

Falstaff

1966

Sunday, November 20, 1966 2:00 PM

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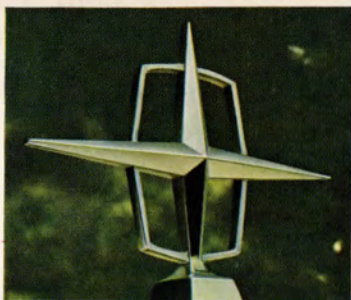
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
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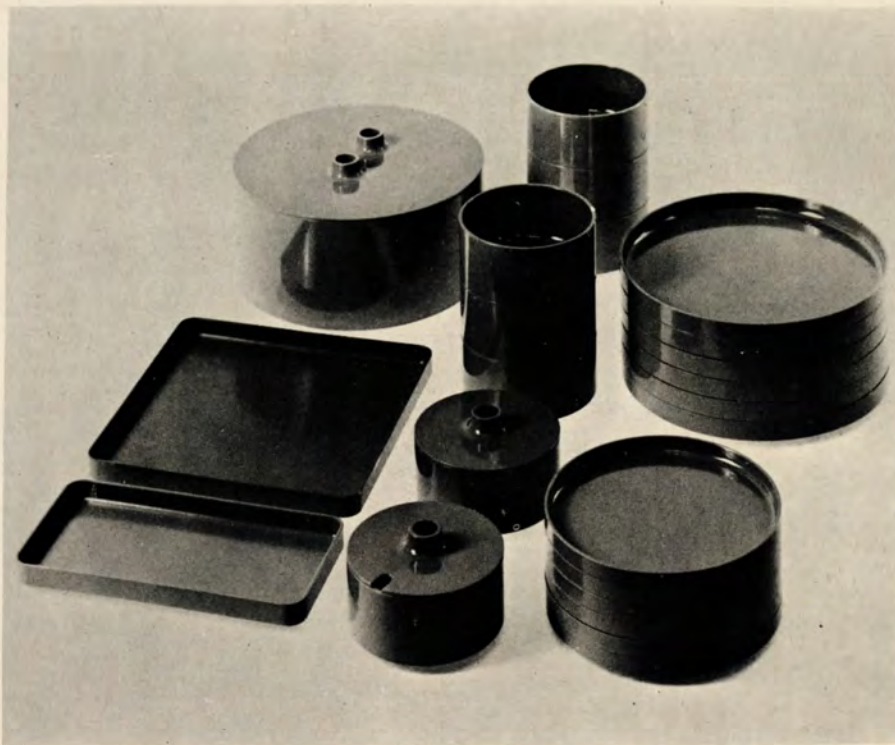
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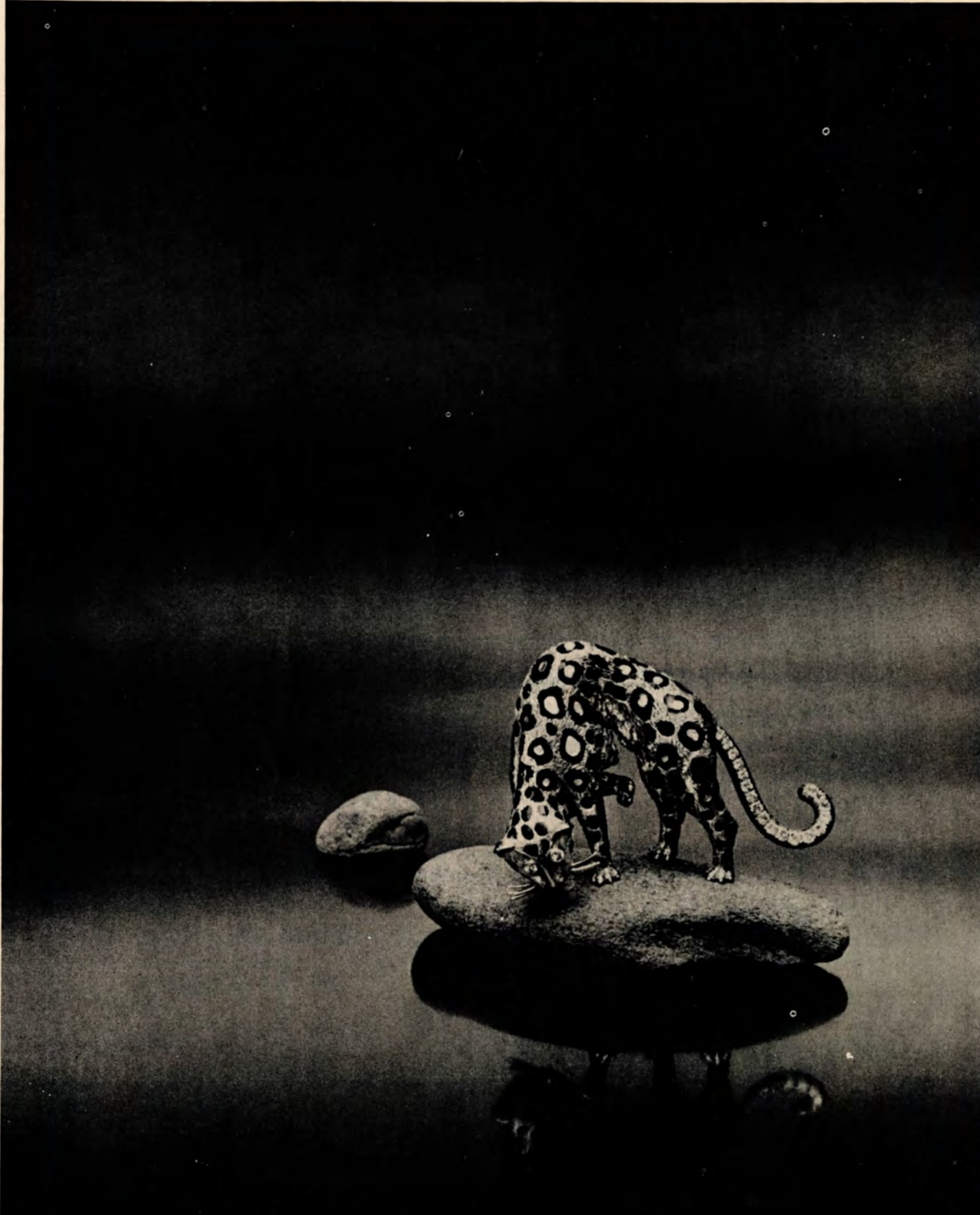
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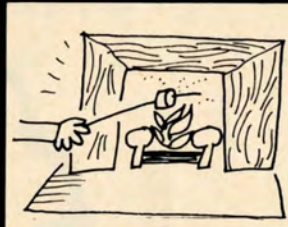
This is J. Wellington Finch



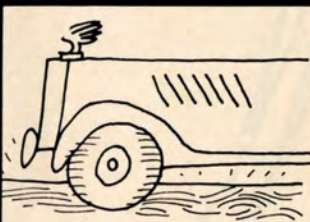
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Assistant to Choreographer : HENRY KERSH

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\*\*American Debut \*San Francisco Opera debut





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## San Francisco Opera 1966

### Chorus

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Josephine Barbano  
Emogene Below  
Walda Bradley  
Beverley Cole  
\*Louise Corsale  
Peggy Covington  
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  
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  
Charles Pascoe  
Jeffrey Putnam  
Al Rodwell  
Robert Romanovs  
Allen Schmidling  
John Segale  
Delbert Silva  
James Stith  
\*Richard Styles  
John L. Sweeny, J  
Francisco Szymku  
John Talbot  
David Tarr  
Francis Wilson

### Boys Chorus

Matthew Armour  
Micahel Barbera  
Edward Bosley  
Paul Davis  
Robert Denebeim  
Michael di Francesco  
Brett Evart  
Paul Hunt  
Jan Jakob  
Robert Kalafate  
Stephen Kalm  
Tom Lifschutz

Elliot Marseille  
Patrick Martinez  
David Milan  
Brian Quirk  
Kurt Reinhardt  
Gary Robards  
Steven Rubardt  
Bill Sowers  
Peter Thompson  
Albert Williams  
Alan Yamamoto

### Ballet

Rosa Arrieta  
\*Illana de Heurtaumont  
\*Penelope Lagios  
Judanna Lynn  
Juliana Sakowsky  
Allyson C. Segeler  
\*Salicia Smith  
Josefa Villanueva  
Anne Worthington  
Robert Bruce  
Richard Cash  
Vincenzo Figlia  
\*Henry Kersh  
John Patterson  
Benjamin Reyes  
Michael Rubino  
Edward Rumberger  
Jud Stoddard

### Auxiliary Ballet

Maile Ackerman  
Leslie Crockett  
Marilyn Cleaveland  
Mela Fleming  
Karen Hornschuch  
Genie Moore

Loyd Carroll, *Pianist*

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Ervin Mautner  
Lennard Petersen  
Harry Moulin  
Cicely Edmunds

## 2ND VIOLIN

David Schneider  
*Principal*  
Erica Sharp  
Zelik Kaufman  
Ernest Michaelian  
Rose Kovats  
George Nagata  
Frederick Koegel  
Maxine Hineman  
Reina Schivo

## VIOLA

Rolf Persinger  
*Principal*  
Detlev Olshausen  
Lucien Mitchell  
Asbjorn Finess  
Hubert Sorenson  
Harry Rumlper  
David Smiley

## CELLO

Detlev Anders  
*Principal*  
Rolf Storseth  
Mary Claudio  
Catherine Mezirka  
Tadeuz Kadzielawa  
Helen Stross  
Eugene Winkler

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Philip Karp  
*Principal*  
Charles Siani  
Carl Modell  
Donald Prell  
Michael Burr

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*Principal*  
Lloyd Gowan  
Patricia Fawcett

## PICCOLO

Lloyd Gowan

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*Principal*  
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Rowland Floyd

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Raymond Duste

## CLARINET

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## BASS CLARINET

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*Principal*  
William Sabatini  
*Principal*  
Robert Tefft  
Ralph Hotz  
Jeremy Merrill

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Donald Reinberg  
*Principal*  
Edward Haug  
Chris Bogios

## TROMBONE

John Meredith  
*Principal*  
Willard Spencer  
John Bischof

## TUBA

Ronald Bishop

## TIMPANI

Roland Kohloff

## PERCUSSION

Lloyd Davis  
Margaret C. Lucchesi

## HARP

Anne Adams  
Marcella de Cray

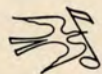
Albert White

*Orchestra Personnel  
Manager*

Alma Haug

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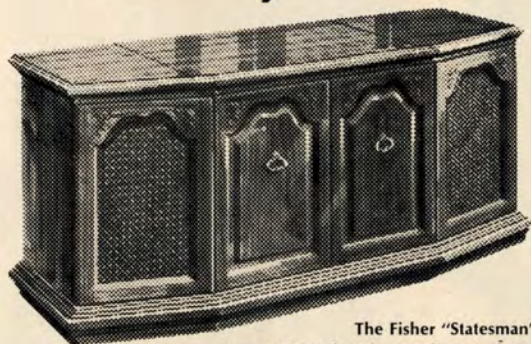
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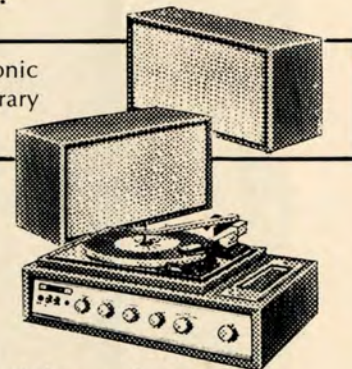
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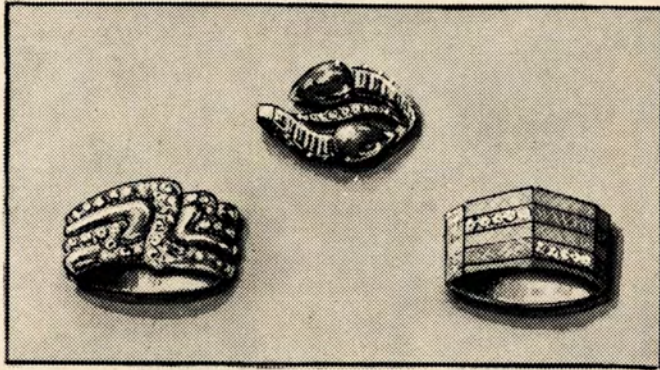
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Paul Masson's Fifth

# CREATIVE COMEDY

by S. Dale Harris

Composers of opera have been attracted to Shakespeare's *Merry Wives of Windsor* since the mid-eighteenth century. Nicolai's version of the play still holds the stage in Germany, and quite apart from Verdi's opera there are *Falstaff* by Dittersdorf, Salieri and Adolfe Adam, the composer of *Giselle*. The popularity of the fat knight can be gauged from his rather surprising presence among the dramatis personae of *A Midsummer Night's Dream* (1850) by Ambrose Thomas—though since that work also features Queen Elizabeth, Latimer, and, unbelievably, Shakespeare himself, we may justifiably regard the tribute with a certain wariness. The only notable English composer to have used the play for operatic purposes seems to be Vaughan Williams in his *Sir John in Love*, though Gustav Holst portrays also Falstaff (with Prince Hal) in *At the Boar's Head*, an adaptation of *Henry IV*.

That so few Englishmen should have turned to Falstaff for a stage work is cause for surprise since *The Merry Wives of Windsor* is one of the most characteristically English of Shakespeare's plays. It is full of local atmosphere. The sights and sounds of Windsor and the neighboring countryside are part of its very fabric. Its subject matter is drawn from the Middle Classes in their more domestic moments. It is, in addition, full of ordinary feelings. It deals with the accidents of daily, bourgeois life; even its passions are quotidian. The Falstaff who played confidant to the heir to the throne in *Henry IV, Parts One and Two* is now a country knight, out of pocket and growing old, his vision circumscribed by the limited possibilities for intrigue open to him among the country gentry in a small town. The Royal residence at Windsor is of no importance here. What is important is not the court of Windsor but the great park of Windsor and the oak tree under which Falstaff is set upon by the village children and taught a lesson in good sense. The play is very much bound up with a local habitation.

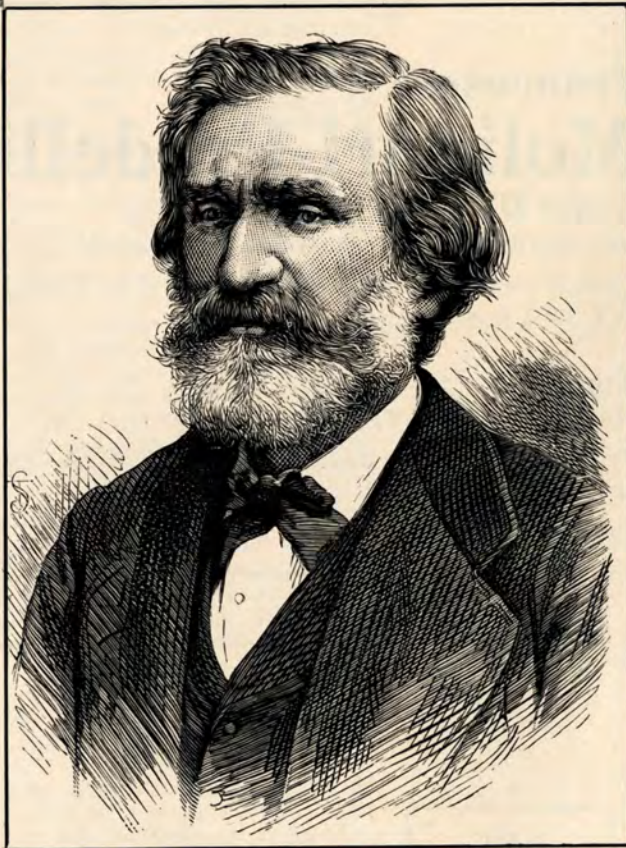
It is therefore paradoxical that the most Shakespearean among the many composers attracted to this material should have been Italian, and that so domestic a work should have called for such deep sympathies in him. Verdi's lifelong passion for Shakespeare had culminated only a few years before in *Otello*, but there the subject (like the earlier *Macbeth*) is, for all its differences, no less passionate and heroic than an *Il Trovatore* or an *Ernani*. Bernard Shaw's words on the subject are

(Continued on page 25)

Photo by Margaret Norton



RAMON VINAY  
as FALSTAFF



GIUSEPPE VERDI



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CREATIVE COMEDY  
(Continued from page 23)

apt: ". . . instead of *Otello* being an Italian opera written in the style of Shakespear, *Othello* is a play written by Shakespear in the style of Italian opera." The congeniality of *The Merry Wives* to Verdi is surprising but undeniable. None of the other operas on the subject is remotely as faithful to the original.

Not that *Falstaff* is the same as *The Merry Wives of Windsor*. The most important difference is, quite simply, that *Falstaff* is a work of much finer quality. The Shakespeare play, according to an eighteenth-century story, was written at the specific request of Queen Elizabeth: "The Fairies in the fifth Act, make a handsome compliment of the Queen in her Palace of Windsor, who had obliged Shakespear to write a Play of Sir John Falstaff in Love . . ." Whether the account is true or not, we need draw no comforting conclusions about the relationship between the Queen's commission and the play's lack of distinction. Shakespeare (like Verdi) always wrote first of all for public approval. But the results in this particular case are disappointing. The play betrays a certain amount of unevenness. It is careless in construction and its language, especially in the last act, is sometimes fustian. But these faults are not really very important; worse plays surmount problems of unevenness readily enough. What is disturbing here is that a great comic character is reduced to being the butt of a farce. It would not be so bad if we were meeting Falstaff for the first time but it is hard to forget what he has been before this.

As he appears in the two *Henry IV* plays, Falstaff is magnificent, the dignified and self-absorbed appreciator of his own comic roguery. In *The Merry Wives* he is little more than a knockabout clown. He is, as A. C. Bradley put it, "baffled, duped, treated like dirty linen, beaten, burnt, pricked, and, worst of all, repentant and didactic. It is horrible." *The Merry Wives*, in other words, is a farce, not a comedy. That it was meant to be a farce we may safely assume. We can grant Shakespeare the intelligence of knowing what he was up to. Certainly *The Merry Wives* is a brilliant example of farce, funny, swift, exhilarating, and, ultimately, heartless—which is to say, trivial. It glorifies the accidental, the

violent, the merely adept. But Verdi's opera is something else. Like all true comedy *Falstaff* mediates between human aspiration and human absurdity. It reconciles us to our limitations, to the contradictions of our nature. It celebrates the fallibility of man, whereas farce mocks it. In *The Merry Wives* Falstaff deserves what he gets. In *Falstaff* he gets what we all deserve. We are implicated in his failings and triumph over them by means of him. Which is why Verdi ends his opera in the unanimity of a fugue, a fugue that is, moreover, sung to the text: "The entire world's a jest and man was born to enjoy it so. All of us were born to laugh at our fellow mortals." That is the lesson of this opera and we are meant to make no mistake about it. Verdi and Boito—for here we must introduce the name of his librettist, without whom there would be no masterpiece to discuss—have kept to the scale of Shakespeare's original play but they have not really been faithful to its intentions. With the daring possible perhaps only to those whose mother-tongue is not English they have dealt very freely with their source material. The awesomeness of Shakespeare failed to daunt them, and as a result they have been—one might say—faithful to Shakespeare's better intentions, as these are revealed in the *Henry IV* plays.

The opera that Verdi and Boito conceived is therefore very properly renamed. The merry wives are still indeed in evidence but they are now the instruments of Falstaff's comic education. Their rippling laughter echoes throughout the opera but they are no longer in the forefront of our concern. In the play Falstaff is much less preponderant than he is in the opera. He makes his appearances, it seems, only that he may be taken advantage of, and he has merely one line that in any way suggests his former glory: ". . . you may know by my size that I have a kind of alacrity in sinking." Boito's intuitive rightness of touch is especially evident in his version of this scene (in which Falstaff describes his being thrown into the river with the laundry), for he replaces the line with the very different: "If this superb belly had not buoyed me up I would certainly have drowned." To which one can only say, Falstaff's himself again.

But Verdi must be allowed to have the final glory. He has infused his collaborator's libretto with all his ancient benevolence, and nowhere more characteristically than in the above scene, where Falstaff, cold, wet and dispirited, sits outside the Garter Inn ruminating sadly on his grey hairs. As he drinks the glass of wine before him and feels the warmth spreading through his body the orchestra begins to trill, first in a mere whisper, then growing into one vast exultant crescendo. It is as though the entire world were implicated somehow in Falstaff's recovery of good spirits.



*Whose zoo?*



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# FALSTAFF

(in Italian)

*opera in three acts by* GIUSEPPE VERDI

*text by:* ARRIGO BOITO

*after* "The Merry Wives of Windsor"  
and "Henry IV" by William Shakespeare

*conductor:* FRANCESCO MOLINARI-PRADELLI

*production:* PAUL HAGER

Dr. Caius ..... HOWARD FRIED  
Sir John Falstaff ..... RAMON VINAY  
Bardolfo ..... RAYMOND MANTON  
Pistola ..... FEDERICO DAVIA  
Mistress Meg Page ..... JANIS MARTIN  
Mistress Alice Ford ..... RAINA KABAIVANSKA  
Nanetta ..... LEE VENORA  
Dame Quickly ..... SONA CERVENA  
Ford ..... FRANK GUARRERA  
Fenton ..... OTTAVIO GARAVENTA  
An innkeeper ..... COLIN HARVEY

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## The Story of "FALSTAFF"

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

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

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

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

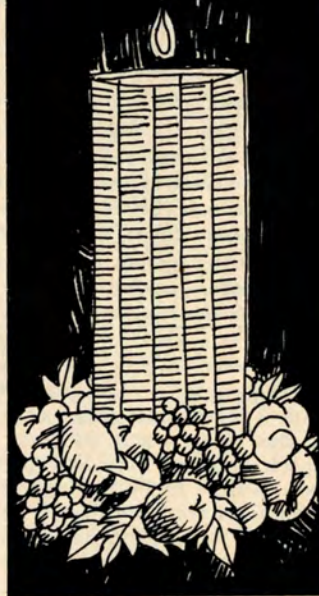
ACT III, *Scene 1*—Falstaff, accepting a new engagement to meet Mrs. Ford at Windsor Park the next evening, is unknowingly involved in another plot—of which Ford is aware. Dame Quickly, returning with his acceptance, overhears Ford promising Nanetta's hand to Dr. Caius. She tells Mrs. Ford who immediately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

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

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**The American premiere performances of Janacek's "The Makropulos Case" will take place here November 19, 22, and 25. Soprano Marie Collier and tenor Gregory Dempsey, who had the same roles in the English premiere two years ago (above), will sing Emilia Marty and Albert Gregor. Reprinted below are excerpts from a review of the London performance by Andrew Porter in the *Financial Times*.**

This is a great opera. Ever since I learnt what it was about, and heard excerpts from it on a gramophone record. I have been longing to hear it. It has taken nearly 40 years for it to reach England (the first performance was in Brno in 1926): high-pitched expectations are more than fulfilled. That Janacek was a great composer needs—after *Katya Kabanova* and *The Cunning Little Vixen* at Sadler's Wells, *Jenufa* at Covent Garden—no arguing. But in most commentaries on *The Makropulos Case* there was a defensive note: Hans Hollander, for example: "... Nevertheless, Janacek's music was scarcely able to combat the weakness of the libretto. His setting loses itself for long stretches in a declamatory *al fresco* style" (whatever that may be).

Which seems to me nonsense. The libretto is drawn from Capek's enthralling and very powerful play about a woman who, in 1585, swallowed an elixir which brought her more than three centuries of youth: now, in 1922, she feels the hand of death upon her, and she has returned to Prague to find again the formula for the elixir, now lost among

the documents of a century-old law-suit stemming from the estate of a man she had loved a hundred years before, and the son she bore him.

She is as beautiful and alluring as ever. Her great-great-grandson Gregor, his opponent in the law-suit Prus, and Prus's son Janek, fall in love with her. At length, by sleeping with Prus, she regains the formula—but by now she no longer wants it: "one tires of virtue, one tires of vice; tires of the earth, tires of heaven." She gives the parchment to the young girl Kristina—who burns it, while Elena Makropulos welcomes death at last.

Capek's play was produced at the Hampstead Embassy in 1931; a friend who saw it says he has been haunted by it ever since, and I can well believe it. Capek called it a comedy: but Janacek's heart went out to his "300-year-old beauty, eternally young, but with all feeling burned out of her... in fact, she's so unhappy... I felt dreadfully sorry for her." He spares no details in portraying the proud, hard, glittering, ice-cold woman; but in the final scene he departs from Capek. His own sympathy is revealed—"her only fault, that she had to live so long"—and he tells us, in phrase after phrase of eloquent music, why she has become as she is.

The miracle of Janacek's music lies in its directness. Much of his melodic inspiration sprang in the first place from the inflection of spoken words, but then—one recalls Mussorgsky's vision of a musical language which would transcend all frontiers and be instantly apprehended in any country—it goes

beyond words. One hears the soul speak, and understands directly. To follow the actual plot we need a translation; but to follow the feelings expressed we need only our ears. And though, in varying degrees, this is true of all music, Janacek's seems to me to be the most direct of all.

The first act is set in a lawyer's office; but Janacek's music does not "lose itself" in dry declamation, so precise is his ear, and so miraculous his touch that turns all to music. The plot is being unfolded, but at the same time people are being created before us. Janacek did not lack the more usual techniques of a skilled opera composer. He was a master of theatrical effect, and adept at large-scale sustained constructions, built often from motivic transformations. His music never sounds conventional, because of his precise concern with the most eloquent sounds at every moment; he scored "instrumental varnish." His scores are full of surprises—they come as revelations, not mere curious effects.

There is so much I have not said: for example, the flooding lyrical music recalling the Court of Rudolf II, at which Elena Makropulos drank the elixir; the hair-raising dramatic power of the scene between Emilia Marty and Prus in Act 2. I cannot urge anyone too strongly to go to *The Makropulos Case*—preferably having read in advance Mr. Mackerra's excellent introduction in the current issue of *Opera*, and Mr. Shawe-Taylor's in the Sadler's Wells newspaper Repertoire, so that one need not puzzle any more about the plot, but can listen directly to this marvellous music.

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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

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#### SACRAMENTO PERFORMANCE

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I PURITANI Bellini (in Italian)

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

#### BERKELEY PERFORMANCE

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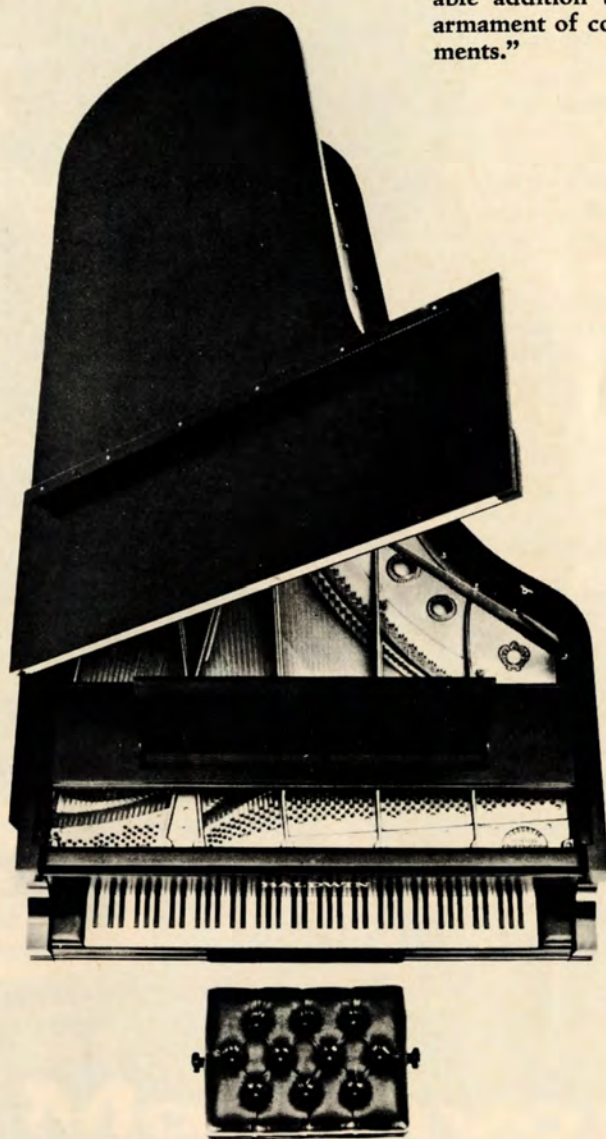
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*Traditionally, opera has been for the many, not for the few and the San Francisco Opera would like to keep it that way. Support for the Opera Fund Drive must come from the many, directly from individuals who comprise this large group. If each one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

*Robert Watt Miller*

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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: Ftusca 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; Ludgin, Cassilly, Berberian, Vinay, Meredith, 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: Farruggio CHOREOGRAPHER: Solov

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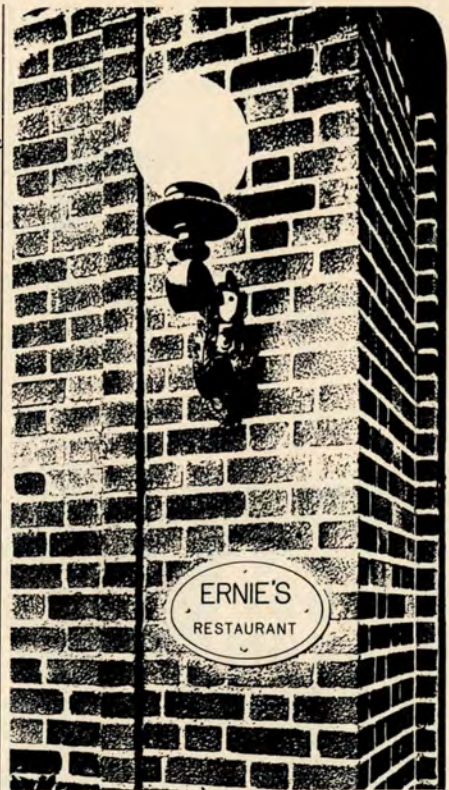
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# Repertoire | 1966 Season

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      CHOREOGRAPHER: Solov

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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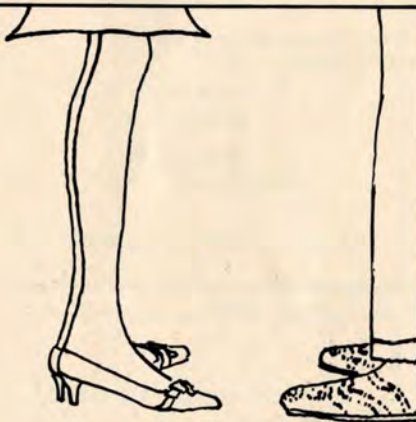


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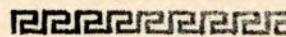
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## Repertoire | 1966 Season

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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## Opera Guild Student Matinees

### RIGOLETTO (Verdi)

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Monday afternoon, October 31, at 1:30

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Christensen, Krebill, Petersen, Kirkpatrick, Graber; Ludgin, Garaventa, Davia, Grant, Clements, Fazah, Giosso, Harvey

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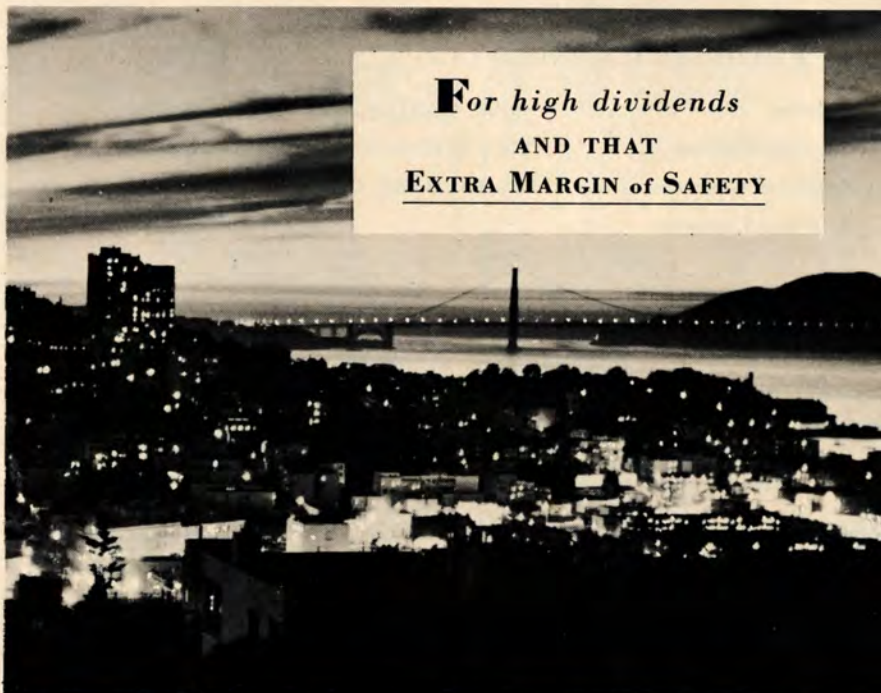
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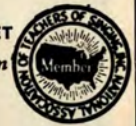
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*“What do I dislike about perfume? When you can’t get that jungle odor off your clothes, off your furniture or wherever else it has permeated.”*

“Sex in a bottle? A lovely illusion for advertisers to play on. I make no such promises; but if the woman who wears Y has wit, brains, wears my clothes, makes wonderful conversation, makes wonderful silences, there is an excellent chance of it.”

*“Too many designers give their names to perfumes without conscience. I worked very hard to make certain mine would reflect my tastes, my clothes, be right for my young spirited audience.”*

Perfume Y available at all fine stores.





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