

Rigoletto

1966

Sunday, October 16, 1966 2:00 PM  
Saturday, November 5, 1966 8:00 PM

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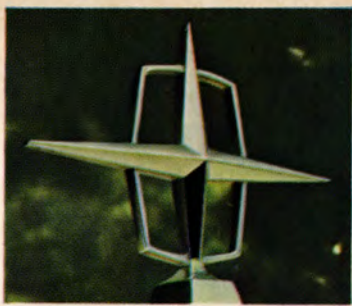


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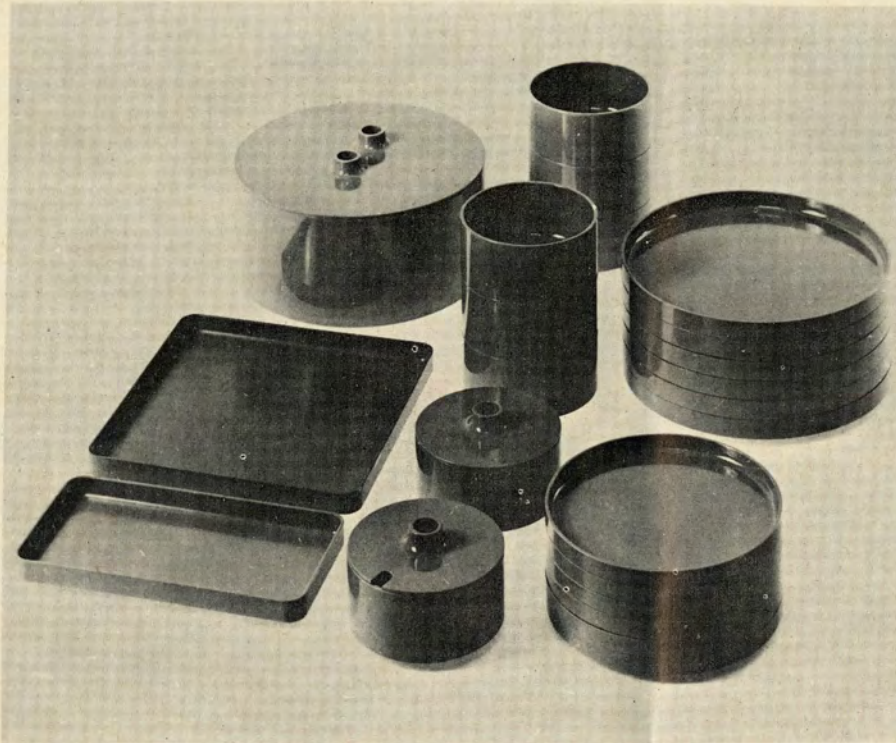
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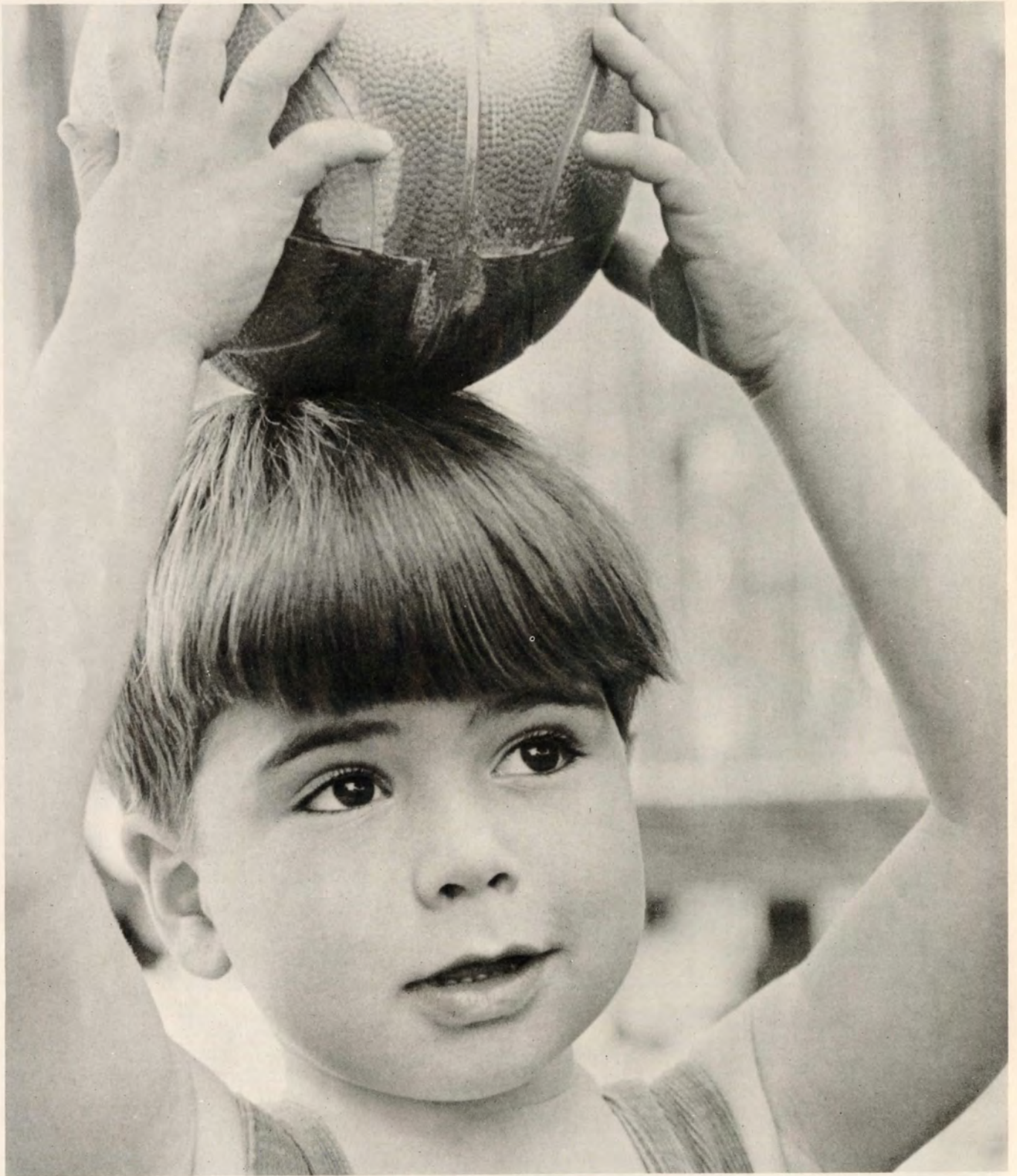




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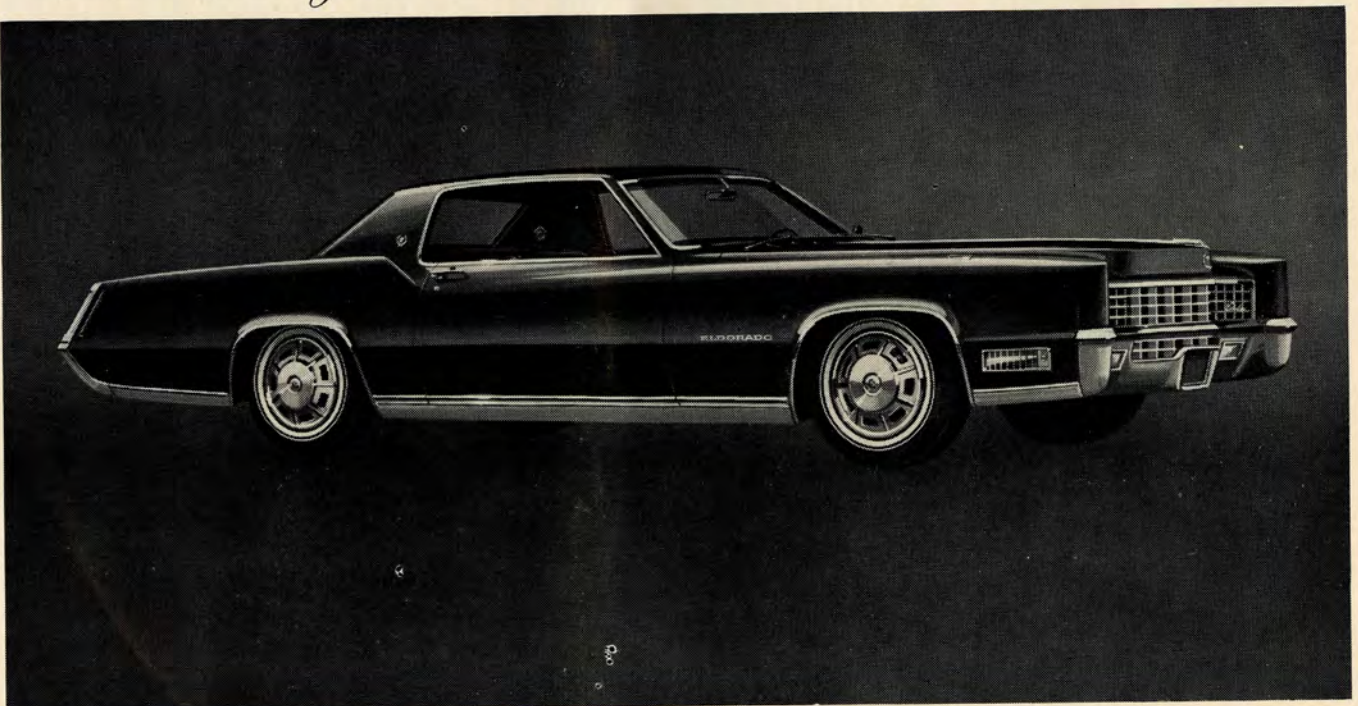
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Marie Collier	Amy Shuard	**Gregory Dempsey	Chester Ludgin
*Regine Crespin	*Delcina Stevenson	Geraint Evans	Raymond Manton
Gwen Curatilo	*Teresa Stratas	Adib Fazah	*Morley Meredith
*Sylvia Davis	Joan Sutherland	Howard Fried	Thomas Stewart
Reri Grist	**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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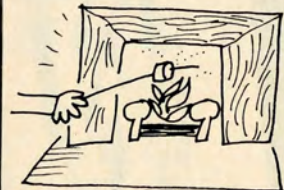
This is J. Wellington Finch



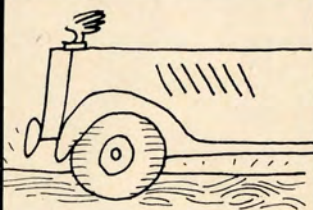
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J. W. has coffee on a marble coffee table



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Master Electrician : GEORGE PANTAGES

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





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## San Francisco Opera 1966

### Chorus

Donna Arenton  
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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Mary Claudio  
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Helen Stross  
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THE DRAMATIC baritone repertoire provides no greater challenge for an artist than the title role of "Rigoletto." It will be performed this season by Peter Glossop and Chester Ludgin (top). In the past the part has been sung here by some of the greatest singing actors of the times, some of whom are pictured on the following pages.

# Triboulet to Rigoletto

by WILLIAM WEAVER

Though the place Verdi loved most in the world was the flat, drab, fertile Po valley, where he was born, he must have felt also a special affection for Venice. In 1844, two years after the success of *Nabucco* had set his career on its definitive, upward path, Verdi wrote an opera for the great Venetian theatre, La Fenice. It was *Ernani*, and it was also a success. After that, the composer was to write four more works for the Venice opera house, more than for any other theatre except La Scala. In 1846, it was the turn of Verdi's *Attila*; and in the early spring, of 1850, when Verdi was back in Italy after a long stay abroad, the management of the Fenice approached him with the suggestion that he give their theatre another Verdi premiere. The composer agreed, and after a bit of correspondence about financial questions, the contract was signed. On April 28th, Verdi wrote to his Venetian librettist, Francesco Maria Piave, telling him to start hunting for a subject for the new work. But, as it happened, the composer himself already had an idea in mind:

"... I might have a subject which, if the police would permit it, would be one of the greatest creations of the modern theatre. Who knows? They allowed *Ernani*, they might allow even this one, in which there aren't any political conspiracies.

"Try! The subject is great, immense, and in it there is a character who is one of the greatest creations that the theatre of all countries and all epochs can boast. The subject is *La Roi s'amuse*, and the character I'm speaking of would be *Tribolet*. (in all the correspondence Verdi regularly misspells Hugo's character, Triboulet). If Varesi (the great baritone Felice Varesi, the first Rigoletto and later the first Germont) has been signed up, nothing could be better for him and for us.

"P.S. As soon as you receive this letter, put on four legs: run all over the city, seek out some influential person who can obtain permission to put on *Le Roi s'amuse*. Don't sleep: stir yourself: hurry..."

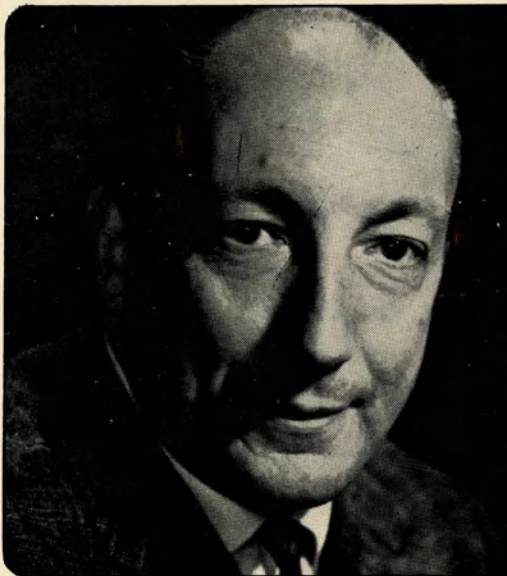
Other letters, equally enthusiastic and urgent followed, and when Piave apparently raised some technical objections, Verdi quickly swept them aside. On June 3rd, from Cremona, where he had gone with Giuseppina Strepponi on a shopping trip, Verdi wrote impatiently:

"There is no problem about the division of the scene, nor about the sack. Stick close to the original French and you won't make any mistake. As for the title, if you can't keep *Le Roi s'amuse*, which would be fine... the title must, of necessity, be *Vallier's Curse* or, to be briefer, *The Curse*... The whole subject, I repeat, lies in that curse..."

The censorship of the Austrian authorities who controlled Venice was severe, and

(continued on page 27)





**Francesco  
Molinari-Pradelli**

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Paolo Montarsolo, Chorus and Orchestra of the Rome Opera House.  
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## Triboulet to Rigoletto

(continued from page 25)

Verdi knew it from past experience. In choosing Victor Hugo's play, Verdi was also aware that he was taking a bold, even defiant step, and for several reasons. In 1832, when the play had first been presented in France, the police had forbidden it, after a single performance, because of its "immorality". This act of intolerance had been followed by a clamorous and unsuccessful (for Hugo) lawsuit. Even without any political cabals, a play in which the hero—if Rigoletto, or Triboulet, can be called hero—is a humble jester, and the villain—about whose villainy there can be no question—is a king, could hardly have failed to seem subversive to the suspicious censors. And the censors in Venice must have known Verdi's reputation as a patriot.

But Verdi used a kind of moral blackmail. In August, when it seemed as if the censors were sure to forbid the libretto, he wrote to the President of the Fenice: "The most difficult part of the work is done. If I were now forced to fall back on another subject, I wouldn't have time to study it well, and I couldn't write an opera which would satisfy my conscience . . . So then, Signor Presidente, you must . . . obtain permission for *Le Roi s'amuse* . . ."

In other words, no Rigoletto, no opera; and the burden was neatly placed on the shoulders of the theatre's management. A three-way battle ensued, involving Verdi, the police, and the Fenice. Verdi's victory was, in the end, achieved only at the cost of some sacrifices: Hugo's King of France was demoted to the provincial Duke of Mantua, various names were changed, a few words (like *libertà*) were omitted, and the title finally was neither Hugo's nor Verdi's. The title, and the name of the protagonist, was changed from Triboulet to Rigoletto. This final modification was the work of a police official named Martello, who was apparently a dilettante poet and admirer of Verdi's, though in his letter to the Fenice, the policeman had described the libretto as being "of a revolting immorality and an obscene triviality . . ."

The battle with the censor had been foreseen, and Verdi had also foreseen another battle: a struggle for acceptance by audiences and critics. Like his *Macbeth* of a few years earlier, his *Rigoletto* represented a conscious and daring step forward. Again he was abandoning the usual operatic triangle: tenor-soprano lovers, foiled baritone rival. "Will it be effective?" Verdi wrote, when they objected to his notion of having a hunchback sing. "I don't know . . . But I find it actually very beautiful to depict this character, extremely deformed and ridiculous, and inwardly passionate and full of love. I chose this subject precisely because of all these qualities, and these original features . . ."

The opera's first performance, on March 11th, 1851, was an immediate and immense success with the public. Ovations, curtain calls, and—as the famous story goes—people humming "La donna è mobile" as they left the theatre and climbed into their gondolas. But there is evidence that the audacity of the subject also disturbed some of the first-nighters. The critic of the *Gazzeta di Venezia* wrote the next day:

"An opera like this cannot be judged in one evening. Yesterday we were virtually overwhelmed by the novelty, the novelty or rather the oddness of the subject; the novelty in the music, in the style . . ." And he goes on to praise the orchestration, criticizing instead the vocal aspect of the score, which, he says, lacks grandiose ensembles. "A quartet and a trio are barely noticed, in the last part, where all the musical thought was not perfectly grasped . . ."

A Parisian critic some time later also complained of lack of ensembles in the opera and said *Rigoletto* was "pauvre de mélodies . . ." And, after the work's London premiere, the famous Henry Chorley, while admitting the excellence of the quartet, wrote: "I found . . . it dull, dismal, and weak . . . the music for the hunchbacked court buffoon . . . colorless . . ."

But operatic history is full of such examples of critical blindness, matched only by the equally frequent blindness of opera audiences.

Verdi soon won his battle with the critics, but his worst enemies—the censors—attempted, in other Italian cities, to have the last word. In Rome, a few months after the Venice premiere, the title was changed again, this time to *Viscardello*, and the action was shifted to Boston (apparently a favorite locale with censors, since a few years later they moved the action of *Un ballo in maschera* to the Massachusetts capital). The Duke of Mantua was turned into a Duke of Nottingham. In another city the title was changed to *Clara di Perth*, and a libretto of *Lionello* (yet another title change), printed in Benevento in 1856, includes a synopsis from which we learn that the baritone is no longer hunchbacked, the tenor is no longer a Duke, the tenor's flirtation with the baritone's daughter is no secret, and in the end—though the soprano dies through her father's desire for revenge—the tenor goes to jail. Such was the fate of the "splendid situations", as Verdi called them, of the Hugo play.

At the time of the Rome production the composer wrote indignantly: "If the censors remove him from it, *Rigoletto* is no longer my opera. With different words, different situations, I wouldn't have written the music. On the Rome poster they should say: *Rigoletto*, verses and music by Don . . . (and here the name of the Censor)."

Censorship, however, was on the way out. With Italian independence, it disappeared; and that independence was won, in part, with the splendid weapon of Verdi's music.

ROBERT WEEDE  
1940, 1951, 1952,  
1954, 1958



IVAN PETROFF, 1943, 1945  
(Lily Pons as Gilda)



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# RIGOLETTO

(in Italian)

*opera in three acts by* GIUSEPPE VERDI

*text by* FRANCESCO MARIA PIAVE  
*after* VICTOR HUGO'S DRAMA  
"LE ROI S'AMUSE"

*conductor:* FRANCESCO MOLINARI-PRADELLI

*stage director:* MATTHEW FARRUGGIO

Duke of Mantua .....	ALFREDO KRAUS
Borsa .....	L. D. CLEMENTS
Countess Ceprano .....	CAROL KIRKPATRICK
Rigoletto .....	PETER GLOSSOP
Marullo .....	ADIB FAZAH
Count Ceprano .....	DAVID GIOSSO
Count Monterone .....	CLIFFORD GRANT
Sparafucile .....	WALTER KREPPPEL
Gilda .....	RERI GRIST
Giovanna .....	DONNA PETERSEN
A page .....	ANN GRABER
An usher .....	COLIN HARVEY
Maddalena .....	JOYCE BLACKHAM

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*Corps de ballet*

*chorus director:* VINCENZO GIANNINI

*choreographer:* ZACHARY SOLOV

*costumers:* GOLDSTEIN & CO.

*time and place:* Sixteenth century; Mantua and vicinity

Act I: Scene 1: Hall in the Duke's palace  
Scene 2: Street outside Rigoletto's house

Act II: Hall in the Duke's palace

Act III: A desolate inn—Sparafucile's home

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## The story of "RIGOLETTO"

ACT I, SCENE I—The court of the Duke of Mantua is a place of debauchery. Rigoletto, a hunchback jester, whose biting wit has made him many enemies among the courtiers, panders to the Duke's depravity. The jester has a daughter, Gilda, whom he keeps in a far quarter of the city to conceal her existence from his profligate associates. The Duke, however, who does not know her identity, has seen her several times in church, and disguised as a student, has won her love. The curtain rises on a fete in the palace. The Duke tells his confidant, Borsa, of the unknown beauty. But charms at hand are not to be overlooked and he courts the Countess Ceprano under the very eyes of her husband. Marullo has discovered Rigoletto's secret but believes Gilda to be his mistress. He plans with the courtiers for her abduction to avenge themselves on the jester. Monterone, whose daughter has been a victim of the Duke, comes to the fete and pronounces a father's curse on Rigoletto and his master much to the terror of the hunchback, and the court.

SCENE II—On his way to the house where Gilda is kept secluded Rigoletto meets Sparafucile, a professional cut-throat, who offers his services. Entering the courtyard of his home, Rigoletto embraces Gilda tenderly and, remembering the curse, commands her never to leave the house. As they talk, the Duke, in student's guise, slips into the yard through connivance with Gilda's maid. The Duke and Gilda are declaring their love following the departure of Rigoletto, when they hear approaching voices and the Duke hurries away. Rigoletto meets the party of courtiers who have come to carry out their plan of abducting Gilda. To mislead him they ask his aid in abducting the Countess Ceprano. Rigoletto submits to blindfolding and holds the ladder down which they carry Gilda. Left alone he removes the blindfold and realizes that he has been duped.

ACT II—The Duke, having returned to the hunchback's home to find Gilda gone is now back at the palace disconsolate. Informed that Rigoletto's 'mistress' has been captured and is in the next room, he hastens to her side. Rigoletto enters and learns that Gilda is with the Duke. Despite pitiable jocular attempts at concealment, he breaks down, heartbroken, and admits that the abducted girl is in truth his daughter. The door opens, Gilda rushes into her father's arms and confesses her love for the Duke. Rigoletto swears vengeance on the Duke for his treatment of Gilda.

ACT III—To prove the Duke's falseness to Gilda, who still loves him, Rigoletto takes her to Sparafucile's abode where the Duke comes to court Maddalena. Rigoletto has already arranged with Sparafucile to kill the Duke. Maddalena however pleads with her brother Sparafucile to save the Duke's life and it is agreed that if a stranger should knock that night he will be murdered and his body substituted for the Duke's.

Gilda leaves and returns later that night at the height of a storm, knocks, enters and is killed. Later her body is given to Rigoletto in a sack but before he disposes of it he hears the supposedly dead Duke singing in the distance. He opens the sack to discover Gilda who, with her last breath, dies in his arms.

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1961

**LEONARD WARREN**  
(below), 1944, 1948, 1954



**LAWRENCE TIBBETT** (above),  
1936, 1939, 1941, 1946, 1947, 1949

**JOYCE BLACKHAM**



A leading mezzo-soprano of London's Sadler's Wells Opera, Miss Blackham scored one of her greatest successes there as "Carmen", and has also sung the role with the New Zealand Opera, in Ireland, Bulgaria, Egypt, and in Fort Worth where she made her American debut.

In private life Miss Blackman is the wife of Peter Glossop, who sings "Rigoletto" in this performance. She is a native of Rotherham, in Yorkshire, England, and studied music and drama at the Guildhall School in London.

Miss Blackham scored a tremendous personal success as Helen in Offenbach's "La Belle Helene" recently and also sang in the world premiere of Richard Rodney Bennett's "The Mines of Sulphur" at Sadler's Wells, repeating the latter in Paris and Zagreb.

**CORNELL MACNEIL**  
(above), 1961  
(Mary Costa as Gilda)



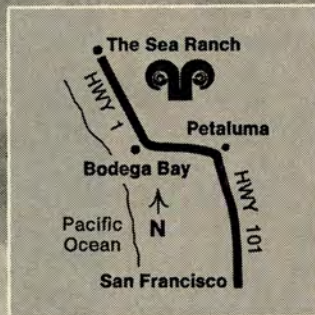
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## Special Events

### Opera Previews

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Tuesday, September 13  
I PURITANI (Bellini)  
Speaker: Dr. Jan Popper

Thursday, September 29  
L'AMORE DEI TRE RE (Montemezzi)  
Special Guest: Dorothy Kirsten  
Speaker: Dino Yannopoulos  
Pianist: Philip Eisenberg

Tuesday, November 1  
LES TROYENS (Berlioz)  
Speaker and Guest Artist:  
James Schwabacher  
Pianist: Alden Gilchrist

Wednesday, November 16  
THE MAKROPULOS CASE (Janacek)  
Speaker: Dr. Walter Ducloux  
Hotel Mark Hopkins,  
Peacock Court, at 11:00 a.m.  
Public invited free of charge

### Fol-de-Rol

Presented by the San Francisco Opera Guild

Wednesday, October 19, at 9:30 p.m.  
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#### 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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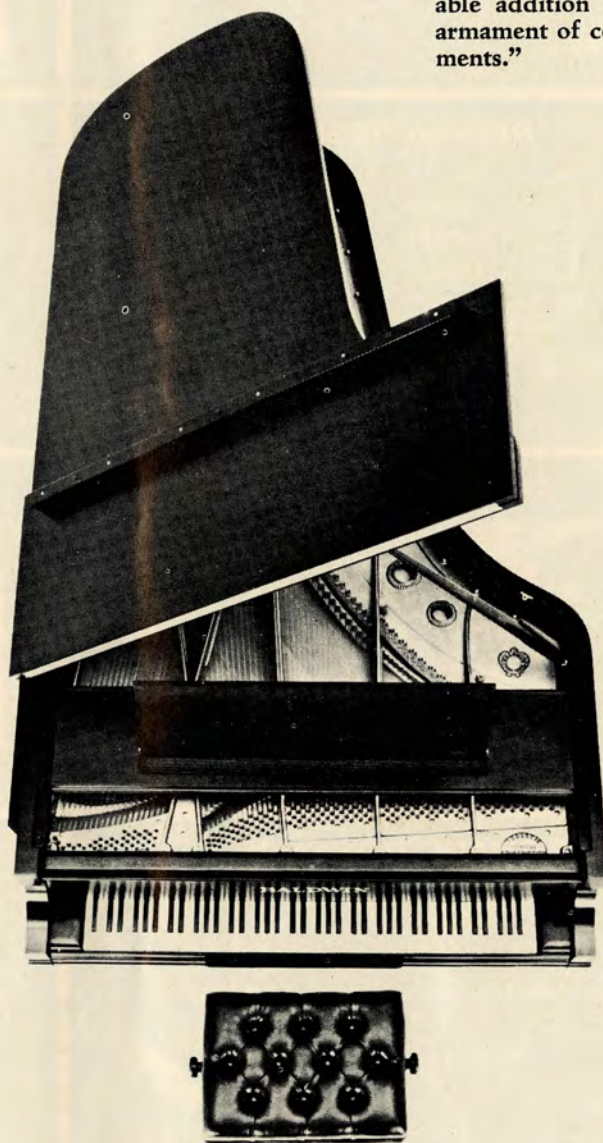
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*S.F. Chronicle 8/9/66*

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ROBERT WATT MILLER  
President, San Francisco Opera Association



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**I PURITANI** (Bellini)  
Sutherland, Cole; Kraus, Wolansky, Ghiuselev, Clements, Grant  
CONDUCTOR: Bonyngne      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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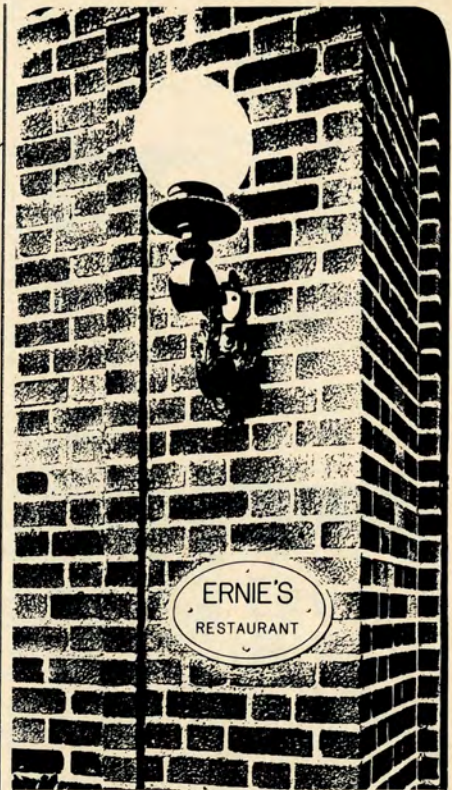
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## Repertoire | 1966 Season

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-Ecys, 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: Erlø      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: Fattuggio 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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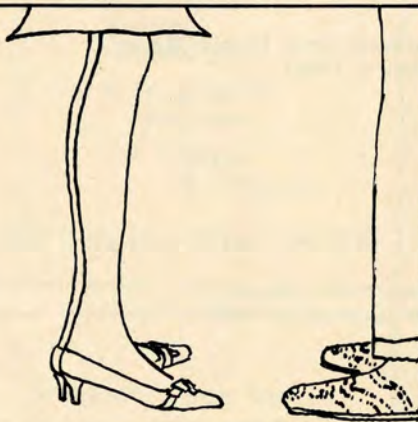
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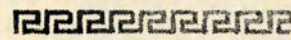
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## Repertoire | 1966 Season

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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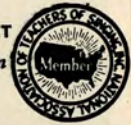
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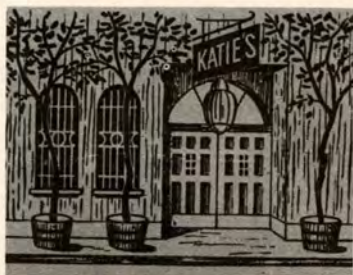
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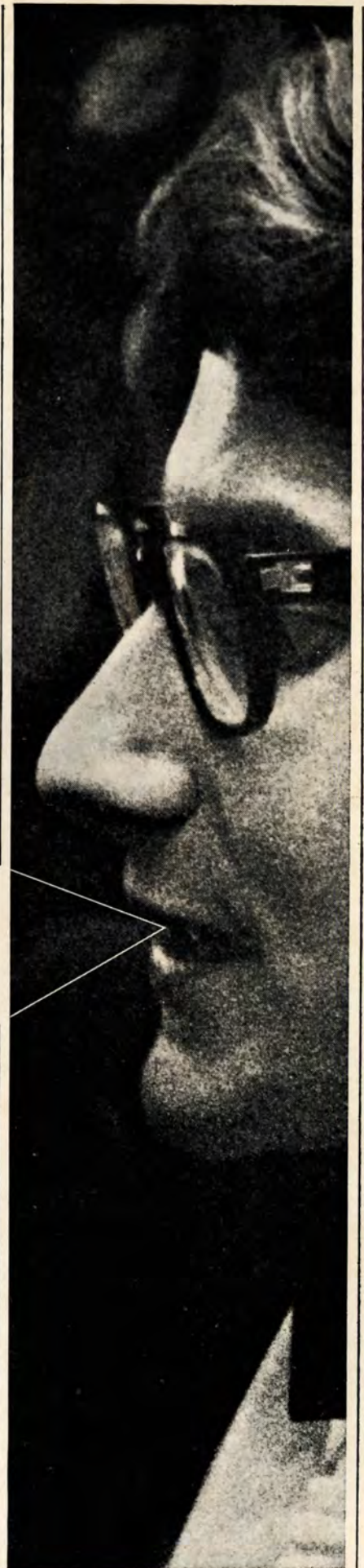
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# RIGOLETTO

(in Italian)

*opera in three acts by* GIUSEPPE VERDI

*text by* FRANCESCO MARIA PIAVE  
*after* VICTOR HUGO'S DRAMA  
"LE ROI S'AMUSE"

*conductor:* FRANCESCO MOLINARI-PRADELLI

*stage director:* MATTHEW FARRUGGIO

Duke of Mantua .....	OTTAVIO GARAVENTA
Borsa .....	L. D. CLEMENTS
Countess Ceprano .....	CAROL KIRKPATRICK
Rigoletto .....	CHESTER LUDGIN
Marullo .....	ADIB FAZAH
Count Ceprano .....	DAVID GIOSSO
Count Monterone .....	CLIFFORD GRANT
Sparafucile .....	FEDERICO DAVIA
Gilda .....	LEE VENORA
Giovanna .....	DONNA PETERSEN
A page .....	ANN GRABER
An usher .....	COLIN HARVEY
Maddalena .....	JANIS MARTIN

*Courtiers, officers, guards, pages, servants*

*Corps de ballet*

*chorus director:* VINCENZO GIANNINI

*choreographer:* ZACHARY SOLOV

*costumers:* GOLDSTEIN & CO.

*time and place:* Sixteenth century; Mantua and vicinity

Act I: Scene 1: Hall in the Duke's palace  
Scene 2: Street outside Rigoletto's house

Act II: Hall in the Duke's palace

Act III: A desolate inn—Sparafucile's home

*Next Saturday Evening Series performance: November 12, at 8:00*  
LES TROYENS (Berlioz) in French—American Professional Stage Premiere

*Next Saturday Evening Series A performance: November 19, at 8:00*  
THE MAKROPULOS CASE (Janacek) in English—American Premiere

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