

I Puritani (The Puritans)

1966

Saturday, October 8, 1966 8:00 PM

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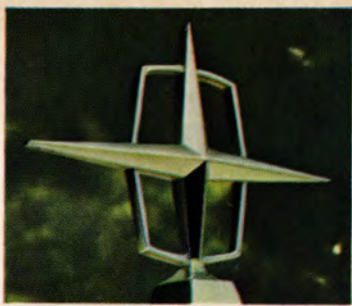
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
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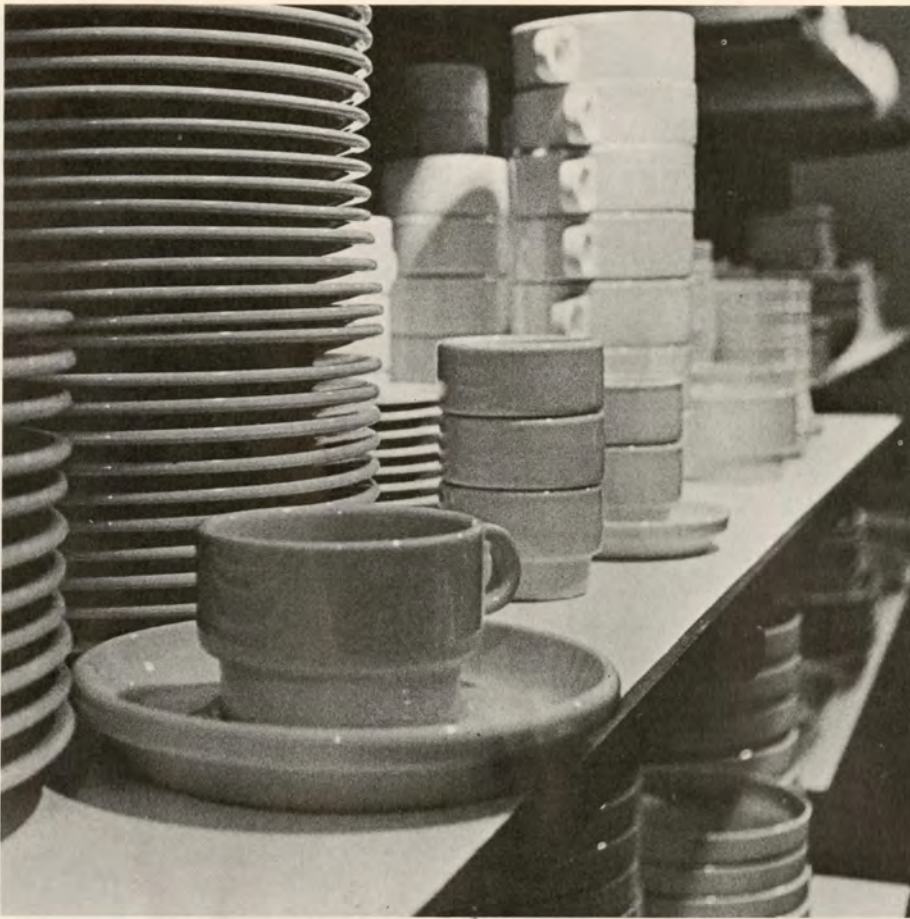
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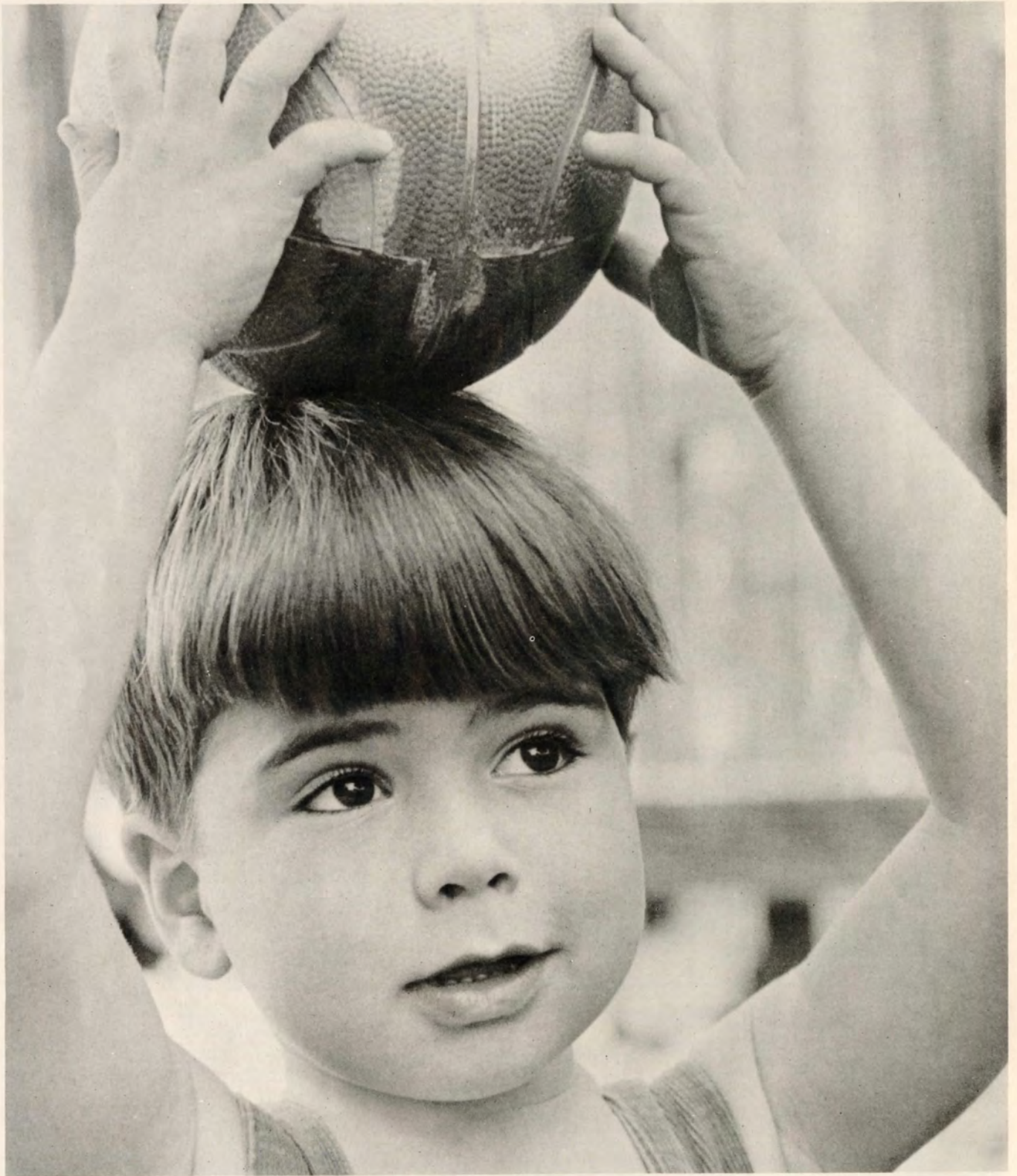
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| *Regine Crespin        | *Delcina Stevenson | Geraint Evans      | Chester Ludgin   |
| Gwen Curatilo          | *Teresa Stratas    | Adib Fazah         | Raymond Manton   |
| *Sylvia Davis          | Joan Sutherland    | Howard Fried       | Thomas Stewart   |
| Reri Grist             | **Enriqueta Tarrés | *Ottavio Garaventa | David Thaw       |
| Marilyn Horne          | Carol Todd         | *Nicola Ghiuselev  | Jess Thomas      |
| Raina Kabaivanska      | Lee Venora         | David Giosso       | Giorgio Tozzi    |
| *Carol Kirkpatrick     | **Claire Watson    | *Peter Glossop     | Jon Vickers      |
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\*\* American debut  
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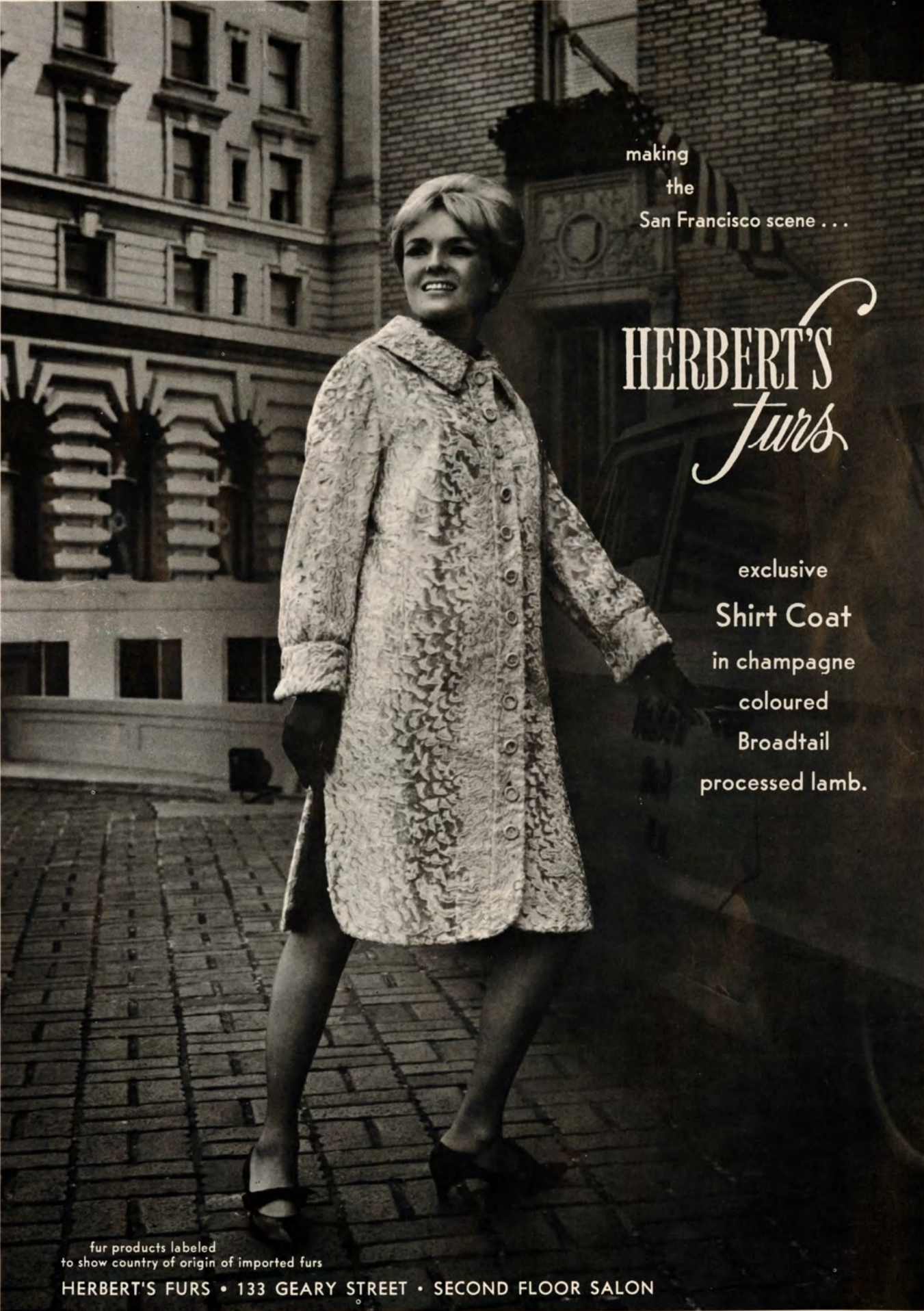
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Assistant for Music and Artists : PHILIP EISENBERG

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PAUL HAGER, NATHANIEL MERRILL\*, DINO YANNOPOULOS

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Choreographer : ZACHARY SOLOV

Assistant to Choreographer : HENRY KERSH

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Scenic Artist : DAVIS L. WEST

Master Carpenter : MICHAEL KANE

Master Electrician : GEORGE PANTAGES

Master of Properties : IVAN J. VAN PERRE

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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  
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  
John L. Sweeny, Jr.  
Francisco Szymkun  
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

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Asbjorn Finess  
Hubert Sorenson  
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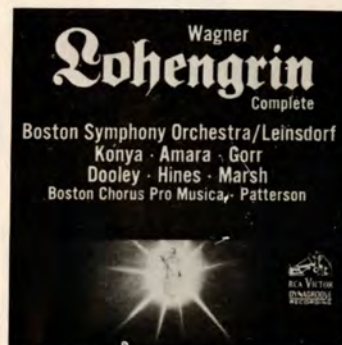
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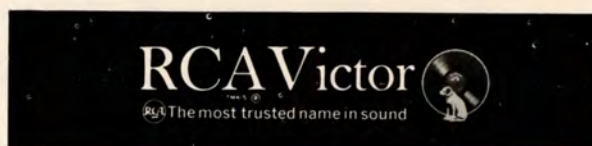
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by WILLIAM WEAVER



"A regular, almost oval face, with pale rosy coloring: light blond, almost golden hair, curled in very fine ringlets: high, oh very high! and noble forehead: straight nose, light blue eyes, well-formed mouth, rounded chin. His features had something vague, indefinite about them, a milky quality; and in this milky face at times there was a bitter-sweet expression of pain..."

This is Heinrich Heine's description of Vincenzo Bellini, as he appeared to society in Paris on his arrival there towards the end of 1833. At that time the French capital was also the capital of opera, the goal of every aspiring composer. Barely thirty-two, Bellini was already more than an aspirant: in his native Italy he had enjoyed successes (and an occasional failure) in all the great theatres; and before coming to France, he had made a triumphant appearance in England, where three of his operas—*Il pirata*, *Norma*, and *I Capuleti e i Montecchi*—had been received enthusiastically, where the aristocracy had petted him and the Queen had given him a diamond ring. But it was a Parisian success that Bellini wanted, and he had come to the city full of hopes and plans.

A few months after his arrival Bellini had won the friendship of Rossini, an influential longtime resident of Paris, and it was probably through the older composer's recommendation that Bellini was offered a munificent contract to write an opera for the Théâtre des Italiens. In February, 1834, the composer wrote to a friend back in Italy: "I have signed a contract to write an opera... and I am already looking for interesting subjects. The opera is to be produced at the end of this year..."

This opera was to be *I Puritani*—or, to give it its seldom-used full name, *I Puritani di Scozia*—but even when this subject had finally been chosen, the construction of the libretto was a long process. Before leaving Italy, Bellini had quarreled with Felice Romani, librettist of seven preceding Bellini operas (and librettist also for Rossini, Donizetti, and literally dozens of now-forgotten composers). But, in those days of political unrest, Paris was full of Italian writers, and from them Bellini chose a young

(Continued on Page 27)

A MATCHLESS COMBINATION

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Bellini: I PURITANI

*Pierre Duval, Ezio Flagello,  
Renato Capecchi*

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Bellini: LA SONNAMBULA

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Sylvia Stahlman*

—Chorus and Orchestra of the  
*Maggio Musicale Fiorentino*

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November 1966 Release:

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BELLINI AND "I PURITANI"  
(Continued from Page 25)

Bolognese aristocrat of his own age, Carlo Pepoli.

Pepoli is well-known to students of Italian literature not so much as a writer but as the friend of the great poet Giacomo Leopardi (who in 1926 wrote to him the verse letter *Al conte Carlo Pepoli*). But by 1834 the noble patriot was also respected as a poet, and Bellini himself had set an ode of Pepoli's, *La luna*, as well as four sonnets and a patriotic hymn.

Though he was a theatrical novice, Pepoli apparently did not hesitate to cite classical rules to Bellini in the course of their collaboration. But, in a letter, the composer promptly made his own viewpoint clear.

"Bring with you the sketch . . . so that we can talk definitively about the First Act. If you will arm yourself with patience, this will turn out interesting, magnificent and worthy of poetry for music, despite yourself and your absurd rules, all very good for idle chat, but unconvincing for anyone who is initiated in the difficult art of *making people cry through song* . . . Poetry and music, to be effective, demand naturalness and nothing more . . ."

Years later, Pepoli described this collaboration:

"... Bellini had melody in his soul and considered it Queen. A man excellent and good, but at times eccentric . . . He would call me *an angel, a brother, a savior*, and at other moments, changing for the third or fourth time the melodies . . . when I remarked it was difficult or impossible to change the plot of the drama or the verses, he would burst out with *heartless man*, or say I had no friendship or feeling . . ."

Whatever Bellini's personal feeling towards Pepoli may have been, he remained dissatisfied with the libretto and consoled himself with the thought that few people in the Paris audience really understood Italian. He wrote to a friend:

"... if I were to compose another opera for Italy, I couldn't do it without Romani . . ."

In any case, the libretto was finished between May 30th and June 14th, 1834, and during that same period Bellini set four numbers of the opera. The score was supposed to be finished by the end of October, but—through Rossini, who followed the composition closely—Bellini was granted an extension, so it was mid-December before the completed opera was sent to Rossini, with a diplomatic note: "Here is my poor work, finished, which I present to you, my supreme master . . ." Rossini made some final suggestions, including the division of the second part, making three acts, with the second to finish after the duet "Suoni la tromba". Rossini rightly predicted this number would bring down the house.

For his time, Bellini was a slow worker, but with *I Puritani* he took pains that were exceptional even for him. His unusual scrupulousness was partly inspired by the fact that this was, in effect, his Paris debut; but there was also a less laudable motive. This was his envy of Donizetti, who in the meantime had also been given a contract for the Italians.

There is no evidence that Donizetti reciprocated this sense of rivalry, but with Bellini the spirit of competition was bitter. Twice before he and Donizetti had brought out new operas in the same theatre during the same season: in 1830 for Milan's Teatro Carcano Donizetti had written *Anna Bolena* and Bellini, *La sonnambula*; the following season Bellini had opened the season at La Scala with *Norma*, and Donizetti had presented, a few weeks later, his *Ugo, conte di Parigi*. And now, in Paris, less than two months after the premiere of *I Puritani*, Donizetti was to unveil another new work, *Marino Faliero*.

Donizetti's opera was a success, but it was completely overshadowed by the resounding triumph of *I Puritani*, which

opened on January 24th, 1835 and was given a total of seventeen times during the brief season. In fact, the season closed, on March 31st, with *I Puritani*, and as Bellini wrote afterwards: "The whole stage . . . was flooded with bouquets. Wreaths were sent to la Grisi, after she repeated her Polacca ("Son vergine vezzosa") and quartet, to Rubini . . . to the two basses, after they had repeated the *stretta* of the duet ("Suoni la tromba"): and finally to all of them at the end of the opera, after they had made Rubini repeat the end of Act Three . . ."

This was the last time Bellini attended a performance of one of his operas. A little later he moved from Paris to the country, planning to write a new work, either to Scribe's *Gustave III* (which later became Verdi's *Ballo in maschera*) or his *Un Duel sous Richelieu* (which Donizetti set as *Maria di Rohan*) or an Italian libretto on Cola di Rienzo. But none of these projects came to fruition. After what had first seemed a negligible illness, Bellini died on September 23rd, 1835, a few weeks before his thirty-fourth birthday.

From Paris *I Puritani* quickly traveled to other theatres: to Italy, to London, and (in 1844) to New York. It was heard during the Metropolitan's first season, it opened the Manhattan Opera House in 1906. For several generations Bellini's deceptively simple, infinitely melodious operas—which won the admiration of composers as different as Chopin and Wagner—held the stage. Then their popularity waned, to be revived only with the appearance of exceptional stars capable of interpreting them: Rosa Ponselle, more recently Maria Callas and Joan Sutherland. The late Francis Toye wrote: "Possibly there has never been music more purely musical than a Bellini aria." Fortunately for today's opera-goers, that music is once again firmly established in the repertory of the world's great opera houses.



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San Francisco Premiere

# I PURITANI

(in Italian)

*opera in four acts by* VINCENZO BELLINI

*text by:* CARLO PEPOLI

By arrangement with Franco Colombo, Inc., Publishers

*conductor:* RICHARD BONYNGE

*stage director:* RENZO FRUSCA

*settings:* ERCOLE SORMANI, Milan, after  
designs by MARCELLO D'ELLENA

Sir Bruno Roberton ..... L. D. CLEMENTS  
Sir Riccardo Forth ..... RAYMOND WOLANSKY  
Elvira ..... JOAN SUTHERLAND  
Sir Giorgio Walton ..... NICOLA GHIUSELEV  
Lord Gualtiero Walton ..... C. S. GRANT  
Lord Arturo Talbot ..... ALFREDO KRAUS  
Enrichetta di Francia ..... DOROTHY COLE

*Soldiers of Cromwell, Lord Walton, and Lord Talbot,  
puritans, lords and ladies, pages, servants*

Corps de ballet

*chorus director:* VINCENZO GIANNINI

*choreographer:* ZACHARY SOLOV

*costumes:* CASA D'ARTE CERRATELLI, Florence

*place and time:* A fortress in Plymouth, England: Mid-seventeenth century

Act I: The castle of Lord Walton

Act II: Same as Act I

Act III: Large hall of the castle

Act IV: Forest adjoining the castle

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

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## The Story of "I PURITANI"

ACT I, SCENE I—It is early morning in a Puritan fortress near Plymouth during the English Civil War. As the soldiers report for their day's duties, Sir Richard Forth, a Puritan nobleman, tells Bruno, an officer, of his love for Elvira, daughter of Lord Walton, the Governor-General of the fortress. Elvira, however, is in love with Lord Arthur Talbot, a cavalier, and her father has agreed to her choice. Sir Richard laments his misfortune and Bruno urges him to seek glory in the war and forget his love, but he protests and is inconsolable.

SCENE II—In her apartments Elvira is greeted by her uncle Sir George Walton, and she tells him she would rather die than marry Sir Richard. He comforts her with the knowledge that her father has agreed to her betrothal to Sir Arthur who is that very day on his way to her.

ACT II—Lord Arthur, Lord Walton, Sir George and Elvira rejoice on this happy day. A woman prisoner is brought in and when Lord Arthur is briefly left alone with her, she confides in him that she is Queen Enrichetta, widow of Charles I. He vows to help her escape. Elvira returns and in her joy, playfully decorates Enrichetta with her bridal veil. In this disguise Lord Arthur conducts her out of the fortress after Elvira has gone. Sir Richard bars them temporarily, but when he sees the woman is not Elvira, lets them pass. Their escape is soon discovered, however, and on hearing of it Elvira fears she has been forsaken and loses her sanity.

ACT III—The inhabitants of the fortress are praying for Elvira's recovery, and Sir George tells them how she distractedly calls for her lover and prays for death to end her tragedy. Sir Richard Forth appears to announce that Cromwell has ordered a search for Talbot who is to be brought in. If he resists arrest he is to be killed. Elvira enters lamenting her loss one moment and finding comfort in the illusion that her lover is still with her the next. Sir George calls on Sir Richard to help Elvira in her plight lest he be haunted by her ghost all his life. Sir Richard is stirred by the sight of the woman he loves and he and Sir George swear to save Talbot's life.

ACT IV—In fleeing from his pursuers Sir Arthur returns to the place where he and Elvira first met. Above the noise of the ensuing soldiers he hears her voice and she soon appears. The reunion with her lover restores Elvira's reason and they sing a passionate duet before the soldiers find Lord Arthur, capture and condemn him. However, a herald appears to announce peace and the pardoning of all political prisoners.

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# Debut Artists in "I Puritani"

## ALFREDO KRAUS



One of the leading lyric tenors in the world today, Kraus has made a specialty of such high-lying Bellini roles as Arturo in "I Puritani" which marks his debut here. In October he is to sing the Duke in "Rigoletto" for which he is already well-known locally through his RCA Victor recording of the role.

Kraus is a Spaniard and was born in the Canary Islands. His career in the last few years has taken him to every major opera house in the world including the Metropolitan in New York, where he made his debut in 1965, and Chicago. He is in constant demand and sings regularly at Covent Garden in London, La Scala in Milan, and the Staatsoper in Vienna. In addition he has made appearances in a number of musical films.

## NICOLA GHIUSELEV



Ghiuselev's San Francisco Opera debut in the opening night "I Puritani" will be followed in October by his portrayal of the blind, old king Archibaldo in "L'Amore dei Tre Re."

The young bass makes his home, with his wife and two sons, in Sofia in his native Bulgaria and is a regular member of the Sofia National Opera. He has sung in Japan, Spain, France, Germany, and the Soviet Union. His initial appearances in the United States were last winter at the Metropolitan Opera in New York and he is to follow his San Francisco roles with a Chicago debut in "The Pearl Fishers." Originally Ghiuselev studied to become a painter but he discovered that although he painted well, he sang better. Vocal studies then began for him in earnest and after making his debut he sang eight leading roles within two years in Sofia. For Angel he has recorded Lindorf in "The Tales of Hoffmann."

## L. D. CLEMENTS

A graduate of the University of Miami, Clements studied under the auspices of the Opera Guild of Greater Miami and performed a number of times with the latter group.

He has appeared recently with the New York City Opera and with the American Savoyards in eight Gilbert and Sullivan operettas. Clements has won great praise from the New York critics for his appearance as Karl Franz in a revival of "The Student Prince."



C. S. GRANT

A third Australian involved with the "I Puritani" performances (in addition to Joan Sutherland and Richard Bonyngue) is this young bass who is making his American debut as Lord Walton.

Grant toured Australia with the Sutherland-Williamson International Grand Opera Company last year and has appeared in a number of operas and musicals there. He began his career with television work in Melbourne.

## RENZO FRUSCA

"I Puritani" marks the debut of Frusca as a stage director with the San Francisco Opera.

A native of Brescia, Italy, Frusca studied at the Academy of Dramatic Arts in Rome from 1949 to 1956 concentrating on acting and directing. He began his theatrical career in Brescia in 1957 by founding the Piccolo Teatro della città di Brescia with which he presented works by Arthur Miller and Tennessee Williams, among others.

In 1958 the Maggio Musicale Fiorentino invited him to revive a Cherubini opera and he immediately followed this with a production of "Nabucco." Since then Frusca has directed opera in Rome, Venice, Trieste, Naples, Berlin, Barcelona, Lisbon, Tokyo, Belgrade, Budapest, and Chicago. After his San Francisco engagement he returns to Chicago to stage "La Gioconda" and then to Barcelona to open the season there with "Norma."

Married and a father, Frusca is a former Olympic sprinter who has twice participated in the Olympic games in London and Syracuse.





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## Special Events

### Opera Previews

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Tuesday, September 13

I PURITANI (Bellini)  
Speaker: Dr. Jan Popper

Thursday, September 29

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

Tuesday, November 1

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

Wednesday, November 16

THE MAKROPULOS CASE (Janacek)  
Speaker: Dr. Walter Ducloux  
Hotel Mark Hopkins,  
Peacock Court, at 11:00 a.m.  
Public invited free of charge

### Fol-de-Rol

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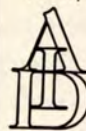
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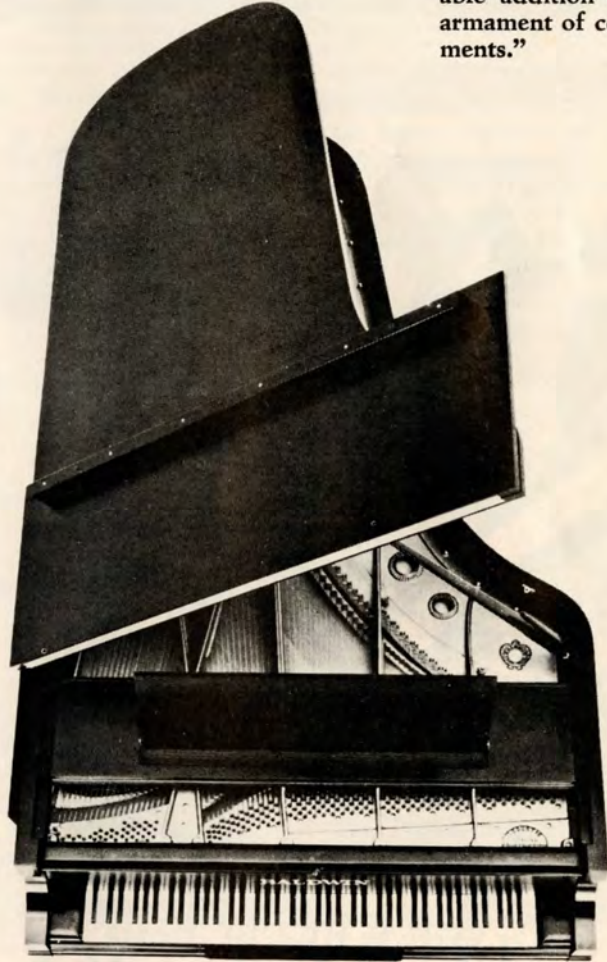
San Francisco will see the great masters of Latin America for the first time in October. The new Harry Kay Galleries at decorator Michael Taylor's, 556 Sutter, is holding an exhibition of many contemporary greats from south of the border.

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

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

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### AN EXCITING SEASON

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

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



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


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

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

*Robert Watt Miller*

ROBERT WATT MILLER  
President, San Francisco Opera Association

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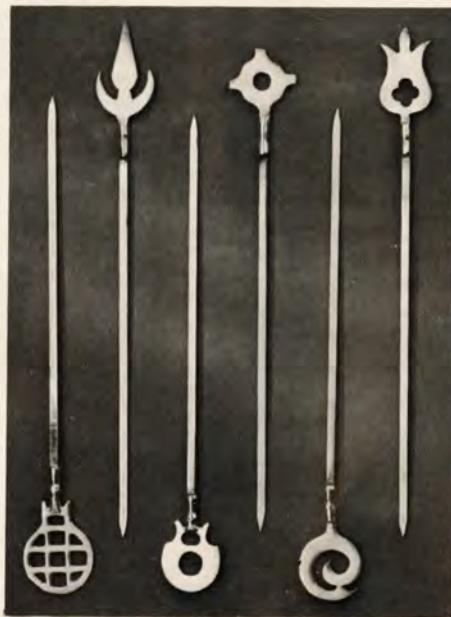
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## Repertoire | 1966 Season

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

**I PURITANI** (Bellini)

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

CONDUCTOR: Bonyge      STAGE DIRECTOR: Frusca      CHOREOGRAPHER: Solov

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

**DON CARLO** (Verdi)

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

CONDUCTOR: Molinari-Pradelli      PRODUCTION: Yannopoulos      DESIGNER: Nomikos

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

**I PURITANI** (Bellini)

Same cast as September 20

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

**ELEKTRA** (Strauss)

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

CONDUCTOR: Stein      PRODUCTION: Hager      DESIGNER: Siercke

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

**DON CARLO** (Verdi)

Same cast as September 22

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

**I PURITANI** (Bellini)

Same cast as September 20

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

**ELEKTRA** (Strauss)

Same cast as September 24

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

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

Same cast as September 22

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

**I PURITANI** (Bellini)

Same cast as September 20

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

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

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

CONDUCTOR: Molinari-Pradelli      STAGE DIRECTOR: Yannopoulos

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

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

Same cast as September 24

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

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

Same cast as October 4

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

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

Same cast as September 20

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

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

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

CONDUCTOR: Stein      PRODUCTION: Yannopoulos      CHOREOGRAPHER: Solov

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

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

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

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



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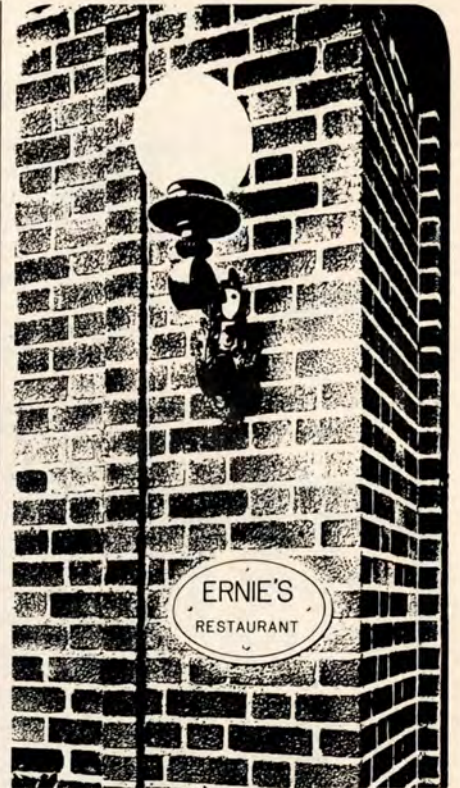
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## Repertoire | 1966 Season

Friday evening, October 14, at 8:00

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

Saturday evening, October 15, at 8:00

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

Sunday afternoon, October 16, at 2:00

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

Tuesday evening, October 18, at 8:00

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

Thursday evening, October 20, at 8:00

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

Friday evening, October 21, at 8:00

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

Saturday evening, October 22, at 8:00

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

Sunday afternoon, October 23, at 2:00

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

Tuesday evening, October 25, at 8:30

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

Thursday evening, October 27, at 8:00

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

Friday evening, October 28, at 8:00

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

Saturday evening, October 29, at 8:00

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

Sunday afternoon, October 30, at 2:00

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

Tuesday evening, November 1, at 8:00

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

Thursday evening, November 3, at 8:00

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

Friday evening, November 4, at 8:00

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



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# Repertoire | 1966 Season

Saturday evening, November 5, at 8:00

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

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

Sunday afternoon, November 6, at 2:00

**LE NOZZE DI FIGARO** (Mozart)

Same cast as October 29

Tuesday evening, November 8, at 8:00

**LES TROYENS** (Berlioz)

Same cast as November 4

Thursday evening, November 10, at 8:00

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

Same cast as October 29

Friday evening, November 11, at 8:30

**FALSTAFF** (Verdi)

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

Saturday evening, November 12, at 8:00

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

Same cast as November 4

Sunday afternoon, November 13, at 2:00

**MADAMA BUTTERFLY** (Puccini)

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

Tuesday evening, November 15, at 8:00

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

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

Thursday evening, November 17, at 8:00

**FALSTAFF** (Verdi)

Same cast as November 11

Friday evening, November 18, at 8:00

**CARMEN** (Bizet)

Same cast as November 15

Saturday evening, November 19, at 8:00

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

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

Sunday afternoon, November 20, at 2:00

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

Same cast as November 11

Tuesday evening, November 22, at 8:30

**THE MAKROPULOS CASE** (Janacek)

Same cast as November 19

Thursday evening, November 24, at 8:00

**CARMEN** (Bizet)

Same cast as November 15

Friday evening, November 25, at 8:00

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

Same cast as November 19

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## 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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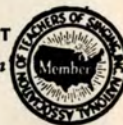
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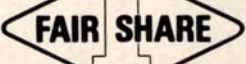
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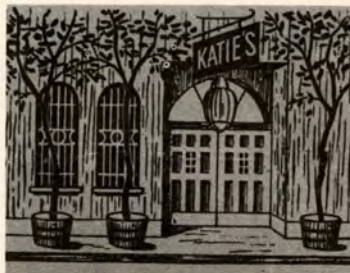
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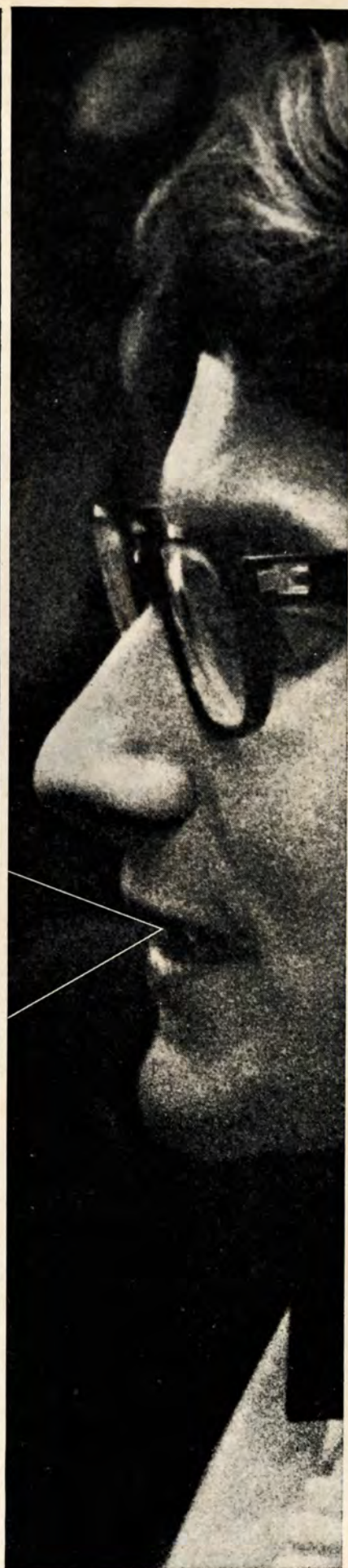
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