

Madama Butterfly

1966

Friday, October 28, 1966 8:00 PM

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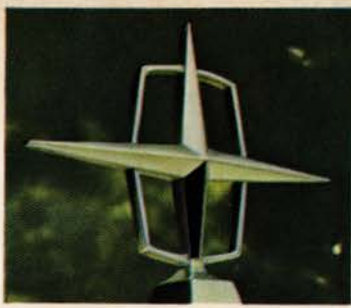
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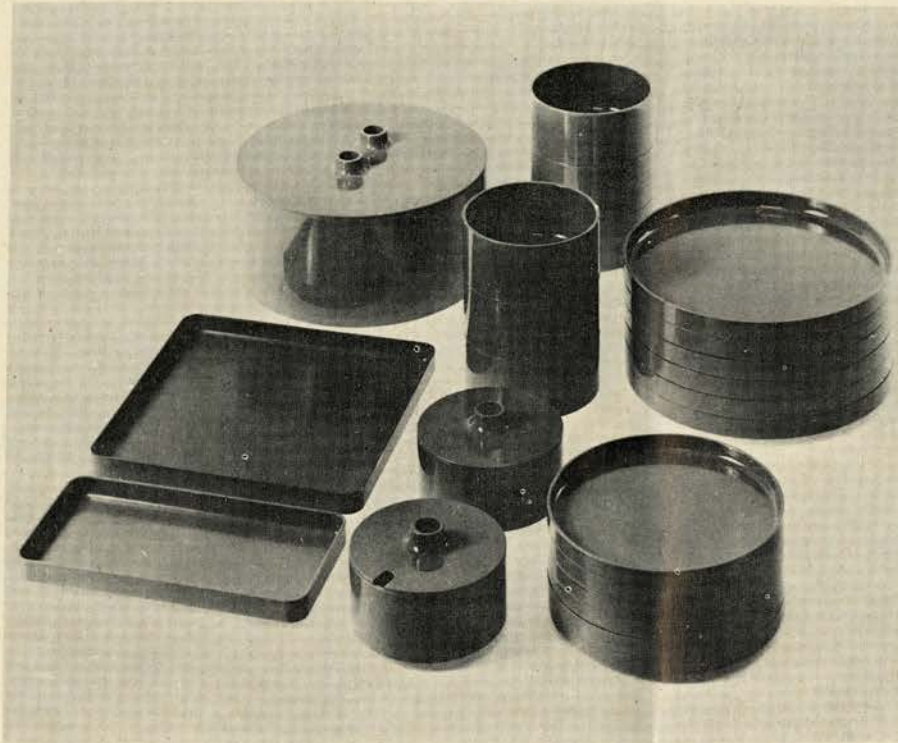
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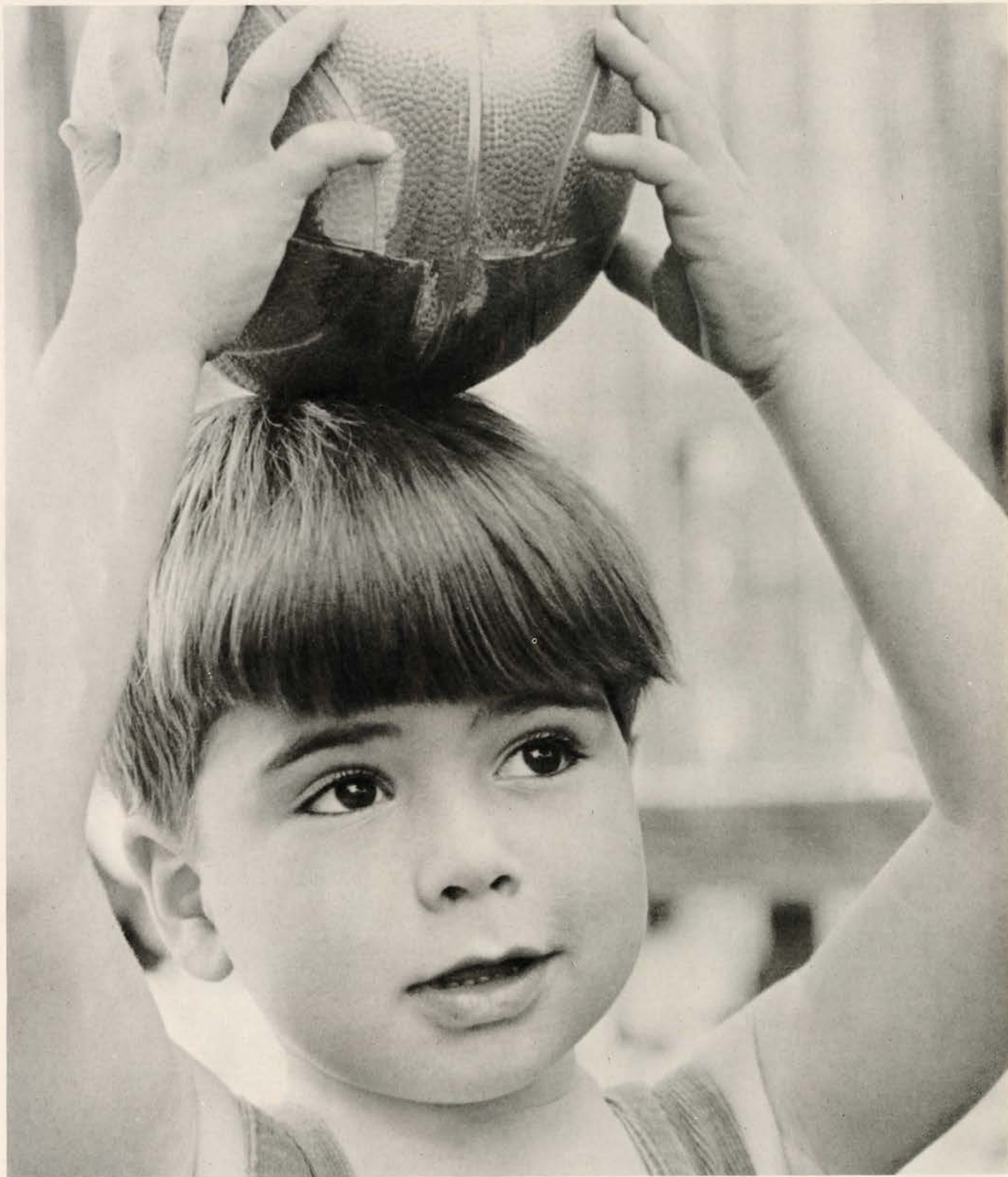
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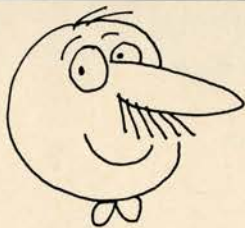
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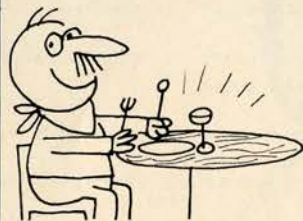
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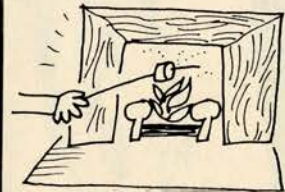
This is J. Wellington Finch



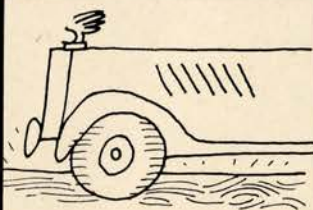
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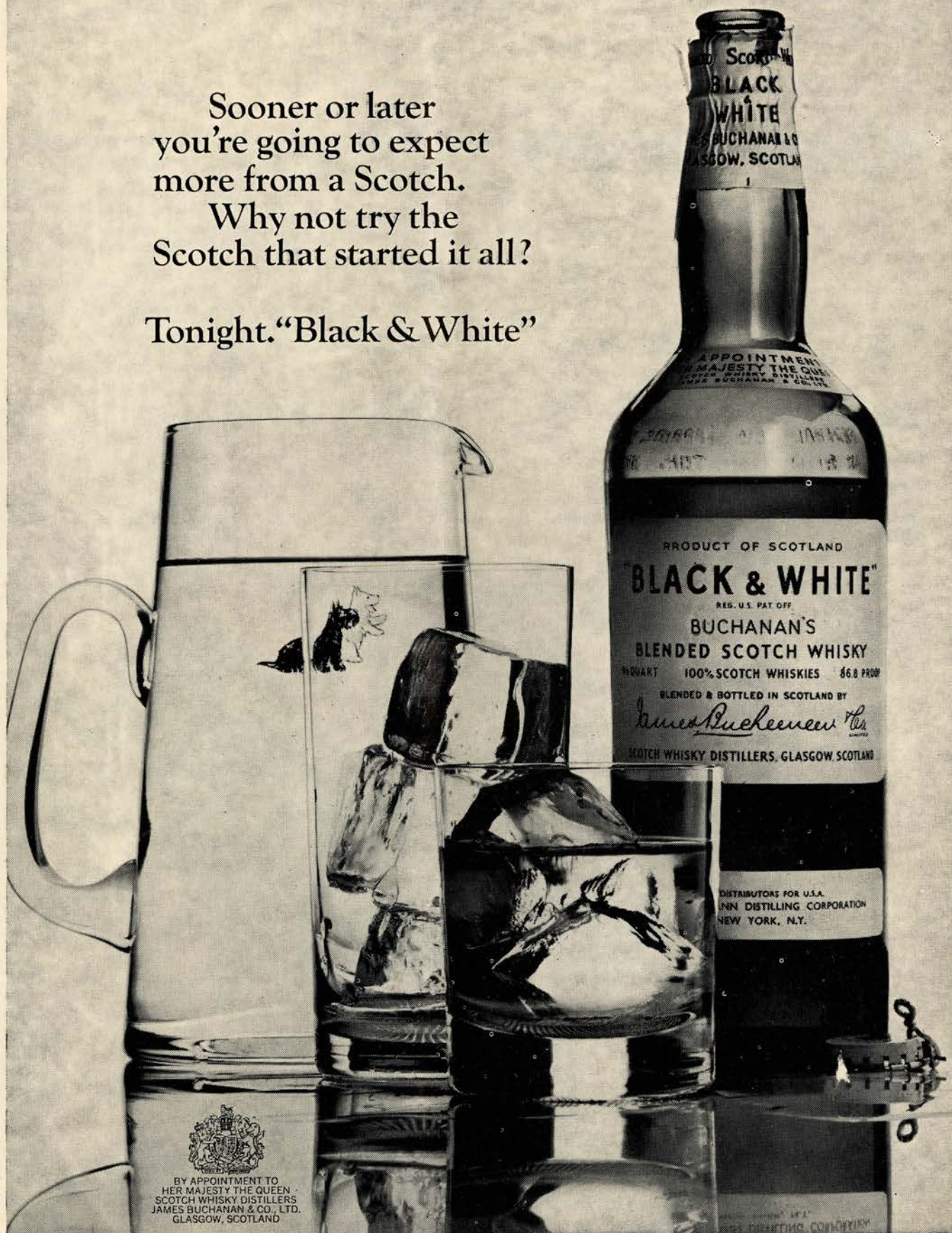
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Paul Masson's Fifth



Today's new production of "Madama Butterfly", designed by Toni Businger and Davis L. West, was donated to the San Francisco Opera by the San Francisco Opera Guild.

Winning Combination

By S. Dale Harris

The distinction of having started life as a fiasco is shared by three operas so subsequently successful as to be thought of nowadays as indestructible: *Il Barbiere di Siviglia*, *La Traviata* and *Madama Butterfly*. Of the trio *Madama Butterfly* was probably accorded the most disastrous initial reception. The evening was a fiasco as great as the premiere of Stravinsky's *Rite of Spring* a few years afterwards, but without any of the publicity value attendant upon the latter occasion. The first night of *Madama Butterfly* on February 17, 1904 was in no sense a *succès de scandale*; it was simply a *scandale*. The audience which had gathered that evening inside the walls of La Scala grew restive during the heroine's entrance in Act I and thereupon began making derisory remarks. Shouts, whis-

ples and jeers punctuated the love duet. "Un bel di" was greeted by such a barrage of animal noises—dogs, cats and asses being, the audience's chief models—that it was rendered totally inaudible. From the gallery obscenities were hurled at the luckless prima donna (Rosina Storchio) and even at the conductor (Cleofonte Campanini). Butterfly's night-long vigil elicited further howls and insults, and the final curtain fell to scenes of pandemonium. No curtain calls were either asked for or given.

The very next day Puccini, having immediately refunded La Scala's money and recalled every copy of the score that had been put on public sale, began the task of revision. He made a number of small but effective changes, some of them musical but many concerned with tightening up the action. The most important was a relatively

simple structural change whereby the over-long second act was divided into two parts separated by an intermission. Puccini was willing to entertain as many second thoughts as necessary. But of his opera's worth he never had the slightest doubt. Too much of his emotional life had been poured into this tale of self-sacrificial love to allow him anything but complete confidence in *Butterfly's* fate. As he wrote to a friend: "Never fear! Butterfly is alive, real, and will soon return. I say this and I sustain the thought with unshakable faith—you will see. . . ." Only three months later, at Brescia, with the Polish soprano Salomea Krusceniski in the title role (Storchio having meanwhile left for a tour of South America) and the redoubtable Toscanini at the helm, Puccini was completely vindicated. The humiliation of the solitary

(Continued on page 27)

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Winning Combination

(continued from page 25)

Scala performance was submerged in frantic applause, innumerable curtain calls, encores, flowers, and an atmosphere of general congratulation.

It is easy now to recognize the wisdom of Puccini's confidence, to see as inevitable the strength of his obstinacy, but surmounting failure of this magnitude takes great courage. To wrest triumph from it argues the ruthlessness and dedication of genuine creativity. Detractors of the work have not, however, been lacking. Even after the acclaim lavished upon the revised version in Brescia and despite the affection in which the public has held the opera ever since, *Madama Butterfly* has always had to face a certain amount of disapproval. After its Metropolitan premiere, for example, Henry Krehbiel, from 1880-1923 the celebrated critic of the old New York *Tribune*, objected to what he called the "carnality" of the story, and the fastidious, whether moral or esthetic, have always tended to draw in their skirts at the geisha girl's approach. Ferruccio Busoni, for one, simply couldn't take the work. He was appalled by what he thought to be the indecency of the first act love duet and precipitously left the theater. But what has offended the minority is exactly what the majority has always relished in this opera: full-blooded, romantic ardor in an exotic milieu, the combination of *verismo* and charm, of the fervid and the delicate.

This sort of combination runs all the way through the opera: the charming entrance music of Butterfly and the Japanese wedding party sequence, the latter built up from a succession of tiny, almost dainty, musical motifs, are succeeded by the passionate expansiveness of the love duet. In the second act the conversational scenes, first with Yamadori (who comes seeking Butterfly's hand) and then with Sharpless (who tries to bring her the bad news about Pinkerton's marriage), alternate with the highly-charged lyricism of "Un bel di." Then there is the gracefully decorative

flower duet (in slow waltz tempo)—and so on, until the final tragic episode. Butterfly herself is full of fluctuations of mood, at one moment a doll-like creature, at the next a dignified woman in love. The end result of this mixture of local and general, of piquancy and pathos, of an unfamiliar Japanese setting and familiar (albeit magnified) human emotions, is invariably moving.

The plot itself is simple and rather hackneyed. (Its source, a one act play by David Belasco adapted from a magazine story by John Luther Long, is sentimental and trite. This *Madama Butterfly* dies in her lover's arms with the words, "Too bad those robins didn' nes' again.") And the local color in the opera is neither very authentic nor fundamental to the drama by virtue of its specificity. It is more obtrusive than the Egypt of Verdi's *Aida* but in reality hardly much more essential an ingredient. In turning to Japan Puccini was making use of an imaginative fictional setting, not creating an topographical exercise. For all his care with the details of place it is the larger question of dramatic environment that interests him. The importance of the local color in this opera lies less in its being authentically Japanese than in its being exotic. We have here the confrontation of two utterly different lives, two ways of looking at love, two concepts of sincerity. This does not mean to say that Puccini thought all American navy officers emotionally shallow or all Japanese geisha girls faithful to death. The opposition of Japanese and American in this opera is a way in which such different views of human feeling as Butterfly and Pinkerton represent can be made dramatic, memorable, and meaningful.

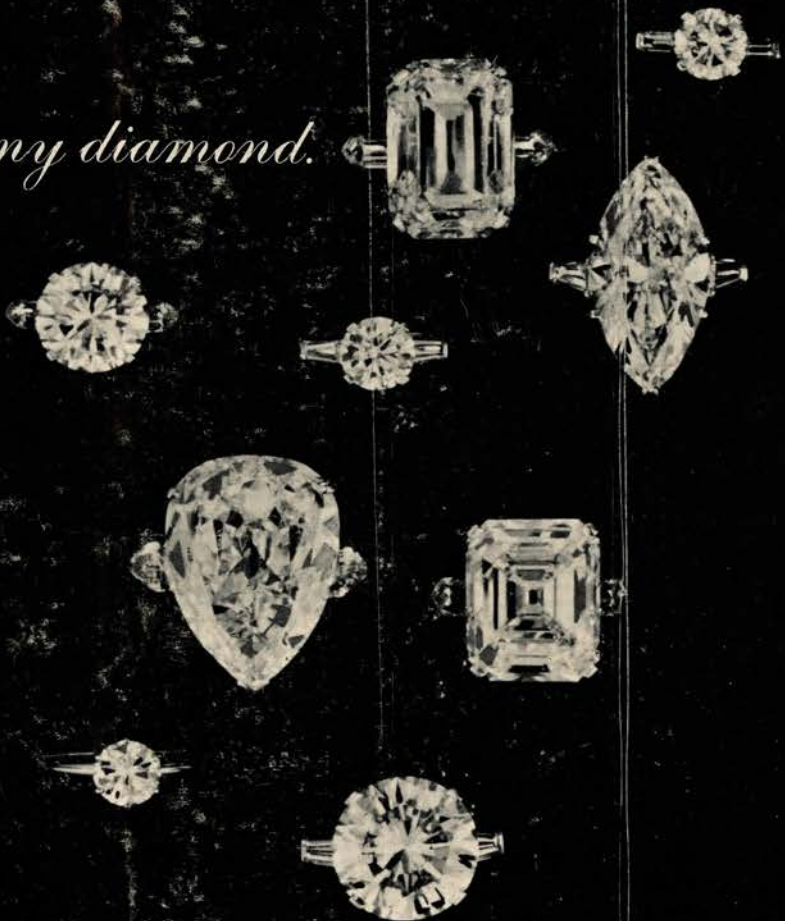
It is this commingling of elements, of real and fanciful, of full-bloodedness and delicacy, that Nathaniel Merrill has attempted to capture in his new production of the opera. He sees the setting of Butterfly's tragedy as a kind of tapestry, a thea-

trical fantasy in which Nagasaki is implied rather than represented directly. The reality of the drama is best captured, Merrill feels, by means of stylization, by creating theatrical versions of Japanese costumes, Japanese behavior, the Japanese house that Pinkerton leases for his child-bride. His aim is to follow Puccini in trying to create the real without being slavishly realistic. Thus the cherry blossoms that figure so largely in the setting help to create a kind of dream ecstasy, the dream from which Butterfly is to be woken so cruelly at the end of the opera. They are moreover white rather than pink in order to emphasize the heroine's innocence and purity. And the night that falls upon the lovers at the end of Act I is lavender rather than blue in order to emphasize the romantic ardor of their union. To the same end Merrill has incorporated many ideas from the Kabuki theater—in particular its restraint and containment. These and the stillness that dominates everything at the emotional climax of each Kabuki play are relevant, after all, to the fate of Butterfly.

Abandoned by her friends and relatives in the first act she cuts herself off from everybody but her tiny household and her faith in her long-absent husband. When the latter turns out to be illusory she is impelled towards the final condition of isolation, which is suicide. Thus the opera which begins with the bustle of wedding preparations ends with the stillness of death. This withdrawal of Butterfly's and the increasing contraction of her world are mirrored scenically in Merrill's production. The scope of her physical existence becomes more intimate as her drama develops in inwardness—till by the end she is almost like a caged creature whose destruction is inevitable. Given the sincerity of Puccini's music Butterfly can hardly help drawing us into emotional involvement with her progress from ingenuous geisha to the broken, proud creature who takes her life.

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New Production
MADAMA BUTTERFLY
(in Italian)

opera in three acts by GIACOMO PUCCINI

text by LUIGI ILLICA and
GIUSEPPE GIACOSA

after the work of JOHN LUTHER and
DAVID BELASCO

By arrangement with Franco Colombo, Inc., Publishers

conductor: FRANCESCO MOLINARI-PRADELLI

production: NATHANIEL MERRILL

designers: TONI BUSINGER, DAVIS L. WEST

Lt. B. F. Pinkerton OTTAVIO GARAVENTA
Goro HOWARD FRIED
Suzuki DOROTHY KREBILL
Sharpless CHESTER LUDGIN
Cio-Cio-San, Madama Butterfly TERESA STRATAS
The Imperial commissioner ADIB FAZAH
The official registrar COLIN HARVEY
The Bonze FEDERICO DAVIA
Prince Yamadori ROBERT GLOVER
Cio-Cio-San's child PAUL GUTIERREZ
Kate Pinkerton CAROL KIRKPATRICK

Butterfly's relations and friends

chorus director: VINCENZO GIANNINI

*special adviser on
Japanese styles and movements:* MATTLYN GAVERS

costumes: GOLDSTEIN & CO.

designed by: TONI BUSINGER

Act I: Nagasaki, Japan, in the time of the Great White Fleet

Act II: Three years later

Act III: The following morning

*The San Francisco Opera Association gratefully acknowledges the donation of
the new production of "Madama Butterfly" by the San Francisco Opera Guild.*

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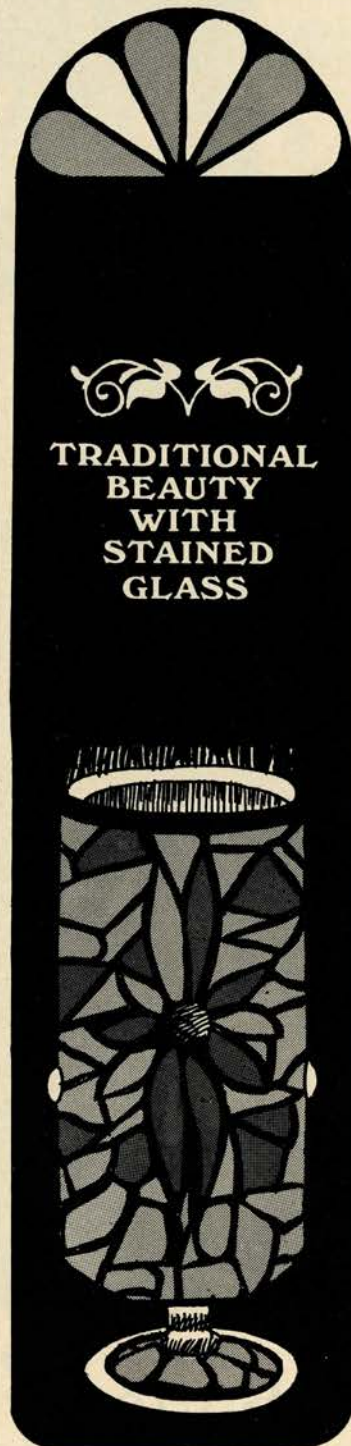
The Story of "MADAMA BUTTERFLY"

ACT I—On a flowering terrace above Nagasaki harbor, U.S. Navy Lieutenant B. F. Pinkerton inspects the house he has leased from a marriage broker, Goro, who has procured him three servants and a geisha wife known as Madame Butterfly (Cio-Cio-San). To American Consul Sharpless, who arrives breathless from climbing the hill, Pinkerton describes his carefree philosophy of a navy man roaming the world in search of pleasure. For the moment, he is enchanted with the fragile Cio-Cio-San and intends to undergo a marriage ceremony with her—for ninety-nine years, but subject to monthly renewal. When Sharpless warns that the girl may not take her vows so lightly as he regards his, the Lieutenant brushes aside such scruples, adding that he will one day take a "real" American wife. At that moment Cio-Cio-San is heard in the distance joyously singing of her wedding day. After she has entered, surrounded by her friends, she tells Pinkerton how, when her family fell on hard times, she had to earn her living as a geisha. Soon her relatives arrive and noisily express their opinions on the marriage. When she finds a quiet moment, Cio-Cio-San shows her bridegroom her few earthly treasures, telling him her intention of embracing his Christian faith. With much pomp and ceremony the Imperial Commissioner performs the wedding ceremony, after which the guests toast the couple. Suddenly Cio-Cio-San's uncle, a Buddhist priest, bursts upon the scene, cursing the girl for having renounced her ancestors' religion. Pinkerton angrily orders priest and family to leave. Alone with his bride, he dries her tears and reminds her that night is falling. Helped by her maid Suzuki into a pure white kimono, Cio-Cio-San joins the ardent Pinkerton in the moonlit garden, where they sing of their love.

ACT II—Three years later, Cio-Cio-San still waits for her husband's return. As Suzuki prays to her gods for aid, her mistress stands by the doorway, her eyes fixed on the harbor. The maid urges Cio-Cio-San to remarry, for Pinkerton will never return; in reply, she bids Suzuki have faith—one fine day his ship will appear on the horizon. The Consul comes in with a letter from the lieutenant, but before he can read it to Cio-Cio-San, Goro, who has been lurking outside, brings in the latest of a long line of suitors for her hand. The girl dismisses both him and the wealthy Prince Yamadori, insisting that her American husband has not deserted her. When they are alone, Sharpless again starts to read her the letter and suggests as tactfully as he can that Pinkerton may never return. Cio-Cio-San proudly carries forth their child, insisting that as soon as Pinkerton knows of his son, he will surely come back. Moved by her devotion and lacking the heart to tell her of the lieutenant's remarriage, Sharpless leaves. Cio-Cio-San, on the point of despair, hears a cannon report; seizing a spyglass, she discovers Pinkerton's ship entering the harbor. Delirious with joy, she orders Suzuki to help her strew the house with flower petals. Then, as night falls, she begins her vigil.

ACT III—As dawn breaks, Suzuki insists that Cio-Cio-San rest. Humming a lullaby to her child, she carries him to another room. Before long, Sharpless, Pinkerton and then Kate, his new wife, enter. When Suzuki realizes who the American woman is, she collapses in despair; out of consideration for her mistress, however, she agrees to aid in breaking the news to her. Pinkerton, overcome with remorse, bids an anguished farewell to the scene of his former happiness, then rushes away. No sooner is he gone than Cio-Cio-San comes forth, expecting to find him but finding Kate instead. She takes but a moment to guess the truth. Leaning on Suzuki for support, she agrees to give up her child if the father will return for him. Then sending even Suzuki away, she takes forth the dagger with which her father committed suicide and bows before a statue of Buddha. Just as she raises the blade, Suzuki pushes the child into the room. Tearfully sobbing a farewell to him Cio-Cio-San sends him into the garden to play. Then, crouching behind a screen, she stabs herself just as Pinkerton's voice is heard calling her name.

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This young soprano, although of Greek descent, was born in Toronto, Canada, and received her early musical training there. She made her operatic debut in Toronto in 1958 as Mimi in "La Boheme".

The following year Miss Stratas won the Metropolitan Opera's national auditions and made her debut in New York. She has returned to the Metropolitan each season since and her roles at that house have included Mimi, Liu in "Turandot", Cherubino in "Le Nozze di Figaro", and Nedda in "I Pagliacci". She sang Lisa in the Metropolitan's new production of "The Queen of Spades" last fall and also sang there in the American premiere of Menotti's "The Last Savage".

Miss Stratas is now recognized as one of the leading lyric sopranos on the international operatic scene and has appeared at La Scala in Milan, Covent Garden in London, the Munich opera, and the Bolshoi and Leningrad operas in Russia. She has appeared in concert with the Philadelphia orchestra, the New York philharmonic, and at the Hollywood bowl.

NATHANIEL MERRILL



"My goal has always been to create an atmosphere that matches the intensity of the music—to find a visual expression of the music." Thusly Merrill has directed his first work for the San Francisco Opera following a number of successes at New York's Metropolitan and elsewhere.

Merrill was born in Boston, studied musical composition at Dartmouth, and has an M.A. from Boston University in the history of music. It was in Boston that he staged his first opera and in 1953 he went to Europe on a Reynolds fellowship for further study. He became an assistant stage director at the Hamburg opera, and then at Wiesbaden and at Glyndebourne.

Since 1955 Merrill has been with the Metropolitan, where his greatest acclaim has been for new productions of "Aida", "Samson et Dalila", "Die Meistersinger von Nuernberg", and only a few weeks ago, "Die Frau ohne Schatten". Other engagements in recent years have taken him to Vienna, Vancouver, and Verona—the Volksoper, the Festival, and the Arena!

OTTAVIO GARAVENTA



In addition to his debut role of Pinkerton, tenor Garaventa will also be heard this season as Fenton in "Falstaff" and the Duke in "Rigoletto."

Garaventa is from Genoa and has previously sung in America in Cincinnati. He has been steadily forging into the front rank of the younger Italian tenors in recent years following his winning of the concorso alla Scala in 1962. Last year he sang "Lucia di Lammermoor" in Italy and at the Vienna Volksoper, "La Traviata" in Switzerland, "La Boheme" in Cincinnati, and concerts in Budapest and Parma.

Earlier this season Garaventa sang two productions at the San Carlo in Naples, including the "Fledermaus" of Johann Strauss under the baton of Rudolf Kempe. During the coming winter he is engaged in Italy for "Werther", "Un Ballo in Maschera", "Tosca" and in Hungary for "Lucia" and "Boheme".

TONI BUSINGER



The designer of the new "Butterfly" comes from Wettingen, Switzerland. He holds a degree in the history of art and literature from the University of Zurich and studied painting in France and Italy.

His career began in Zurich when he became personal assistant to the famous designer Teo Otto in 1956. Businger did his initial production one year later and has since completed more than twenty-five works for Zurich.

Guest engagements have taken him to Vienna, Munich, Frankfurt, Hamburg, and Geneva. Businger designs both plays and ballets in addition to operas, and comes to San Francisco from doing Tennessee Williams' "The Rose Tattoo" in Zurich and returns to finish a new "Romeo and Juliet" ballet to the Prokofiev score.

Debut Artists in "Madama Butterfly"

FEDERICO DAVIA

Davia makes his American debut as the Bonze in the San Francisco Opera's new production of "Madama Butterfly".

He is a native of Genoa, Italy. His first operatic appearance was in "La Boheme" in 1959. In 1960 he sang at the Maggio Musicale Fiorentino and in 1961 he made his debut at La Scala in Milan. Since then his burgeoning career has taken him to Germany, Belgium, France, Switzerland, Spain, Holland, Austria, and Africa!

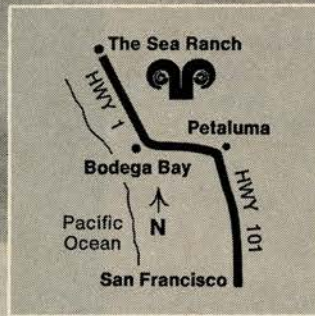
In 1965 Davia sang in "Il Matrimonio Segreto" to open the Glyndebourne festival and won rave reviews from the English press.



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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.
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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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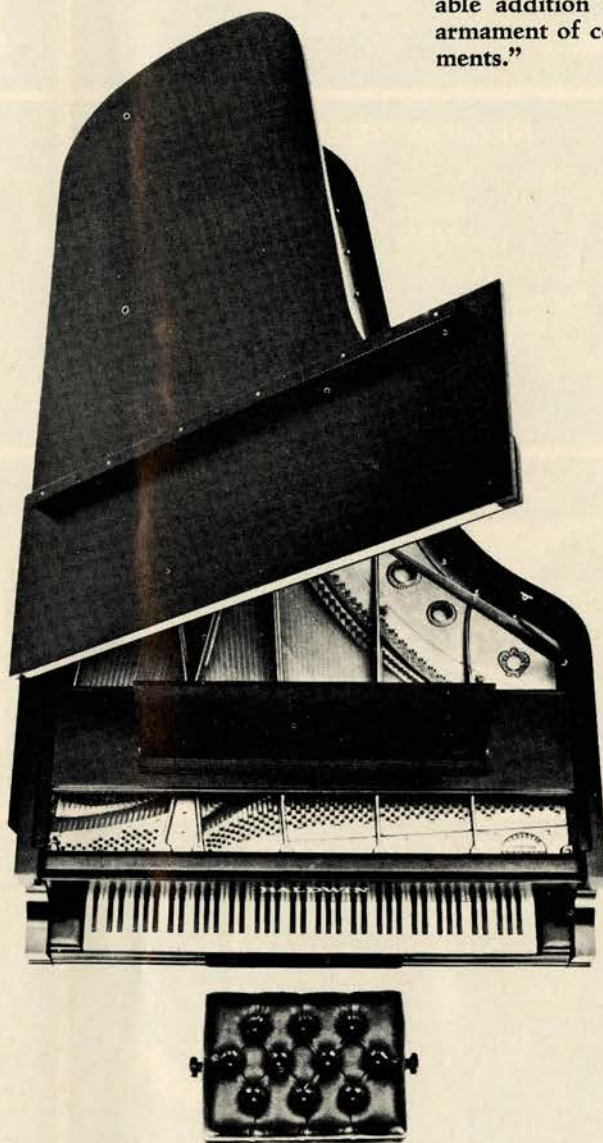
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AN EXCITING SEASON

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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.

A handwritten signature in cursive script that reads "Robert Watt Miller".

ROBERT WATT MILLER
President, San Francisco Opera Association

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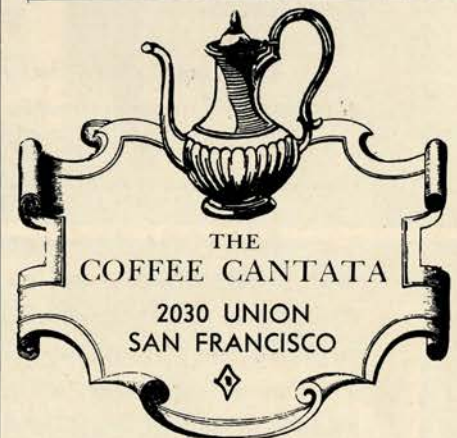
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Sutherland, Cole; Kraus, Wolansky, Ghiuselev, Clements, Grant

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; 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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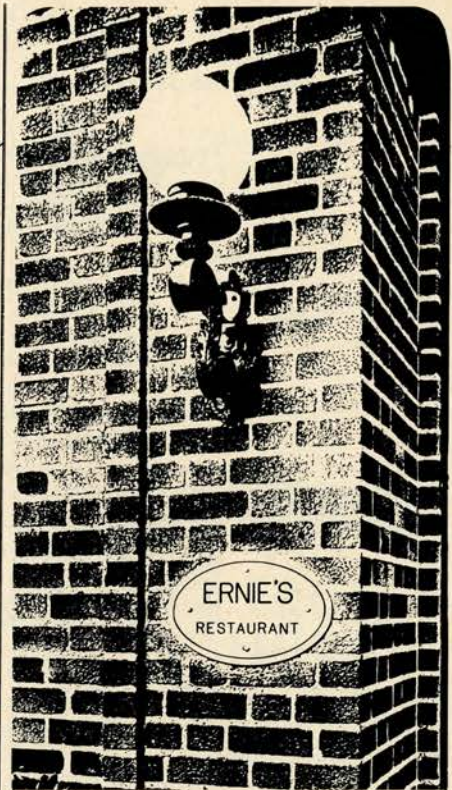
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Repertoire | 1966 Season

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: Erlö DESIGNERS: Skalicki, West CHOREOGRAPHER: Solov

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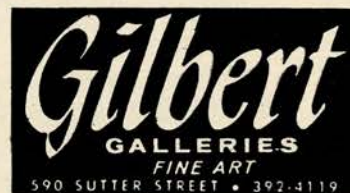
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Repertoire | 1966 Season

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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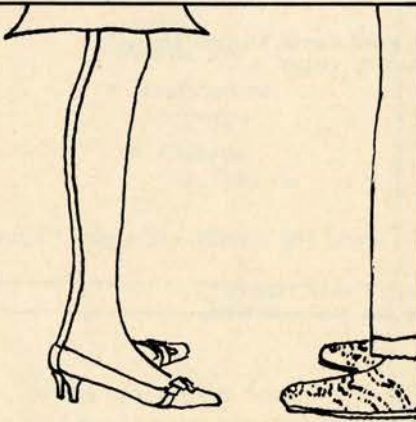
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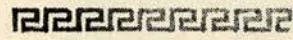
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Repertoire | 1966 Season

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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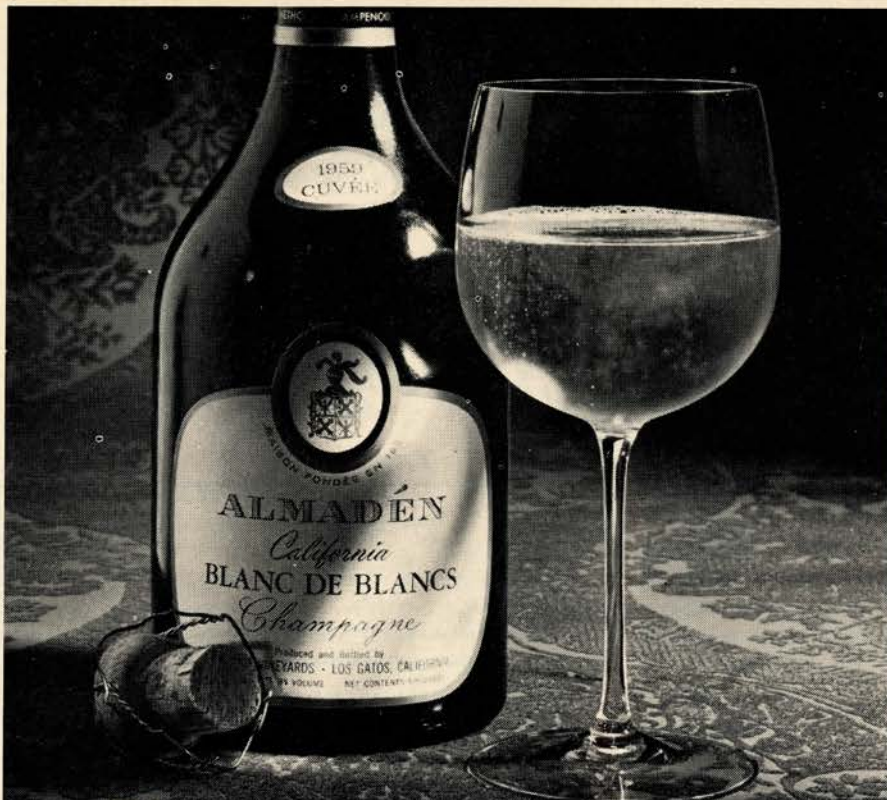
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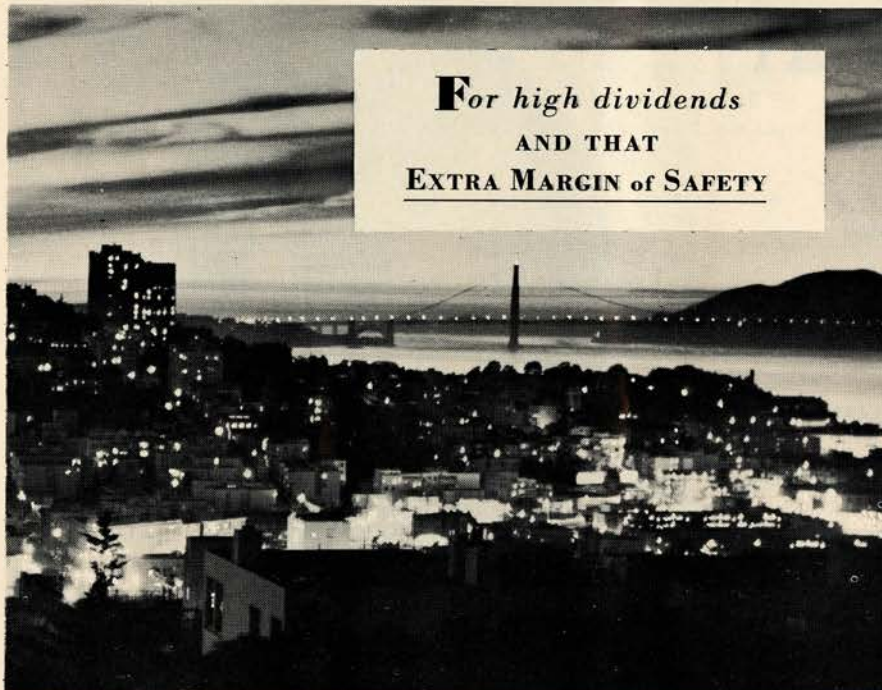
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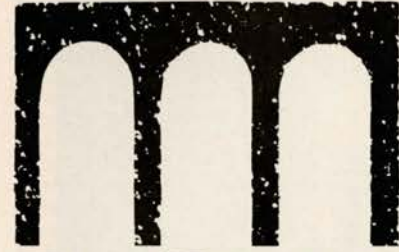
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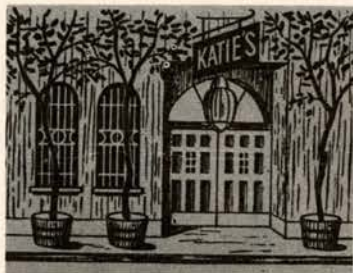
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The Saint In The Perfume Business

With some pithy remarks translated from the Gallic lips of Yves Saint Laurent.

“Why did I call it Y? Why not? Even the French cannot pronounce half the French perfume names.”

“A fragrance—what should it do? Well, for me, a woman who radiates a passionate scent at all times, for all occasions is much too conclusive. A scent should promise, provoke, surprise — change your life.”

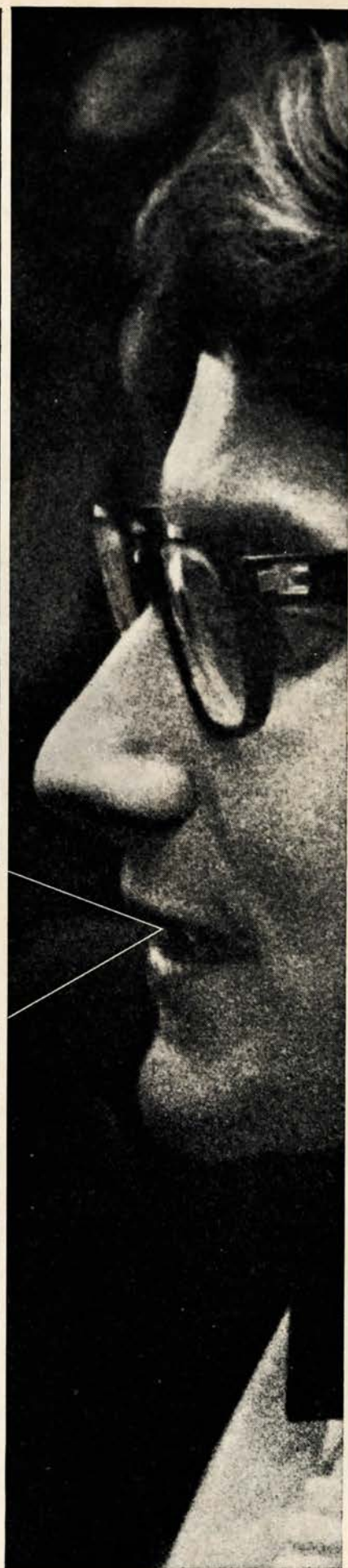
“Of course, men are attracted by perfume. The world of cigar smoke, leather chairs, factory fumes, air conditioned offices begs to be contrasted with charming feminine scents. Women have to be especially clever about their choice of contrast, that’s all.”

“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.”

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