshua Hecht
<i>Hunchback</i>	John Duykers
<i>Barak's wife</i>	Ursula Schröder-Feinen*
<i>Barak</i>	Walter Berry*
<i>Three servants</i>	Claudia Cummings, Pamela South, Shirley Lee Harned
<i>Apparition of a youth</i>	James Hoback*
<i>Three watchmen</i>	Wayne Turnage, Paul Geiger, Samuel Byrd*
<i>Children's voices</i>	Claudia Cummings, Pamela South, Linda Roark, Gwendolyn Jones, Donna Petersen
<i>Alto voice</i>	Gwendolyn Jones
<i>Guardian of the temple gates</i>	Claudia Cummings
<i>Solo voices</i>	Claudia Cummings, Pamela South, Linda Roark, Shirley Lee Harned, Gwendolyn Jones, Donna Petersen

**American debut

*San Francisco Opera debut

LEGENDARY

In the gardens of the Imperial palace
Barak's hovel, under a city wall

Barak's hovel, the next day
Outside the Emperor's falcon house
Barak's hovel
Inside the falcon house
Barak's hovel

Mystic caverns near Keikobad's realm
At the entrance to Keikobad's temple
In the temple
Near a sun-flooded landscape
The golden city

Please do not interrupt the music with applause

Latecomers will not be seated during the performance
after the lights have dimmed in order not to disturb
patrons who have arrived on time

The use of cameras and any kind of recording equipment
is strictly forbidden

The performance will last approximately three hours
and fifty minutes

(Scene 4)—In the hunting lodge, the sleeping Empress writhes in torment at her sin against Barak; as the Falcon repeats that she is childless, she seems to see the Emperor knock at and enter a great temple door. The Empress, awakening, is torn between love for her husband and sorrow for Barak.

(Scene 5)—Darkness overcomes Barak's hut. As the dyer and his family express fear and the Nurse confidence, the Empress begins to realize her budding humanity; the Dyer's Wife, on the other hand, resolves to relinquish her shadow. As the fire rekindles, she fails to cast a shadow, enraging Barak. A sword materializes in Barak's hand, but before he can strike her, he and his wife—who suddenly sees the value of her shadow, which she has not lost irrevocably—are swallowed into the earth.

ACT III (Scene 1)—In an underground grotto in the realm of Keikobad, the Dyer's Wife, who has become separated from her husband, tries to still the voices of the Unborn Children, crying that she has never ceased to love Barak. He, in turn, is filled with remorse for his murderous thoughts. A voice urges the couple to ascend a winding staircase.

(Scene 2)—On rocky steps leading to the great temple door, the Messenger of Keikobad awaits a boat that brings the Empress and Nurse; despite the Nurse's warnings, the Empress enters the temple in search of her husband. The Messenger of Keikobad emerges from the temple and dooms the Nurse to wander in the mortal world.

(Scene 3)—As the cries of Barak and his wife are heard in the distance, the Empress, prostrate before the fountain of life, sees the Emperor turned to stone. Though in an agony to save him, she will not do so at the expense of Barak's happiness—whereupon she casts a shadow and the Emperor is freed.

(Scenes 4 and 5)—The scene changes to a landscape, where the Emperor and Empress, Barak and his wife (who has regained her shadow), sing of their humanity, to the praises of the Unborn.