

Elektra

1966

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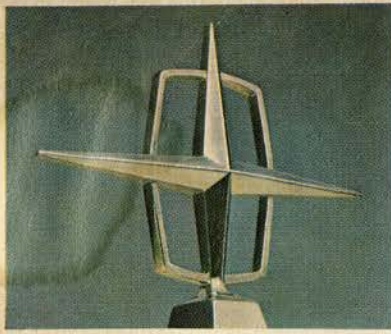
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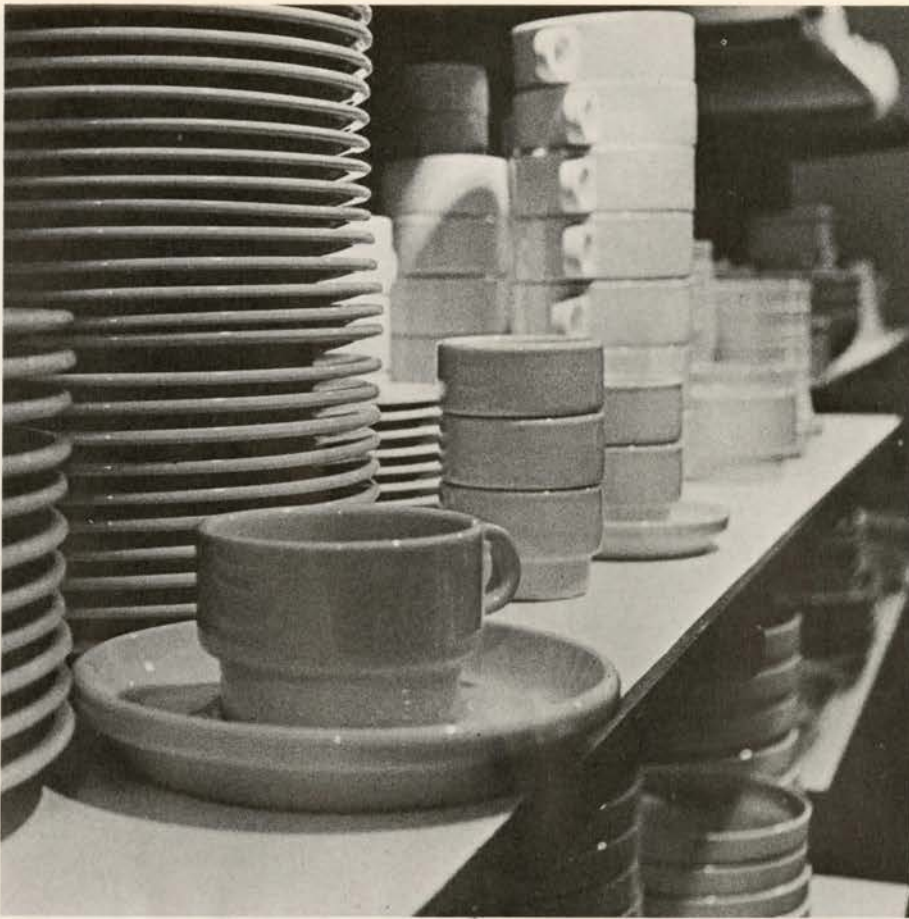
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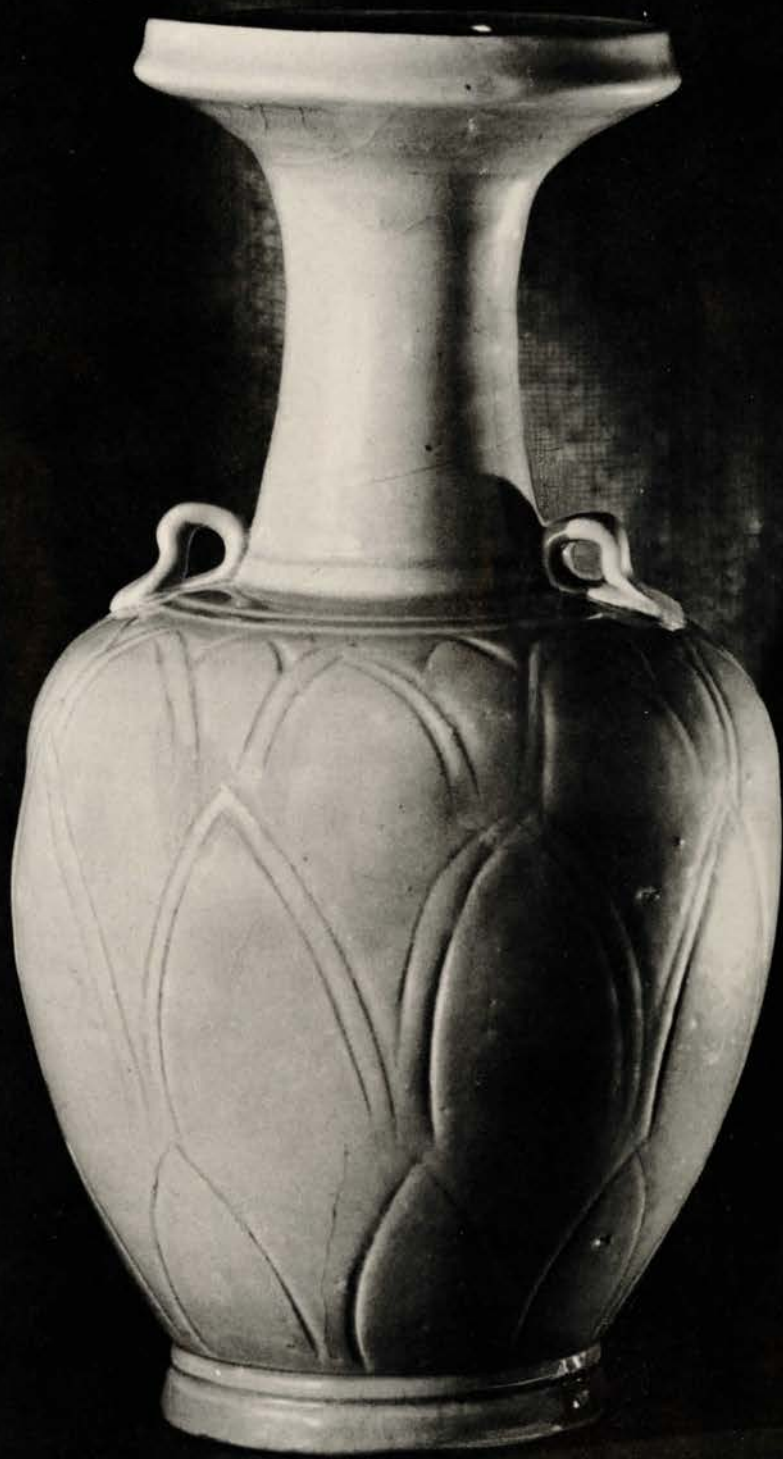
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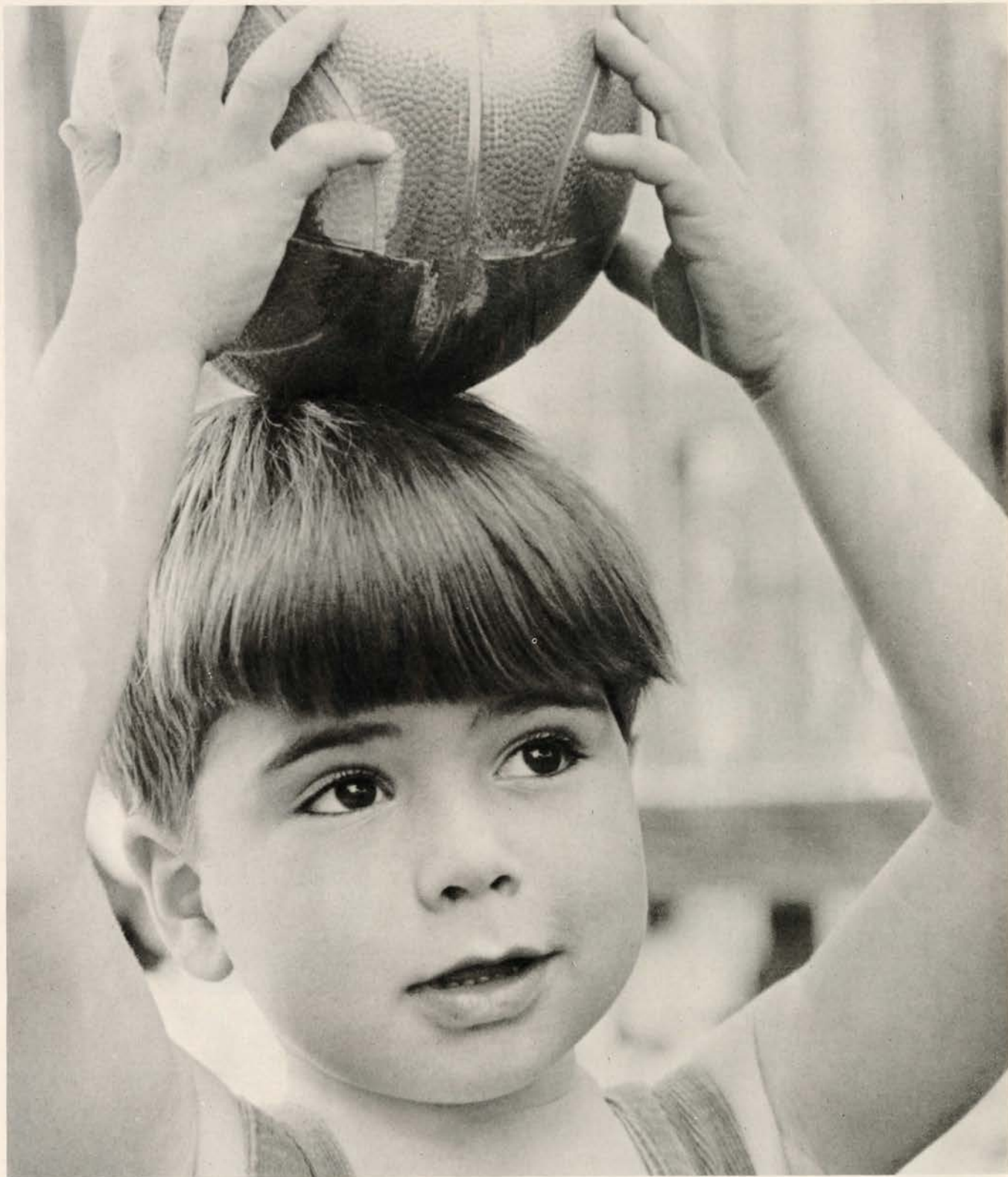
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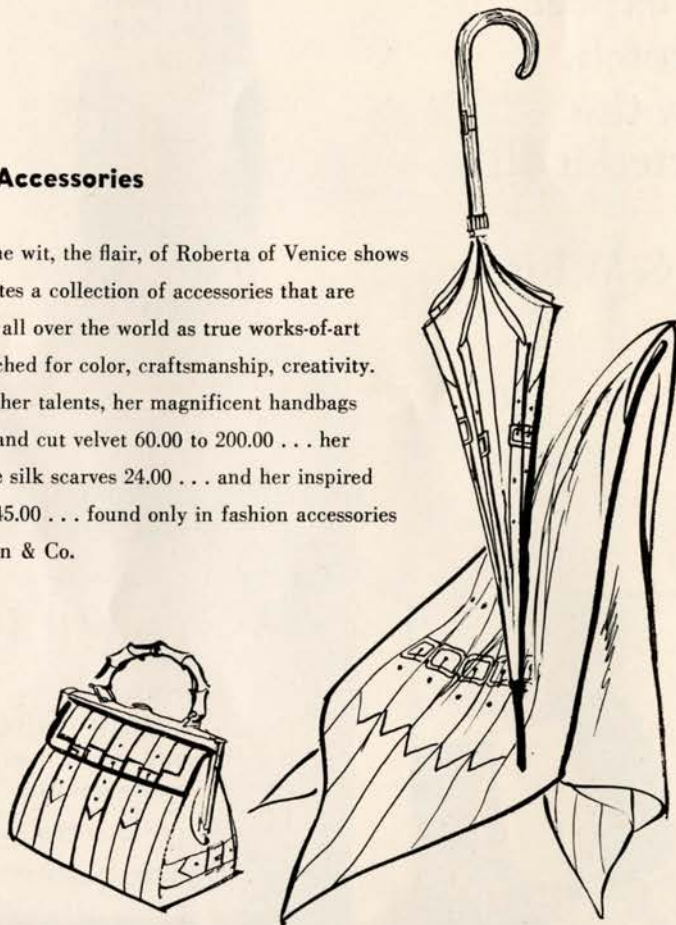
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Strauss' "Elektra"

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Elektra marks the beginning of the collaboration between Richard Strauss and Hugo von Hofmannsthal which was to color Strauss's entire artistic life. Following Wagner's example, Strauss had previously written his own libretto for *Guntram* and most recently had himself adapted Oscar Wilde's play of *Salome*, after having seen it in Berlin, for his own opera. Similarly, when Strauss saw Hofmannsthal's play in Berlin, the musical-dramatic possibilities immediately struck him and he contacted the poet as to the possibility of using it as a libretto. Although the personalities of the Bavarian composer and the refined poet differed immensely, Strauss was quick to sense the value of their relationship; he wrote in an early letter, "we were born for one another and are certain to do fine things together if you remain faithful to me."

Strauss's only hesitancy in setting *Elektra* to music was his fear of his own inability to compose in a fresh style so soon after *Salome*, which he considered similar in many respects. Although begged by Strauss for a work on Semiramis or Cesare Borgia during the early stages of composition, Hofmannsthal persuaded Strauss to pursue *Elektra*, saying that the "similarities" amounted to no more than both are one-act plays, both have a woman's name for a title, both occur in classical antiquity, and both parts were originally created by the same actress in Berlin. He extolled the opportunities for music to heighten the qualities of light and dark and intensify the rapid sequence of events leading to the climax. Strauss accepted this and later (1946—*Reminiscences of the First Performance of my Operas*) set down the individual points of attack of each opera:

Salome: the contrasts, the court of Herod, Jochanaan, the Jews, the Nazarenes

Elektra: the possessed goddess of vengeance contrasted with the radiant character of her mortal sister

Salome: the three seduction songs of *Salome*, Herod's three persuasive speeches, Salome's ostinato "Ich will den Kopf des Jochanaan" (I want the head of Jochanaan)

Elektra: the first monologue; the unending climaxes in the scene between Elektra and Chrysothemis in the scene between Elektra and Klytämnestra (both unfortunately extensively cut)

Strauss began composition of the opera in June of 1906. The play was abridged somewhat, and Strauss rejected the suggestion that Aegisth be omitted but agreed that the murders should take place out of sight. Conducting engagements kept him from *Elektra* through 1907, but with the aid of a leave of absence, he was able to complete the work in September 1908. He chose Dresden, the site of the *Salome* première, for the first performance on January 25th, 1909.

The actual reception of the first performance is something of an enigma, owing to conflicting reports. Strauss greatly admired the Elektra, Annie Krull, although Ernestine Schumann-Heink was totally miscast as Klytämnestra. Hofmannsthal was displeased by both the production and the performance. The tenor Angelo Neumann even wired to Prague that the performance had been a disaster. Within a year, however, performances followed in Berlin, Munich, Hamburg, Vienna, Milan, London, and New York.

Strauss claimed to have "penetrated to the uttermost limits of harmony, psychological polyphony (Klytämnestra's dream), and the receptivity of modern ears." The opera is an example of expressionism at its full height, Strauss demanding an enormous orchestra of 111 players to produce his full palette of bold colors. Schumann-Heink called the opera "a fearful din." It lasted two performances at Hammerstein's Manhattan Opera in 1910, described by a critic as "putrid morbidity." Contemporary caricatures depicted Strauss subjecting his audiences to the tortures of the "Elektric Chair." Even the most conservative audiences of today, however, have long accepted the opera, and, after *Der Rosenkavalier*, it is the most widely-performed of the Strauss-Hofmannsthal operas.

The psychological-analytical approach of the authors is typical of the age in which they lived, but remains compelling to audiences of today. Another viewpoint of *Elektra* and an incidental commentary on present-day conditions in the location of the première is found in the East German critic Ernst Krause's book, *Richard Strauss, the Man and his Work* (Collet's, London, 1964)

The nature of both works (*Salome* and *Elektra*) can be understood only with reference to the social structure of opera at the dawn of the present century, and the question of their lasting life is first and foremost sociological. Operas such as *Salome* and *Elektra* will always retain their power over the public in a bourgeois-capitalistic society. In both works Strauss skilfully employed decadent forms of expression to present socially negative elements of dissolution within the sphere of modern opera. However much life still remains in the music, the typical features of this morbid age of decadence, with its craving for sensual satiety and its blindness to reality, now appear as products of soul-destroying luxury... What is monstrous remains monstrous. No one should attempt to regard it otherwise.

(Continued on page 27)



Costume design for the title role of "Elektra". New production for the San Francisco Opera, 1966.



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Walküre, Il Trovatore,
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TRISTAN UND ISOLDE
Nilsson, Uhl, Krause — Solti
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J. Strauss:
FLEDERMAUS GALA
Gueden, Köth — Karajan
Stereo OSA1319 Mono A4347

Also available in
2-record version
Stereo OSA1249 Mono A4249

KISMET
Merrill — Mantovani
Stereo SP44043 Mono PM55001

Miss Resnik's definitive portrayal of Klytemnestra in Elektra has just been recorded by London. The album also stars Birgit Nilsson and Gwyneth Jones, is conducted by Georg Solti and will be released during 1967.

LONDON *FFrr*
FULL FREQUENCY RANGE RECORDING

STRAUSS' "ELEKTRA"

(Continued from page 25)

The opera divides into two halves, the first introducing the female protagonists, and the second initiating the action of the murders with the announcement of Oreste's "death."

The atmosphere is set in the prologue, the five maids taking the place of the classical Greek chorus. One of the principal images introduced is that of Elektra's having been reduced to the condition of an animal, to which Hofmannsthal makes constant reference in his stage directions. Her first brief appearance is described as an animal emerging from and then regaining its burrow. Near the end of the opera, as Elektra waits for Orest to murder Klytämnestra, she is described as a wild beast walking back and forth in a cage. She is beaten and treated like a dog, say the maids (Hofmannsthal again uses the image of the dog for degradation in *Die Frau ohne Schatten* in the person of the Nurse who is referred to as "Hündin.") The one maid who recognizes and honors Elektra's royal blood is beaten for her loyalty.

Elektra in her monologue is like a wolf howling at sunset. She relives the terror of her father's murder to the point of believing she had seen him the day before in a shadow. She has visions of blood pouring from sacrificial victims and animals. She views herself and her sister Chrysothemis as blood priestesses who must execute and celebrate their father's revenge.

Chrysothemis is a creature of light in total contrast to Elektra. She feels the fire of life within her and wants nothing more than to leave the lifeless stone palace for a normal family life even to the point of forsaking her royal lineage to marry a peasant. She would rather be a woman than an instrument of revenge.

Heralded by a deafening crescendo in the orchestra, Klytämnestra enters. The animal imagery is continued as sacrificial animals are driven before her, and one of her companions is described as resembling a snake. Whereas Chrysothemis is a ripe fruit longing to produce, Klytämnestra is a soul imprisoned in a barren desert of a body. Everything about her is heavy; she can scarcely keep her eyelids open, and she is covered with stones she considers powerful but whose power she is unable to unlock.

Clinging to her like two vultures picking at a carcass are her two advisors who urge her to endless sacrifice to terminate that which devours her now—the nightmare of Orest's return. Believing the dreams will end if the right blood is shed, she asks Elektra if she knows what animal is the proper victim. Elektra seizes her mother's words and taunts her, ironically describing Klytämnestra's own murder, saying that it is an impure beast, a woman, in fact, who must be slain by a particular man. The more detail in which Elektra describes the murder, the more the uncomprehending Klytämnestra is pleased that Elektra seems less rude than usual.

When Elektra abruptly changes the subject to the banished Orest, Klytämnestra shows her contempt for her in describing how he stammers and lies with the dogs, since he is unable to distinguish dog from man. As Klytämnestra tries to convince herself that she is well guarded from any potential attack, Elektra savagely describes in minute detail the hunting and killing of her mother by Orest. Orest will be the hunter, and she will be the dog pursuing the beast: in the shadow of Agamemnon there will be no escape. The first half of the opera ends with Elektra's pronouncement that with Klytämnestra's death, those who live now will finally know life.

Part two begins with Chrysothemis's announcement, "screaming like a wounded animal," of Orest's death learned from the two strangers. Klytämnestra's disposition changes abruptly from terror to triumph. Elektra refuses to believe the news until a messenger (the first man to appear in the opera) departs to inform Aegisth.

Elektra decides to take the action she had reserved for Orest—she must take the axe she had hidden and herself carry out the sacrifice. In an attempt to persuade Chrysothemis to aid her, she praises her sister's physical qualities, driven almost to a display of lesbianism. Elektra promises to serve Chrysothemis forever if her sister will serve her now, but Chrysothemis is repulsed and cannot bring herself to aid Elektra in her revenge. Elektra curses her and resolves to act alone.

The Recognition Scene is one of the most moving that Strauss ever wrote. Orest hides his identity until he is recognized by old servants; he reveals himself in the tradition of the *Odyssey*: "The dogs of the courtyard know me, but not my sister." For a few moments, Elektra becomes aware of her condition as opposed to the princess she was, when she faces the brother to whose return she has dedicated her life. She has sacrificed all to become the priestess of her father's revenge. As Orest expresses his determination to act, the blood-priestess Elektra blesses him. Elektra's obsession with revenge has rendered her insane. Although she celebrates the revenge in her dance at the end of the opera, she herself takes no action and is responsible for no action. Her attempts to rouse Chrysothemis are fruitless, and Orest returned to take revenge without even knowing if Elektra lived. At the decisive moment in her role as priestess administering the sacrificial rite, she fails; the axe which she has guarded for so long remains buried. In spite of all she wants to do, she actually does nothing.

Having received the news of Orest's "death," Aegisth returns. Elektra has the opportunity to partially fulfill her role as princess in dancing a strange consecrational dance as she lights Aegisth's way into the palace.

Elektra feels a kinship with the gods. Having existed as a corpse living solely on

(Continued on page 32)



Klytemnestra — costume design for the San Francisco Opera's new production.



Engaging Idea!

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Saturday Evening, September 24, 1966, at 8:00
(Final curtain approximately 9:35)

New Production
Revival
ELEKTRA
(in German)

opera in one act by RICHARD STRAUSS
text by HUGO VON HOFMANNSTHAL

conductor: HORST STEIN
production: PAUL HAGER
designer: ALFRED SIERCKE

| | | |
|--------------------------------|---|--------------------|
| Five maid-servants | } | DONNA PETERSEN |
| | | NANCY WIENCH* |
| | | CAROL KIRKPATRICK* |
| | | GWEN CURATILO |
| | | DELICINA STEVENSON |
| Overseer of the servants | | DOROTHY COLE |
| Elektra | | AMY SHUARD |
| Chrysothemis | | ENRIQUETA TARRES** |
| Klytemnestra | | REGINA RESNIK |
| Her confidante | | SYLVIA DAVIS* |
| Her trainbearer | | LOUISE CORSALE |
| A young servant | | DAVID THAW |
| An old servant | | C. S. GRANT |
| Orestes | | THOMAS STEWART |
| Orestes' guardian | | ARA BERBERIAN |
| Aegisthus | | RICHARD CASSILLY* |

* American debut
** San Francisco Opera debut

costumers: GOLDSTEIN & CO.

place and time: Greece after the Trojan war

Next Saturday Evening Series performance: October 1, at 8:00
DON CARLO (Verdi) in Italian

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

Latecomers will not be seated while the performance is in progress

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Queen Klytemnestra and Aegisthus have murdered King Agamemnon. She has sent her son Orestes into exile, and her two daughters Elektra and Chrysothemis have been moved to the servant's quarters. Elektra has become obsessed with the thought of vengeance for her father and lives for the return of her brother who shall be the instrument of her revenge.

The Story of "ELEKTRA"

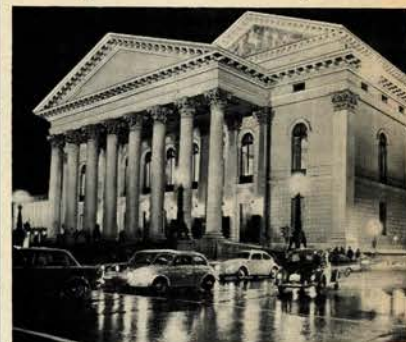
The serving maids discuss the two sisters and the degradation they have undergone. When they have left, Elektra enters mourning her murdered father and promising vengeance. Chrysothemis enters with the news that Elektra is to be put in a dungeon, and says that it is better to die than live as they are living. Elektra rebukes her, consumed by the thought of vengeance.

Queen Klytemnestra and her entourage enter. Though afraid of her daughter, the Queen speaks to Elektra, asking if there isn't a sacrifice that will drive away the demons that keep her from sleep. Elektra answers yes, and Klytemnestra warily asks what it is. "The blood of your own veins" Elektra replies. A confidante enters and whispers to the Queen, whose horror turns to scorn as she leaves for the palace.

Chrysothemis rushes in with news that Orestes is dead. Elektra, excited, says they must now carry out the vengeance themselves, but Chrysothemis refuses to aid her. Elektra curses her and prepares to do the deed herself. A man appears and she discovers that it is Orestes whose death was falsely reported. He soon enters the palace and a scream is heard from the murdered Queen. Aegisthus enters and Elektra lights his way to the palace. He too meets death by Orestes' hand. Elektra, triumphant at last, dances wildly in her joy and passion, and at the climax, she falls lifeless.

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Debut Artists in "Elektra"

ENRIQUETA TARRES



The part of Chrysothemis in "Elektra" will constitute Miss Tarres' American debut. It follows engagements early in her career with the opera companies of her native Barcelona, Basle in Switzerland, and Wuppertal in Germany.

At present Miss Tarres, is a member of the Hamburg Staatsoper and with this company made her London debut last summer as the Empress in "Die Frau ohne Schatten." She had sung in Glyndebourne in 1962 as Strauss "Ariadne auf Naxos" and in 1964 as Elektra in Mozart's "Idomeneo." She has also been heard at the Aix-en-Provence festival and is a regular guest artist in Munich and Vienna.

Future plans for Miss Tarres include a debut at Covent Garden later this season as Liu in "Turandot."

RICHARD CASSILLY



The tenor voice of Cassilly is known to San Franciscans through his appearances with the San Francisco Symphony and with Spring Opera, whose season he opened in 1964 in "Der Freischutz." His debut with the San Francisco Opera is as Aegisthus in "Elektra" and he will be heard in October as Dmitri in "Boris Godunov."

Cassilly was born on a farm in Maryland and still lives there with his wife and six children. One of his first professional opportunities came when he was chosen to sing on Broadway in the world premiere of "The Saint of Bleeker Street." He has since performed with the New York City Opera, the Chicago Opera, and the orchestras of New York, Philadelphia, Cleveland, and Pittsburgh. The latest phase of his career has taken Cassilly to Europe where last year he scored successes in Switzerland and Germany.

CAROL KIRKPATRICK



The winner of the 1965 San Francisco Opera Auditions, Miss Kirkpatrick makes her initial appearance with the Company as one of the serving maids in "Elektra" and is to be heard in a number of other operas during the length of the season.

The young mezzo-soprano from Arizona took part in the 1965 Merola Opera Program, during the course of which she sang the title role of "La Cenerentola" at the Paul Masson Vineyards. She took part in the Spring Opera season last May and June.

SYLVIA DAVIS

The second winner of the 1966 San Francisco Opera Auditions, Miss Davis bows with the Company as a serving maid in "Elektra." She sang Violetta in "La Traviata" to great acclaim at Stern Grove last summer as part of the Merola Opera Program and will be seen on the Bell Telephone Hour on New Year's Day of 1967.



NANCY WIENCH

The young mezzo-soprano from Los Angeles was an entrant in the 1966 San Francisco Opera Auditions and a participant in last summer's Merola Opera Program. She makes her debut with the Company as one of the "Elektra" serving maids.

STRAUSS' "ELEKTRA"

(Continued from page 27)

the hope of this slaughter, she now feels like a flame in the darkness of the world around her. Regardless of the fact that she had little to do with the execution of the dead, she grows gradually oblivious to all around her. As Chrysothemis rejoices in life-giving love, Elektra believes only that love kills.

Elektra calls for all to be silent and dance with her. Her existence justified, she collapses. The person who has struggled most to be a human being, the life-loving Chrysothemis is left alone with her dead sister and calling vainly for Orest.

Strauss never again wrote so compact an opera so filled with tension. The Mozart *Rosenkavalier* was his next creation, and when he returned to Greece it was through the Baroque *Ariadne*. In *Die Agyptische Helena* and in *Die Liebe der Danae*, Strauss was the self-styled Offenbach of the Twentieth Century. *Daphne* is the closest in style of his late works to *Elektra*, but it is the product of a serene mind. The heights of musical exploration that Strauss touched in *Elektra* were never again touched by him. Owing much to the influence of Hofmannsthal, Strauss was never again in the vanguard of Twentieth Century music and remained the last of the great Nineteenth Century Romantic composers.



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Special Events

Opera Previews

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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

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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)

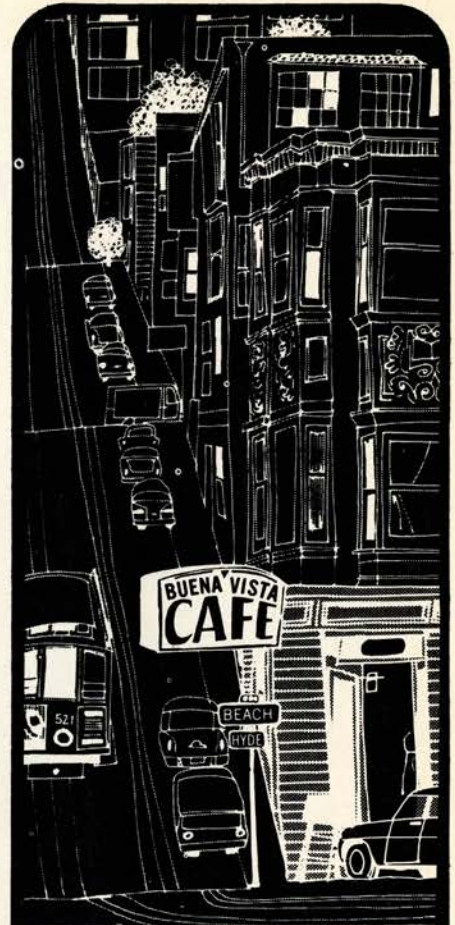
Wednesday, October 5, 8:00 p.m.
MEMORIAL AUDITORIUM

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.

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Latin Color

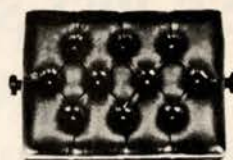
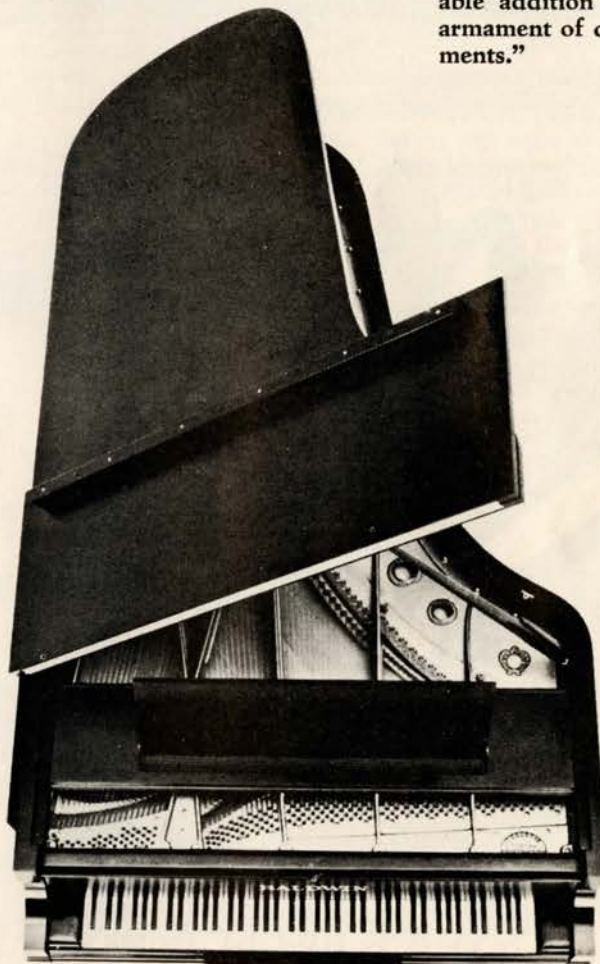
San Francisco will see the great masters of Latin America for the first time in October. The new Harry Kay Galleries at decorator Michael Taylor's, 556 Sutter, is holding an exhibition of many contemporary greats from south of the border.

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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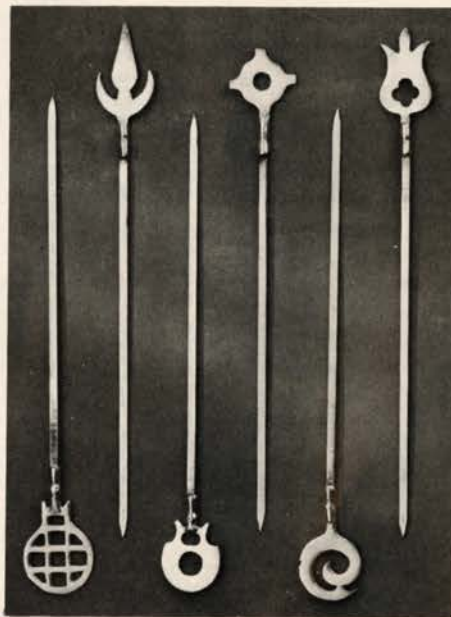
These rare grapes take their time to ripen on the vine. And the wine itself takes its time to fully age in oak casks and in the bottle. In time, however, it matures to greatness.

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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: Bonyngé 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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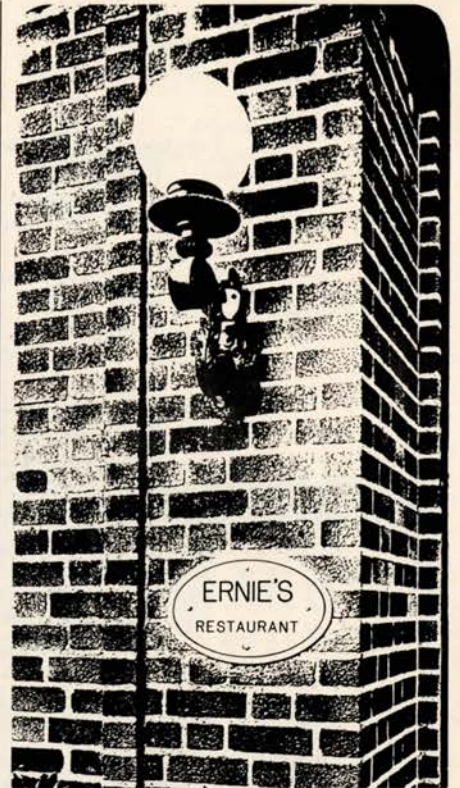
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Repertoire | 1966 Season

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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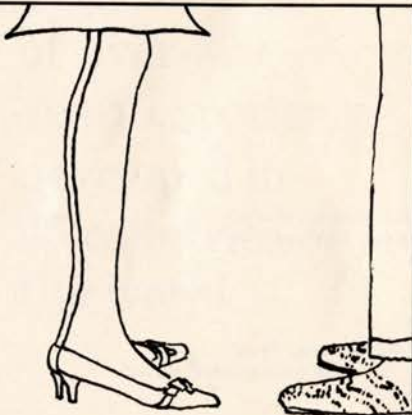
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Repertoire | 1966 Season

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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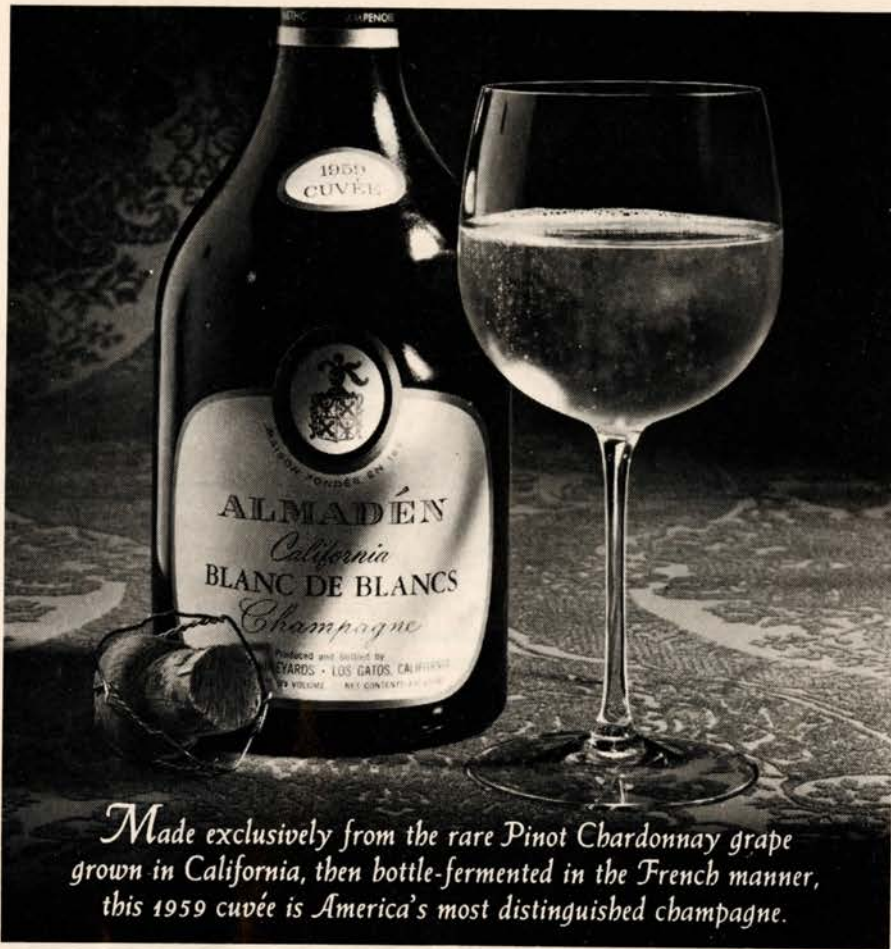
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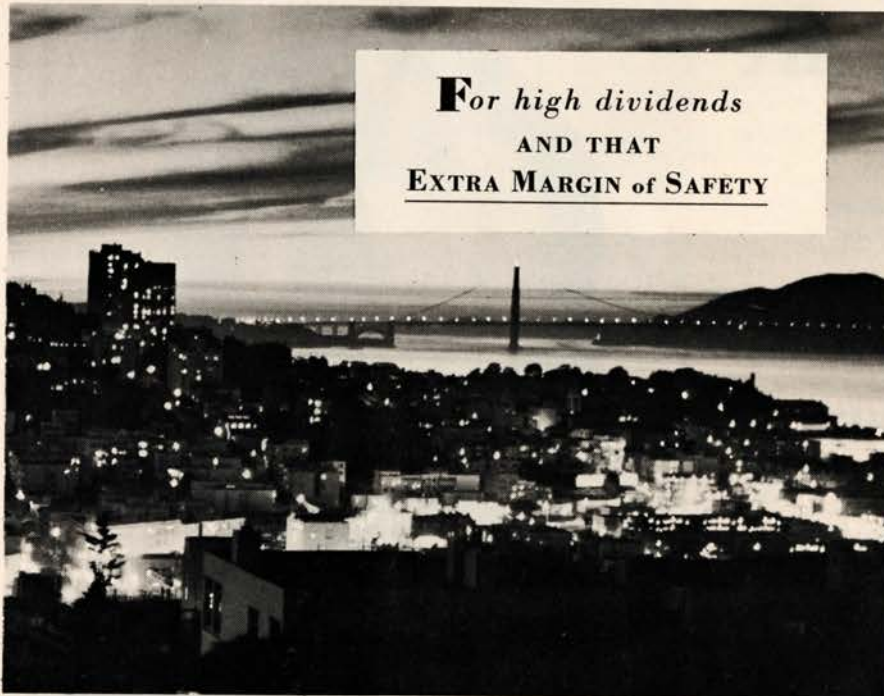
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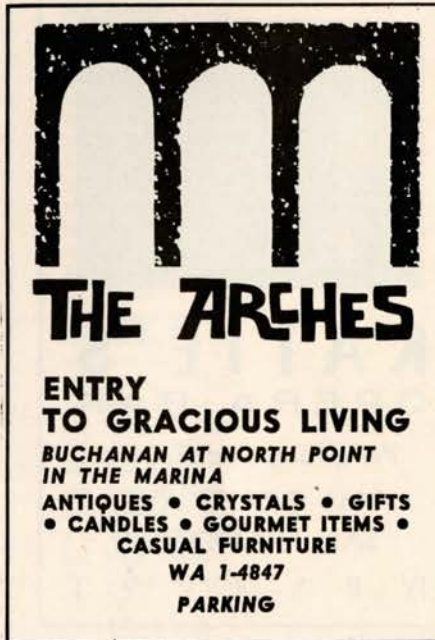
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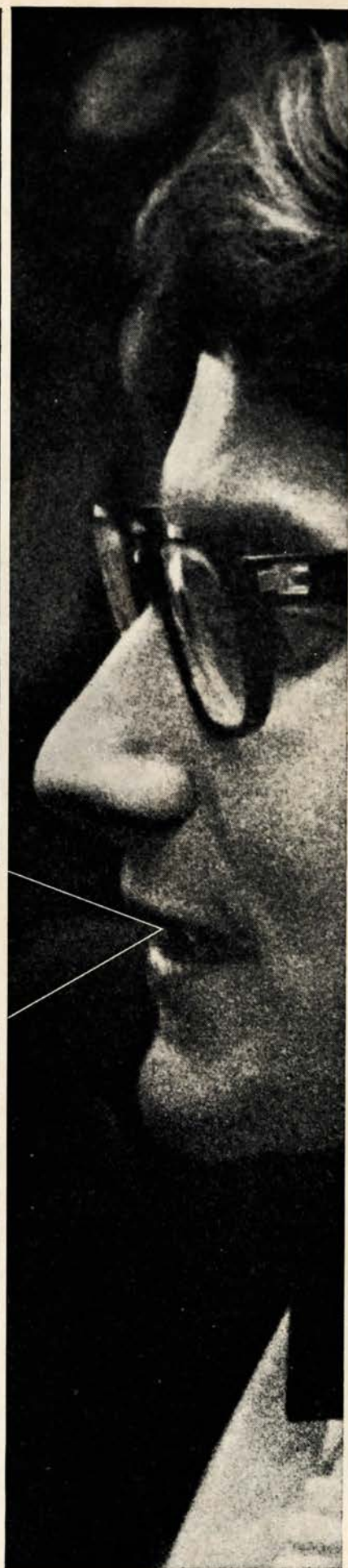
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