

Le Nozze di Figaro

1966

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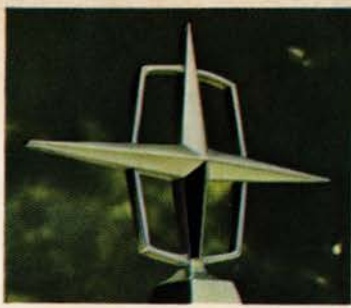


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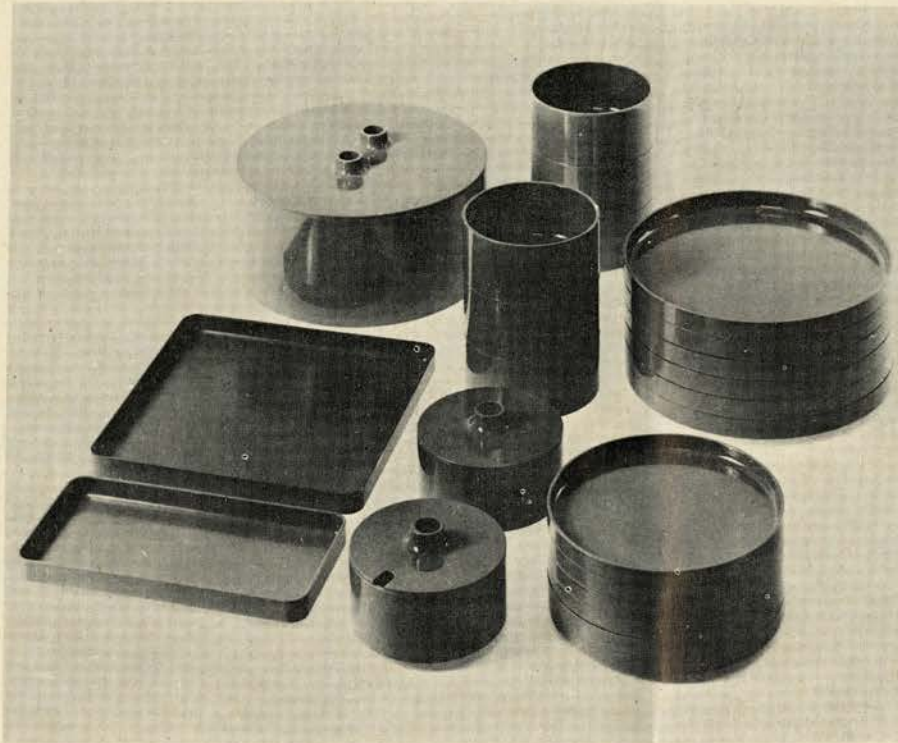
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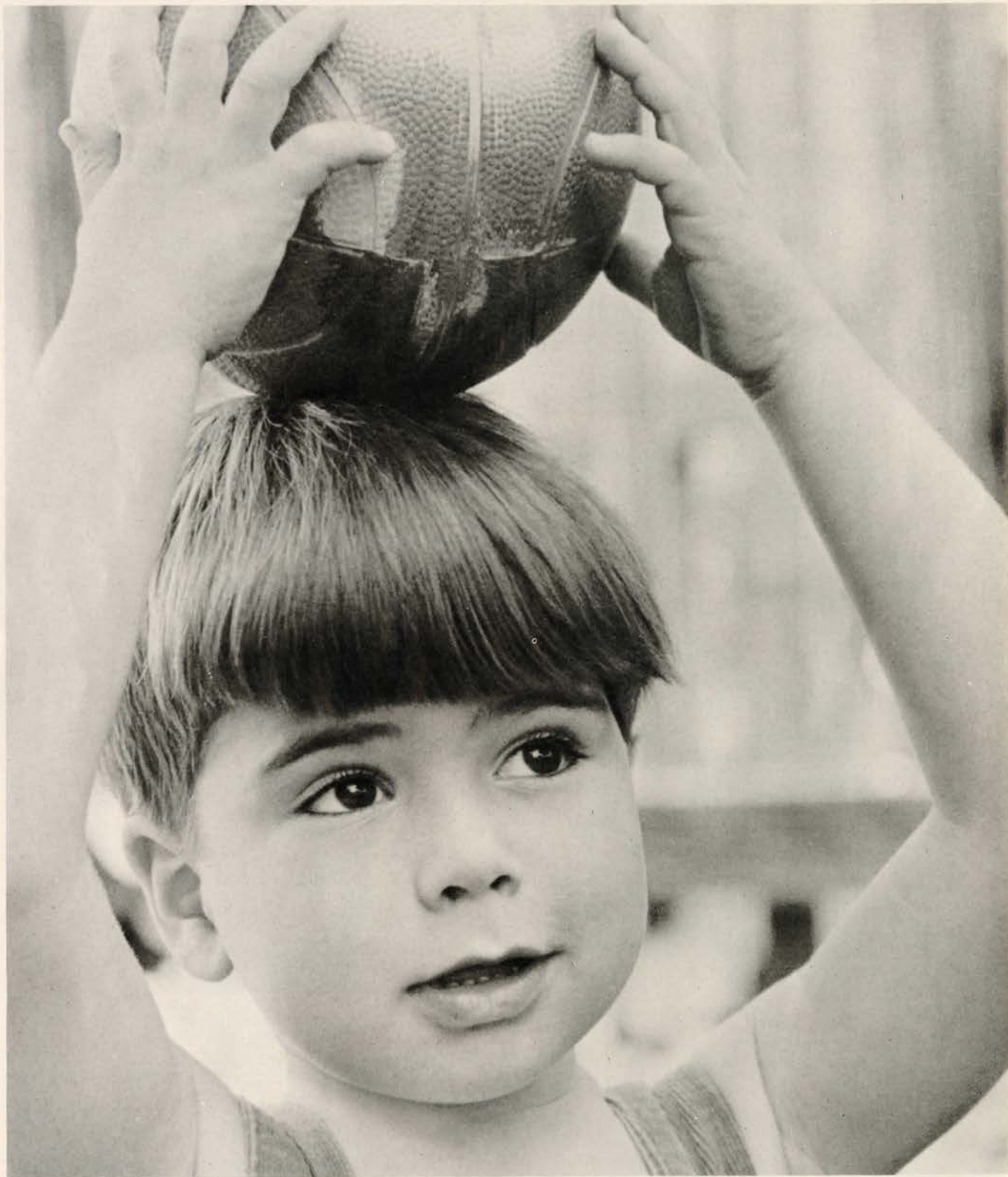




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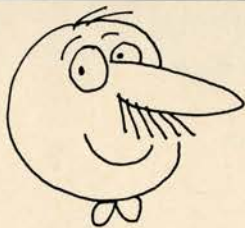
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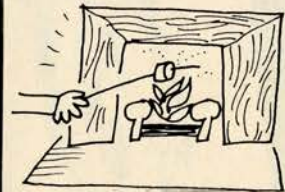
This is J. Wellington Finch



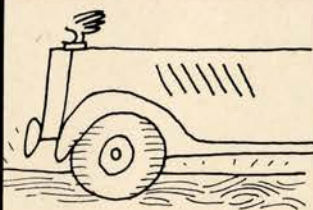
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Carol Denyer  
Eloise Farrell  
Ingeborg France  
Ann Graber  
Katherine Hancock  
Phyllis Huie  
Susan Jacques  
Anne Lagier  
Jeannine Liagre  
Sheila McWhinny  
Ann Moore  
Sheila Newcombe  
Luana Noble  
Neysa Null  
Pauline Pappas  
Jeanne Pfandl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

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

Eric Lysell  
Kenneth Mac Laren  
Sebastian Martorano  
Hugo Mayer  
Henry Metlenko  
Thomas Miller  
Eugene Naham  
Charles Pascoe  
Jeffrey Putnam  
Al Rodwell  
Robert Romanovsky  
Allen Schmidling  
John Segale  
Delbert Silva  
James Stith  
Richard Styles  
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Francisco Szymkun  
John Talbot  
David Tarr  
Francis Wilson

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Micahel Barbera  
Edward Bosley  
Paul Davis  
Robert Denebeim  
Michael di Francesco  
Brett Evart  
Paul Hunt  
Jan Jakob  
Robert Kalafate  
Stephen Kalm  
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Kurt Reinhardt  
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Steven Rubardt  
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Peter Thompson  
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\*Illana de Heurtaumont  
\*Penelope Lagios  
Judanna Lynn  
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Allyson C. Segeler  
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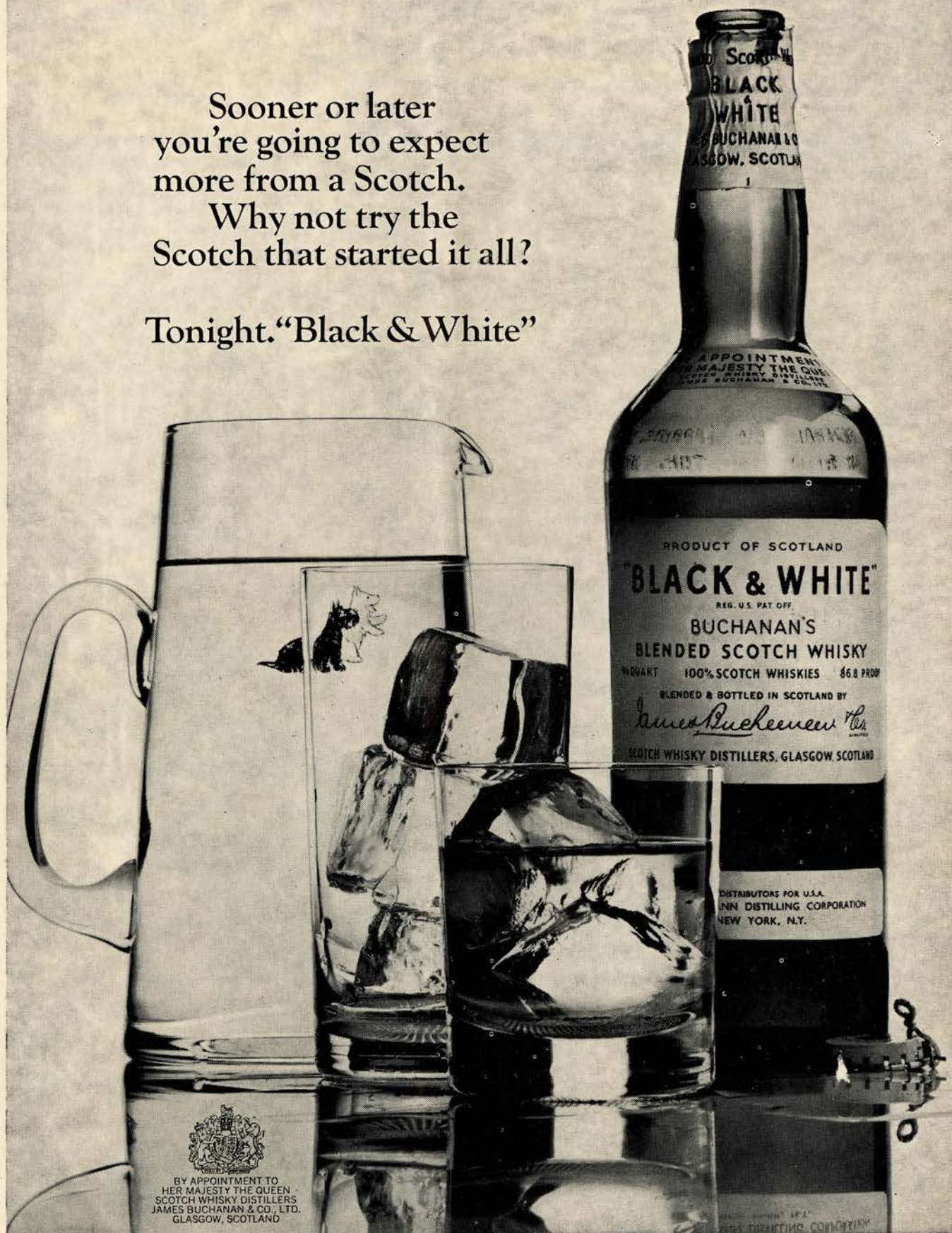
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# A FARCE AND MORE

by ANTHONY BOUCHER

I cannot think what such a usually enlightened and enlightening man as Christopher Benn means by saying, in *Mozart on the Stage*, that "*Le Nozze di Figaro* is in no sense a farce."

Of course it is a farce. It is a great deal more as well, but a farce it unquestionably is: people popping in and out of doors and windows and arm-chairs and pavilions, elaborate intrigues that keep getting one step ahead of the intriguer, everybody pretending to be everybody else . . . I can only imagine that Mr. Benn intended the same kind of misguided compliment as book reviewers attempt when they describe a really good science-fiction novel as "not science fiction."

There have been, in world literature, at least three triumphs in raising the farce to the highest artistic level by combining it with elements of the comedy of manners, the social satire and the drama of character: Sheridan's *The School for Scandal*, Wilde's *The Importance of Being Ernest*, and Beaumarchais's *La Folle Journée* (The Day of Madness), known almost invariably under its subtitle of *Le Mariage de*

*Figaro*. And of these three masterpieces, *Le Mariage* is at once the cleverest farce and the most profound drama.

There is a widespread belief that the social and political implications and even the depth of characterization which make this so superb a comedy exist only in the Beaumarchais play, and that Mozart and da Ponte deliberately simplified the work to render it "harmless" — a belief stated in its most extreme form by Georges Lemaître, who finds, in his biography *Beaumarchais*, that *Le Nozze* has been "completely stripped of all social significance." Closer examination reveals only Mr. Lemaître's inability to distinguish between topical political satire and genuine social significance. But first let us look at the circumstances of composition of the two works.

Pierre Augustin Caron de Beaumarchais (1732-1799), watchmaker, inventor, courtier, speculator, litigant, spy, financial supporter of the American Revolution, political exile, memoirist, and, rather incidentally, dramatist, had enjoyed great success in 1775 with *Le Barbier de Séville*. When he returned

to the same characters in 1778, in the far superior *Le Mariage*, he ran into trouble. Louis XVI, not normally noted for his perspicacity, saw precisely what the play was about: a deft, light, witty, charming, but nonetheless deadly assault upon the established order, primarily upon the hereditary powers of the aristocracy and incidentally upon a dozen other abuses of the state and society. It was not until 1784 that Beaumarchais' skilled intrigues at court succeeded in overcoming the royal displeasure. Astonishingly, none of the other *aristos* saw what His Majesty had perceived; the play was the hit of the season, and the aristocracy happily applauded the harbinger of their doom.

In 1786 Mozart, at the advanced (for him) age of 30, was eager to take a new and crucial step in his career: he wanted to write comic opera for Vienna's excellent company of Italian (and English) singers — Benucci, Nancy Storace, Michael Kelly, etc. He already knew the directions in which he intended to reform and revitalize the old *opera buffa*—a greater depth of characterization-through-music and a more

(Continued on page 27)



When "*The Makropulos Case*" is presented by the San Francisco Opera it will be conducted by Jascha Horenstein and staged by Paul Hager. The designs, one of which is shown here, will be by Leni Bauer-Ecsy and Davis L. West.



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# Geraint Evans

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## A FARCE AND MORE

(Continued from page 25)

complex and meaningful musical texture, especially in the conventional finales; and he had worked out his means of achieving these ends. The unfinished opera *L'Oca del Cairo* (1783) is on a level far above its *buffa* predecessors (as San Francisco could judge in a recent production by S. F. State College); but Giambattista Varesco's libretto was so wretchedly silly that Mozart could not bring himself to complete its setting.

Mozart needed a libretto. A librettist he had already found in Lorenzo da Ponte, Jew, Abbé, poet, professor, libertine, linguist—indeed one of the few remarkable characters in a century of remarkable characters whose career may be compared, in unpredictable variety, with that of Beaumarchais or even that of Figaro. Mozart was assured that he could work with da Ponte, but on what theme?

Then he had the magnificent inspiration of suggesting to da Ponte *Le Mariage de Figaro*. Here was the play that all Europe was talking about. It had been banned in Paris, and it was still banned in Vienna. But possibly as an opera, and in a foreign language. . . .

Imagine the audacity of this proposal! It is almost as if a contemporary composer were to select as an operatic subject *Fanny Hill* or *The Story of O* (either of which, incidentally, I strongly commend to any composers who may happen to read this); certainly our present sexual taboos are no stronger than those surrounding the privileges of noble birth in the years just before 1789.

Naturally every effort had to be made to persuade the Viennese censors that the operatic version of this dangerous play was perfectly harmless. It is probably Mozart and da Ponte themselves who first gave rise to the legend that the libretto has been "stripped of all social significance."

But look at the da Ponte text. In particular, look at it in a line-for-line comparison with the Beaumarchais original. Da Ponte has, it is true, excised two large chunks of political satire: the actual trial of the case of Marcellina *vs.* Figaro, which occurs off-stage in the opera, but in the play affords opportunity for many witty barbs hurled at the corruption and stupidity of the courts; and Figaro's great *tirade* in the last act, in which he sums up his varied and vagrant career and incidentally insults almost every aspect of the Establishment.\*

\*One phrase from this *tirade* should be inscribed in golden letters in the notebook of every reviewer: "Without free-

dom to condemn, there can be no praise."

But these two cuts, although undoubtedly pleasing to the censors, are demanded by the sheer necessities of making a libretto. The play is long, and has to be cut somewhere. The action is so tightly devised that it is uncuttable; and these are the only two large chunks of non-action.

Nor does it matter that you can find occasional more blunt statements of theme in *Le Mariage* than in *Le Nozze* (e.g., "*Les plus forts ont fait la loi*," which sounds as direct as Brecht). It is the story, the plot itself that is revolutionary and subversive, that speaks powerfully and movingly for the Rights of Man; and this is left untouched.

The opera still is based upon the question of the *droit de seigneur*, that absolute symbol, not only of the tyranny of the aristocracy, but of the tyranny of men over women (for this is not merely an anti-aristocrat story, it is also a pro-feminist one).

It still deals with a grandee of Spain who attempts to abuse his powers, and who is brought (literally) to his knees by the cleverness and courage of a pair of servants, abetted and assisted by his own wife, who quite abandons her proper subservient role.

Brigid Brophy acutely points out, in *Mozart the Dramatist*, that the genuine affection between Susanna and the Countess is another blow to eighteenth-century propriety, "speaking for the individuality not only of servants but of women—and indeed, actually and universally, of the human personality itself."

The servant far cleverer than his master is an ancient stock figure of spoken farce and of *opera buffa*; but always before he had employed his *fourberies* to aid his master (as indeed Figaro had done in *Le Barbier*). Now he uses all his ingenuity (and even that would fail without the spirited aid of two women) to frustrate and humiliate that master, and to preserve his own personal and sexual integrity. No more revolutionary change in the nature of farce and *buffa* can be imagined.

Some of Beaumarchais's most pointed shafts may have been lost; but his story is still there, complacently accepted by the Vienna censors. And when a singing actor like Geraint Evans (who clearly agrees with this interpretation) plays Figaro, he is as much a precursor of 1789 as is Gérard in the first act of *Andrea Chénier*. He is indeed, as Napoleon said of the Beaumarchais play, "the Revolution already in action."

### JASCHA HORENSTEIN



Maestro Horenstein was born in Kiev and trained in Vienna, where he was brought up in the high noon of Richard Strauss, Weingartner, and Fuertwaengler. At the age of 24 in 1923 he made his conducting debut with the Vienna symphony orchestra. From 1925 to 1928 he conducted the Berlin symphony orchestra and in 1929 he was appointed music director of the Duesseldorf opera, where he remained until 1933.

In the last three decades Horenstein has conducted repeatedly most of the great musical aggregations of this world including, among orchestras, the New York philharmonic, the London symphony orchestra, the Amsterdam concertgebouw, the Berlin philharmonic, the Royal philharmonic, the RAI orchestra in Rome, the Vienna symphony, the BBC, and many others.

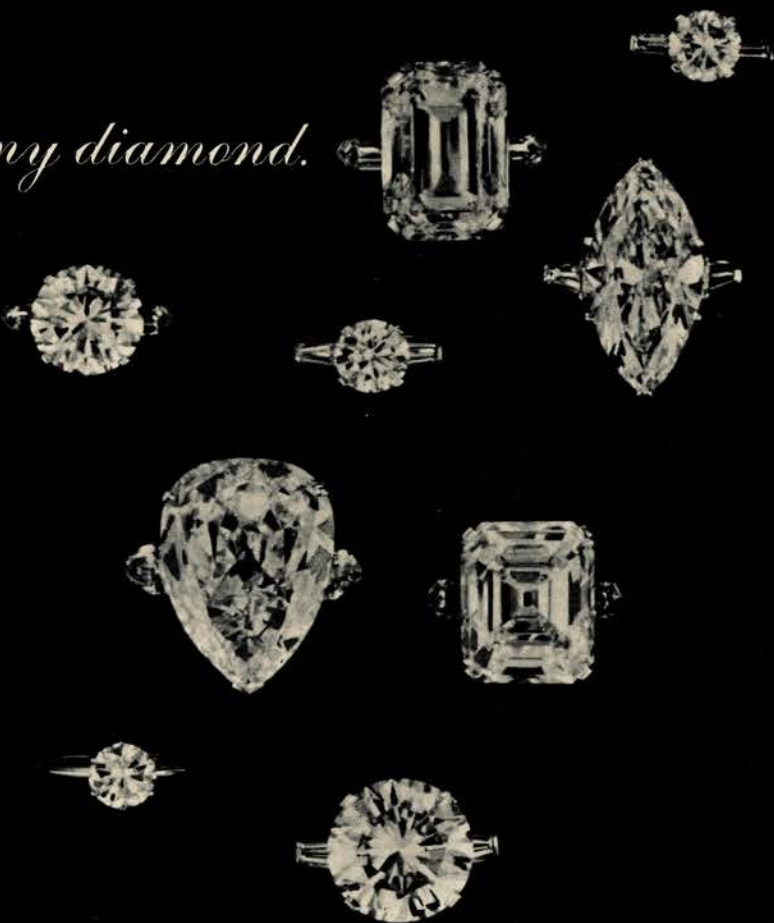
In the operatic field Horenstein has appeared with La Scala, Covent Garden, the Berlin Staatsoper, and in Paris and New York. In the latter city he led the American premiere of Busoni's "Doktor Faustus" for the American opera society in 1964. He has also made numerous recordings and has been honored with the Grand Prix du Disque on several occasions.



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# LE NOZZE DI FIGARO

(in Italian)

*opera in four acts by* WOLFGANG AMADEUS MOZART

*text by* LORENZO DA PONTE

*after the comedy by* BEAUMARCHAIS

*conductor:* JASCHA HORENSTEIN

*production:* PAUL HAGER

*designers:* LENI BAUER-ECSY  
THOMAS L. COLANGELO, JR.

Figaro .....	GERAINT EVANS
Susanna .....	RERI GRIST
Dr. Bartolo .....	RAMON VINAY
Marcellina .....	SONA CERVENA
Cherubino .....	LEE VENORA
Count Almaviva .....	THOMAS STEWART
Don Basilio .....	DAVID THAW
Countess Almaviva .....	CLAIRE WATSON
Antonio .....	DAVID GIOSSO
Don Curzio .....	RAYMOND MANTON
Barbarina .....	GWEN CURATILO
Two peasant girls .....	} CATHERINE CHRISTENSEN CAROL KIRKPATRICK

Peasants, bridesmaids, servants, judges  
Corps de Ballet

*chorus director:* VINCENZO GIANNINI

*choreographer:* ZACHARY SOLOV

*recitative accompaniment:* PHILIP EISENBERG

*costumers:* GOLDSTEIN & CO.

*time and place:* Seventeenth century; near Seville

Act I: Unused room in the chateau of Count Almaviva

Act II: Apartment of the Countess

Act III: Throne room in the chateau

Act IV: Garden of the chateau

*The production of "Le Nozze de Figaro" was aided by  
a contribution from the San Francisco Opera Guild*

*Next Sunday Afternoon Series performance: November 13 at 2:00*  
MADAMA BUTTERFLY (Puccini) in Italian—New Production

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FALSTAFF (Verdi) in Italian

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## **The Story of "LE NOZZE DI FIGARO"**

ACT I—Figaro and Susanna, in preparation for their forthcoming marriage, are preparing the room they will occupy. Susanna is afraid it is too close to Count Almaviva's chambers, since he has been casting desirous eyes upon her. Marcellina enters with Dr. Bartolo, to whom she complains that Figaro had previously agreed to marry her! As they depart, Cherubino comes to see Susanna. Just then the Count enters and Cherubino hides, but the Count himself is shortly forced to hide at the entrance of Don Basilio. Soon both are discovered and the Count exiles Cherubino to the army.

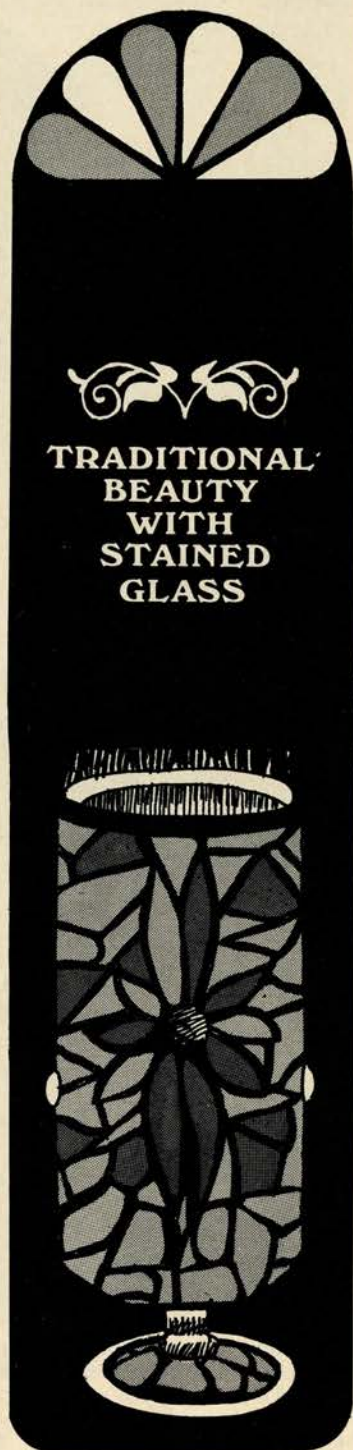
ACT II—Countess Almaviva, Susanna and Figaro conspire in a plot to bring the erring Count back to his wife. The plot requires Cherubino to dress as a woman, but in the middle of the preparations the Count arrives. Cherubino hides in a closet and the Count goes off for tools to force the door. While he is gone Susanna enters the closet and Cherubino leaps from the window. All is well until the gardener complains that someone has smashed his flower pots under the window. Figaro takes the blame. Then Marcellina and her retinue enter and demand that Figaro carry out his promise to marry her.

ACT III—The Count asks Susanna for a rendezvous in the garden that evening, telling her that otherwise he will force Figaro to marry Marcellina. This is soon proved impossible, however, since due to a birth mark on his arm, Figaro turns out to be Marcellina and Dr. Bartolo's long-lost son! As the others celebrate, the Countess, still mourning her own husband's indifference, dictates a note for Susanna to give him, arranging for the promised tete-a-tete that evening. The note is sealed with a pin, to be returned.

SCENE II—The marriage of Susanna and Figaro is performed, and during the festivities Susanna slips the Count his note.


ACT IV—Barbarina, searching in the garden for the pin which the Count has given to her and she has lost, inadvertently tells Figaro of the plot which Susanna and the Countess have devised—they will disguise themselves as each other! What follows is a comedy of errors. When Susanna (as the Countess) sings of her love for Figaro, he thinks she is referring to the Count. Cherubino enters and makes love to the Countess (thinking she is Susanna). He is sent away by the Count, who takes over himself. But when the Count sees Figaro making love to the supposed Countess (really Susanna) he loses his temper. Then the plot is exposed, and the couples are happily reunited.

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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

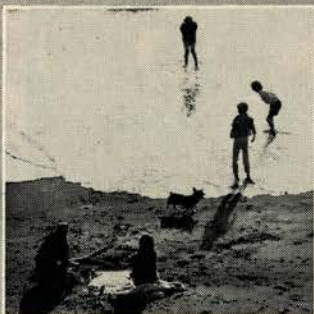
beyond words. One hears the soul speak, and understands directly. To follow the actual plot we need a translation; but to follow the feelings expressed we need only our ears. And though, in varying degrees, this is true of all music, Janacek's seems to me to be the most direct of all.

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.

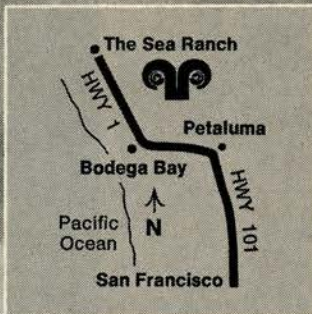
There is so much I have not said: for example, the flooding lyrical music recalling the Court of Rudolf II, at which Elena Makropulos drank the elixir; the hair-raising dramatic power of the scene between Emilia Marty and Prus in Act 2. I cannot urge anyone too strongly to go to *The Makropulos Case*—preferably 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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### 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.  
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presented by the Sacramento Opera Guild

I PURITANI Bellini (in Italian)

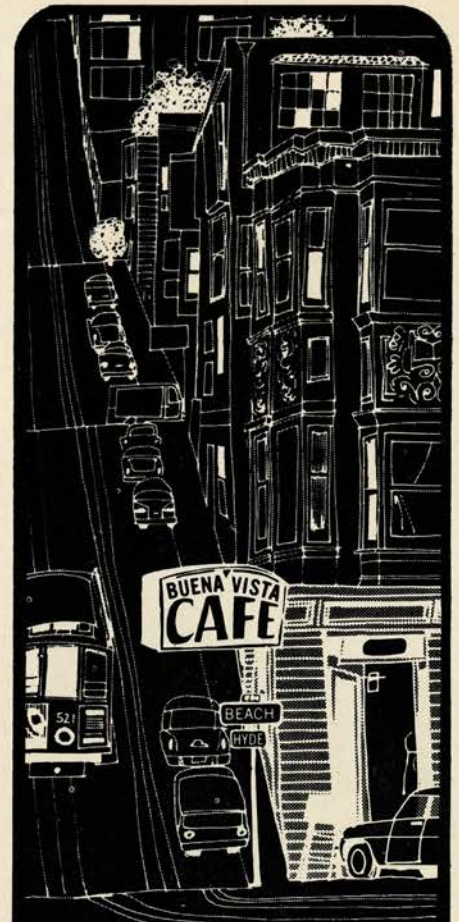
Wednesday, October 5, 8:00 p.m.  
MEMORIAL AUDITORIUM

#### BERKELEY PERFORMANCE

presented by the University of California

ELEKTRA Strauss (in German)

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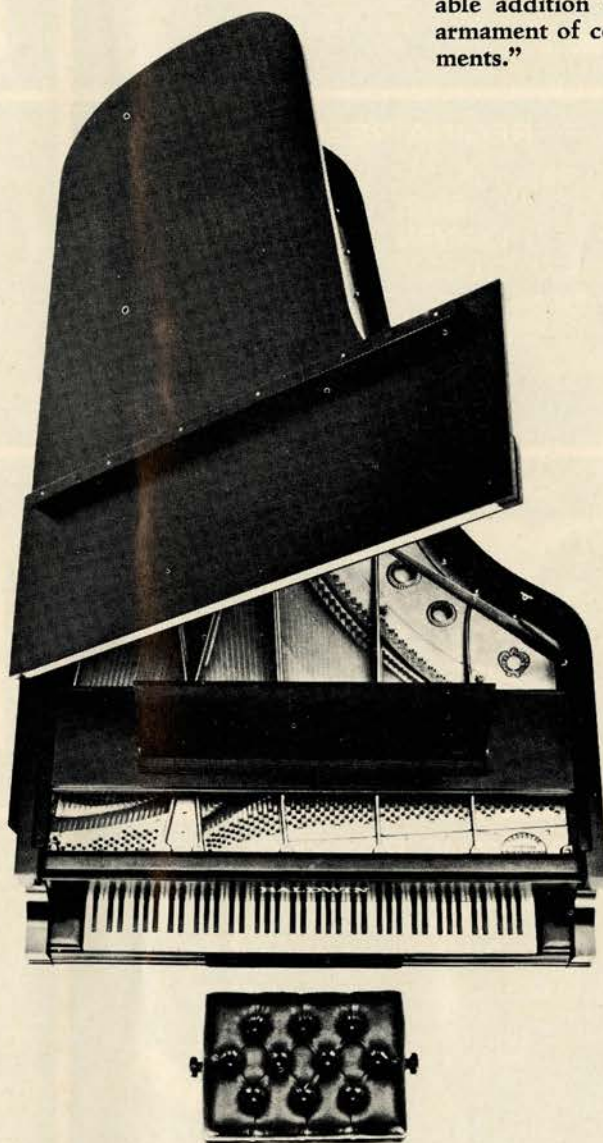
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S.F. Chronicle 8/9/66

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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.*

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ROBERT WATT MILLER  
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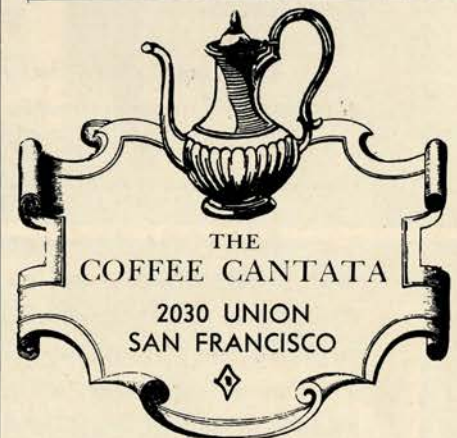
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## Repertoire | 1966 Season

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

**I PURITANI** (Bellini)

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

CONDUCTOR: 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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### Musical Tour

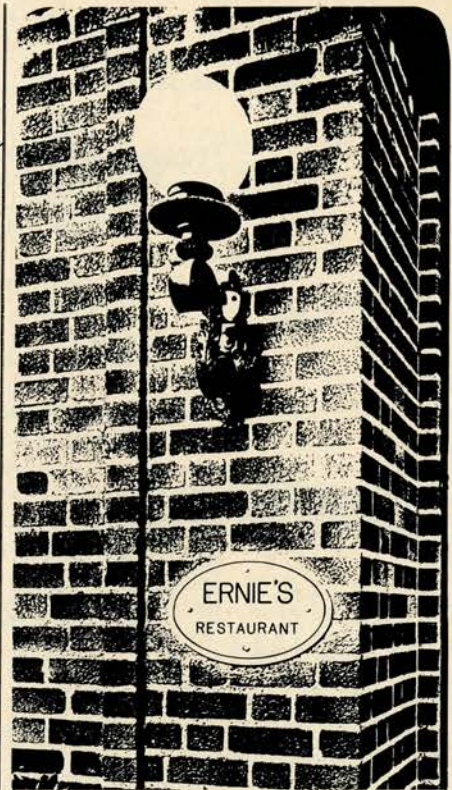
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## Repertoire | 1966 Season

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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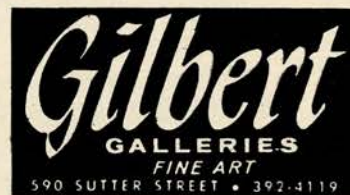
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## Repertoire | 1966 Season

*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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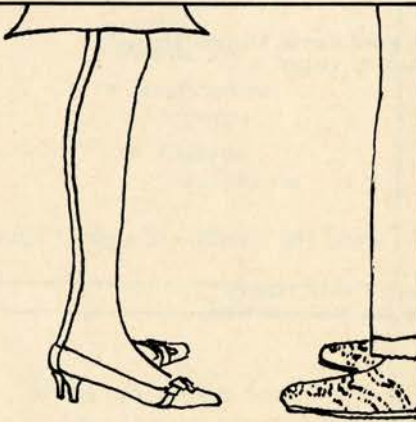
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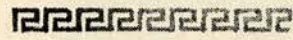
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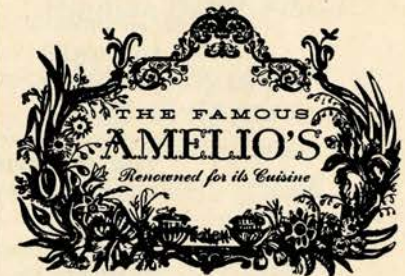
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## Repertoire | 1966 Season

Saturday evening, November 26, at 8:00

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

Sunday afternoon, November 27, at 2:00

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

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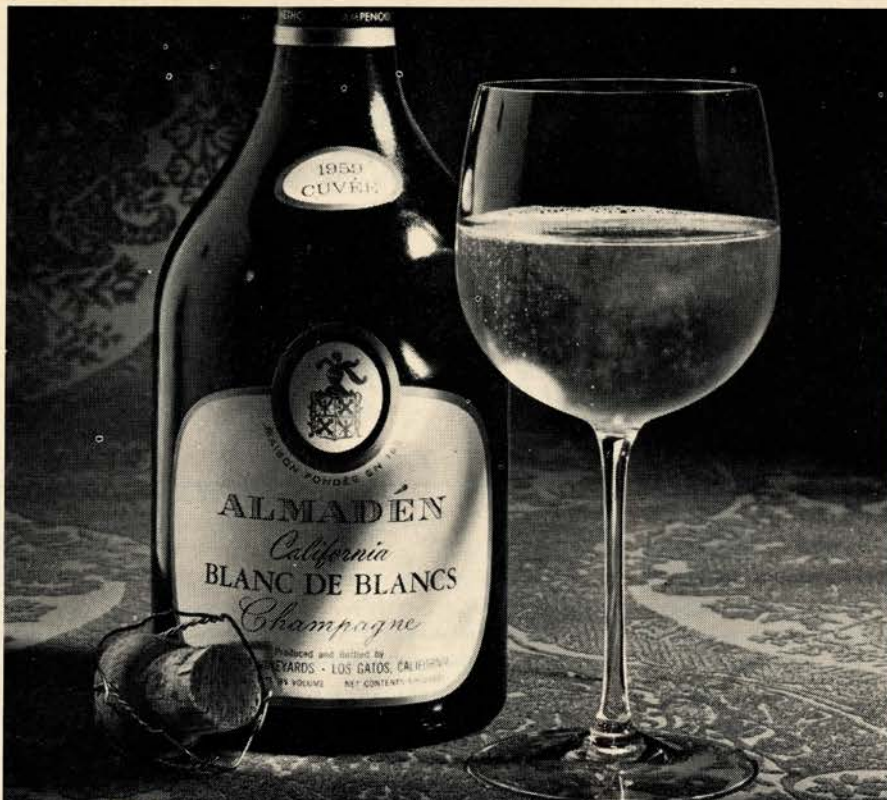
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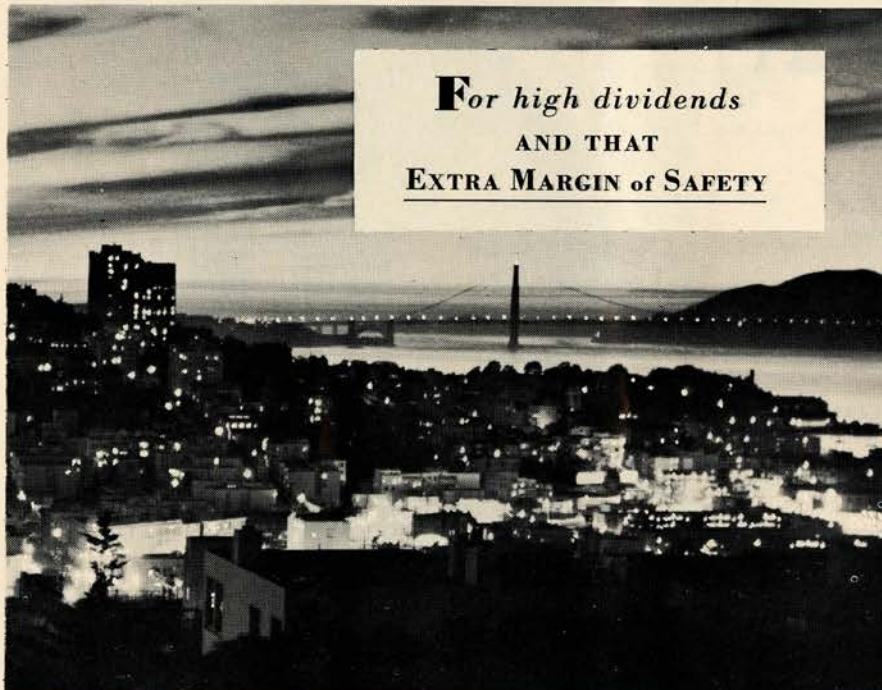
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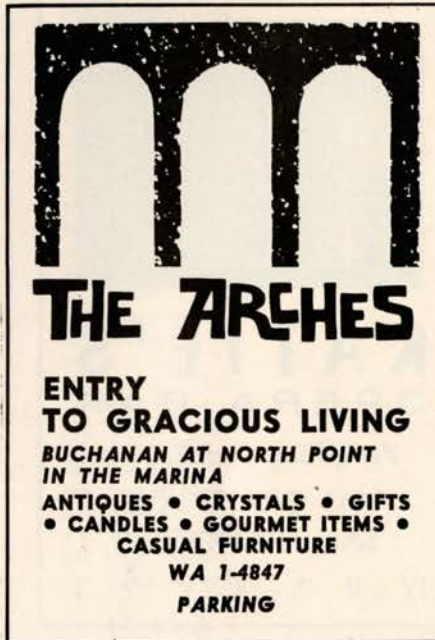
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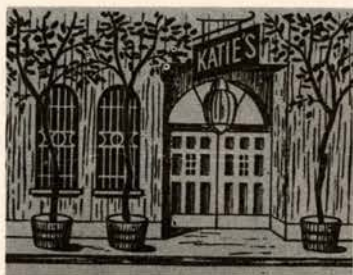
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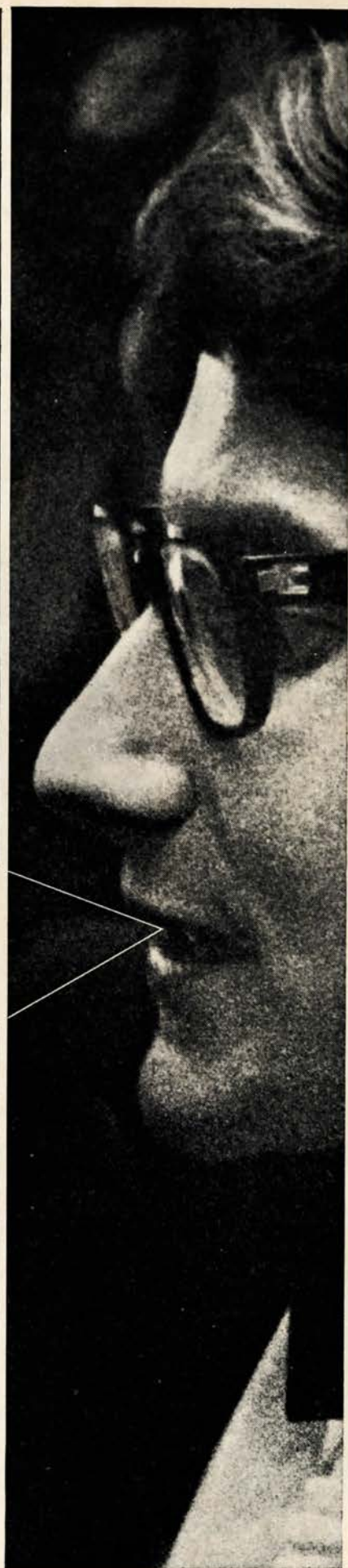
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