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1963

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Contents

	PAGE
OFFICERS, BOARD OF DIRECTORS.	
ADMINISTRATION	15
BOARD OF GOVERNORS	17
CONDUCTORS AND MUSICAL STAFF,	
ARTISTS, SOLO DANCERS	19
PRODUCTION STAFF, TECHNICAL	
DEPARTMENT	21
CHORUS, BALLET, BOYS' CHORUS.....	23
ORCHESTRA	25
"DIE WALKÜRE" CAST.....	37
SYNOPSIS OF "DIE WALKÜRE".....	39
"LA TRAVIATA" CAST.....	41
SYNOPSIS OF "LA TRAVIATA".....	43
BOX HOLDERS, REGULAR SUBSCRIPTION SERIES....	51
GUARANTORS	53
FOR THE WAR MEMORIAL OPERA HOUSE.....	71
SAN FRANCISCO OPERA GUILD.....	73
MATINEES FOR YOUNG PEOPLE.....	75
CALENDAR OF EVENTS.....	79
REPERTOIRE	81





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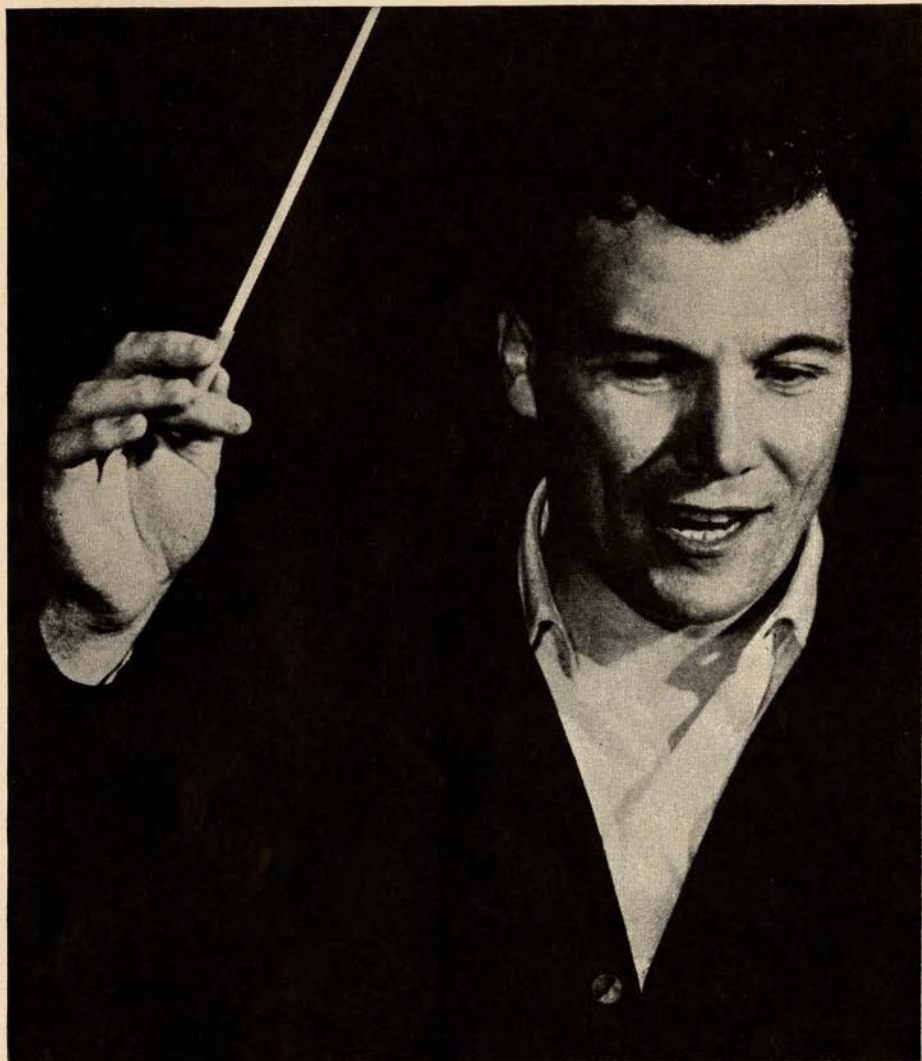
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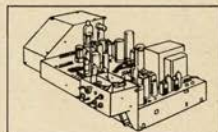


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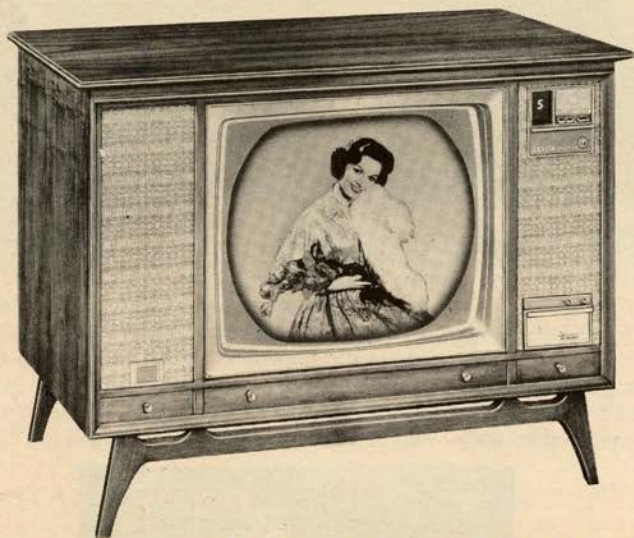
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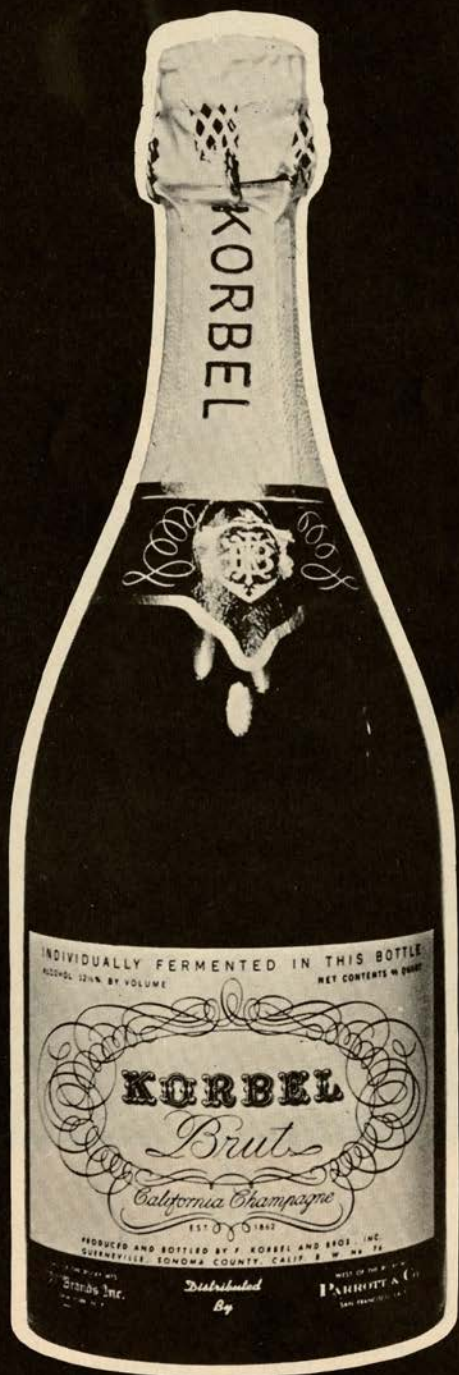
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November 1 - November 24, 1963

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Rossini: IL BARBIERE DI SIVIGLIA

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Puccini: TOSCA

Tchaikovsky: THE QUEEN OF SPADES

Verdi: LA TRAVIATA

Verdi: LA FORZA DEL DESTINO

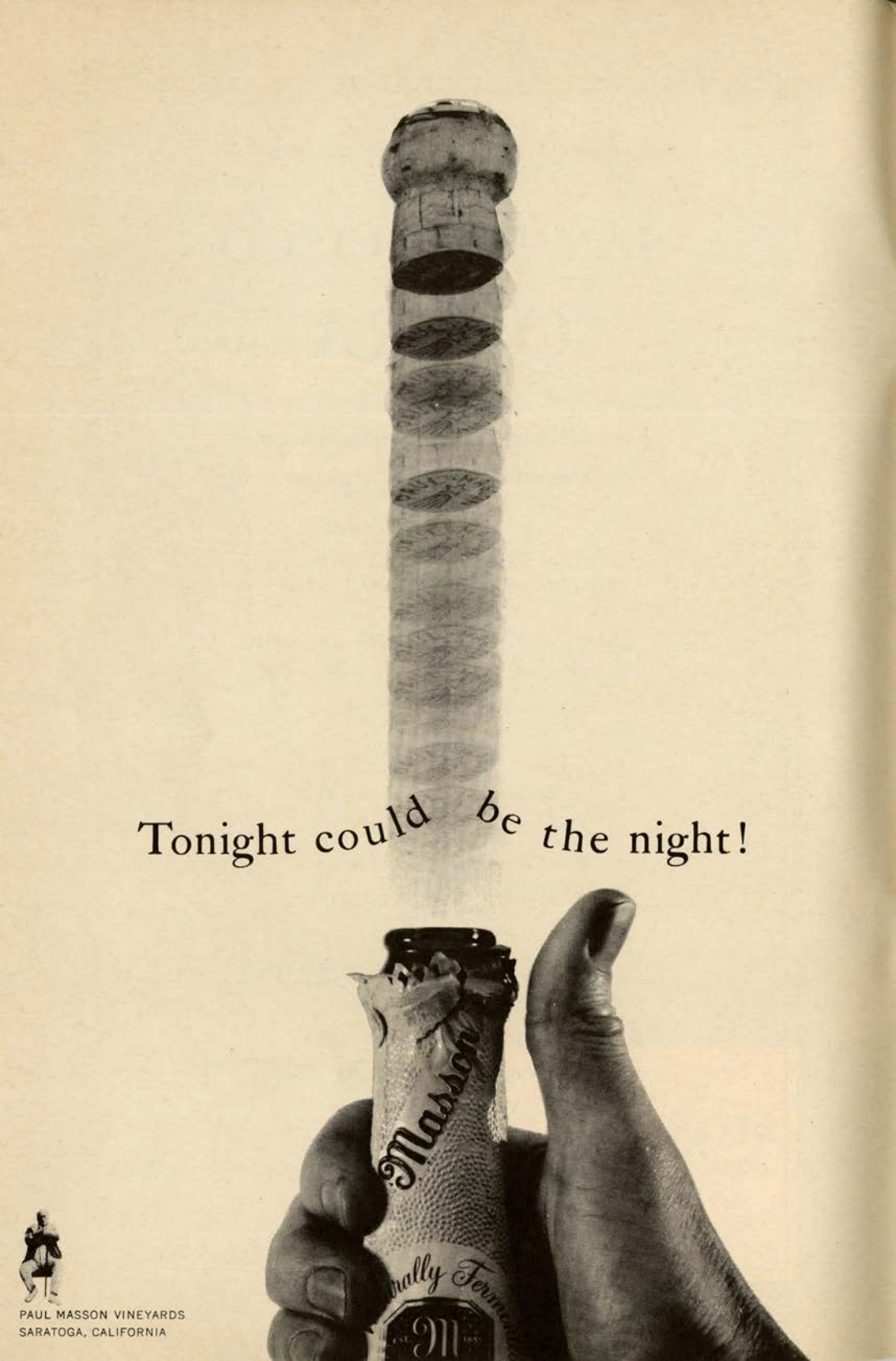
Wagner: DIE WALKÜRE

Verdi: FALSTAFF

Mozart: COSI FAN TUTTE

Poulenc: DIALOGUES OF THE CARMELITES

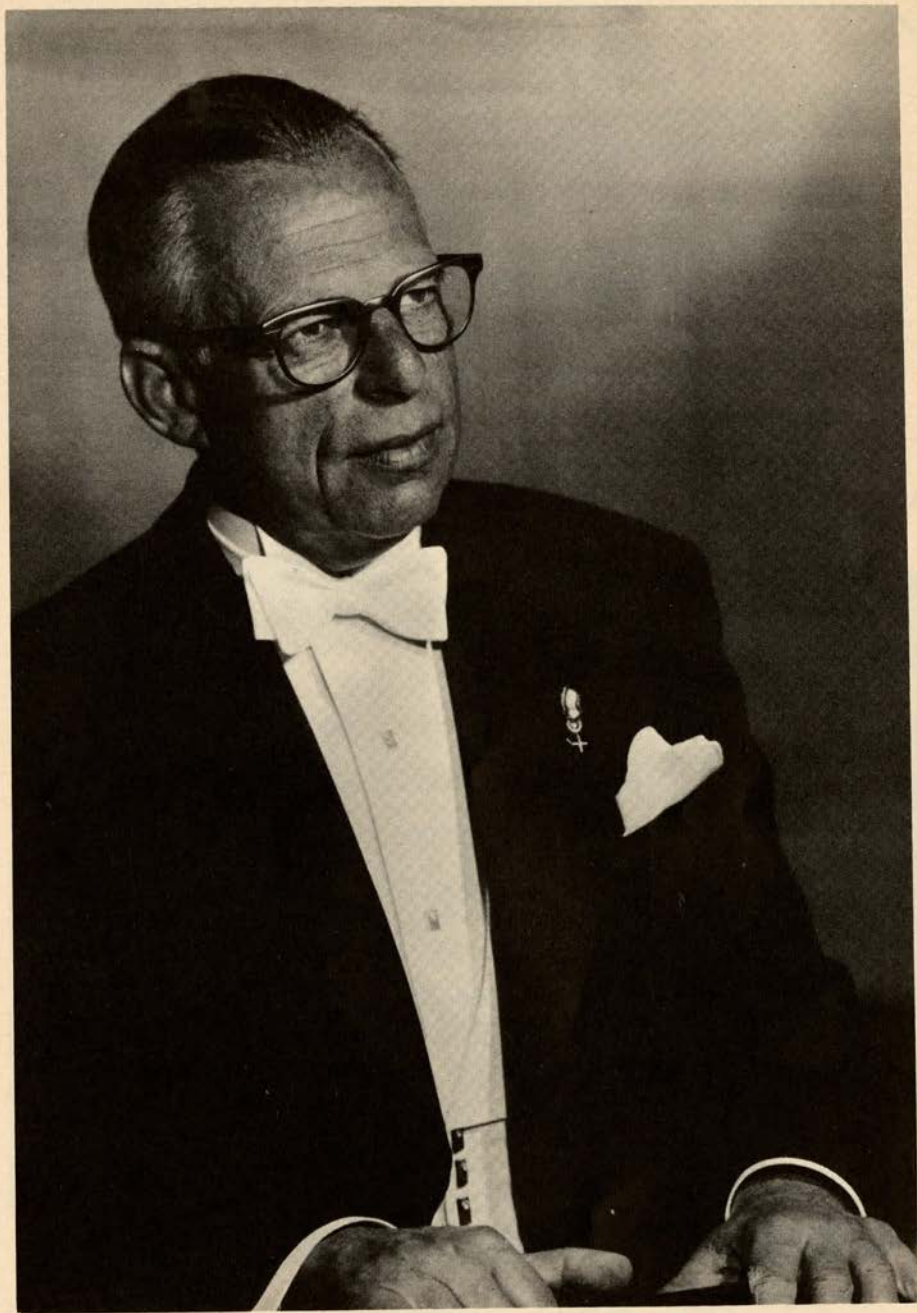
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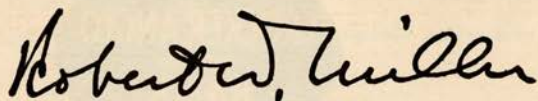
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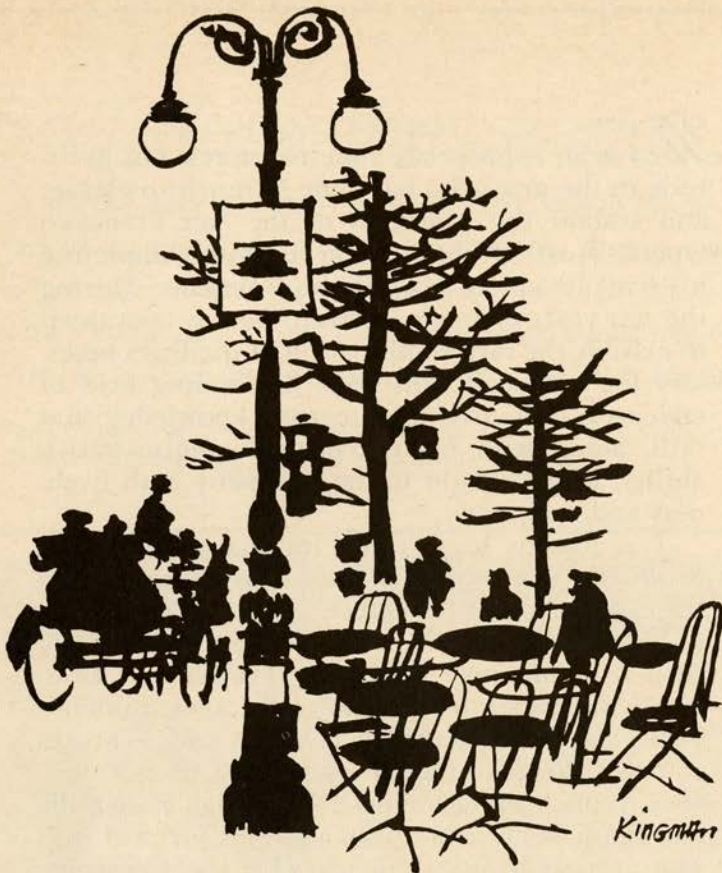
This is an appropriate time to express our gratitude to the man who has done so much to elevate and sustain the standards of the San Francisco Opera. Kurt Herbert Adler is now completing his first decade as head of the Company. During the ten years of his leadership, he has continued to exhibit the rare 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.

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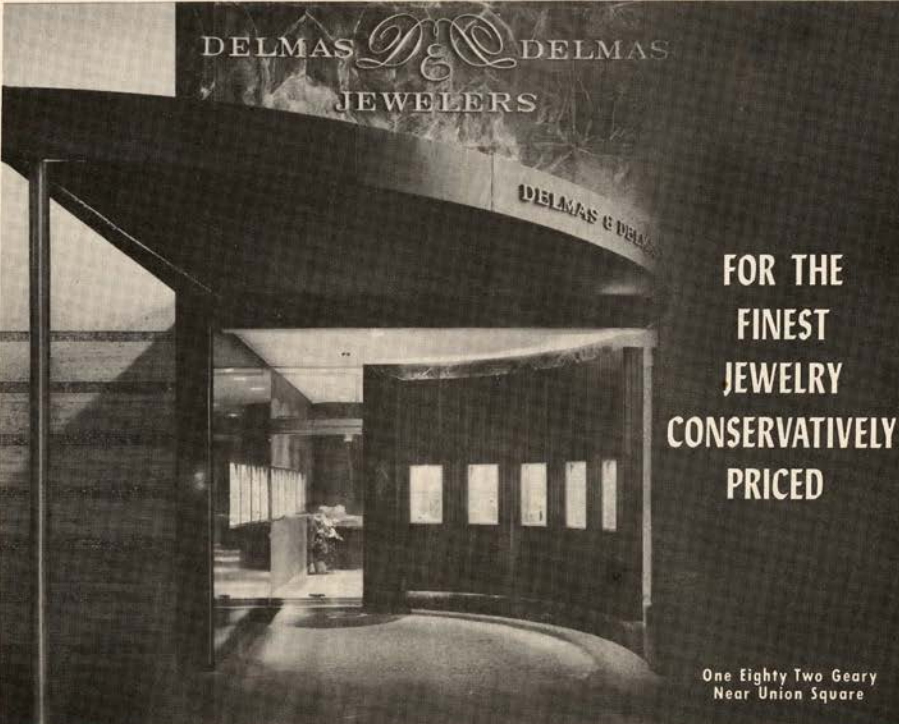
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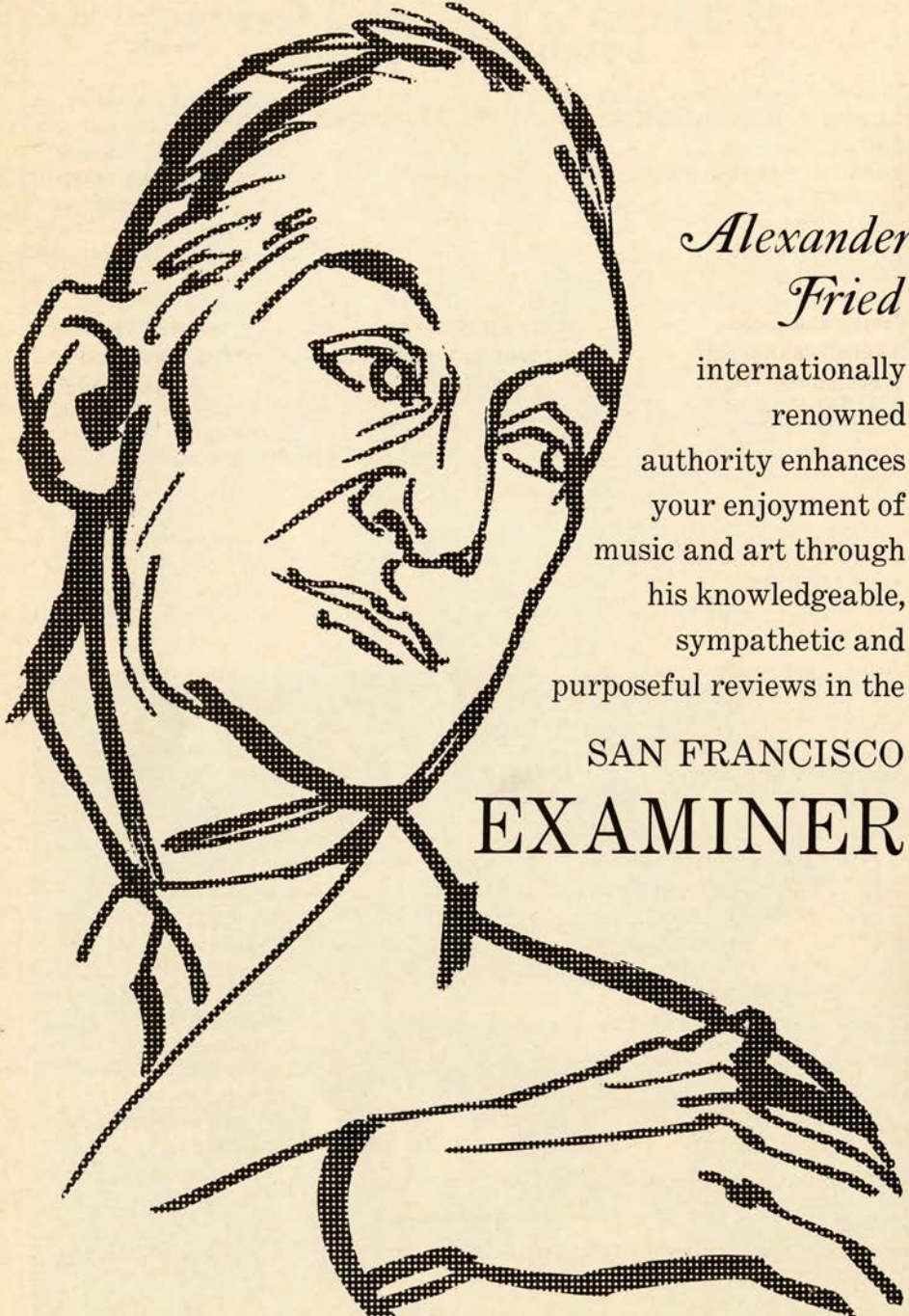


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| *Peggy Covington | *Margaret Magoon | Trudy Sheer |
| Carol Denyer | Dolores Manring | *Marcella Mignault Strong |
| Giovanna Di Tano | *Ann Moore | Verna Weaver |
| *Eloise Farrell | *Pepi Nenova | *Margaret Wehle |
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| 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 |
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| 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 | |

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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 Tjomslund |
| 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*

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



Mono: LM-6160
Stereo: LSC-6160
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.



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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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workmanship combined with the most
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SAN FRANCISCO SAN RAFAEL SAN MATEO HILLSDALE OAKLAND HAYWARD SAN JOSE SACRAMENTO FRESNO



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."

SAN FRANCISCO OPERA

KURT HERBERT ADLER
General Director

HOWARD K. SKINNER
Manager

Festival of France Gala Performance

October 22 at 8:00

Also October 26 at 8:00

Revival

DIALOGUES OF THE CARMELITES

(by Poulenc) in English

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

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

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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

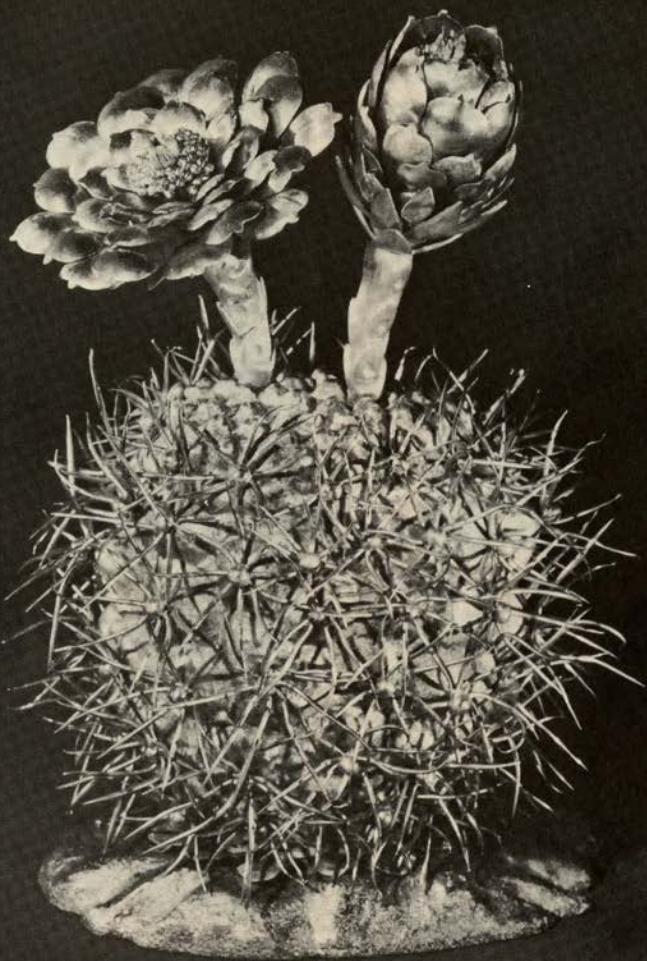
THE QUEEN OF SPADES

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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SAN FRANCISCO

Tuesday Evening, October 15, 1963, at 8:00
(Final curtain approximately 11:45)

- Revival

In observance of the 150th anniversary of the birth of Richard Wagner

Die Walküre

(IN GERMAN)

Opera in three acts by RICHARD WAGNER

Conductor: LEOPOLD LUDWIG

Stage Director: LOTFI MANSOURI

Designer: LEO KERZ

SIEGMUND JON VICKERS

SIEGLINDE SIW ERICSDOTTER

HUNDING WALTER KREPPPEL

WOTAN LEONARDO WOLOVSKY

BRÜNNHILDE AMY SHUARD

FRICKA REGINA RESNIK

GERHILDE
HELMWIGE
WALTRAUTE
SCHWERTLEITE
ORTLINDE
SIEGRUNE
GRIMGERDE
ROSSWEISSE

Valkyries

JEANNE PARKER
CAROL TODD
JANIS MARTIN
DOROTHY COLE
GEORGIA WARDEN
OLGA CHRONIS
DONNA PETERSEN
SONA CERVENA

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: *Legendary Germany*

Act I: *Hunding's hut*

Act II: *A wild and rocky pass*

Act III: *Rock of the Valkyries*

Next Regular Subscription Performance, Tuesday, October 22, at 8:00
"Dialogues of the Carmelites" (Poulenc) in English

No one will be seated after the house lights are lowered

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THE STORY OF "DIE WALKÜRE"

ACT I—Taking refuge in Hunding's hut from a storm, Siegmund discovers Hunding's wife Sieglinde. Upon his return, Hunding observes the likeness between the two, and learns through Siegmund that he is the one who has slain his kinsmen. Hunding is bound by the laws of kinship to avenge their death. Sieglinde, now in love with Siegmund, pours a sleeping potion into Hunding's goblet, and then tells Siegmund the story of her abduction and forced marriage. She shows him the sword buried in an ash tree by a one-eyed warrior—destined for the man strong enough to remove it. Comparing stories, they discover they are brother and sister as well as lovers, and that the magical sword is for their protection. Siegmund takes it and the two, now fearful of Hunding's wrath, escape.

ACT II—Although Wotan instructs Brunnhilde that Hunding is to die, his wife Fricka, guardian of the marriage vow, insists that the adulterers Siegmund and Sieglinde must be punished, and exacts his promise not to safeguard his son. Brunnhilde, now commanded by Wotan to protect Hunding, and to lead Siegmund to Valhalla, vainly pleads his case as he arrives with the exhausted Sieglinde. Moved by the couple's devotion, Brunnhilde promises Siegmund victory despite Wotan's decree, but as he rushes to meet the approaching Hunding his sword is shattered by Wotan. Defenseless, Siegmund is felled by Hunding who in turn is killed by a scornful wave of Wotan's hand.

ACT III—The Valkyries, fearing Wotan's wrath, refuse to aid Sieglinde, but Brunnhilde disobeying his command gives her the fragments of Siegmund's sword and sends her into the forest where Fafner guards the ring. There she can safely await the birth of her expected child, Siegfried. Outraged, Wotan divests Brunnhilde of her divinity and orders her to the mountain, where she must sleep surrounded by the magic circle of fire until awakened by a hero.

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

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The Nob Hill
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Thursday Evening, October 17, 1963, at 8:30
(Final curtain approximately 11:30)

La Traviata

(IN ITALIAN)

Opera in four acts by GIUSEPPE VERDI

Text by Francesco Maria Piave, after the play by Dumas

Conductor: FRANCESCO MOLINARI-PRADELLI Stage Director: LOTFI MANSOURI

VIOLETTA VALERY.....	MARY COSTA
DR. GRENVIL.....	PETER VAN DER BILT
MARQUIS D'OBIGNY.....	RUSSELL CHRISTOPHER
FLORA.....	SONA CERVENA
BARON DOUPHOL.....	ELFEGO ESPARZA
GASTONE.....	RICHARD RIFFEL
ALFREDO GERMONT.....	RENATO CIONI
ANNINA, <i>Violetta's maid</i>	CAROL TODD
GIUSEPPE, <i>Violetta's servant</i>	ROY GLOVER
GIORGIO GERMONT, <i>Alfredo's father</i>	THOMAS STEWART
MESSENGER.....	DANIEL McCAUGHNA
MAJORDOMO.....	WINTHER ANDERSEN

Ladies and gentlemen, friends of Violetta and Flora

Solo dancer: DAVID ANDERSON

Corps de ballet

Chorus Director: VINCENZO GIANNINI Choreographer: LEW CHRISTENSEN

Costumers: GOLDSTEIN & CO.

TIME AND PLACE: Mid-nineteenth century; Paris and environs

Act I: Drawing-room in Violetta's house

Act II: A villa near Paris

Act III: A room in Flora's house

Act IV: Violetta's bed chamber

Next Thursday Evening Subscription Performance, October 24, at 8:00
"La Forza del Destino (Verdi) in Italian

No one will be seated after the house lights are lowered

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"What's an inheritance tax?"

Children ask the darndest questions. And it's harder than ever to find the answers. Take today's complicated tax laws. Did you know that an estate may be taxed three times in passing from husband to wife to child to grandchild? Using a trust, it may be taxed only once. The difference is your family's future. That's the basic job of a trust department — to conserve and protect your assets. In your personal planning, consult your attorney, and then talk with a Wells Fargo Trust Officer.



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THE STORY OF "LA TRAVIATA"

ACT I—A party is in progress in the salon of Violetta's home, and Alfredo, who has come with friends, succumbs to the charms and beauty of the hostess. The guests retire to an adjoining room to dance, but Violetta, who is suffering from the early stages of consumption, is prevented from joining them by a severe coughing-spell, and remains on the lounge to recover. Alfredo remains with her, expressing first his solicitation and then his love, which deeply touches Violetta. Later, when the guests have departed, Violetta contemplates this great new love which has come to her.

ACT II—Violetta has deserted her former life and friends, and is living most happily with Alfredo in a small country house near Paris to which they have retired. Alfredo, upon learning from Annina that Violetta has quietly been selling her jewelry to aid in defraying expenses, departs for Paris to get money with which to repay her. Alfredo's father (Germont) arrives and succeeds in persuading Violetta that she must give up Alfredo and their happiness, not only because Alfredo's own career is threatened by this liaison, but also because its continuance will jeopardize the marriage of Alfredo's sister, for whom the father also pleads. As Germont departs, Violetta writes a note of farewell to Alfredo, but he returns before she finishes. She hides the letter and conceals her real feelings. When Alfredo tells her he has heard his father is to visit them, she departs on the pretext of leaving them alone, but sends the letter back by messenger. When Germont arrives he finds his son in despair, and vainly attempts to stir him by recalling memories of his home in "fair Provence."

ACT III—Alfredo returns to Paris seeking Violetta and finds her with her new companion, Baron Douphol, at a ball being held at the palace of her friend Flora. Alfredo, winning heavily at the gaming table, challenges the Baron to a game and adds still further to his winnings. When the guests retire for supper, Violetta returns, followed at her request by Alfredo, whom she implores to leave, fearful of the prospect of a duel between the two men. Alfredo bitterly charges her with falseness, which, remembering the promise to Germont, she does not deny. Alfredo summons the guests and before them all denounces her, throwing at her feet his winnings of the evening. As Violetta faints, Germont arrives seeking his son. He alone knows the tragic significance of the scene, but for the sake of his son and daughter cannot disclose it.

ACT IV—Violetta is now confined to her bed by the ravages of the disease from which she has suffered, and, although the doctor attempts to cheer and reassure her, she knows she has not long to live. She is cheered by a letter from Germont, who would seek to undo the damage he has done, and writes that Alfredo is returning to seek her pardon. But she feels it will be too late. Alfredo arrives, and in the great happiness of the moment they plan to leave Paris; but the excitement proves too much, and, as Germont and the doctor arrive, Violetta collapses in her lover's arms.

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



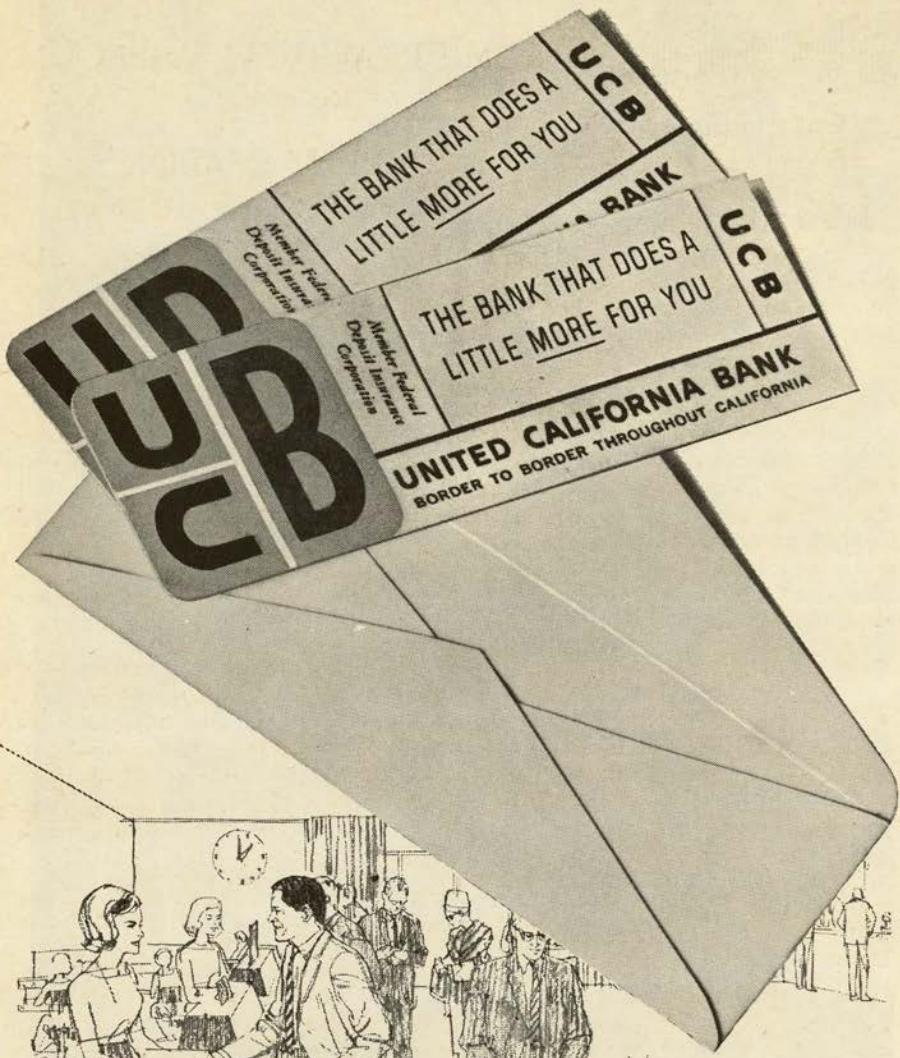
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SOME PRACTICAL ASPECTS OF THE CURRENT SEASON

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.

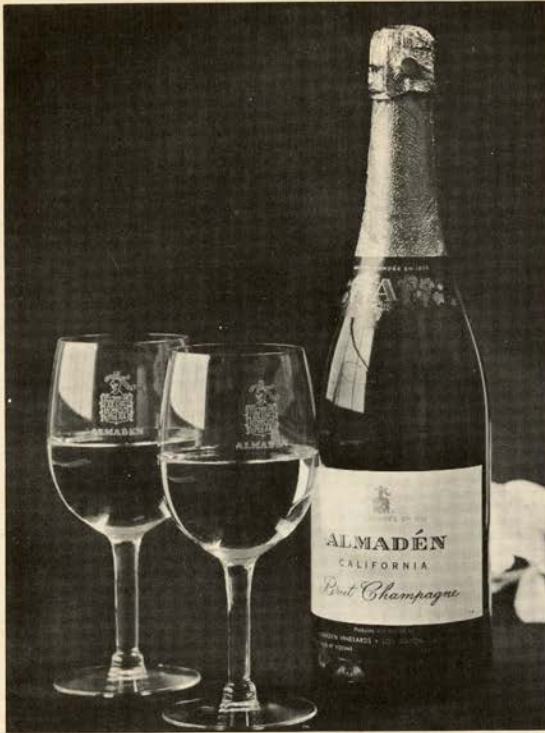
In 1947, our total expenses were \$728,842, with gross operating income at \$649,616. In 1962, expenses had reached \$1,672,525 against a gross operating income of \$1,345,920.

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.

ROBERT WATT MILLER



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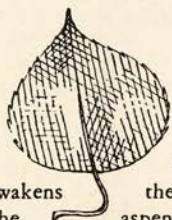
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Rutherford, Napa County,
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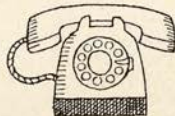
A splash of crisp sunlight wakens the Valley, inciting the aspens to riot in reds and golds. Our chef has timed the sunrise perfectly... his Danish pastries are coming, fragrant and warm, from the baking ovens.

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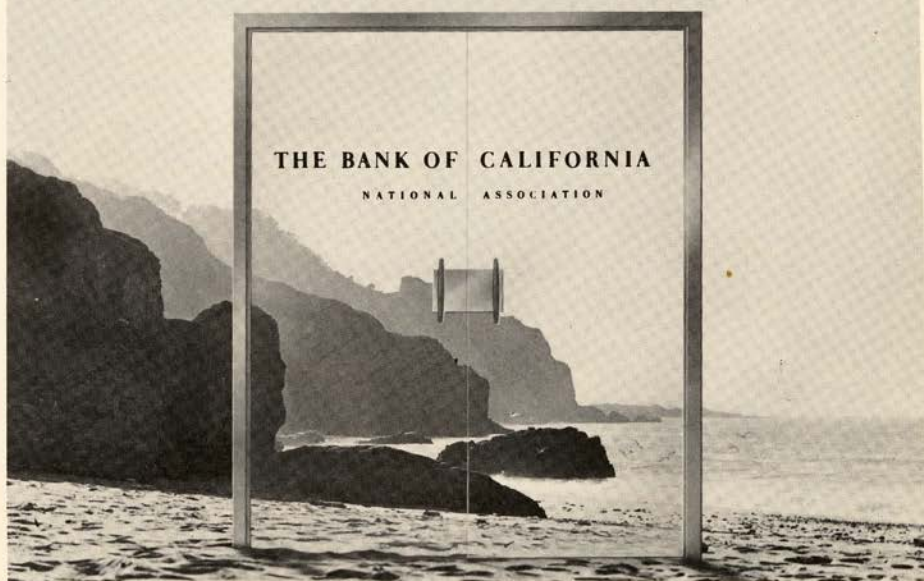
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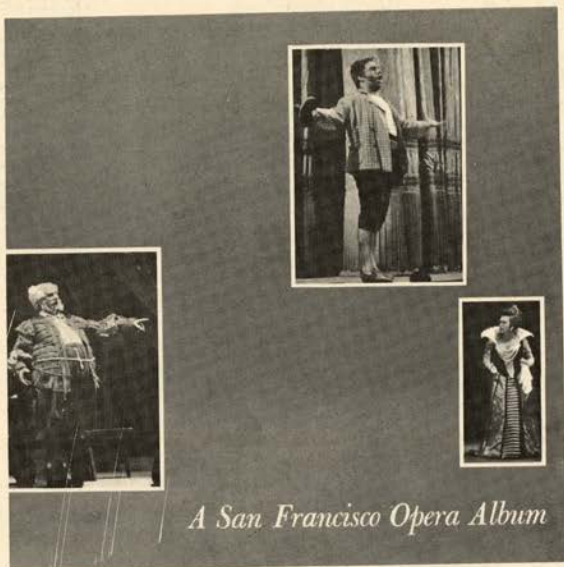
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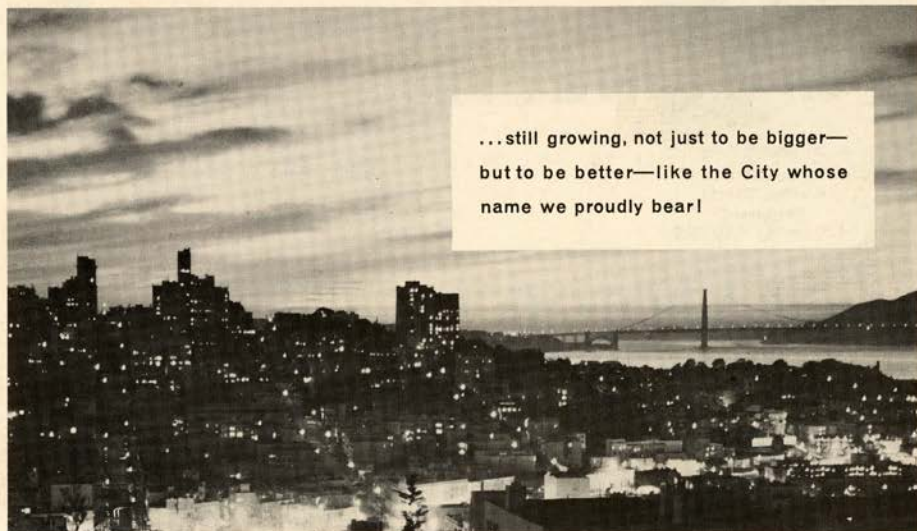
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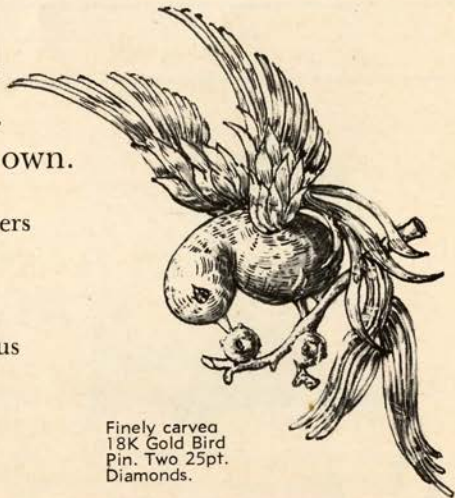
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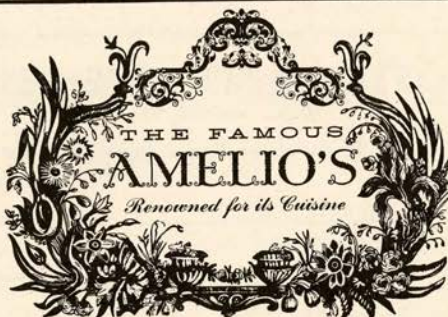


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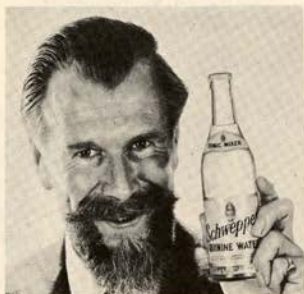
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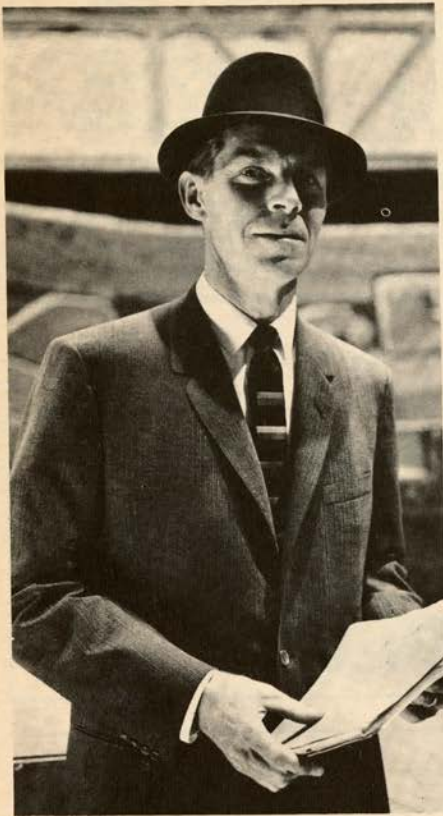


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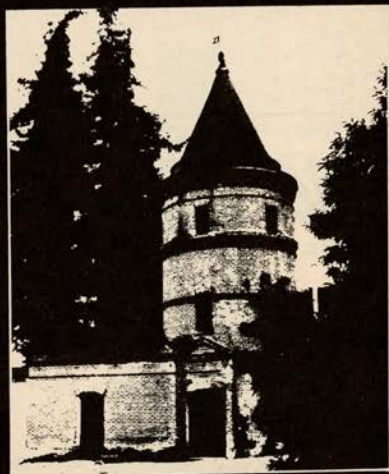
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Conductor: FERENCSEK

Stage Director: HAGER

Designer: NAGY

Thursday Afternoon, October 24, 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

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,
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Conductor: FERENCSEK


Stage Director: HAGER

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(Program subject to change)

WAR MEMORIAL OPERA HOUSE, SAN FRANCISCO

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Prices for All Perfs.: Orch. \$7.70. Boxes \$7.70. Grand Tier \$7.70. Dress Circle \$6.20. Balcony Circle \$4.50. Balcony \$3.50 and \$3.00.

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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, KREPPLE
 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 Designer: NAGY Stage Director: HAGER
- 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, KREPPLE
 Conductor: LUDWIG Designer: KERZ Stage Director: MANSOURI
- 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, KREPPLE, 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 Designer: JENKINS Stage Director: HAGER
- 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, KREPPLE, 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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