

Don Carlo

1966

Saturday, October 1, 1966 8:00 PM

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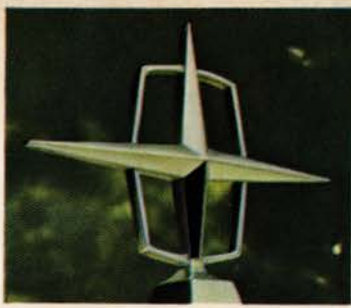
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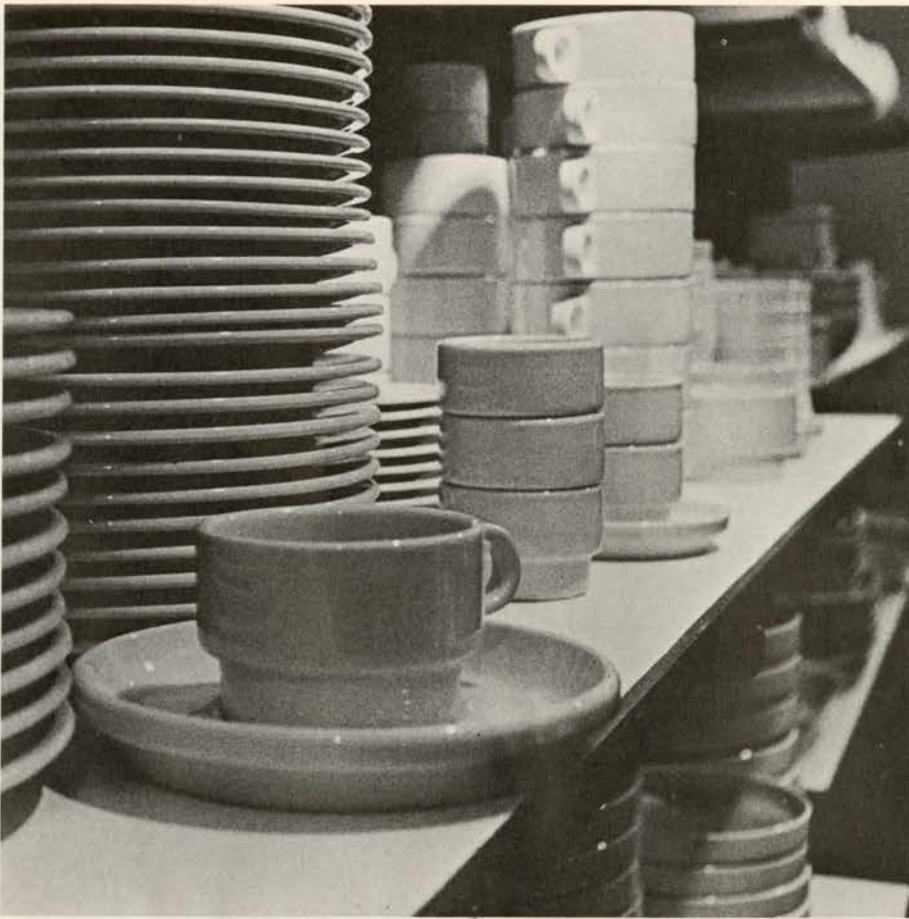
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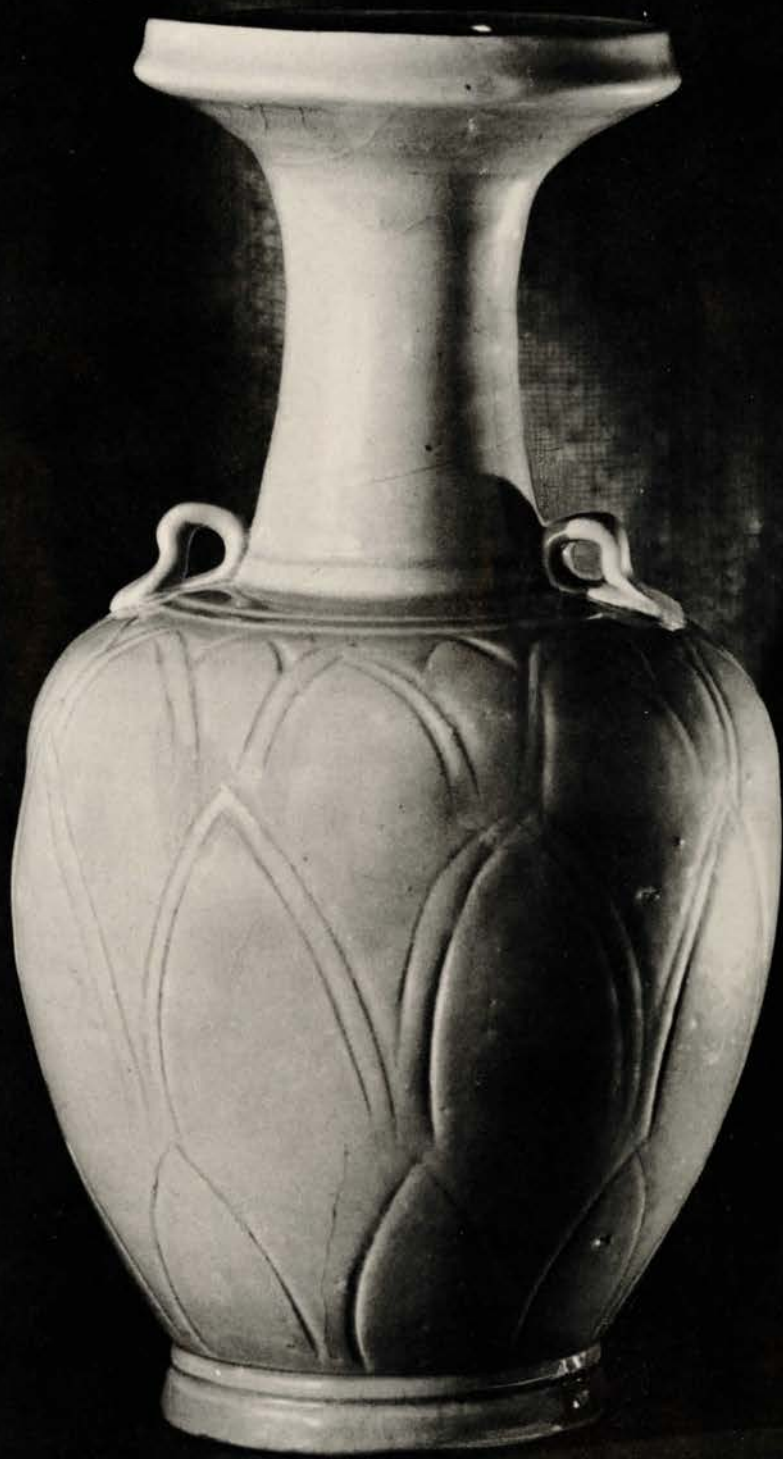
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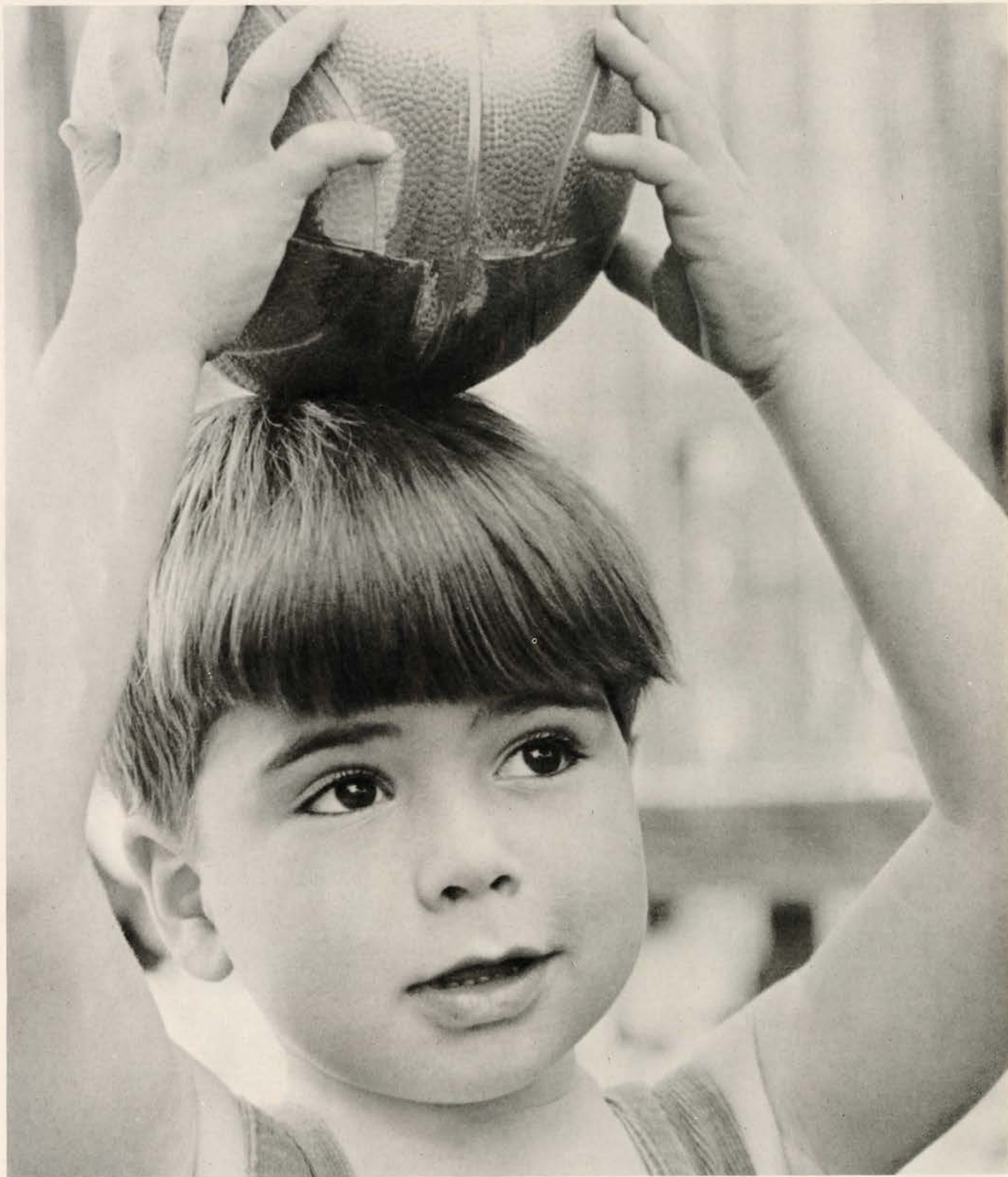
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Carol Denyer  
Eloise Farrell  
Ingeborg France  
Ann Graber  
Katherine Hancock  
Phyllis Huie  
Susan Jacques  
Anne Lagier  
Jeannine Liagre  
Sheila McWhinny  
Ann Moore  
Sheila Newcombe  
Luana Noble  
Neysa Null  
Pauline Pappas  
Jeanne Pfandl  
Rosalyn Repholz  
Dolores San Miguel  
Cecilia Sanders  
Trudy Sheer  
Sally Sherrill  
Marcella Strong  
Giovanna Szymkun  
Sally Winnington  
Arlene Woodburn  
Garifalia Zeissig

Mario Alioto  
Winther Andersen  
George Argyres  
Mario A. Barrientos  
George Bland, Jr.  
Jan Budzinski  
Joseph Ciampi  
Angelo Colbasso  
Harry De Lange  
Robert Eggert  
James Eitze  
John Gomez  
Willis Frost  
John Gomez  
Colin Harvey  
John Hudnall  
Jonathan Huie  
Rudy Jungberg  
Conrad Knipfel  
Eugene Lawrence  
August Lourenzo

Eric Lysell  
Kenneth Mac Laren  
Sebastian Martorano  
Hugo Mayer  
Henry Metlenko  
Thomas Miller  
Eugene Naham  
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\*Penelope Lagios  
Judanna Lynn  
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Allyson C. Segeler  
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Anne Worthington  
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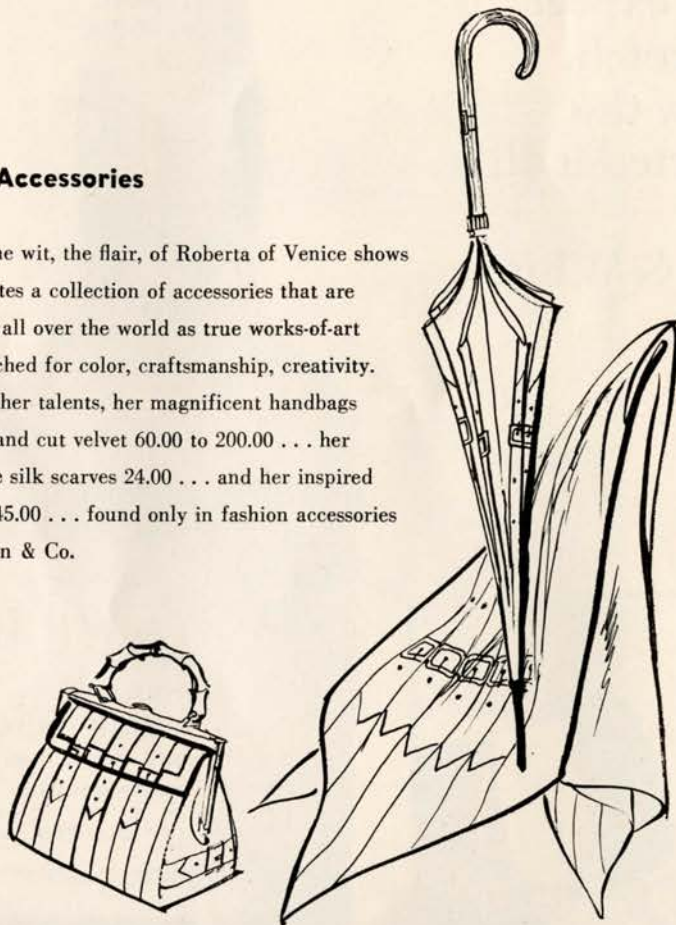
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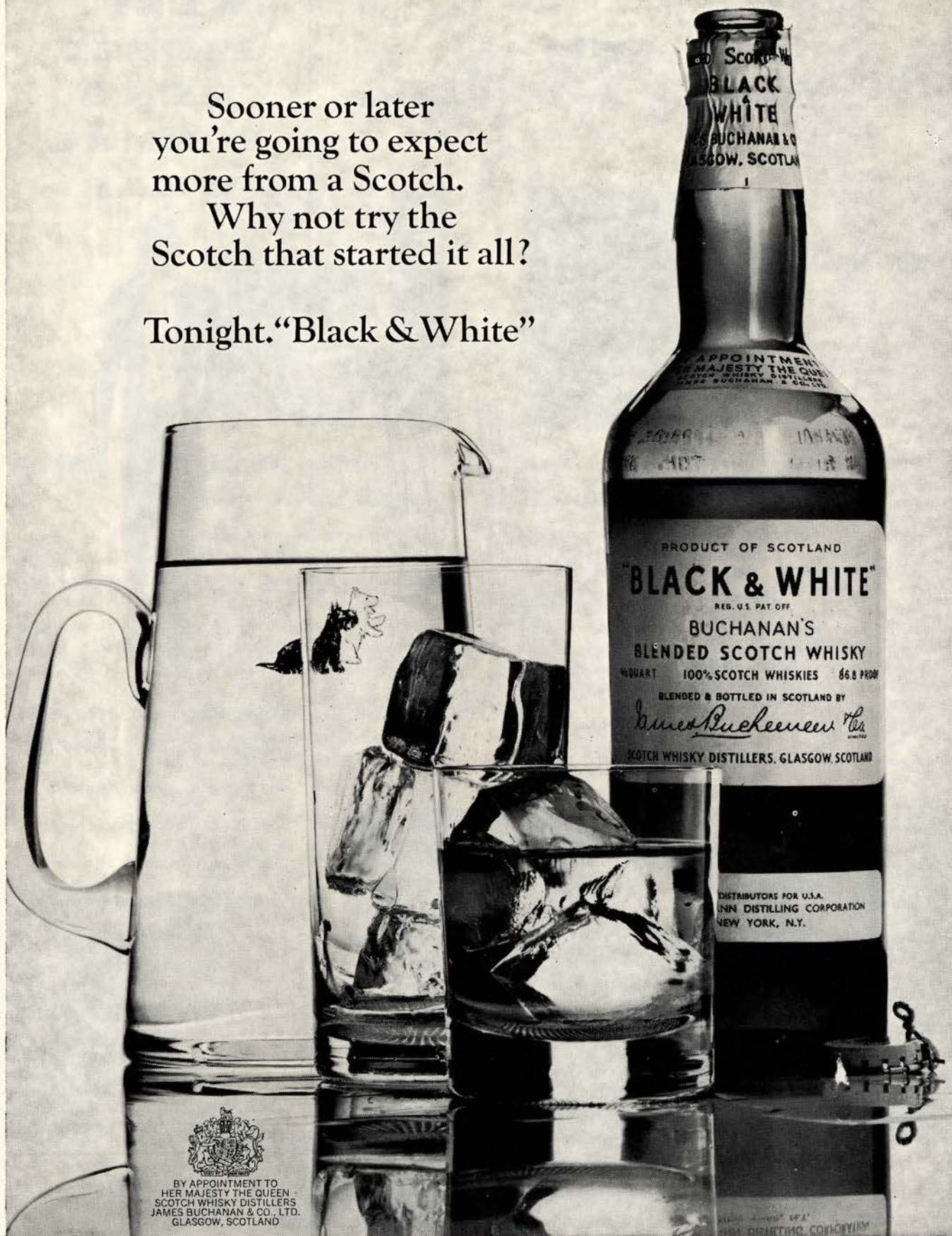
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# Don Carlo, Don Carlos and Don Karlos

by ANTHONY BOUCHER

Johann Christoph Friedrich von Schiller (1759-1805) may well be the dramatist whose plays have most frequently served as the origin of operas. I know of at least 80 adaptations, from only 9 Schiller plays. Yet curiously, out of this vast sea of scores, there emerge only two unarguable masterworks: Rossini's *Guillaume Tell* and Verdi's *Don Carlo*.

The majority of these Schiller operas are by those composers whom, at best, you half-remember for a single aria or a song or two. His plays were set to music by, for instance, Bishop, Pacini, Balfe, Arditì, Denza, Fibich, Mercadante (twice) and Vaccaj (three times). But there are also versions of Donizetti (*Maria Stuarda*), Gounod (*Jeanne d'Arc*) and Lalo (*Fiesco*), now swallowed by oblivion (although there have been some very recent tentative efforts to reinstate the Donizetti).

Schiller was unquestionably a great poet and to some extent (especially if you happen to be German) a great dramatist; but the striking theatrical effectiveness of his plays depends frequently upon elaborate and intricate (even gimmicky) plotting, to which he is occasionally willing to sacrifice even characterization. Aside from the beauty of their verse or prose, many of his plays lie closer, in essence, to the theater of Scribe and Sardou than to that of Sophocles and Shakespeare.

It is easy to see why these wonderfully workable pieces of theater would seem like tempting operatic material, and easy too to see why the libretto, bereft of translation of the beauty of language, necessarily so condensed and simplified as to shatter the intricate structure of plot, would turn out surprisingly disappointing. Puccini was later to show, in his versions of Sardou and Belasco, how to make an opera out of the well-made play; but in the nineteenth century, the eager era of Schiller adaptation, opera demanded a story rather than a plot.

The plays of Schiller were of interest to Verdi throughout his life. On them he based three of his early works: his eighth opera, *Giovanna d'Arco* (1845; from *Die Jungfrau von Orléans*); his twelfth, *I Masnadieri* (1847; from *Die Räuber*); and his fifteenth, *Luisa Miller* (1849; from *Kabale und Liebe*). Only the last has even faintly endured.

In *La Forza del Destino* (1862), he turned to Schiller when he wanted to insert some colorful extra material in the Duke of Riva's play *Don Alvaro*. The vivid scene

(Continued on page 27)

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NEW YORK TIMES—April 6, 1966

# MARILYN HORNE

## SOUVENIR OF A GOLDEN ERA

Arias from *Il Barbiere di Siviglia*; *Otello*; *Tancredi*; *Semiramide*; *L'Italiana in Algeri* (Rossini). *I Capuleti ed i Montecchi* (Bellini). *Fidelio* (Beethoven). *Orphée et Eurydice*; *Alceste* (Gluck). *Sapho* (Gounod). *Le Prophète* (Meyerbeer). *Il Trovatore* (Verdi) with L'Orchestre de la Suisse Romande—Henry Lewis.

Stereo OSA-1263

Mono A-4263

## PRESENTING MARILYN HORNE

Arias from *Semiramide*, *Le Prophète*, *La Clemenza di Tito*, *Les Huguenots*, *L'Italiana in Algeri*, *La Figlia del Regimento*, *La Cenerentola*. The Orchestra of the Royal Opera House, Covent Garden—Henry Lewis.

Stereo OS-25910

Mono 5910

## THE AGE OF BEL CANTO

A collection of 18th and 19th century arias, duets and trios with Joan Sutherland, Richard Conrad, The London Symphony Chorus and Orchestra—The New Symphony Orchestra of London—Richard Bonyngé.

Stereo OSA-1257

Mono A-4257

## Handel: JULIUS CAESAR—Highlights

Joan Sutherland, Margreta Elkins, Monica Sinclair, Richard Conrad—The New Symphony Orchestra of London—Richard Bonyngé.

Stereo OS-25876

Mono 5876

## Mozart: REQUIEM

Elly Ameling, Ugo Benelli, Tugomir Franc—The Vienna State Opera Chorus—The Vienna Philharmonic Orchestra—Istvan Kertész.

Stereo OSA-1157

Mono A-4157

## Beethoven:

### SYMPHONY NO. 9 IN D MINOR

Joan Sutherland, James King, Martti Talvela—The Vienna Philharmonic Orchestra—Hans Schmidt-Isserstedt

Stereo OSA-1159

Mono A-4159

## November 1966 release

Rossini: SEMIRAMIDE

with Joan Sutherland—The London Symphony Orchestra—Richard Bonyngé.

Stereo OSA-1383

Mono A-4383



Photo: Angus McBean

of the encampment in Italy is closely imitated from *Wallensteins Lager*, the one-act prologue to Schiller's magnificent trilogy (probably his masterpiece) on the Thirty Years' War.

And finally, when the Paris Opéra wished to commission a new work from him, he resolved upon Schiller's sombre melodrama, *Don Karlos, Infant von Spanien*, which had already been set to music at least five times (by such totally forgotten composers as Vincenzo Moscuza and S. A. de Ferrari).

*Don Karlos* was Schiller's fourth play, and his first in blank verse, written in his late twenties, from 1783 to 1787. It is monstrously long: 5,370 lines, which is two and a half times the length of *Macbeth* and a third again as long as *Hamlet*—and this is the final version, severely cut from its original form. The theme was suggested by a French novelet by St. Réal, and bears no relation to the facts of Spanish history.

Schiller prided himself as an historian. His major work of narrative prose is a history of the uprising in Flanders which plays such a vital, if offstage, role in *Don Karlos*. But as an historical dramatist, he could spend days tracking down an ancient almanac to find out whether the moon was full on a certain date . . . and then end the play on Joan of Arc with her glorious death in battle.

It is true that Philip II of Spain delivered his son Don Carlos into the hands of the Inquisition (he died in prison, chiefly from a hunger-strike). The rest is fiction. When Philip married Elizabeth of Valois, Don Carlos was 14 years old and Philip himself was 32, hardly an excessive age for a royal bridegroom. (He was only 41 at the time of Carlos' death.) And what J. H. Elliott's *Imperial Spain* calls "the terrible and grotesque affair of the arrest and death of Don Carlos" was possibly the only intrigue at the Spanish court in which the assiduous Ana, Princess of Eboli, was not involved.

Schiller began the play with the intention of making something like a Hamlet-figure out of Karlos; but his interest slowly shifted to the Marquis of Posa, who becomes the true tragic hero of *Don Karlos*. Posa is a superb creation: a man of enlightenment and good will, a champion of freedom in politics and in thought, who seeks to attain his glorious goals by the most complex Machiavellian machinations, and who is finally destroyed by the very intricacy of his own maneuvers.

Comparably great is Schiller's portrait of Philip—and curiously far more sympathetic than the image which emerges from Schiller's historical writings. The other characters (including a Sam-and-Tommish pair of conspirators mercifully dropped from the opera) exist largely to serve the plot; and that plot, though ably maneuvered, relies overmuch upon mechanical devices—letters, documents, portraits, assignations, mistaken identities . . .

For the record, Verdi's librettists were, for the original Paris version in 1867, Joseph Méry and Camille du Locle, and, for the Milan revision of 1884, Antonio Ghislanzoni, librettist of *Aida*. But we know so much about how closely and imperatively Verdi worked with his librettists that we may safely attribute the alterations from *Don Karlos* to *Don Carlo* to Verdi himself.

The principal task was, of course, abridgment; and to reduce a very long and very tightly plotted play to composable length meant, inevitably, that many nice points of plot had to be dropped and others (like the vital business of Carlo's subversive documents which later incriminate Rodrigo) briefly mentioned in almost unnoticeable recitatives.

Verdi rearranged the order of scenes; both Rodrigo's dialog with the King and the magnificent scene of the Grand Inquisitor come earlier in the opera than in the play, and probably to better effect. And he made three major changes: He added a first act in the forest of Fontainebleu, where Carlo and Elisabetta fall in love only to learn they must part forever—a dramatically unnecessary scene which was dropped in the revision. He introduced the mysterious figure of the monk who is the ghost of Charles V and who ultimately snatches Carlo from the Inquisition (and takes him where? "*Ce n'est pas là un dénouement*," sadly and rightly observed one of the original Paris critics). And inspiredly he added the scene of the auto da fe, which brilliantly enabled him to bring both the horrors of the Inquisition and the cause of Flanders onto the stage, and to compose a splendid enormous concerted number, in the Paris-pleasing Meyerbeer manner, which worthily foreshadows the triumph in *Aida*.

In the past decade and a half, *Don Carlo* has at last come to be recognized as major, if flawed, Verdi. To a large extent, both its virtues and its faults stem directly from Schiller. The inherently non-operatic machinery of the plot makes the action hard to follow, and results in the unworthy scene of farce which opens the second act. But the towering creation of Rodrigo and the King is directly inspired by Schiller at his best; and the Philip-Inquisitor scene is as noble an example as the second act of *Otello* of great drama transfigured by great music.

The Cambridge scholar J. B. Trend, in his *The Civilization of Spain*, writes: "Only one thing can make Philip seem human to us now: Verdi's music." He might have added a credit to the human penetration of Schiller.



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Saturday Evening, October 1, 1966, at 8:00  
(Final curtain approximately 11:30)

# DON CARLO

(in Italian)

*opera in three acts by* GIUSEPPE VERDI  
*text by* JOSEPH MERY  
and  
CAMILLE DU LOCLE  
*after the play by* FRIEDRICH VON SCHILLER

*conductor:* FRANCESCO MOLINARI-PRADELLI  
*production:* DINO YANNOPOULOS  
*designer:* ANDREAS NOMIKOS

A friar (Charles V).....	ARA BERBERIAN
Don Carlo .....	JON VICKERS
Rodrigo, Marquis of Posa .....	PETER GLOSSOP
Princess Eboli .....	MARILYN HORNE
Countess Fuentes .....	GWEN CURATILO
Elisabeth of Valois .....	CLAIRE WATSON
Philip II .....	GIORGIO TOZZI
Countess Aremberg .....	ILLANA DE HEURTAUMONT
Count Lerma .....	L. D. CLEMENTS
A celestial voice .....	DELICINA STEVENSON
The Grand Inquisitor .....	CHESTER LUDGIN

*Monks, royal guards, grandees of Spain, ladies-in-waiting, condemned heretics,  
royal pages, Flemish ambassadors, members of the holy office, populace*

*chorus director:* VINCENZO GIANNINI  
*costumers:* GOLDSTEIN & CO.

*place and time:* Madrid and environs; second half of the sixteenth century

Act I: Scene 1: The monastery of St. Yuste  
Scene 2: The queen's garden

Act II: Scene 1: A deserted corner of the palace garden  
Scene 2: Before the cathedral

Act III: Scene 1: The study of Philip II in the Escorial  
Scene 2: A royal prison  
Scene 3: The monastery of St. Yuste

*Next Saturday Evening Series performance: October 8, at 8:00*  
I PURITANI (Bellini) in Italian

*Next Saturday Evening Series B performance: October 15, at 8:00*  
L'AMORE DEI TRE RE (Montemezzi) in Italian

*Latecomers will not be seated while the performance is in progress*

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## The Story of "DON CARLO"

ACT I, SCENE I—Charles V, Emperor of the Holy Roman Empire, has abdicated and entered the Orders at San Yuste, divesting himself of the symbols of worldly power. His grandson, Don Carlo, son of the reigning monarch Philip II of Spain, is in love with Elisabeth of Valois, who was once betrothed to him but who was forced to marry Philip for political reasons. Only to Rodrigo, Marquis of Posa, does Carlo reveal his guilt-ridden love. Rodrigo enlists his support in rendering justice to the people of Flanders, and the two swear allegiance to this cause.

ACT I, SCENE II—In order to forget Elisabeth, Carlo intends to leave Madrid and the court. His father, suspicious of his son, charges Rodrigo to watch over the queen and become his secret councillor. Rodrigo accepts, believing that close to the king he might advance the cause of the Flemish people. The king, however, warns him of the Grand Inquisitor, who is even more powerful than the king and would crush any rebellion against authority.

ACT II, SCENE I—Princess Eboli, attendant to the queen, is in love with Carlo and meets him at midnight in the royal park. He had expected Elisabeth, having received a note which he believed to have been written by her. Carlo unwittingly reveals his love for Elisabeth and scorns Eboli who then swears eternal revenge. Only the appearance of Rodrigo saves Eboli from the murderous rage of Carlo. The two friends re-affirm their allegiance and the pursuit of their cause and Carlo entrusts his correspondence with the Flemish leaders to Rodrigo.

ACT II, SCENE II—As King Philip and the court are on their way to witness the solemn rites of an auto-da-fe, Carlo, in a bold attempt to attain his political ambition to free Flanders, steps before his father, leading the Flemish ambassadors. Philip orders them out of his way, and Carlo in defiance of the king draws his sword—a capital offense. To Carlo's horror it is Rodrigo who disarms him. The court then proceeds to the auto-da-fe.

ACT III, SCENE I—Philip, lamenting his failure to win Elisabeth's love, now must decide the fate of his son. The law decrees that Carlo's rebellious action must be punished by death. His fatherly instincts rebel against such action but the Grand Inquisitor decides for him. Everything must be sacrificed to authority. The Grand Inquisitor also demands the life of Rodrigo, who, with the infante, he knows to be a threat to the same authority. Philip bows to this decision. Eboli, who has become the king's mistress, has betrayed the infante's passion for Elizabeth and when the Queen enters he confronts her with this knowledge and accuses her of adultery. Eboli, coming to the aid of the queen, confesses that she had been the one to furnish the king with false proof of Elisabeth's infidelity, and furthermore, that she herself is guilty of adultery with the king. She is exiled. Discovering that Carlo is to die, she decides to make a desperate last effort to save him.

ACT III, SCENE II—Rodrigo visits Carlo in the royal prison, coming to say farewell to the infante. A shot is heard and Rodrigo falls, mortally wounded. Dying, he urges Carlo to remain faithful to the cause of liberty. Philip enters the prison and finding the incriminating papers on Rodrigo, frees Carlo believing him innocent. In the meantime an uprising of the people has begun, and the mob storms the prison demanding the liberation of the infante. Only the appearance of the Grand Inquisitor crushes the incipient revolt.

ACT III, SCENE III—At the monastery of San Yuste, Elisabeth and Carlo meet for the last time. He has decided to join the Flemish people. At the moment of their final farewell Philip and the Grand Inquisitor surprise the pair, and the guards are ordered to arrest the infante. As Carlo defends himself, Charles V, who has donned the imperial vestments, appears, followed by the monks, to save his grandson. The wounded infante is carried off as Philip and the court stand paralyzed by the sudden appearance of the Emperor whom they had believed was dead.

*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*

## Grand Opera Tour of Europe May 17-June 7, 1967



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# Debut Artists in "Don Carlo"

**PETER GLOSSOP**



Born in Sheffield, England, baritone Peter Glossop began his studies there and made his initial appearances with the local operatic society. His first professional engagement was with the chorus of Sadler's Wells in London and within a year after his debut he had become their leading baritone.

In 1961 he won first prize at the international operatic competition in Sofia, Bulgaria, and the following year was engaged as a principal baritone at Covent Garden. He has since sung many roles there, including Rodrigo in "Don Carlo" with which he makes his San Francisco opera debut. Glossop appears here in October in the title role of "Rigoletto," for which portrayal he won tremendous acclaim at Milan's La Scala last winter. He has just recorded excerpts from it and will sing the hunch-backed jester again this fall in Dallas.

Glossop in private life is the husband of Joyce Blackham who will sing Maddalena in her husband's San Francisco "Rigoletto" performances.

**DELICINA STEVENSON**

Her debut as the heavenly voice which sings off-stage in "Don Carlo" is Miss Stevenson's reward for winning the 1966 San Francisco Opera Auditions. She is also to be heard (and seen) in roles in "L'Amore dei Tre Re" and "Elektra" this season.

Miss Stevenson is from Los Angeles and was a participant in the 1965 Merola Opera Program, as part of which she sang Mimi in "La Boheme" in Stern Grove.



**CLAIRE WATSON**



With great successes in all the major opera houses of Europe to her credit, Claire Watson will make her debut in her native America as Elisabetta in "Don Carlo." Later in the season she will sing the Countess in "Le Nozze di Figaro."

Miss Watson went to Europe for training and experience. Her first major assignment was with the Frankfurt opera where she sang eleven leading roles during her first season. In 1958 she made her debut with the Bavarian Staatsoper in Munich, of which she is still a member, and sang at the opening performances there of the rebuilt Nationaltheater and the re-opened Cuvilliestheater.

Covent Garden and the Vienna Staatsoper also claim a great deal of Miss Watson's time. She comes to San Francisco currently from an appearance at the Salzburg festival in "Le Nozze di Figaro" in which her husband, David Thaw, also participated, as he will again in San Francisco in a few weeks.

**ARA BERBERIAN**

Audiences for Spring Opera performances will remember Berberian in the title role of "Bluebeard's Castle" in 1965. He now makes his debut with the San Francisco Opera as the friar in "Don Carlo" and will also be heard in "Elektra," "Boris Godunov," "Tannhäuser," and "Les Troyens."

Berberian has a repertoire of more than fifty operas and has appeared in major cities all over the United States including New York. He has often sung with the New York Philharmonic and has twice been asked by Pablo Casals to take part in the Casals festivals because of his affinity for Bach. He has also sung at the Carmel Bach festival.





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## Special Events

### Opera Previews

Presented by The Junior League  
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Tuesday, September 13

I PURITANI (Bellini)  
Speaker: Dr. Jan Popper

Thursday, September 29

L'AMORE DEI TRE RE (Montemezzi)  
Special Guest: Dorothy Kirsten  
Speaker: Dino Yannopoulos  
Pianist: Philip Eisenberg

Tuesday, November 1

LES TROYENS (Berlioz)  
Speaker and Guest Artist:  
James Schwabacher  
Pianist: Alden Gilchrist

Wednesday, November 16

THE MAKROPULOS CASE (Janacek)  
Speaker: Dr. Walter Ducloux

Hotel Mark Hopkins,  
Peacock Court, at 11:00 a.m.  
Public invited free of charge

### Fol-de-Rol

Presented by the San Francisco Opera Guild

Wednesday, October 19, at 9:30 p.m.  
CIVIC AUDITORIUM

### Flagstad Memorial Collection

Exhibit of photographs  
and other memorabilia

California Historical Society  
2090 Jackson Street  
October 1 through 31

Tuesdays through Saturdays  
10:00 a.m. to 4:00 p.m.

### San Francisco Opera Touring Calendar

#### SACRAMENTO PERFORMANCE

presented by the Sacramento Opera Guild

I PURITANI Bellini (in Italian)

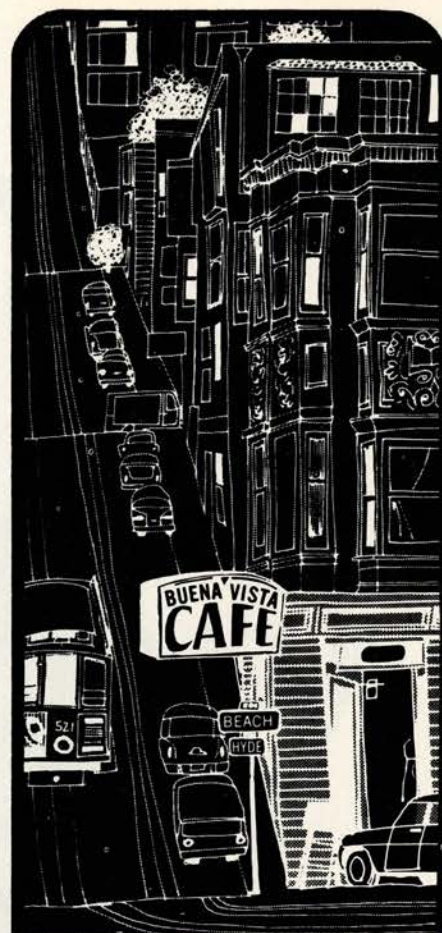
Wednesday, October 5, 8:00 p.m.  
MEMORIAL AUDITORIUM

#### BERKELEY PERFORMANCE

presented by the University of California

ELEKTRA Strauss (in German)

Sunday, October 9, 2:00 p.m.  
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### A SUNDAY AFTERNOON IN JACKSON SQUARE

*The date, Sunday, October 2nd, from 1 to 5 PM.—A once in a year chance to visit the decorator showrooms which are normally open only to licensed interior designers. Sponsored by the Jackson Square Association and the National Home Fashion League, tickets at \$3.00 either through the Jackson Square office, telephone 781-8219 or in Jackson Square, Sunday, October 2nd.*

## Shopping Around the Opera Boutique



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# Shopping Around the Opera Boutique



## On Safari?

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## Latin Color

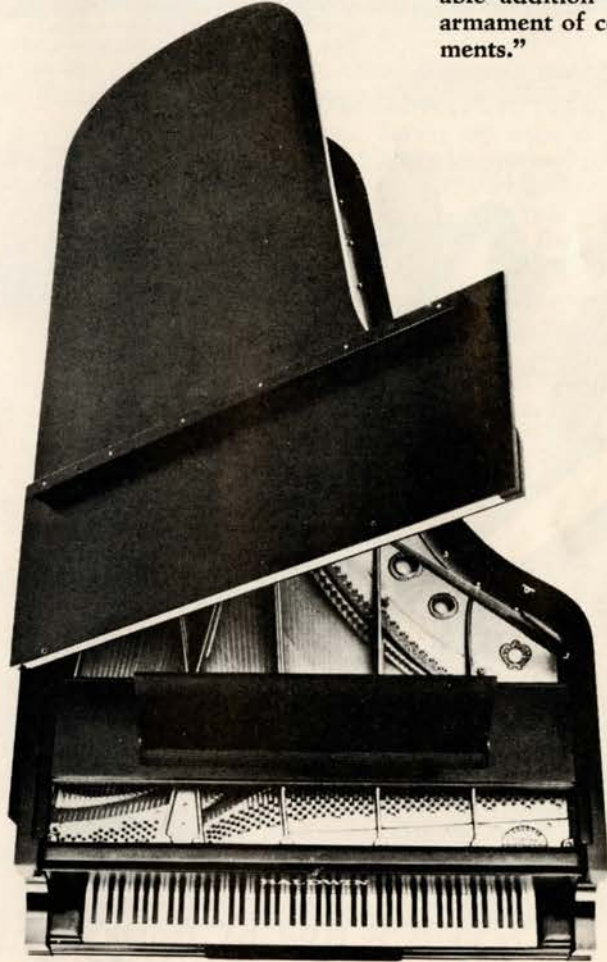
San Francisco will see the great masters of Latin America for the first time in October. The new Harry Kay Galleries at decorator Michael Taylor's, 556 Sutter, is holding an exhibition of many contemporary greats from south of the border.

*S.F. Chronicle* 8/9/66

ROBERT COMMANDAY said "... the new model Baldwin, an instrument that speaks with a superb bass, and a full bodied, even tone the length of its range. Now if Beethoven had had a piano like that, the course of music would have been radically altered."

*S.F. Examiner* 8/1/66

ALEXANDER FRIED said: "... the new model Baldwin—which is causing talk from coast to coast promised to become a valuable addition to this city's armament of concert instruments."



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## AN EXCITING SEASON

*Our 1966 San Francisco Opera season holds an extra measure of pleasurable anticipation, even in comparison with a long history of exciting seasons.*

*There is the American Premiere of "The Makropulos Case," the American Professional Stage Premiere of "Les Troyens" and the San Francisco Premiere of "I Puritani." Several internationally acclaimed singers are returning to us. In addition, the Opera presents six musical artists in their American debuts, 18 more making their San Francisco debuts, and a group of outstanding conductors.*




*The longer season has enabled us to expand the subscription system from four to eleven different performance combinations. This accommodates additional opera patrons and provides greater convenience for all who attend. Groups are coming for the first time from as far away as Honolulu, Denver and Phoenix, as well as Seattle and Los Angeles.*

*Each of the thirteen operas will be performed at least three times during the season. This improves the efficiency and economy of an Opera company already well-known for these business attributes, as well as for its artistic prowess. Opera, like other functions of a community which involves large numbers of people and a wide variety of talents and materials, does face steadily rising costs. The Opera Fund Drive each year is the major factor in holding ticket prices down so that the largest possible number of people may enjoy Opera. Without it, ticket prices would increase in direct ratio to production costs and would soon prove prohibitive.*

*Traditionally, opera has been for the many, not for the few and the San Francisco Opera would like to keep it that way. Support for the Opera Fund Drive must come from the many, directly from individuals who comprise this large group. If each one will help with generous financial support, the Opera Fund Drive will succeed and the 1966 season will be a true triumph.*

*Robert Watt Miller*

ROBERT WATT MILLER  
President, San Francisco Opera Association

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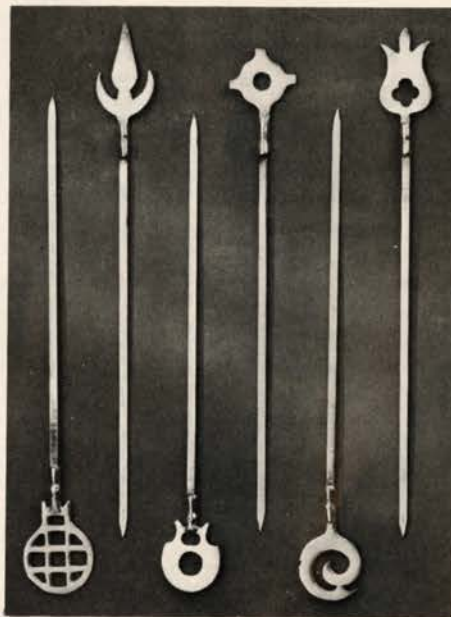
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## Repertoire | 1966 Season

*Tuesday evening, September 20, at 8:15 — opening night*

**I PURITANI** (Bellini)

Sutherland, Cole; Kraus, Wolansky, Ghiuselev, Clements, Grant

CONDUCTOR: Bonyge      STAGE DIRECTOR: Frusca      CHOREOGRAPHER: Solov

*Thursday evening, September 22, at 8:00 — first performance this season*

**DON CARLO** (Verdi)

Watson, Horne, Stevenson, Curatilo; Vickers, Glossop, Tozzi, Ludgin, Berberian, Clements

CONDUCTOR: Molinari-Pradelli      PRODUCTION: Yannopoulos      DESIGNER: Nomikos

*Friday evening, September 23, at 8:00*

**I PURITANI** (Bellini)

Same cast as September 20

*Saturday evening, September 24, at 8:00 — first performance this season*

**ELEKTRA** (Strauss)

Shuard, Tarres, Resnik, Cole, Petersen, Wiench, Kirkpatrick, Curatilo, Stevenson, Davis, Corsale; Stewart, Cassilly, Thaw, Berberian, Grant

CONDUCTOR: Stein      PRODUCTION: Hager      DESIGNER: Siercke

*Tuesday evening, September 27, at 8:00*

**DON CARLO** (Verdi)

Same cast as September 22

*Thursday evening, September 29, at 8:00*

**I PURITANI** (Bellini)

Same cast as September 20

*Friday evening, September 30, at 9:00*

**ELEKTRA** (Strauss)

Same cast as September 24

*Saturday evening, October 1, at 8:00*

**DON CARLO** (Verdi) — last performance this season

Same cast as September 22

*Sunday afternoon, October 2, at 2:00*

**I PURITANI** (Bellini)

Same cast as September 20

*Tuesday evening, October 4, at 8:30 — first performance this season*

**L'AMORE DEI TRE RE** (Montemezzi)

Kirsten, Cole, Stevenson, Kirkpatrick; Campora, Wolansky, Ghiuselev, Thaw, Clements

CONDUCTOR: Molinari-Pradelli      STAGE DIRECTOR: Yannopoulos

*Thursday evening, October 6, at 8:00*

**ELEKTRA** (Strauss) — last performance this season

Same cast as September 24

*Friday evening, October 7, at 8:00*

**L'AMORE DEI TRE RE** (Montemezzi)

Same cast as October 4

*Saturday evening, October 8, at 8:00*

**I PURITANI** (Bellini) — last performance this season

Same cast as September 20

*Tuesday evening, October 11, at 8:00*

**BORIS GODUNOV** (Mussorgsky) — first performance this season

Martin, Cervena, Cole, Krebill, Curatilo; London, Cassilly, Berberian, Vinay, Ludgin, Fried, Thaw, Fazah, Manton, Grant, Clements, Giosso

CONDUCTOR: Stein      PRODUCTION: Yannopoulos      CHOREOGRAPHER: Solov

*Thursday evening, October 13, at 8:00*

**RIGOLETTO** (Verdi) — first performance this season

Grist, Blackham, Petersen, Kirkpatrick, Graber; Glossop, Kraus, Kreppel, Grant, Clements, Fazah, Giosso, Harvey

CONDUCTOR: Molinari-Pradelli      STAGE DIRECTOR: Fattuggio      CHOREOGRAPHER: Solov



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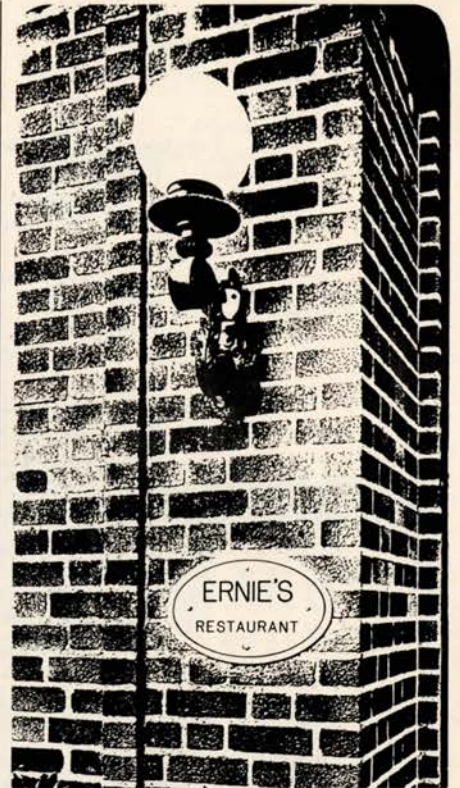
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## Repertoire | 1966 Season

Friday evening, October 14, at 8:00

**BORIS GODUNOV** (Mussorgsky)  
Same cast as October 11

Saturday evening, October 15, at 8:00

**L'AMORE DEI TRE RE** (Montemezzi) — *last performance this season*  
Same cast as October 4

Sunday afternoon, October 16, at 2:00

**RIGOLETTO** (Verdi)  
Same cast as October 13

Tuesday evening, October 18, at 8:00

**TANNHÄUSER** (Wagner) — *first performance this season*  
Crespin, Martin, Christensen; Thomas, Stewart, Kreppel, Thaw, Berberian, Clements, Grant  
CONDUCTOR: Stein      PRODUCTION: Hager      DESIGNERS: Skalicki, West

Thursday evening, October 20, at 8:00

**BORIS GODUNOV** (Mussorgsky)  
Same cast as October 11

Friday evening, October 21, at 8:00

**RIGOLETTO** (Verdi)  
Same cast as October 13

Saturday evening, October 22, at 8:00

**TANNHÄUSER** (Wagner)  
Same cast as October 18

Sunday afternoon, October 23, at 2:00

**BORIS GODUNOV** (Mussorgsky) — *last performance this season*  
Same cast as October 11

Tuesday evening, October 25, at 8:30

**MADAMA BUTTERFLY** (Puccini) — *first performance this season*  
Stratas, Krebill, Kirkpatrick; Garaventa, Ludgin, Fried, Davia, Fazah, Glover, Harvey  
CONDUCTOR: Molinari-Pradelli      PRODUCTION: Merrill      DESIGNERS: Businger, West

Thursday evening, October 27, at 8:00

**TANNHÄUSER** (Wagner)  
Same cast as October 18

Friday evening, October 28, at 8:00

**MADAMA BUTTERFLY** (Puccini)  
Same cast as October 25

Saturday evening, October 29, at 8:00

**LE NOZZE DI FIGARO** (Mozart) — *first performance this season*  
Watson, Grist, Venora, Cervena, Curatilo, Christensen, Kirkpatrick; Evans, Stewart, Vinay, Thaw, Davia, Manton  
CONDUCTOR: Horenstein      PRODUCTION: Hager      DESIGNERS: Bauer-Ecsy, Colangelo      CHOREOGRAPHER: Solov

Sunday afternoon, October 30, at 2:00

**TANNHÄUSER** (Wagner) — *last performance this season*  
Same cast as October 18

Tuesday evening, November 1, at 8:00

**LE NOZZE DI FIGARO** (Mozart)  
Same cast as October 29

Thursday evening, November 3, at 8:00

**MADAMA BUTTERFLY** (Puccini)  
Same cast as October 25

Friday evening, November 4, at 8:00

**LES TROYENS** (Berlioz) — *American professional stage premiere*  
Crespin, Cervena, Krebill, Kirkpatrick; Vickers, Thaw, Clements, Berberian, Grant, Fazah, Giosso  
CONDUCTOR: Perisson      STAGE DIRECTOR: Erlo      DESIGNERS: Skalicki, West      CHOREOGRAPHER: Solov



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# Repertoire | 1966 Season

Saturday evening, November 5, at 8:00

**RIGOLETTO** (Verdi) — *last performance this season*

Venora, Martin, Petersen, Kirkpatrick, Graber; Ludgin, Garaventa, Davia, Grant, Clements, Fazah, Giosso, Harvey  
CONDUCTOR: Molinari-Pradelli STAGE DIRECTOR: Farruggio CHOREOGRAPHER: Solov

Sunday afternoon, November 6, at 2:00

**LE NOZZE DI FIGARO** (Mozart)

Same cast as October 29

Tuesday evening, November 8, at 8:00

**LES TROYENS** (Berlioz)

Same cast as November 4

Thursday evening, November 10, at 8:00

**LE NOZZE DI FIGARO** (Mozart) — *last performance this season*

Same cast as October 29

Friday evening, November 11, at 8:30

**FALSTAFF** (Verdi)

Kabaivanska, Venora, Cervena, Martin; Vinay, Guarrera, Garaventa, Fried, Davia, Manton, Harvey  
CONDUCTOR: Molinari-Pradelli PRODUCTION: Hager ASSISTANT: G. Hager

Saturday evening, November 12, at 8:00

**LES TROYENS** (Berlioz) — *last performance this season*

Same cast as November 4

Sunday afternoon, November 13, at 2:00

**MADAMA BUTTERFLY** (Puccini)

Kirsten, Martin, Kirkpatrick; Garaventa, Ludgin, Fried, Davia, Fazah, Glover, Harvey  
CONDUCTOR: Molinari-Pradelli PRODUCTION: Merrill DESIGNERS: Businger, West

Tuesday evening, November 15, at 8:00

**CARMEN** (Bizet) — *first performance this season*

Bumbry, Todd, Christensen, Krebill; Vickers, Guarrera, Davia, Fazah, Manton, Fried  
CONDUCTOR: Perisson STAGE DIRECTOR: Erlo DESIGNER: Bay CHOREOGRAPHER: Solov

Thursday evening, November 17, at 8:00

**FALSTAFF** (Verdi)

Same cast as November 11

Friday evening, November 18, at 8:00

**CARMEN** (Bizet)

Same cast as November 15

Saturday evening, November 19, at 8:00

**THE MAKROPULOS CASE** (Janacek) — *American premiere*

Collier, Todd, Curatilo, Kirkpatrick; Dempsey, Ludgin, Lishner, Thaw, Fried, Glover, Giosso  
CONDUCTOR: Horenstein PRODUCTION: Hager DESIGNERS: Bauer-Ecsy, West

Sunday afternoon, November 20, at 2:00

**FALSTAFF** (Verdi) — *last performance this season*

Same cast as November 11

Tuesday evening, November 22, at 8:30

**THE MAKROPULOS CASE** (Janacek)

Same cast as November 19

Thursday evening, November 24, at 8:00

**CARMEN** (Bizet)

Same cast as November 15

Friday evening, November 25, at 8:00

**THE MAKROPULOS CASE** (Janacek) — *last performance this season*

Same cast as November 19

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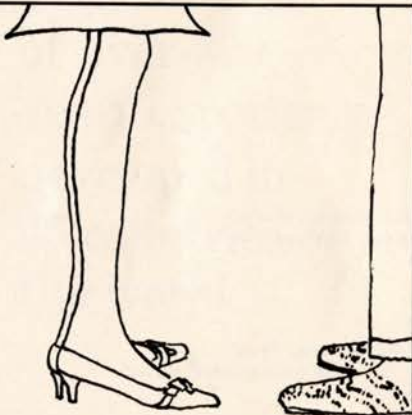
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## Repertoire | 1966 Season

Saturday evening, November 26, at 8:00

**MADAMA BUTTERFLY** (Puccini) — *last performance this season*  
Same cast as November 13

Sunday afternoon, November 27, at 2:00

**CARMEN** (Bizet) — *final performance of the season*  
Same cast as November 15

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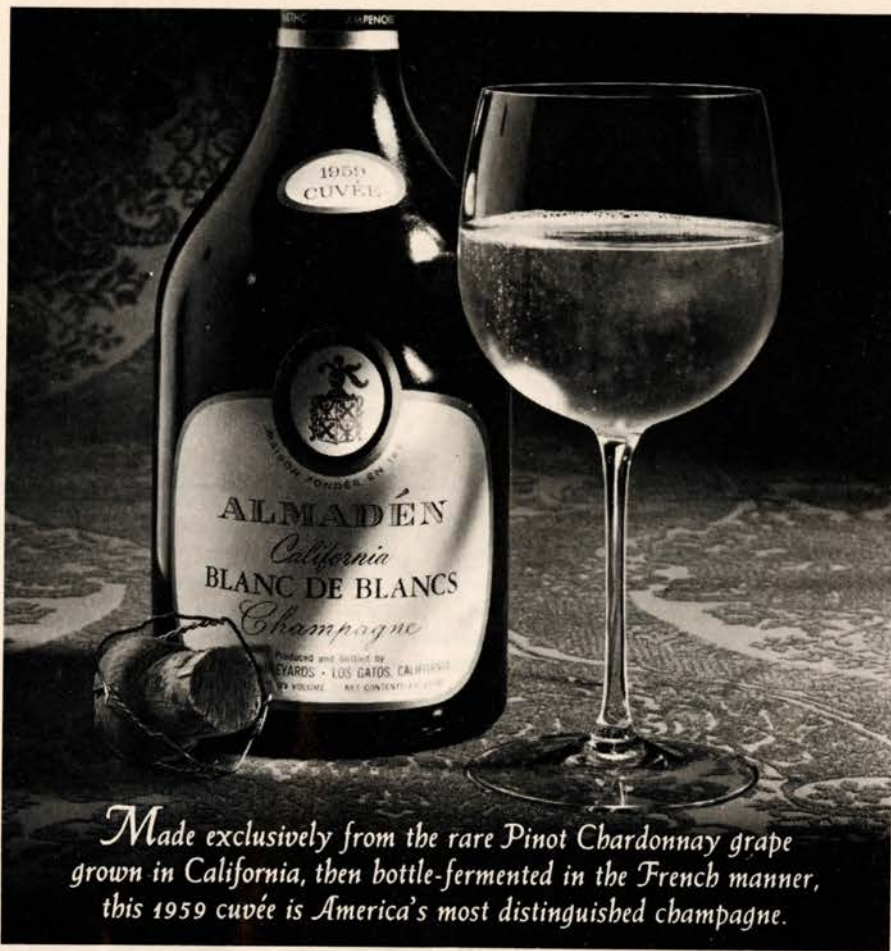
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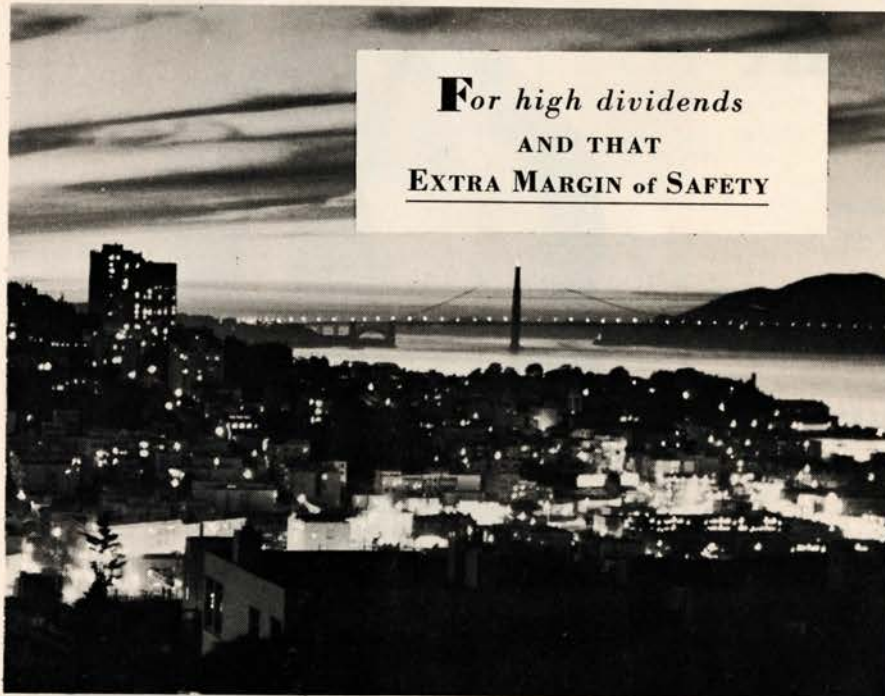
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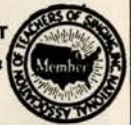
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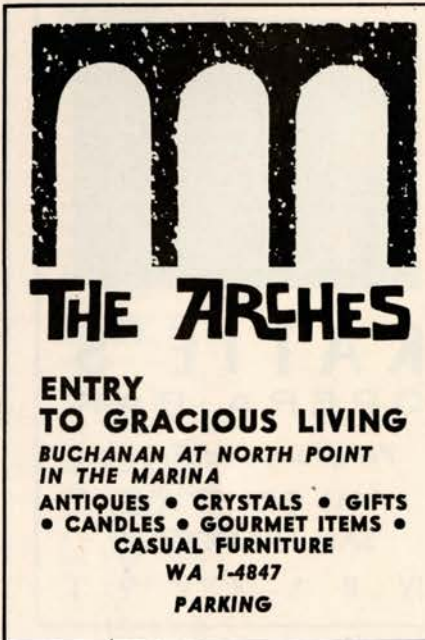
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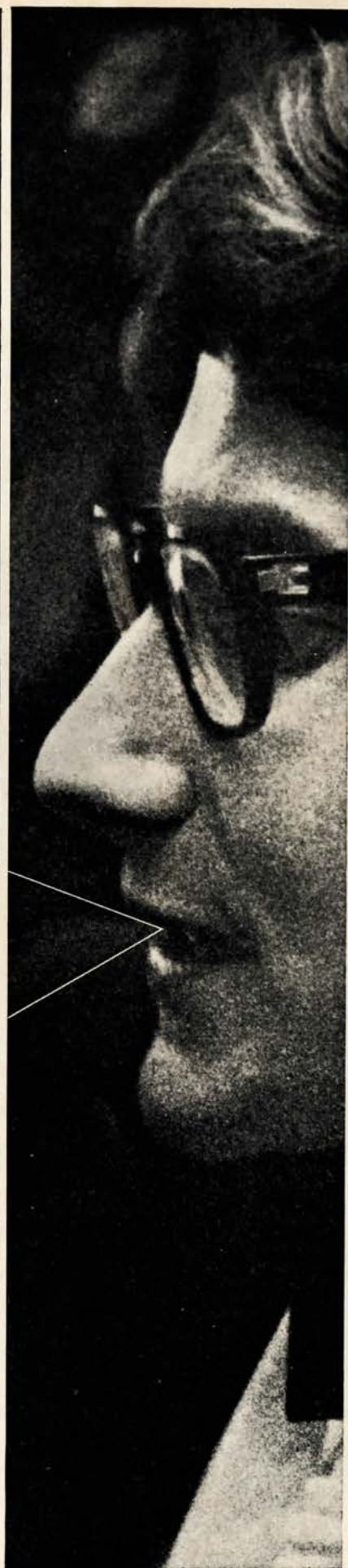
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