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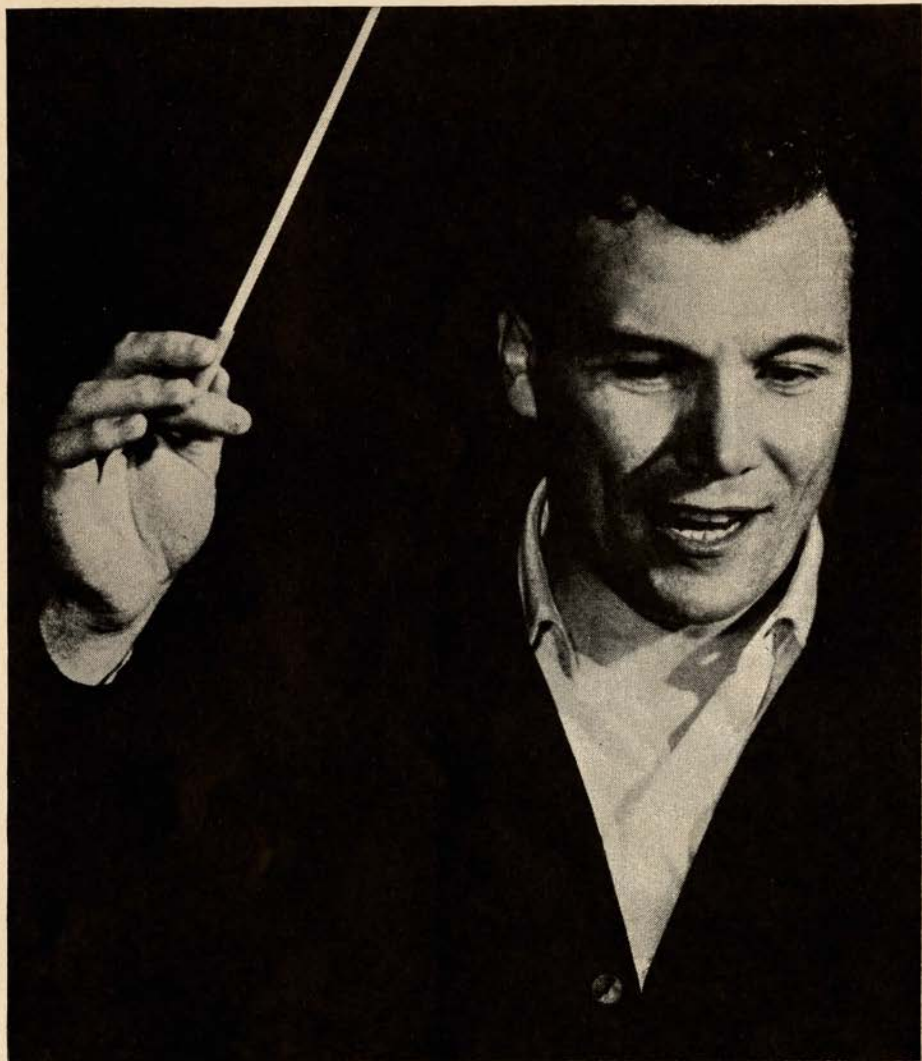
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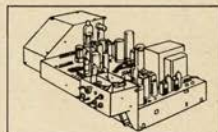


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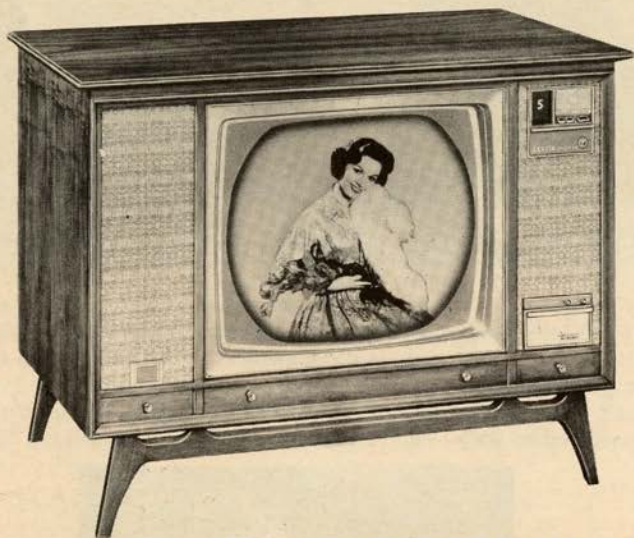
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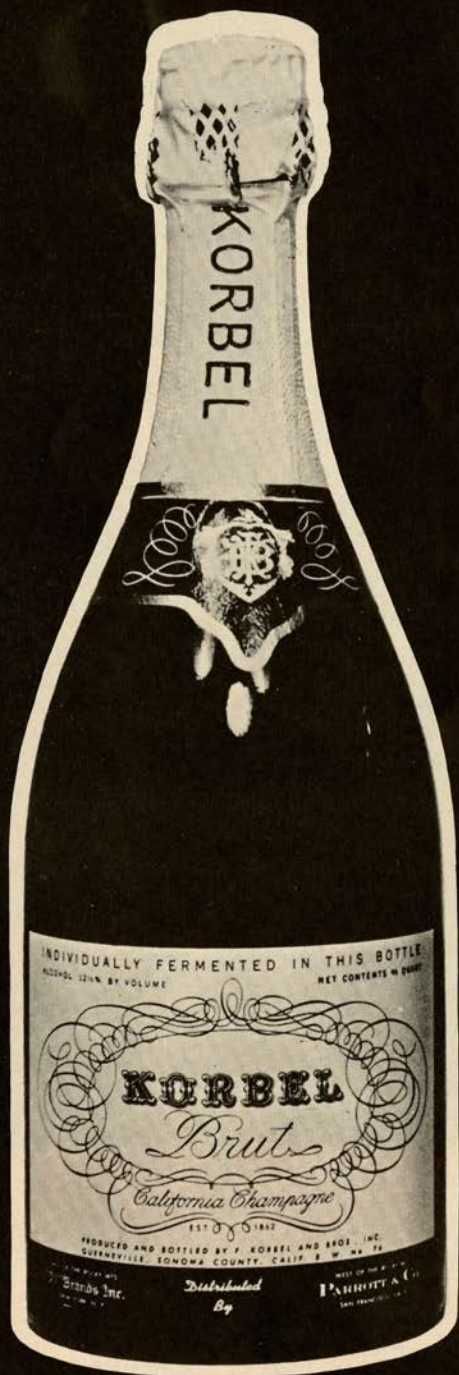
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November 1 - November 24, 1963

Verdi: AIDA

Bellini: LA SONNAMBULA

Boito: MEFISTOFELE

Rossini: IL BARBIERE DI SIVIGLIA

Saint-Saens: SAMSON ET DALILA

Puccini: TOSCA

Tchaikovsky: THE QUEEN OF SPADES

Verdi: LA TRAVIATA

Verdi: LA FORZA DEL DESTINO

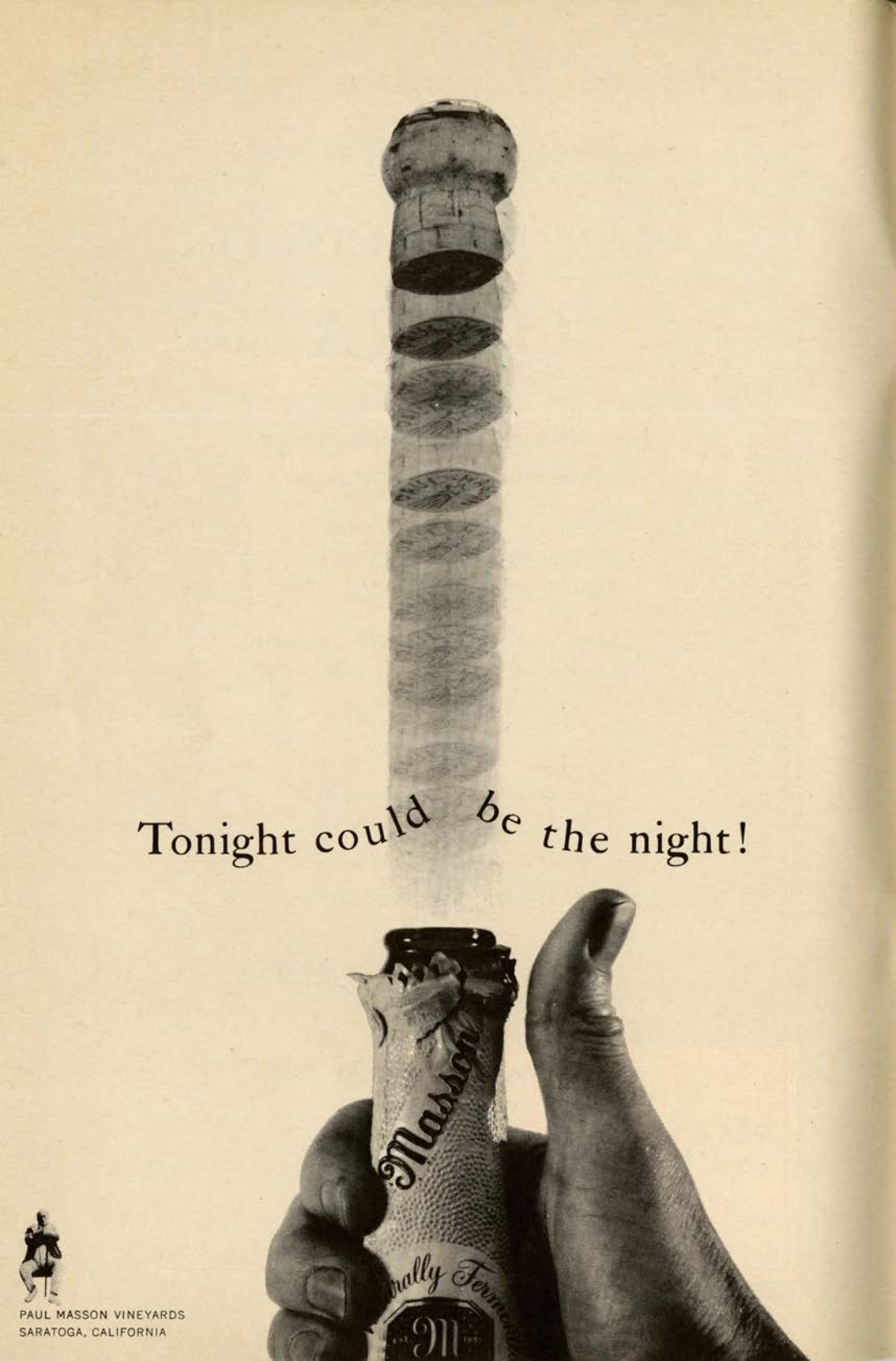
Wagner: DIE WALKÜRE

Verdi: FALSTAFF

Mozart: COSI FAN TUTTE

Poulenc: DIALOGUES OF THE CARMELITES

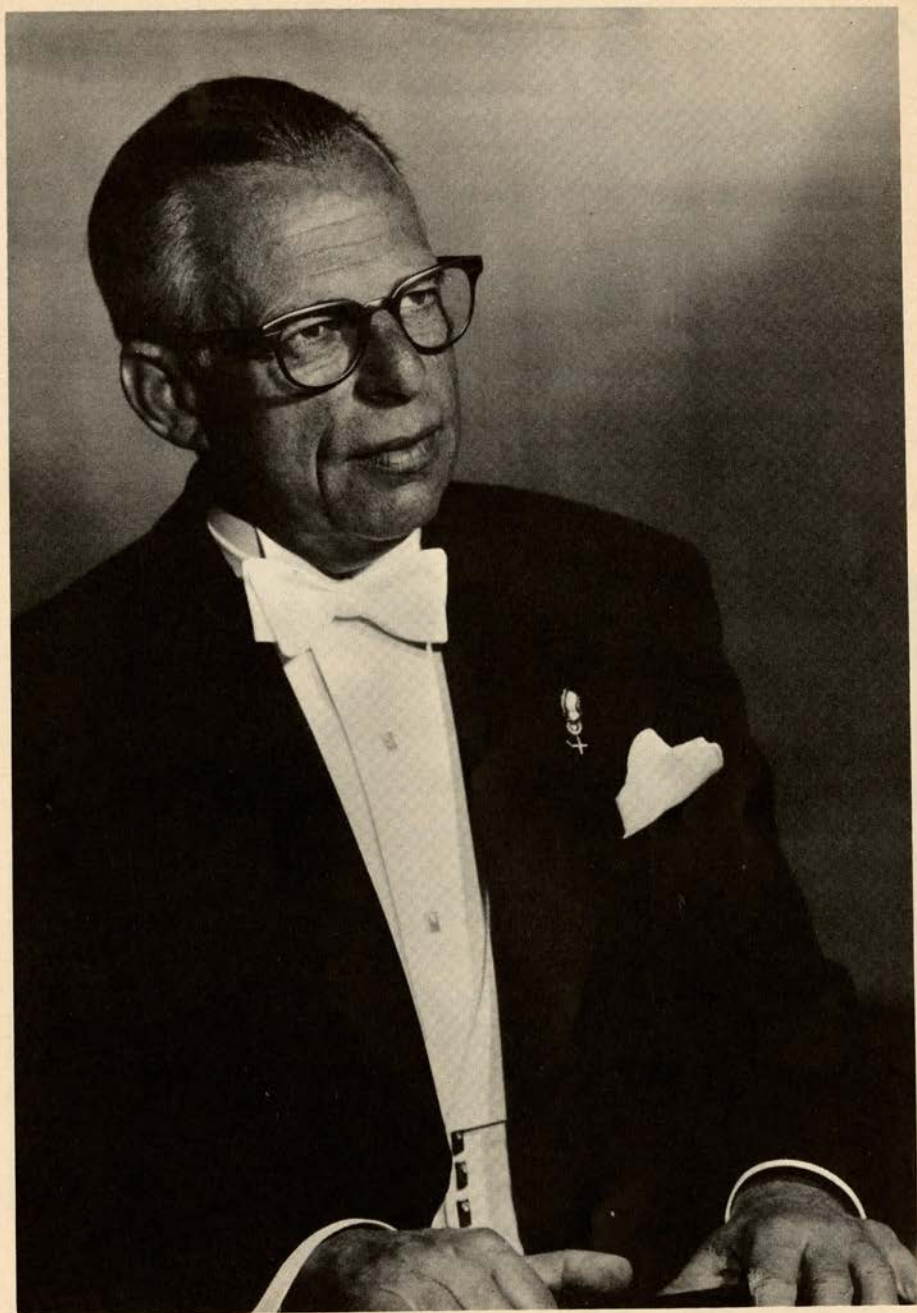
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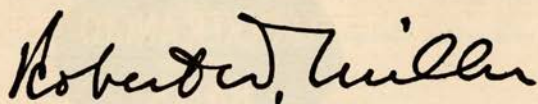
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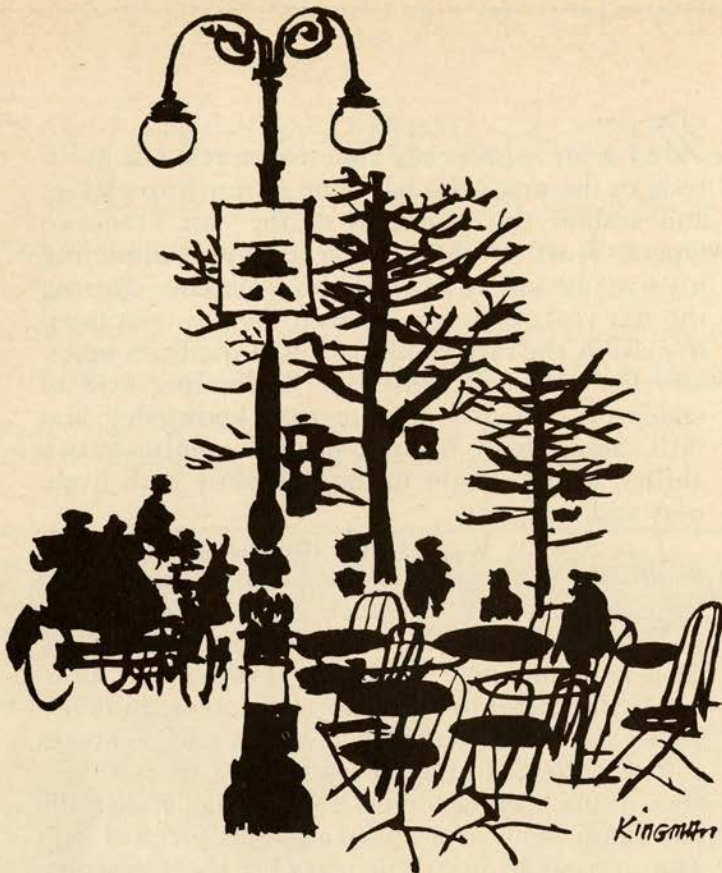
This is an appropriate time to express our gratitude to the man who has done so much to elevate and sustain the standards of the San Francisco Opera. Kurt Herbert Adler is now completing his first decade as head of the Company. During the ten years of his leadership, he has continued to exhibit the rare combination of qualities necessary for success in this most demanding field of endeavor. His artistic integrity, knowledge and skill, along with his exceptional administrative ability, have brought to the Company both freshness and maturity.

Ten seasons leave room for many highlights. From the glorious "Die Frau ohne Schatten" to the deeply moving "Wozzeck", from Verdi revivals of "Macbeth" and "Nabucco" to the premieres of such contemporary works as "Troilus and Cressida", the repertoire has shown the keen guidance which has mixed standard favorites with ventures into new fields to the enrichment of all our auditors. Many leading singers hold in high esteem the San Francisco Opera season and look forward with gratification to engagements with the Company. At the same time, Maestro Adler's judicious choice of new artists consistently enlivens each year's roster.

In short, as one leading European critic has remarked, "Kurt Herbert Adler has created a real theater in San Francisco that ranks with the greatest of international companies." Of Maestro Adler's directing genius, and the notable achievements it has wrought, we may all be justly proud.



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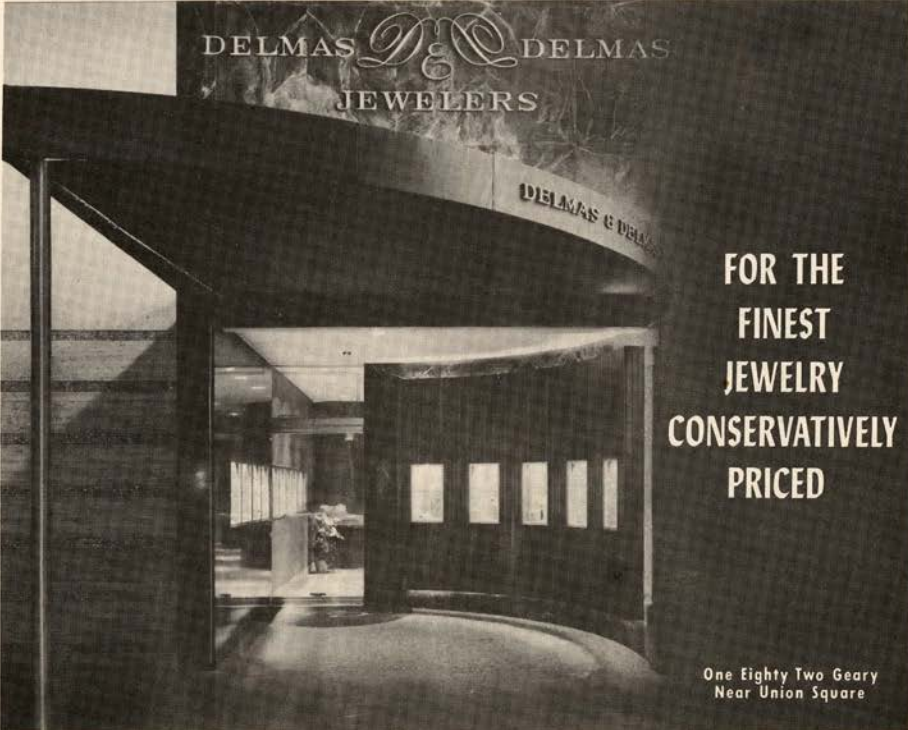
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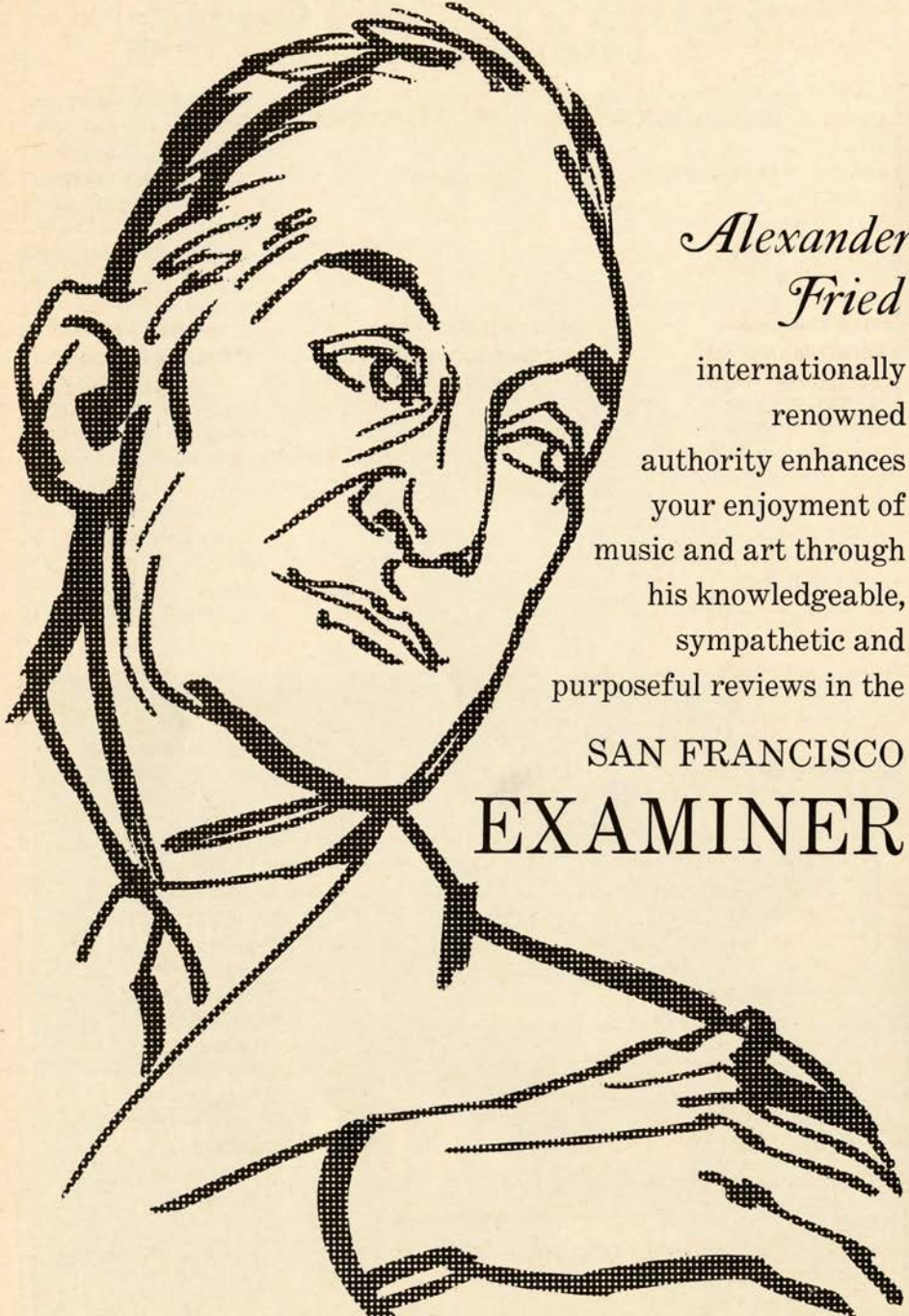


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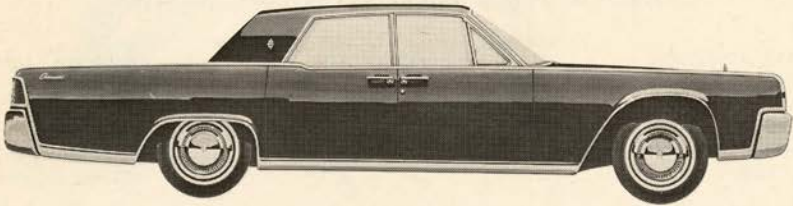
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Choreographer

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| *Peggy Covington | *Margaret Magoon | Trudy Sheer |
| Carol Denyer | Dolores Manring | *Marcella Mignault Strong |
| Giovanna Di Tano | *Ann Moore | Verna Weaver |
| *Eloise Farrell | *Pepi Nenova | *Margaret Wehle |
| Ingeborg France | Neysa Null | Sally Winnington |
| Bianca Guadagnini | *Louise Oldt | Arlene Woodburn |
| Betty Hemmingsen | Jean Ostrander | Anne Zoch |
| Mario Alioto | Willis Frost | Felipe Paredes |
| *Winther Andersen | Raymond Hammons | Charles Pascoe |
| George Argyres | *Colin Harvey | Edgar Pepka |
| Anthony Asaro | Ronald Hubin | Al Rodwell |
| Earl Bankey | Rudy Jungberg | Robert Romanovsky |
| William Bond | *Eugene Lawrence | Allen Schmidling |
| Robert Bruce | Paul Le Bon | John Segale |
| Jan Budzinski | *Eric Lysell | Delbert Silva |
| Donald Burbank | Philip MacArthur | Richard Styles |
| Willis Burroughs | Sebastian Martorano | Francis Szymkun |
| Joseph Ciampi | Hugo Mayer | *James Wagner |
| Angelo Colbasso | Henry Metlenko | Max Wilkinson |
| Harry de Lange | David Miller | William Williams |
| Michael Demers | Victor Montano | *Karl Woellhaf |
| *James Eitze | Theodore Myers | |

Arthur Wilson, *Accompanist*

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- | | | |
|------------------------|--------------------|------------------|
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| Susan Cederwall | Uta Enders | Christie Sharp |
| Maryann de Lichtenberg | *Cynthia Gregory | Ada Shepard |
| Joan de Vere | Marolyn Gyorfi | Eloise Tjomsland |
| Joanna Di Giovanna | Kristine Heinemann | *Jocelyn Vollmar |
| Zola Dishong | *Virginia Johnson | Anne Worthington |
| | Lynda Meyer | |
| Dennis Allen | Lee Fuller | Henry Kersh |
| *David Anderson | *Robert Gladstein | Lloyd Labit |
| Rex Bickmore | Marvin Hanson | Gerard Leavitt |
| | William Johnson | |

Daniel Eller, *Accompanist*

SAN FRANCISCO OPERA BOYS' CHORUS

- | | | |
|-------------------|---------------------|-------------------|
| Randy Anger | *Patrick Hethcoat | Paul Robb |
| Hugh Ashley | Christopher Holsman | Philip Robb |
| *Michael Burd | Robert Hymes | Paul Schubart |
| Alec Constabaris | Thomas Kohout | James Steele |
| Robert Denebeim | Theodore Krings | David Thompson |
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Superb cast! Authentic production! Unforgettable scenes from the Gershwin classic. Starring Leontyne Price, William Warfield. Includes *Summertime*, *Bess*, *You Is My Woman*, many others. Mono: LM-2679; Stereo: LSC-2679.



Highlights from the "miracle" *Aida* recording, starring the incomparable Leontyne Price, which received universal raves from the critics. LM/LSC-6158.



Mono: LM-6180
Stereo: LSC-6180
Leontyne Price in one of her greatest roles! First opera recorded at the new RCA Studios in Rome. First opera recording in Dynagroove. Album includes beautiful hand-made water print of *Madama Butterfly*, perfect for framing.

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This Wednesday evening October 16, at 9 p.m., the San Francisco Opera Guild will stage its annual Fol-de-Rol, the proceeds from which will benefit the San Francisco Opera Association, mainly through Guild-sponsored student matinees and donations of new productions. The event is combined this year with exciting acts from the James Brothers Circus and will be presented at Kezar Pavilion.

As always, members of the San Francisco Opera will donate their talents to the evening and tickets, good for both the show and the adjoining concession tent, are available at the opera-symphony box office at Sherman Clay & Co., Kearny and Sutter streets in San Francisco, and at Kezar Pavilion the night of October 16. On the following pages are pictorial highlights of past Fol-de-Rols.



San Francisco Chronicle

The Fol-de-Rol evolved from the Opera Balls, held annually for members of the San Francisco Opera Guild in the Palace Hotel.



Take a family vacation—aboard a great President Liner

Every member of the family gets the VIP treatment en route to the Orient—kids and dogs included. For the children there are special open and enclosed areas for supervised play, special movies, and special hours in the heated swimming pool. For the family

dog there's a comfortable topside kennel with spacious runs. For the parents there are all the comforts of a luxurious resort hotel—air conditioned cabins, fine foods, expert service—and the leisure time to enjoy them while cruising to Hawaii, Japan, Hong

Kong and the Philippines. For six weeks everyone lives like a king aboard a great President Liner—even Dexter, the lucky dog.

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San Francisco Examiner

To drum up advance interest in a Fol-de-Rol of the early 1950's tenor James Schwabacher chased mezzo-soprano Margaret Roggero through the War Memorial Opera House courtyard.



San Francisco Examiner



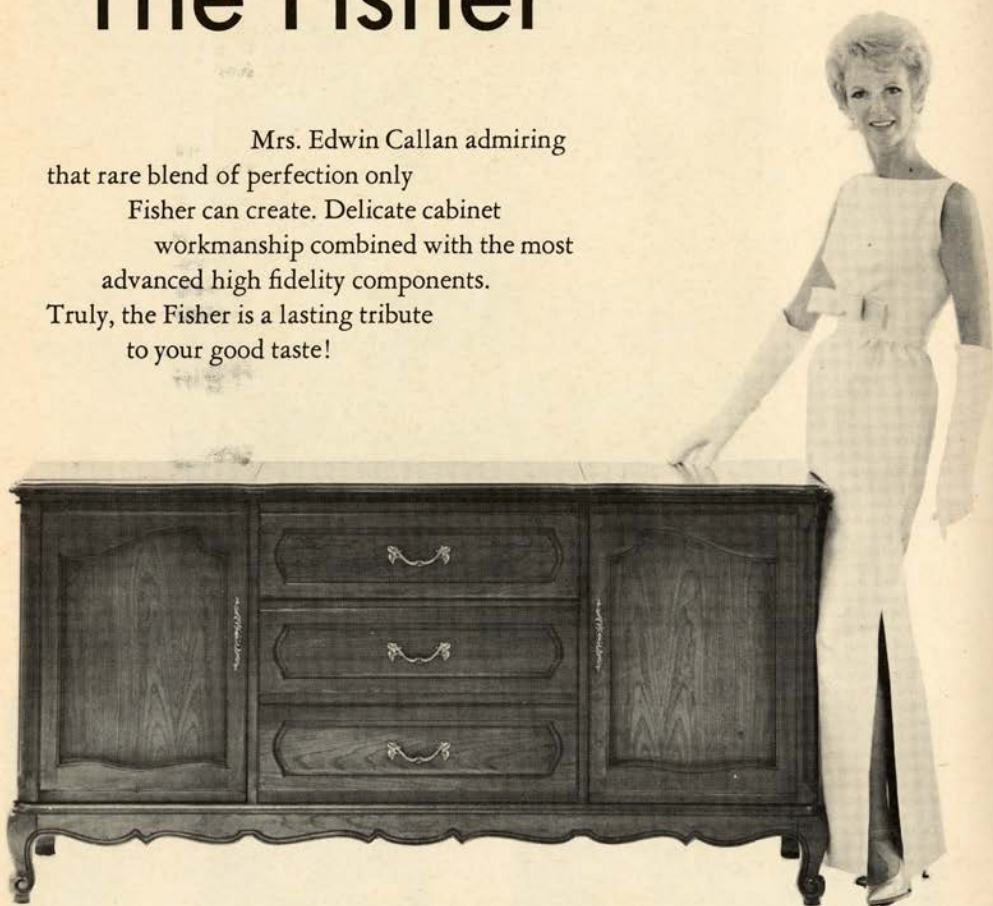
San Francisco Examiner

Opera Guild members help to welcome artists of the Company. At left Mrs. Richard Walker shares a glass of champagne with tenor Giuseppe Zampieri while Mrs. Carl Livingston (right) helps Maestro Francesco Molinari-Pradelli sample the snacks.

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San Francisco Chronicle

Anyone who saw her will never forget mezzo-soprano Blanche Thebom as Lady Godiva singing "I'm Going to Wash That Man Right Out of my Hair."

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General Director

HOWARD K. SKINNER
Manager

Festival of France Gala Performance

October 22 at 8:00

Also October 26 at 8:00

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Venora, Ericsson, Grist, Resnik, Warfield, Todd, Cole;
Peterson, Shaw, Nilsson, Fried, van der Bilt, Christopher,
Esparza, McCaughna, Andersen

CONDUCTOR: Ludwig

STAGE DIRECTOR: Mansouri

PRODUCTION AND DESIGN: Horner

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San Francisco Chronicle

In 1959 soprano Dorothy Kirsten tripped-the-light-fantastic with dancer and master-of-ceremonies Ray Bolger.



San Francisco Examiner

A grand finale of an early Fol-de-Rol.



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Chronicle

*"Fantastic
drama!"*

Naples Gazette

*"Amazing thea-
tre!"*

Venezuela
Hablemos

*"Exquisite, de-
lightful, dramati-
cally brilliant!"*

S. F. Examiner



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San Francisco Chronicle

The late James D. Zellerbach (left) and San Francisco Opera president Robert Watt Miller teamed to "sing" a duet from "La Forza del Destino."



San Francisco Examiner

Soprano Lily Pons returned in 1961 to sing Lakme's "Bell Song" and was rewarded by a kiss from general director Kurt Herbert Adler.

SAN FRANCISCO OPERA

KURT HERBERT ADLER
General Director

HOWARD K. SKINNER
Manager

SUNDAY MATINEE, OCTOBER 27, AT 2:00

New Production

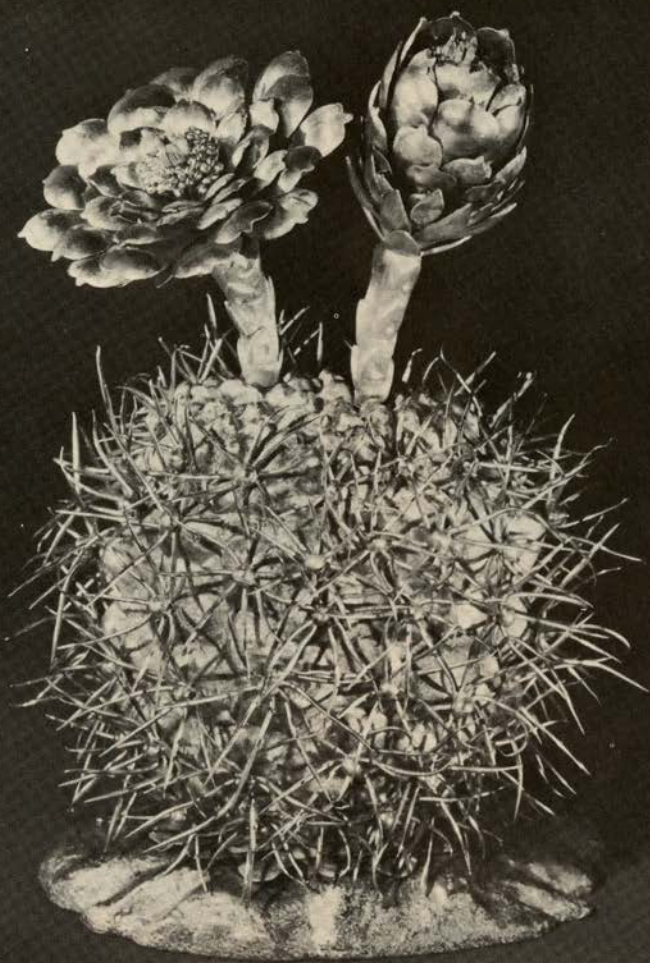
THE QUEEN OF SPADES

Kirsten, Resnik, Martin, Todd;
McCracken, Shaw, Stewart, Peterson, Hecht,
Fried, Riffel, McCaughna

CONDUCTOR: Ludwig
DESIGNERS: Skalicki, Colangelo

PRODUCTION: Hager
CHOREOGRAPHER: Christensen

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THE STORY OF "SAMSON ET DALILA"

ACT I — Chanting a prayer of sorrow and resignation, a group of Hebrew slaves kneel in the square below the Philistine temple of Dagon. Samson stands forth adjuring them to lift up their hearts in faith and their arms in strength, and God shall be found to them. Inspired, the Hebrews arise and rejoice. Abimelech appears and charges them to subjection. The Hebrews glorify God and the enraged Abimelech leaps out with drawn sword. Samson, striking down the Prince, leads the Hebrews in glorious revolt. The High Priest comes from the temple and discovering the slain prince, demands immediate retribution. But a messenger hurries in to tell of the Hebrews rampant in the city, and the already cowed Philistines retreat. The Hebrews reenter rejoicing and are joined by the women from the Temple of Dagon, led by Dalila who in tones of mellow innocence pleads with Samson for a renewal of the pleasures of love they once shared. Samson prays for strength to resist her seduction, conscious that behind it lies treachery.

ACT II — Dalila is appealing to the power of love for allure which will drive Samson again into her arms and disclose to her the secret of his strength. The High Priest of Dagon comes to her offering unlimited wealth if she will secure this same secret. She scorns his bribes and confides her protestations have been only an effort to bring Samson to betray himself. Together they pray for his capitulation. Dalila is beginning to question her power over Samson when he appears in a torment of uncertainty. Loosing upon him gentle reproaches for desertion and love's every blandishment, she woos him with dispassionate passion. Samson vows his love, but still denies the secret she would have as proof of his complete devotion. Angry and tearful, Dalila rushes from him. Samson, remembering his God, hesitates; then, in passionate abandon, follows her within. Philistine soldiers surround the house, and, answering Dalila's triumphant call, overpower Samson.

ACT III — SCENE 1 — Samson in prison, blinded and chained, works at the mill, besieged with reproaches from the Hebrews. Deeply repentant, he beseeches that Jehovah pour His wrath upon his head alone and take again under His protection the children of Israel. Philistine soldiers come to take him away.

SCENE 2 — Philistines, princes, and vulgars have flocked to the Temple of Dagon. Licentiously singing and dancing, they hail Samson led into their midst by a child, as the savior of Israel; and ridicule his God and his own ruin. With magnificent humility Samson accepts their abuses. Dalila laughs at his weakness in the embrace of love and with the High Priest forces upon him a cup to offer in sacrifice to Dagon. Led forward, Samson, filled with repentance, wrath and a mighty faith, prays for a miracle of strength, and grasping the pillars of the temple, he crumbles them crushing the Philistines and himself, while his voice soars in praise of the glory of his God.

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

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Saturday Evening, October 12, 1963, at 8:30
(Final curtain approximately 11:30)

Falstaff

(IN ITALIAN)

Opera in three acts by GIUSEPPE VERDI

Text by Arrigo Boito after "The Merry Wives of Windsor" and "Henry IV"
by William Shakespeare

Conductor: JANOS FERENCSEK

Stage Director: PAUL HAGER

Designer: ELEMER NAGY

(Multiscreen scenery projection system used)

DR. CAIUS, <i>a physician</i>	HOWARD FRIED
SIR JOHN FALSTAFF.....	GERAINT EVANS
BARDOLFO } <i>Falstaff's henchmen</i>	RAYMOND MANTON
PISTOLA }	PETER VAN DER BILT
MISTRESS MEG PAGE.....	JANIS MARTIN
MISTRESS ALICE FORD.....	MARY COSTA
NANETTA, <i>her daughter</i>	JOLANDA MENEGUZZER
DAME QUICKLY.....	SONA CERVENA
FORD, <i>a wealthy burgher</i>	THOMAS STEWART
FENTON, <i>a young nobleman</i>	GLADE PETERSON
AN INNKEEPER.....	COLIN HARVEY
THREE PAGES.....	MICHAEL DEMERS
	THOMAS KOHOUT
	MICHAEL HOPSON

Townspeople, servants, masqueraders as sprites and witches

Corps de ballet

Chorus Director: VINCENZO GIANNINI

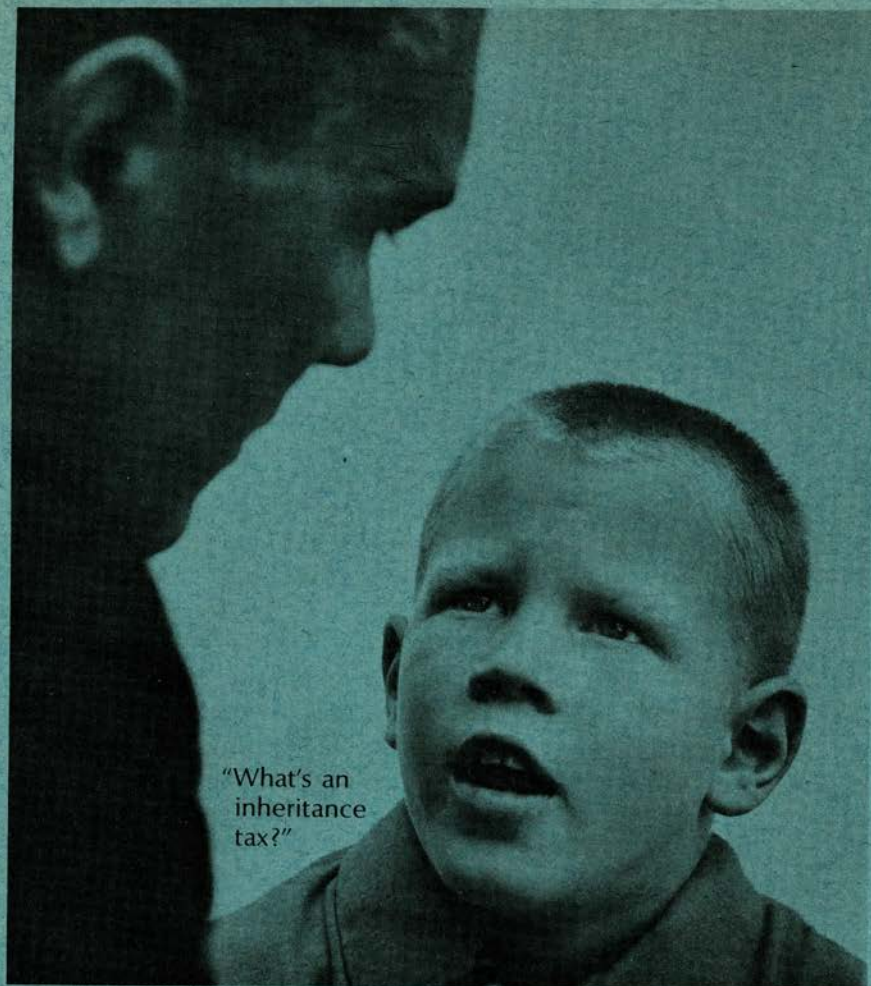
Costumers: GOLDSTEIN & CO.

PLACE AND TIME: Windsor, England, during the reign of Henry IV

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"Cosi fan Tutte" (Mozart) in Italian

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THE STORY OF "FALSTAFF"

ACT I—SCENE 1—At an inn after a drinking bout in which he manages to fleece Dr. Caius, Falstaff tells his followers, Bardolfo and Pistola, of two new conquests he hopes to make—Mrs. Ford and Mrs. Page. He asks his companions to deliver identical love notes to the ladies, and when they refuse he chases them out and sends the messages by a page.

SCENE 2—Comparing notes, the matrons with Nanetta and Dame Quickly plan revenge on Falstaff. Entering with Ford, Dr. Caius and Fenton, Bardolfo and Pistola disclose Falstaff's amorous project, and the men too plan revenge in which the disguised Ford will lure Falstaff into a trap. They leave while Fenton and Nanetta enjoy a brief love scene, soon interrupted by the returning women.

ACT II—SCENE 1—Dame Quickly delivers a note to Falstaff from Alice Ford making an appointment for that afternoon. She leaves as the disguised Ford arrives. Calling himself Brook, he asks Falstaff's aid in what he pretends is a hopeless romance with Mrs. Ford. Falstaff agrees to help, revealing his afternoon rendezvous with her. This astonishes Ford who now fears she is deceiving him.

SCENE 2—Warned by Quickly of Falstaff's imminent arrival, the women retire leaving Alice to greet him. He immediately begins to make violent love to her, but is interrupted by Dame Quickly who announces that Ford has returned and is searching for his wife's lover. Falstaff is successfully hidden first behind a screen and then in a basket of dirty linen. Ford, certain he has surprised Falstaff behind the screen, is dismayed to find Nanetta and Fenton. Disgusted at his error he continues his search as Mrs. Ford orders the basket containing Falstaff to be dumped into the river.

ACT III—SCENE 1—Falstaff, accepting a new engagement to meet Mrs. Ford at Windsor Park the next evening, is unknowingly involved in another plot—of which Ford is also aware. Dame Quickly, returning with his acceptance, overhears Ford promising Nanetta's hand to Dr. Caius. She tells Mrs. Ford who immediately warns the young lovers.

SCENE 2—Arriving in the wood, Fenton and Nanetta re-avow their love. Now the others arrive disguised as elves and nymphs and secrete themselves awaiting Falstaff. He enters and has a moment alone with Alice before they descend on him and trounce him. All is done in a jestful manner, and Ford now satisfied with this revenge finally agrees to let Nanetta marry Fenton.

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



it's a credit to you



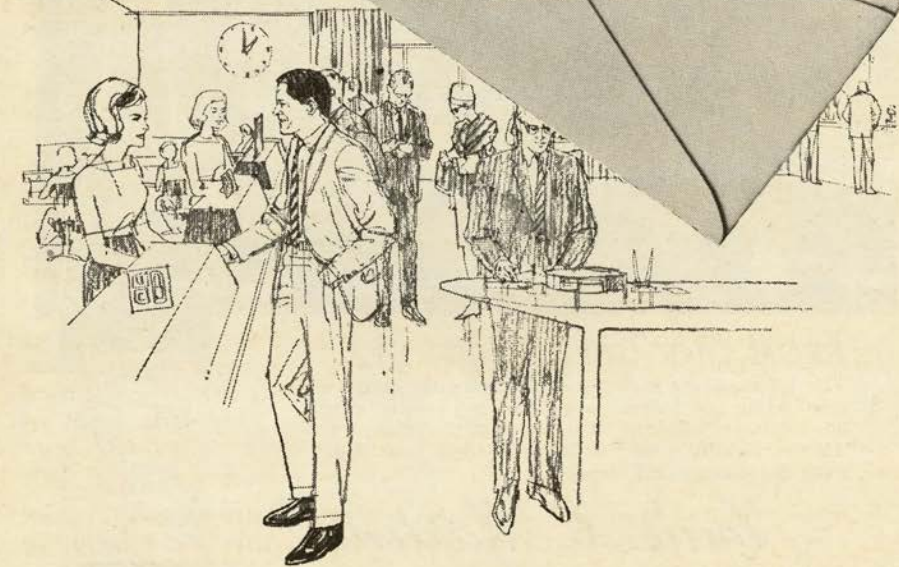
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SOME PRACTICAL ASPECTS OF THE CURRENT SEASON

The San Francisco Opera, founded in 1922, today stands in the first rank of the world's opera companies along with those of New York, Milan, Vienna, and the cultural centers of Germany. Yet our Company offers a far shorter season than the major opera organizations of New York and Europe.

A primary obligation of the San Francisco Opera is to meet the growing demand for fine opera in San Francisco. Toward this end, the local season has been extended from six to seven weeks this year and the number of performances increased from 30 to 36. This means that the Company will be presenting more opera to more people at a proportionately lower cost of production. Although budgeted expenses are up 17% over last year, a greater number of repeat performances will reduce our average deficit per performance after the added box office income, thereby accomplishing a more efficient use of staff and artists.

Nevertheless, the overall loss will be somewhat higher than before, due largely to the steadily rising cost of labor. While many business and industrial concerns have been able to cut costs, or boost production, through various labor saving devices, no machines have yet been developed that can sing, act, direct, dance, conduct, design and tend to the hundreds of other production jobs that call for a high degree of individual skill and talent. Because opera production is 95% labor, our costs have increased at a much greater rate than business expenses in general.

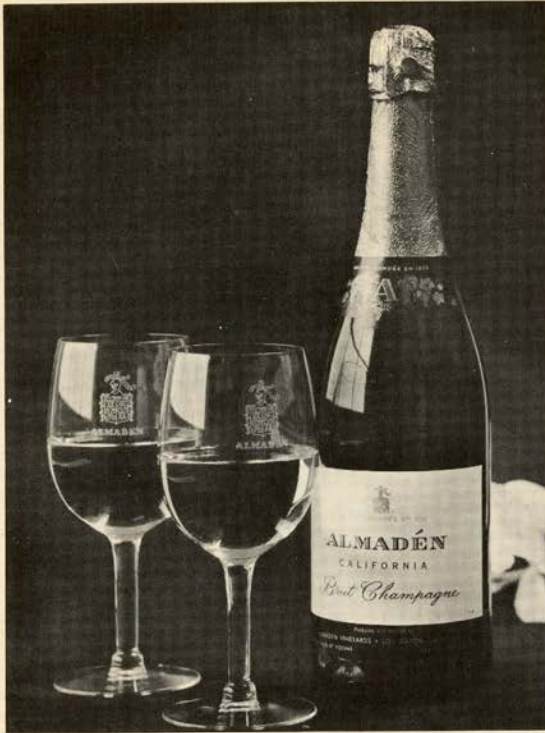
In 1947, our total expenses were \$728,842, with gross operating income at \$649,616. In 1962, expenses had reached \$1,672,525 against a gross operating income of \$1,345,920.

So, despite strict and relentless economies of operation, despite sell-outs for almost every performance, despite the fact that we are closer to being self-supporting than any other major opera organization (ticket proceeds cover from 80-85% of expenses), the San Francisco Opera this year must raise \$8,128 more than in 1962. The 1963 goal is \$160,000.

Thanks to the financial support from our guarantors and an increasing number of donors, the San Francisco Opera has, so far, survived the cost squeeze of recent years. To maintain our present artistic level, we will need the continued assistance of past contributors. At the same time, we must continue to develop new and additional support from individuals, businesses, foundations and local government.

Only by constantly striving to better our previous performance, in fund raising as well as staging, can we keep grand opera alive and growing in San Francisco.

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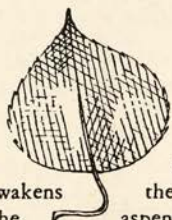
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Although BV Champagnes may cost a little more they are richly rewarding in delight and enjoyment... a most welcome gift!

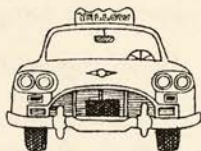
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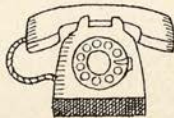
A splash of crisp sunlight wakens the Valley, inciting the aspens to riot in reds and golds. Our chef has timed the sunrise perfectly... his Danish pastries are coming, fragrant and warm, from the baking ovens.

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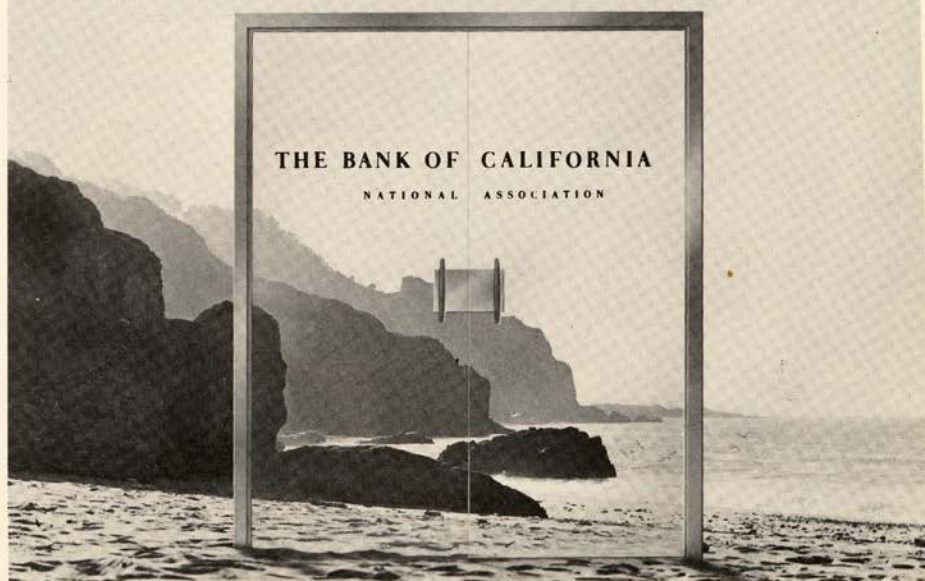
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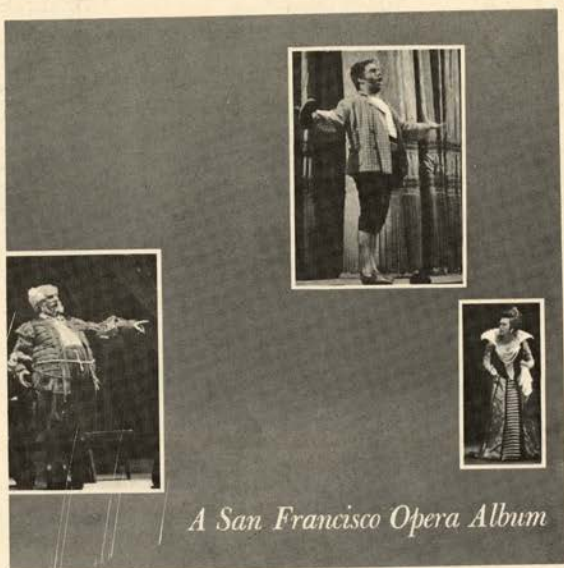
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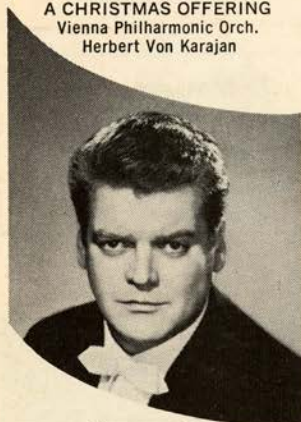
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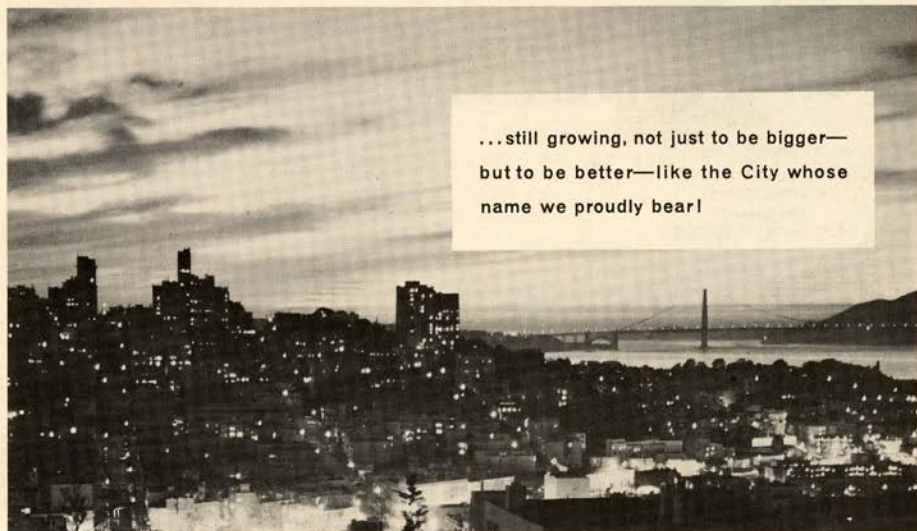
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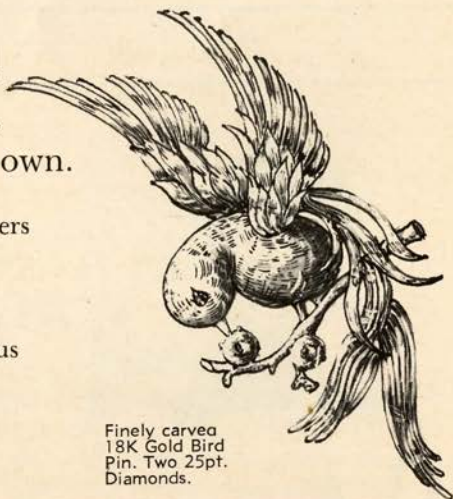
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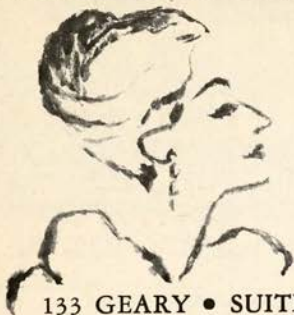


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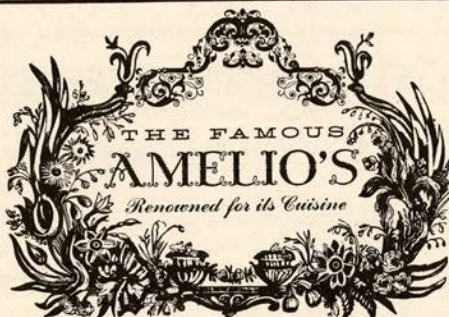


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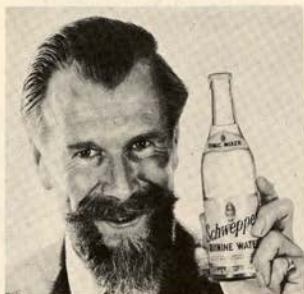
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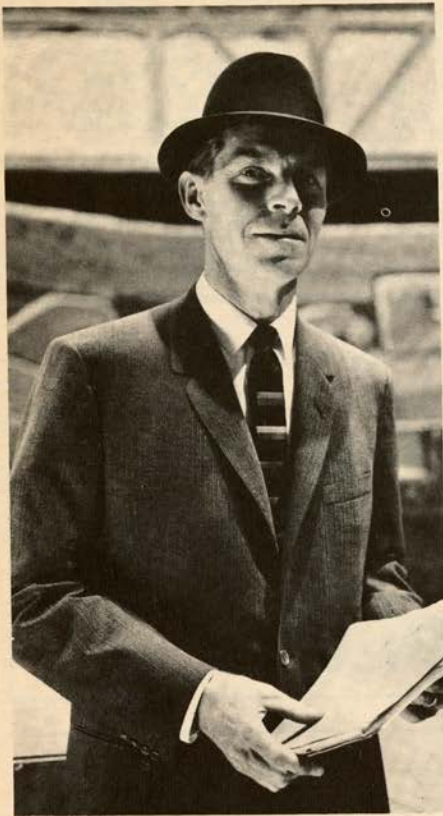


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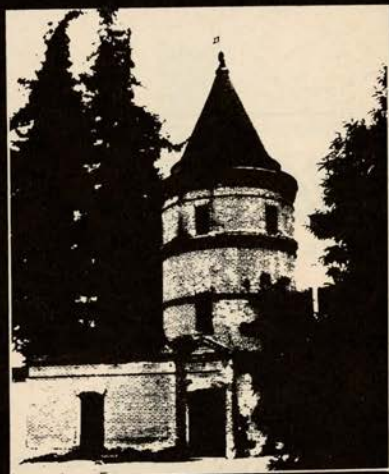
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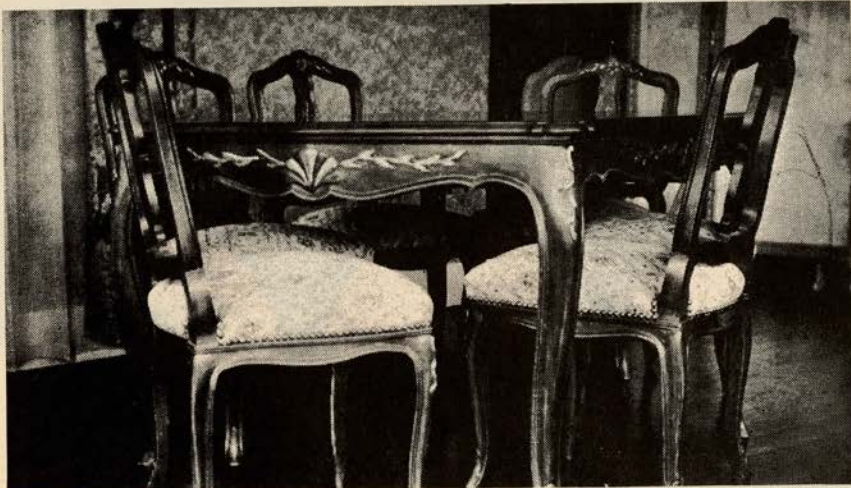
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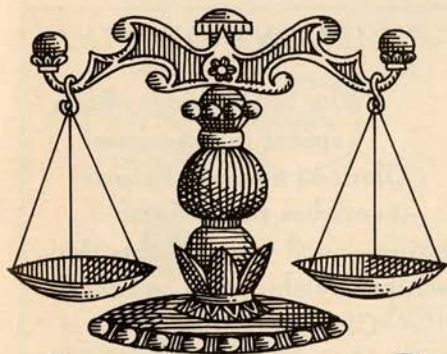
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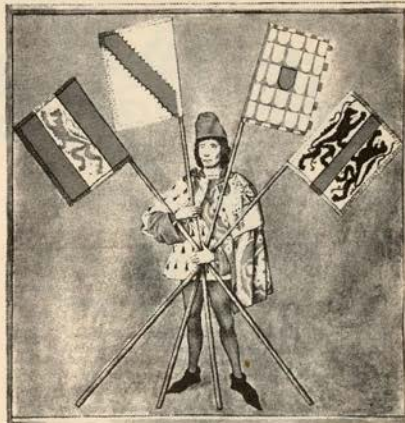
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Conductor: FERENCSEK

Stage Director: HAGER

Designer: NAGY

Thursday Afternoon, October 24, at 1:30 **FALSTAFF (Verdi)**
 Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,
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Conductor: FERENCSEK

Stage Director: HAGER

Designer: NAGY

Tuesday Afternoon, October 29, at 1:30 **FALSTAFF (Verdi)**
 Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,
 Manton, van der Bilt, Harvey

Conductor: FERENCSEK

Stage Director: HAGER

Designer: NAGY

Thursday Afternoon, October 31, at 1:30 **FALSTAFF (Verdi)**
 Costa, Meneguzzer, Cervena, Martin; Evans, Peterson, Stewart, Fried,
 Manton, van der Bilt, Harvey

Conductor: FERENCSEK

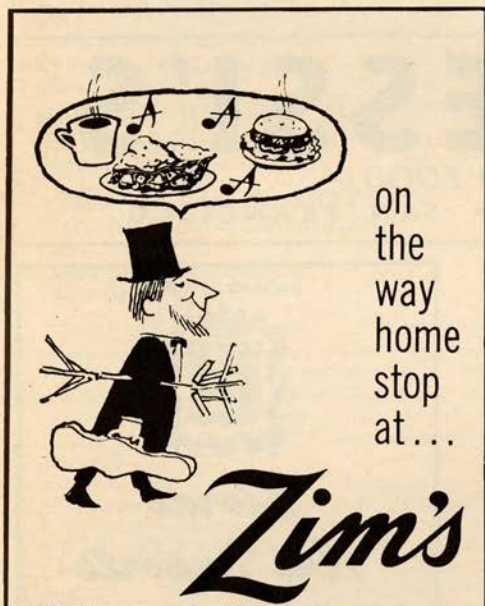
Stage Director: HAGER

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(Program subject to change)

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CALENDAR OF EVENTS

- Monday, September 9, 7:30 p.m.**
KQED, CHANNEL 9, Invitation to Opera, seasonal preview.
- Tuesday, September 10**
EXHIBIT of scenery designs, photographs, and background material on "The Queen of Spades", "Capriccio", and "Dialogues of the Carmelites" opens in the music room of San Francisco public library, Larkin at Fulton streets, until the end of the season.
- Friday, September 13, 7:45 p.m.**
OPERA CURTAIN TIME, KKHI, backstage interviews on all Regular Subscription Series and Thursday Subscription Series evenings begin tonight. Sponsored by the *San Francisco Examiner*.
- Monday, September 16, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**
JUNIOR LEAGUE OPERA PREVIEW, "Mefistofele"
Public invited free of charge.
- Monday, September 16, 7:30 p.m.**
KQED, CHANNEL 9, Invitation to Opera, "Mefistofele".
- Monday, September 23, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**
JUNIOR LEAGUE OPERA PREVIEW, "Samson et Dalila".
Public invited free of charge.
- Monday, September 23, 7:30 p.m.**
KQED, CHANNEL 9, Invitation to Opera, "Falstaff".
- Monday, September 30, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**
JUNIOR LEAGUE OPERA PREVIEW, "The Queen of Spades".
Public invited free of charge.
- Monday, September 30, 7:30 p.m.**
KQED, CHANNEL 9, Invitation to Opera, "The Queen of Spades".
- Monday, October 7, 7:30 p.m.**
KQED, CHANNEL 9, Invitation to Opera, "La Forza del Destino".
- Thursday, October 10**
BAYREUTH TODAY, exhibit of forty-five photos of recent Bayreuth productions to be on display in lobbies of the opera house until October 30 in commemoration of the 150th anniversary of the birth of Richard Wagner.
- Monday, October 14, 7:30 p.m.**
KQED, CHANNEL 9, Invitation to Opera, "Dialogues of the Carmelites".
- Wednesday, October 16, 9:00 p.m.**
FOL-DE-ROL CIRCUS, Kezar Pavilion, sponsored by the San Francisco Opera Guild.
- Thursday, October 17, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**
JUNIOR LEAGUE OPERA PREVIEW, "Dialogues of the Carmelites".
Public invited free of charge.
- Saturday, October 19, 12:00 p.m.**
SAN FRANCISCO WINE FAIR until midnight and 12 noon to 6 p.m. on Sunday, October 20, on the Fulton street mall (between Hyde and Larkin streets) at the Civic Center. All proceeds benefit the San Francisco Opera Association.
- Sunday, October 20, 2:00 p.m.**
HEARST GREEK THEATER, "Falstaff", presented by the University of California in Berkeley.
- Monday, October 21, 7:30 p.m.**
KQED, CHANNEL 9, Invitation to Opera, "Capriccio".
- Tuesday, October 22, 8:00 p.m.**
GALA PERFORMANCE OF "Dialogues of the Carmelites" in celebration of the Festival of France week.
- Wednesday, October 23, 11:00 a.m., Peacock Court, Hotel Mark Hopkins**
JUNIOR LEAGUE OPERA PREVIEW, "Capriccio".
Public invited free of charge.
- Monday, October 28, 8:00 p.m.**
SACRAMENTO PERFORMANCE, "Tosca", Memorial Auditorium.



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- Friday Evening, September 13, at 8:00** **AIDA (Verdi)**
 PRICE, RESNIK, TODD; KONYA, SHAW, TOZZI, HECHT, RIFFEL
 Conductor: MOLINARI-PRADELLI Stage Director: HAGER
 Choreographer: CHRISTENSEN
- Saturday Evening, September 14, at 8:30** **LA SONNAMBULA (Bellini)**
 SUTHERLAND, MENEGUZZER, COLE; CIONI, CROSS, HECHT, MANTON
 Conductor: BONYNGE Stage Director: MANSOURI
 Designer: NAGY Choreographer: CHRISTENSEN
- Tuesday Evening, September 17, at 8:30** **LA SONNAMBULA (Bellini)**
 SUTHERLAND, MENEGUZZER, COLE; CIONI, CROSS, HECHT, MANTON
 Conductor: BONYNGE Stage Director: MANSOURI
 Designer: NAGY Choreographer: CHRISTENSEN
- Thursday Evening, September 19, at 8:00** **MEFISTOFELE (Boito)**
 COSTA, MARTIN, COLE; TOZZI, KONYA, FRIED, RIFFEL
 Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI
 Choreographer: CHRISTENSEN
- Friday Evening, September 20, at 8:30** **IL BARBIERE DI SIVIGLIA (Rossini)**
 GRIST, CERVENA; PREY, VALLETTI, ESPARZA, VAN DER BILT, CHRISTOPHER, HARVEY,
 MC CAUGHNA, WOELLHAF, ANDERSEN
 Conductor: FERENCSEK Production: RENNERT
 Designers: SIERCKE, COLANGELO
- Saturday Evening, September 21, at 8:00** **AIDA (Verdi)**
 PRICE, RESNIK, TODD; KONYA, SHAW, TOZZI, HECHT, RIFFEL
 Conductor: MOLINARI-PRADELLI Stage Director: HAGER
 Choreographer: CHRISTENSEN
- Sunday Afternoon, September 22, at 2:00** **LA SONNAMBULA (Bellini)**
 SUTHERLAND, MENEGUZZER, COLE; CIONI, CROSS, HECHT, MANTON
 Conductor: BONYNGE Stage Director: MANSOURI
 Designer: NAGY Choreographer: CHRISTENSEN
- Tuesday Evening, September 24, at 8:00** **MEFISTOFELE (Boito)**
 COSTA, MARTIN, COLE; TOZZI, KONYA, FRIED, RIFFEL
 Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI
 Choreographer: CHRISTENSEN
- Thursday Evening, September 26, at 8:30** **SAMSON ET DALILA (Saint-Saens)**
 WARFIELD; MC CRACKEN, HAAS, HECHT, VAN DER BILT, MANTON, RIFFEL, CHRISTOPHER, BURD
 Conductor: PRETRE Stage Director: MANSOURI
 Choreographer: CHRISTENSEN
- Friday Evening, September 27, at 8:30** **TOSCA (Puccini)**
 PRICE; KONYA, SHAW, HECHT, ESPARZA, FRIED, CHRISTOPHER, MCCAUGHNA, HETHCOAT
 Conductor: PRETRE Stage Director: HAGER
- Saturday Evening, September 28, at 8:30** **IL BARBIERE DI SIVIGLIA (Rossini)**
 GRIST, CERVENA; PREY, VALLETTI, ESPARZA, VAN DER BILT, CHRISTOPHER, HARVEY,
 MC CAUGHNA, WOELLHAF, ANDERSEN
 Conductor: FERENCSEK Production: RENNERT
 Designers: SIERCKE, COLANGELO
- Tuesday Evening, October 1, at 8:00** **THE QUEEN OF SPADES (Tchaikovsky)**
 KIRSTEN, RESNIK, MARTIN, TODD; MCCRACKEN, SHAW, STEWART, PETERSON, HECHT,
 FRIED, RIFFEL, MCCAUGHNA
 Conductor: LUDWIG Production: HAGER
 Designers: SKALICKI, COLANGELO Choreographer: CHRISTENSEN
- Thursday Evening, October 3, at 8:30** **TOSCA (Puccini)**
 PRICE; KONYA, SHAW, HECHT, ESPARZA, FRIED, CHRISTOPHER, MCCAUGHNA, HETHCOAT
 Conductor: PRETRE Stage Director: HAGER
- Friday Evening, October 4, at 8:30** **LA TRAVIATA (Verdi)**
 COSTA, CERVENA, TODD; CIONI, STEWART, RIFFEL, ESPARZA, CHRISTOPHER,
 VAN DER BILT, GLOVER, MCCAUGHNA, ANDERSEN
 Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI
 Choreographer: CHRISTENSEN
- Saturday Evening, October 5, at 8:00** **THE QUEEN OF SPADES (Tchaikovsky)**
 KIRSTEN, RESNIK, MARTIN, TODD; MCCRACKEN, SHAW, STEWART, PETERSON, HECHT,
 FRIED, RIFFEL, MCCAUGHNA
 Conductor: LUDWIG Production: HAGER
 Designers: SKALICKI, COLANGELO Choreographer: CHRISTENSEN
- Sunday Afternoon, October 6, at 2:00** **IL BARBIERE DI SIVIGLIA (Rossini)**
 GRIST, CERVENA; PREY, VALLETTI, ESPARZA, VAN DER BILT, CHRISTOPHER, HARVEY,
 MC CAUGHNA, WOELLHAF, ANDERSEN
 Conductor: FERENCSEK Production: RENNERT
 Designers: SIERCKE, COLANGELO
- Tuesday Evening, October 8, at 8:00** **LA FORZA DEL DESTINO (Verdi)**
 PRICE, MARTIN, COLE; MCCRACKEN, HAAS, KREPPPEL, ESPARZA, HECHT, FRIED,
 VAN DER BILT, MCCAUGHNA
 Conductor: MOLINARI-PRADELLI Production: HAGER
 Designers: BAUER-ECSEY, COLANGELO Choreographer: CHRISTENSEN

- Thursday Evening, October 10, at 8:00** **DIE WALKURE (Wagner)**
 SHUARD, ERICSDOTTER, RESNIK, TODD, PARKER, WARDEN, CERVENA, MARTIN, COLE,
 PETERSEN, CHRONIS; VICKERS, WOLOVSKY, KREPPPEL
 Conductor: LUDWIG Designer: KERZ Stage Director: MANSOURI
- Friday Evening, October 11, at 8:30** **SAMSON ET DALILA (Saint-Saens)**
 WARFIELD; MC CRACKEN, HAAS, HECHT, VAN DER BILT, MANTON, RIFFEL, CHRISTOPHER, BURD
 Conductor: PRETRE Stage Director: MANSOURI
 Choreographer: CHRISTENSEN
- Saturday Evening, October 12, at 8:30** **FALSTAFF (Verdi)**
 COSTA, MENEGUZZER, CERVENA, MARTIN; EVANS, PETERSON, STEWART, FRIED,
 MANTON, VAN DER BILT, HARVEY
 Conductor: FERENCSEK Stage Director: HAGER
 Designer: NAGY
- Sunday Afternoon, October 13, at 2:00** **TOSCA (Puccini)**
 PRICE; CIONI, HAAS, HECHT, ESPARZA, FRIED, CHRISTOPHER, MCCAUGHNA, HETHCOAT
 Conductor: PRETRE Stage Director: HAGER
- Tuesday Evening, October 15, at 8:00** **DIE WALKURE (Wagner)**
 SHUARD, ERICSDOTTER, RESNIK, TODD, PARKER, WARDEN, CERVENA, MARTIN, COLE,
 PETERSEN, CHRONIS; VICKERS, WOLOVSKY, KREPPPEL
 Conductor: LUDWIG Stage Director: MANSOURI
 Designer: KERZ
- Thursday Evening, October 17, at 8:30** **LA TRAVIATA (Verdi)**
 COSTA, CERVENA, TODD; CIONI, STEWART, RIFFEL, ESPARZA, CHRISTOPHER,
 VAN DER BILT, GLOVER, MCCAUGHNA, ANDERSEN
 Conductor: MOLINARI-PRADELLI Stage Director: MANSOURI
 Choreographer: CHRISTENSEN
- Friday Evening, October 18, at 8:00** **AIDA (Verdi)**
 PRICE, WARFIELD, TODD; MCCRACKEN, HAAS, KREPPPEL, HECHT, RIFFEL
 Conductor: MOLINARI-PRADELLI Stage Director: HAGER
 Choreographer: CHRISTENSEN
- Saturday Evening, October 19, at 8:00** **COSI FAN TUTTE (Mozart)**
 SCHWARZKOPF, VANNI, GRIST; VALLETTI, PREY, WOLOVSKY
 Conductor: FERENCSEK Stage Director: HAGER
 Designer: JENKINS
- Tuesday Evening, October 22, at 8:00** **DIALOGUES OF THE CARMELITES**
 VENORA, ERICSDOTTER, GRIST, RESNIK, WARFIELD, TODD, COLE; PETERSON, SHAW, (Poulenc)
 NILSSON, FRIED, VAN DER BILT, CHRISTOPHER, ESPARZA, MCCAUGHNA, ANDERSEN
 Conductor: LUDWIG Stage Director: MANSOURI
 Production and Design: HARRY HORNER
- Thursday Evening, October 24, at 8:00** **LA FORZA DEL DESTINO (Verdi)**
 PRICE, MARTIN, COLE; MCCRACKEN, HAAS, KREPPPEL, ESPARZA, HECHT, FRIED,
 VAN DER BILT, MCCAUGHNA
 Conductor: MOLINARI-PRADELLI Production: HAGER
 Designers: BAUER-ECSY, COLANGELO Choreographer: CHRISTENSEN
- Friday Evening, October 25, at 8:30** **CAPRICCIO (Strauss)**
 SCHWARZKOPF, CERVENA, MENEGUZZER, GREGORY; VALLETTI, PREY, STEWART, WOLOVSKY,
 PETERSON, FRIED, VAN DER BILT, HECHT, CHRISTOPHER, EITZE, MANTON,
 RIFFEL, GLOVER, MCCAUGHNA, HARVEY
 Conductor: PRETRE Production: HAGER
 Designers: BAUER-ECSY, COLANGELO
- Saturday Evening, October 26, at 8:00** **DIALOGUES OF THE CARMELITES**
 VENORA, ERICSDOTTER, GRIST, RESNIK, WARFIELD, TODD, COLE; PETERSON, SHAW, (Poulenc)
 NILSSON, FRIED, VAN DER BILT, CHRISTOPHER, ESPARZA, MCCAUGHNA, ANDERSEN
 Conductor: LUDWIG Stage Director: MANSOURI
 Production and Design: HARRY HORNER
- Sunday Afternoon, October 27, at 2:00** **THE QUEEN OF SPADES (Tchaikovsky)**
 KIRSTEN, RESNIK, MARTIN, TODD; MCCRACKEN, SHAW, STEWART, PETERSON, HECHT,
 FRIED, RIFFEL, MCCAUGHNA
 Conductor: LUDWIG Production: HAGER
 Designers: SKALICKI, COLANGELO Choreographer: CHRISTENSEN
- Tuesday Evening, October 29, at 8:00** **COSI FAN TUTTE (Mozart)**
 SCHWARZKOPF, VANNI, GRIST; VALLETTI, PREY, WOLOVSKY
 Conductor: FERENCSEK Stage Director: HAGER
 Designer: JENKINS
- Thursday Evening, October 31, at 8:30** **CAPRICCIO (Strauss)**
 SCHWARZKOPF, CERVENA, MENEGUZZER, GREGORY; VALLETTI, PREY, STEWART, WOLOVSKY,
 PETERSON, FRIED, VAN DER BILT, HECHT, CHRISTOPHER, EITZE, MANTON,
 RIFFEL, GLOVER, MCCAUGHNA, HARVEY
 Conductor: PRETRE Production: HAGER
 Designers: BAUER-ECSY, COLANGELO

Dates, Casts, and Operas Subject to Change

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