

Vec Makropulos (The Makropulos Case)

1966

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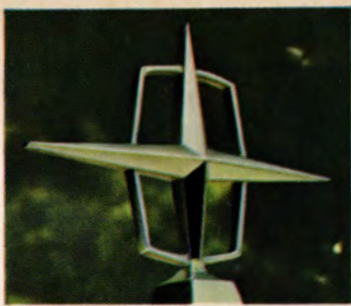
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
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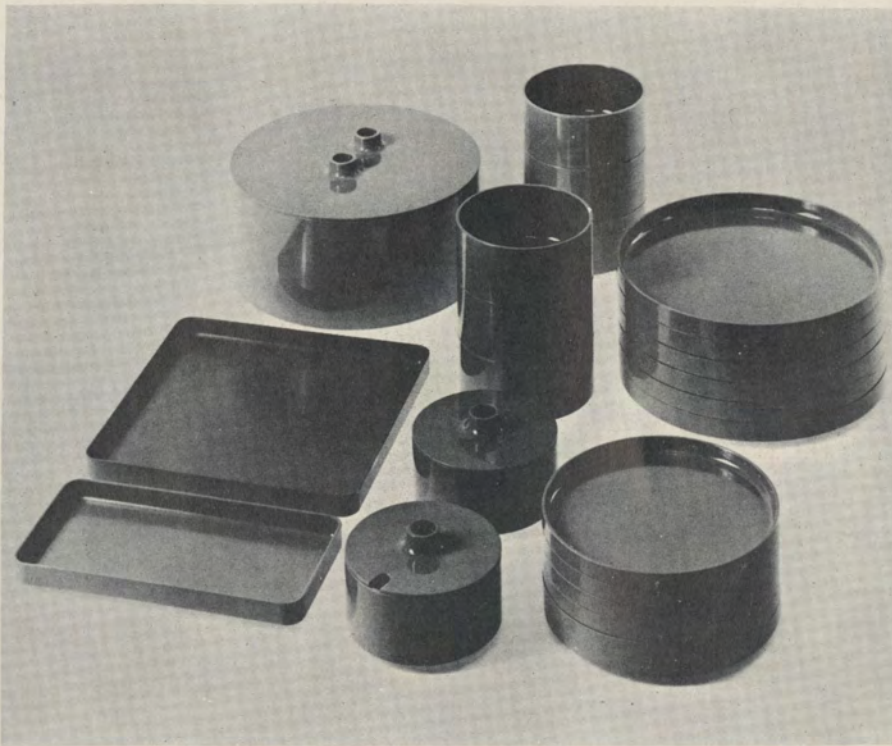
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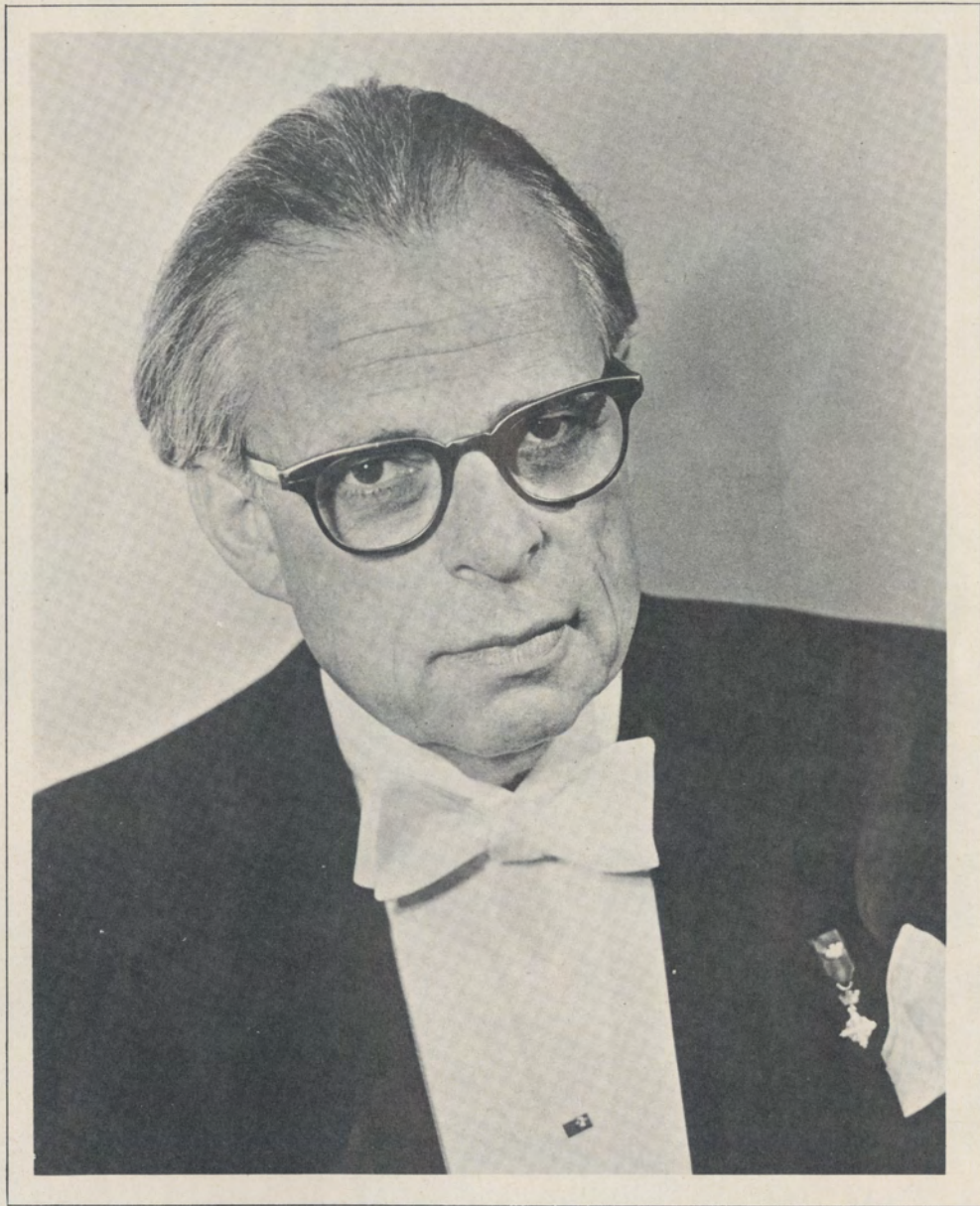
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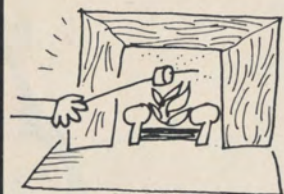
This is J. Wellington Finch



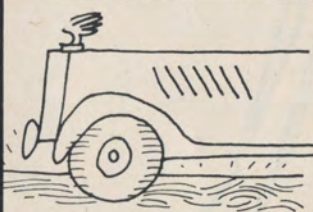
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\*Louise Corsale  
Peggy Covington  
Carol Denyer  
Eloise Farrell  
Ingeborg France  
\*Ann Graber  
Katherine Hancock  
Phyllis Huie  
Susan Jacques  
Anne Lagier  
Jeannine Liagre  
Sheila McWhinny  
\*Ann Moore  
Sheila Newcombe  
Luana Noble 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

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

Eric Lysell  
Kenneth Mac Laren  
Sebastian Martorano  
Hugo Mayer  
Henry Metlenko  
Thomas Miller  
Eugene Naham  
Charles Pascoe  
Jeffrey Putnam  
Al Rodwell  
Robert Romanovs  
Allen Schmidling  
John Segale  
Delbert Silva  
James Stith  
\*Richard Styles  
John L. Sweeny, J  
Francisco Szymku  
John Talbot  
David Tarr  
Francis Wilson

### Boys Chorus

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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  
Tom Lifschutz

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

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\*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  
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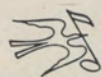
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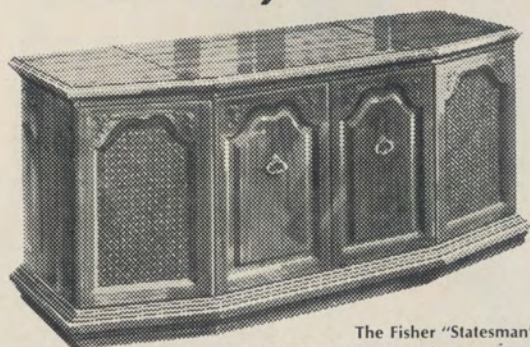


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Paul Masson's Fifth

# THE MAKROPULOS CASE

by CHARLES MACKERRAS

'A beauty 300 years old, and eternally young, but with all feeling burned out of her! Brr-r! Cold as ice! I'm going to write an opera about such a woman.' So wrote Janáček to his translator Max Brod, shortly after he had completed *The Cunning Little Vixen*. Even before the first production of the *Vixen*, Janáček was hard at work on his new opera, *The Makropulos Case*, and he finished it in November 1925. In the *Vixen* and *The Adventures of Mr. Brouček*, Janáček had already shown a predilection for the fantastic in opera, and he was always attracted to plays and poetry which brood over the shortness of life, the inevitability of death and the timelessness of Nature. Karel Capek's play about the 300-year-old Elina Makropulos must thus have had a very special fascination for the composer.

Curiously enough, while Capek was concerning himself with the problem of the elixir of eternal life, Bernard Shaw was writing *Back to Methuselah*. But Shaw regards longevity as a blessing without which Man cannot fully inherit the riches of the earth, whereas Capek's heroine has become soured and hardened by three centuries of life. She is torn between her longing for death and her desire to find again the recipe which will give her a further lease of life. This is the *vec* or 'thing' of the title: 'The Makropulos Thing' (rather than 'affair' or 'case') is a literal translation of the title. Capek intended his treatment of the subject as an optimistic one; in fact, he expressly called his play a comedy. His message is that the length of life is less important than Man's fulfilment of it and, in depicting his 300-year-old beauty as cynical and hard, he wanted to show the moral degradation and spiritual decay of a human being in such a situation, rather as Aldous Huxley did in *After Many a Summer*.

Capek was able to give his play a link preoccupied with death and his play was the outcome of much philosophical deliberation. He venerated Janáček as a composer and at once agreed when Janáček expressed a wish to turn the work into an opera — although he had misgivings as to the suitability of the subject for operatic treatment and, like so many authors, feared that the composer would distort the meaning of the play.

In fact, Janáček uses the play almost word for word, except for a few minor cuts and the compression of the third act from two scenes into one. The one

important difference between play and opera is that, unlike Capek, Janáček makes the long-lived heroine die at the end of the drama, and presents the character less harshly than Capek. The music infuses poetry into the somewhat prosaic plot and raises the whole plane of the drama from a basically cerebral philosophical drama to a great human tragedy, which the audience can feel as universal and enter into with sympathy.

Capek was able to give his play a link with Czech history by making the story begin in 16th-century Prague under the Hapsburg Emperor Rudolph II, who employed alchemists and astrologers from all over Europe to find the Philosopher's Stone and to produce gold and the elixir of life. Capek imagined an alchemist, Hieronymus Makropulos, who actually did find the elixir of life and was forced by the Emperor to try it on his own 16-year-old daughter, Elina. She lives for 300 years until the early 20th century, the period in which the drama takes place. Janáček's music is further able to lend colour to the otherwise prosaic ambience of the play by the marvelous prelude to the opera, which, in the mad, quasi-archaic fanfares for brass and kettledrums behind the scenes, suggests the fantastic court of Rudolph surrounded by his astrologers:

This off-stage fanfare reappears in the third act, when the whole sad history is narrated, and it accompanies the heroine's death (or redemption) in the final moments of the opera. These crazy fanfares are contrasted with great lyrical outpourings in the orchestra, which mirror the tragedy of the alchemist's unfortunate daughter and the series of her passionate loves through the centuries.

Elina Makropulos has adopted many nationalities and names, but always with the same initials, E.M. At the beginning of the 19th century (after over 200 years of life) she was an opera singer performing in Vienna under the name of Ellian MacGregor. (Perhaps Capek was thinking of some exotic Mrs. Billington and Nancy Storace.) At this time she had a more than usually passionate affair with Baron Ferdinand (Pepi) Prus. She not only produced a son by him, but also gave him the recipe for prolonging his life. But the potion poisoned the Baron instead, and on his death-bed he gave instructions that the vast estates of the Prus family should be left to his illegitimate son Gregor (or MacGregor).

(Continued on page 25)

(This article by Charles Mackerras, who conducted the English premiere of "The Makropulos Case" two years ago, is reprinted through the kind permission of OPERA magazine, Harold Rosenthal, editor.)



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# Marie Collier

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## THE MAKROPULOS CASE

(Continued from page 23)

Unfortunately, those who tended the Baron's dying hours misinterpreted the name MacGregor as Gregor Mach, and as neither a written will nor any Gregor Mach could be found, the estates went to a more distant, legitimate branch of the Prus family.

However, the illegitimate branch, the Gregors, contested this and at the time of the opera there has been continuous litigation between the two branches of the family for nearly a century. In fact, as the curtain rises on the office of the lawyer, Dr. Kolenaty, we hear that the case is to be settled once and for all that very day. Albert Gregor (tenor), the latest descendant of the illegitimate line, is heavily in debt and is distracted at the thought of losing the case. He is therefore beside himself with joy when the famous operatic soprano Emilia Marty (the latest disguise of E.M.) enters the office and tells them not only that Pepi Prus did in fact make a written will, but also its exact whereabouts in the Prus house, owned now by Jaroslav Prus, their opponent. Kolenaty (bass) with the caution of the legal man, is most suspicious as to how she knows all this, but Gregor regards the appearance of such a glittering and famous beauty to save him as nothing less than a miracle, and falls madly in love with her. This is the occasion for some of the finest music in the opera. Gregor's impassioned lyricism contrasting with Emilia's cold repulsing of his advances.

She, in fact, has interested herself in the case only in order to retrieve the Makropulos recipe, which she needs to give herself another 300 years of life. She first thinks that Gregor must have it, but he denies all knowledge of it. She then demands it from Prus (baritone) who, more out of curiosity than passion, agrees to give it to her if she will spend the night with him. In the event he is very disappointed at finding Emilia so frigid and unfeeling in love, but keeps to the bargain and gives her the envelope containing the Makropulos recipe. Emilia, indeed, shows herself in the course of the opera more and more as cynical and bitter, bored with life and indifferent to the sensibilities of others.

Later Kolenaty and Gregor tax her with fraud and she is forced to reveal the story of how she came to live 300 years and to have so many pseudonyms. But now that she has the recipe, she no longer wants to suffer the further three centuries of life which it has the power to bestow. She offers the recipe to everyone in turn and finally to Kristina, a budding young opera singer, with the promise that she could then be famous and sing like Emilia Marty. She too refuses, and as the girl sets the Makropulos paper alight, E.M.

collapses and dies.

In this kind of drama, an abundance of vocal lyricism would obviously be out of place. Throughout his opera-composing career we find Janáček gradually entrusting his broad, lyrical motives to the orchestra, while the voices 'speak' at natural speed. Thus, *Jenufa* and *Katya Kabanova* still contain much of the old, 'operatic' cantilena, while *The Makropulos Case* and *From a House of the Dead* have hardly any at all. Janáček saw melody in all human speech—and also in animal and natural noises. In fact, his attempts to write down the speech of various acquaintances in terms of music form the basis of many interesting articles he wrote. (He even copied down in musical notes some of his daughter Olga's last tragic, dying utterances, as if to preserve their sound in his memory.) Janáček read people's characters from their speech, and painted each of his operatic personages in differing kinds of speech-melody and speech-rhythm.

It is never the purely musical idea which dictates Janáček's vocal writing. For instance, we can feel Albert Gregor's youthful, virile ardour in Act 1 in the upward-surgings, widely ranging phrases which twice take him up to top C; by Act 2 his passion for Emilia has become maudlin and his utterance is debased into a cringing, whining method of expression, just as it would be in ordinary speech. This is an example of how; (as Jaroslav Vogel has pointed out in his excellent book on the composer) Janáček, like Wagner and Richard Strauss, uses the high register of the male voice to suggest weakness of character. With Prus, the remarkably high *tessitura* helps to suggest a scheming, tight-lipped, nervous character. Only once does Prus speak quickly and in the low baritone register — when he enthusiastically explains to Emilia Marty how he chanced upon the true identity of 'Ellan MacGregor'. The lawyer Kolenaty is one of the cleverest examples of Janáček's character-drawing through speech-melody. We note his fussy repetition of conventional phrases, the monotonous sing-song as he undramatically — almost boringly—narrates extraordinary events, and his slow, heavy humour, always at someone else's expense!

Janáček's genius in vocal music lies in his feeling for the rhythms and inflections of the Czech language. Czech words are all accented on the first syllable and often much lengthened on the second (as in the name Janáček itself). Small, unimportant conjunctions and prepositions receive extraordinarily strong accents in speech. All these features of the language help to create the absolutely unique contours, the rise

and fall of Janáček's peculiarly personal style. That this style is bound up with Czech inflection is shown, not only by the immense difficulty of translating his operas into other languages without distorting his vocal line, but also when Janáček himself uses foreign words. In *The Makropulos Case*, Kolenaty reads from German legal reports, a half-witted old gentleman called Hauk talks Spanish, and Elina speaks Greek—but in each case Janáček's genius for natural accentuation seems suddenly to have left him and he accents all these languages as if they were Czech! The very name Makropulos (Greek accent on the second syllable) is set by the composer as *Makropulos*!

Characterization of a different kind goes on more or less continuously in the orchestra. But Janáček's motives, unlike the leading-motives familiar to us in most symphonic opera since Wagner, grow from one into the other, by subtle changes of rhythm and melody. Although the intervals and basic notes of a motive remain constant, it can thus be presented in ever-changing aspects, like a musical kaleidoscope. Stravinsky has also used this method (e.g. the minor third and the common chord motive in *Oedipus Rex*) and the 12-note idea in embryo had similar features. Nowhere is this technique of Janáček's more appropriate than in *The Makropulos Case*, where the same intervals are employed in different shapes to express E.M. in all her myriad guises and situations. It is fascinating to follow the basic E.M. motive of seconds, fourths and fifths through the opera and to observe the number of forms it takes.

If Janáček's treatment of themes and vocal characterization are original, his use of the orchestra is unique. The period in which Janáček was composing was the high-water mark in lavish and colourful orchestration, so to his contemporaries Janáček's use of the orchestra must have seemed extraordinarily sparse and thin, almost clumsy. Perhaps this is what inspired Václav Talich largely to re-orchestrate *The Cunning Little Vixen* and *Katya Kabanova* so that they sound lush and gorgeous. Janáček, however, although he did not object to the occasional 'filling-out' of some passages by conductors, definitely did not want his works 'varnished with instrumentation', as he put it. In order to avoid the temptation to 'varnish', Janáček ceased using music paper and drew the lines of the stave himself on to ordinary paper. He composed straight into the orchestral score and as he grew older, the scores grew sparser. *The Makropulos Case* abounds in such sparse effects—for instance, screaming violins (sometimes with flutes) in their highest register, growling trombones,

(Continued on page 30)



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# THE MAKROPULOS CASE

(in English)

*opera in three acts by* LEOS JANACEK

*based on the play by* KAREL CAPEK

*conductor:* JASCHA HORENSTEIN

*production:* PAUL HAGER

*designers:* LENI BAUER-ECSY  
DAVIS L. WEST

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Albert Gregor .....	GREGORY DEMPSEY
Christa .....	CAROL TODD
Dr. Kolenaty .....	LEON LISHNER
Emilia Marty .....	MARIE COLLIER
Jaroslav Prus .....	CHESTER LUDGIN
Charwoman .....	CAROL KIRKPATRICK
Stagehand .....	DAVID GIOSSO
Janek .....	DAVID THAW
Hauk .....	HOWARD FRIED
Chambermaid .....	GWEN CURATILO

*chorus director:* VINCENZO GIANNINI

*costumers:* GOLDSTEIN & CO.

*time and place:* Prague, early in the present century

Act I: The office of Dr. Kolenaty

Act II: The stage of the theatre

Act III: Emilia Marty's hotel room

*Latecomers will not be seated while the performance is in progress*

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## The Story of "THE MAKROPULOS CASE"

Three hundred years ago an alchemist by the name of Makropulos, employed by the Hapsburg Emperor, discovered the elixir of life and was forced by the Emperor to administer it to his own daughter, Elina.

During the three hundred years that she has lived, she has had many identities, many names (always with the initials E.M.) and many affairs. One of her more passionate affairs was with Baron Josef Ferdinand Prus by whom she had a son. She also gave the Baron the formula for the elixir, but the potion killed him and on his deathbed he left his estate to their illegitimate son.

Those in attendance around the deathbed, however, misunderstood the name he spoke, and unable to find such an heir, the estate went to a distant branch of the family. The illegitimate branch has contested this for nearly a century.

ACT I: In the office of his lawyer Dr. Kolenaty, Albert Gregor, the latest descendant of the illegitimate line of the Prus family, learns from the clerk Vitek that the case is to be settled that very day, once and for all. In debt and despondent at the thought of losing the estate, Gregor is desperate. Vitek's daughter, Christa, a young singer, enters exclaiming the glories of Emilia Marty, a beautiful opera singer. Dr. Kolenaty returns from court when suddenly Emilia Marty appears in the office, and inquires about the case of Gregor versus Prus. She displays, in the course of the conversation, an uncanny knowledge of the people and circumstances involved. She tells them of a written will left by the Baron which will provide them with the evidence they need to win the case. She also tells them exactly where to find the will. The lawyer, highly skeptical and suspicious, is forced by his client to look for the document. Gregor, dazzled by this famous beauty who has miraculously appeared to rescue him, falls madly in love and when left alone with her proclaims his devotion. She coldly repulses him. Interested in the case only because she needs the elixir's formula to give her another 300 years of life, Emilia Marty asks Gregor for it, but he denies all knowledge of its existence. The lawyer soon returns with the document in hand, overwhelmed by its existence and her knowledge of it. He still must have proof, however, that the illegitimate son was indeed fathered by the Baron. Emilia Marty promises to deliver the proof the very next day.

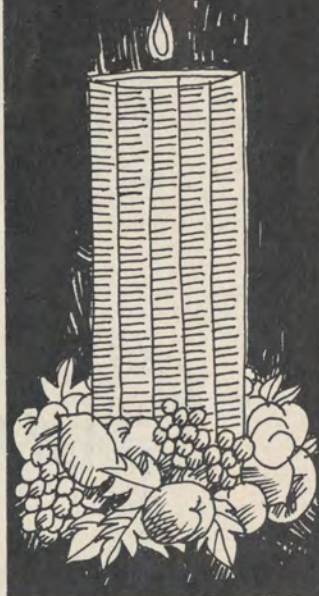
ACT II: At the theatre after the evening's performance, Christa, starry-eyed over Emilia Marty, tells her fiancée Janek, Baron Prus's son, that she thinks she will devote her life to the theatre, sacrificing all else. Having so decided she then succumbs to his attentions. Gregor and Prus come looking for Emilia Marty. They are interrupted by an elderly gentleman by the name of Hauk, one of Emilia Marty's lovers many years ago. Caught by the memory of their previous blissful relationship, they are transported into the past. Hauk then happily departs with his dreams of yesteryear. Emilia Marty sends Gregor away and tries to find out if Prus has the elixir's formula. Gregor returns proclaiming his love for her though in his tempestuousness he threatens to kill her for her indifference. Janek returns and Marty urges him to steal the document she seeks from his father. Unseen, Prus has come back and overhears the conversation. He admits possession of the document and agrees to give it to her but only on the condition that she spend the night with him.

ACT III: Prus, though disappointed because he has found Emilia Marty cold and unfeeling in love, stands by his bargain and hands over the document. He suddenly learns that Janek has killed himself for love of the beautiful singer Emilia Marty. She, however, is quite unaffected by the news. The others are soon shown into her hotel room, and charge her with fraud. They demand an explanation of her part in these affairs. Breaking down at last, Emilia Marty unfolds the fantastic tale of her 300 years of life and her many different lives and names. They realize at last that she is telling the truth, and stand by in awe as her life drains away before their eyes. She, realizing at last the meaning of a life bounded by death, welcomes her end, and offers the formula to Christa, promising her fame and fortune. Christa refuses and burns the document as Marty dies.

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## THE MAKROPULOS CASE

(Continued from page 25)

tuba and double-basses at the bottom of their compass, with a huge gap in between!

This kind of scoring requires very careful balancing of the orchestral forces if it is to sound good, although it has become more familiar to musicians lately owing to its frequent employment in 'pop' music. Despite the great difficulty and awkwardness of many of Janáček's instrumental passages (owing to their basis in the whole-tone scale and their habit of coming just after the beat), he knew how to orchestrate 'normally' if he wanted to, as his early, Dvorák-like Suite and *Lachian Dances* show. But the listener should not be surprised if the lyrical and romantic parts of Janáček's operas do not sound like Puccini or Strauss, because they are simply not orchestrated that way.

Nevertheless, his use of the orchestra fits the subject of this opera like a glove, and in particular the character of E.M. as Janáček saw her. During composition, he wrote several times to Kamila Stösslová, his (so to say) 'Immortal Beloved' and one of his images or models for Emilia Marty: 'I am already making Miss Brr-r. But I am making her warmer, so that people can have sympathy with her. I'll fall in love with her yet.' And again: 'But what about my 300-year-old! They all call her a liar, a fake, a hysterical woman—and in fact she's so unhappy! I wanted people to like her. With me it's no good without love. . . . They called her dreadful names, they wanted to throttle her and what was her fault?—that she had to live so long. I felt dreadfully sorry for her.'

## GREGORY DEMPSEY



Dempsey started singing at the age of ten in his native Australia. He began vocal studies at the age of sixteen as a baritone and when his voice seemed to be getting higher at the age of twenty he trained as a tenor. When he was twenty-three he made his debut with the National opera in Melbourne in "Don Giovanni."

In 1956 Dempsey won the Lever award of 1,000 pounds sterling and also joined the Elizabethan opera company. He came to England to sing with London's Sadler's Wells in 1962 and has been there since. In guest engagements with this company he has performed in Paris, Amsterdam, Prague, Vienna, and Hamburg. Last year Dempsey took part in the world premiere of the new opera by Richard Rodney Bennett, "The Mines of Sulphur."

## LEON LISHNER



In addition to many performances of the standard repertoire, Lishner has won acclaim for his work in contemporary opera. He took part in the world premieres of four Gian-Carlo Menotti works, "The Consul," "Amahl and the Night Visitors," "The Saint of Bleeker Street," and "Labyrinth," and was Napoleon in the NBC-TV version of Prokofiev's "War and Peace."

Lishner has appeared on the stages of the New York City opera, the Chicago Lyric opera, and in Central City, Philadelphia, Montreal, and Havana. He also has had frequent engagements with symphony orchestras and has sung under the baton of such maestri as Leonard Bernstein, Dmitri Mitronoulos, Fritz Busch, Thomas Schippers, Antal Dorati, and Josef Krips.



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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.  
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I PURITANI Bellini (in Italian)

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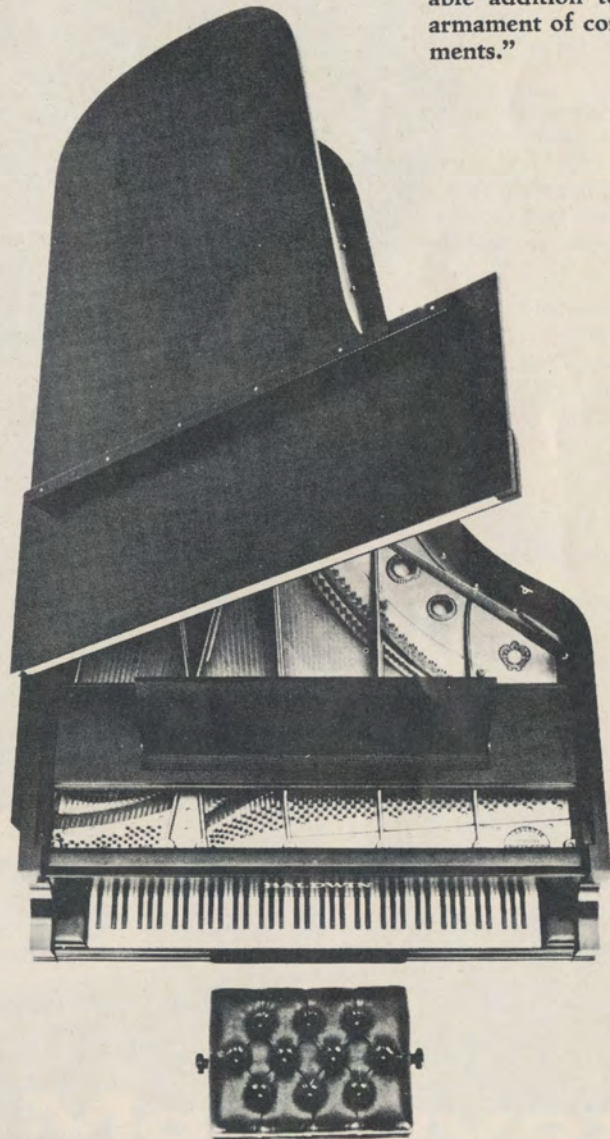
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*S.F. Examiner* 8/1/66

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*Robert Watt Miller*

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# Repertoire | 1966 Season

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

**I PURITANI** (Bellini)

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

CONDUCTOR: Bonyngé STAGE DIRECTOR: Ftusca CHOREOGRAPHER: Solov

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

**DON CARLO** (Verdi)

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

CONDUCTOR: Molinari-Pradelli PRODUCTION: Yannopoulos DESIGNER: Nomikos

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

**I PURITANI** (Bellini)

Same cast as September 20

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

**ELEKTRA** (Strauss)

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

CONDUCTOR: Stein PRODUCTION: Hager DESIGNER: Siercke

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

**DON CARLO** (Verdi)

Same cast as September 22

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

**I PURITANI** (Bellini)

Same cast as September 20

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

**ELEKTRA** (Strauss)

Same cast as September 24

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

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

Same cast as September 22

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

**I PURITANI** (Bellini)

Same cast as September 20

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

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

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

CONDUCTOR: Molinari-Pradelli STAGE DIRECTOR: Yannopoulos

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

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

Same cast as September 24

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

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

Same cast as October 4

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

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

Same cast as September 20

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

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

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

CONDUCTOR: Stein PRODUCTION: Yannopoulos CHOREOGRAPHER: Solov

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

**RIGOLETTA** (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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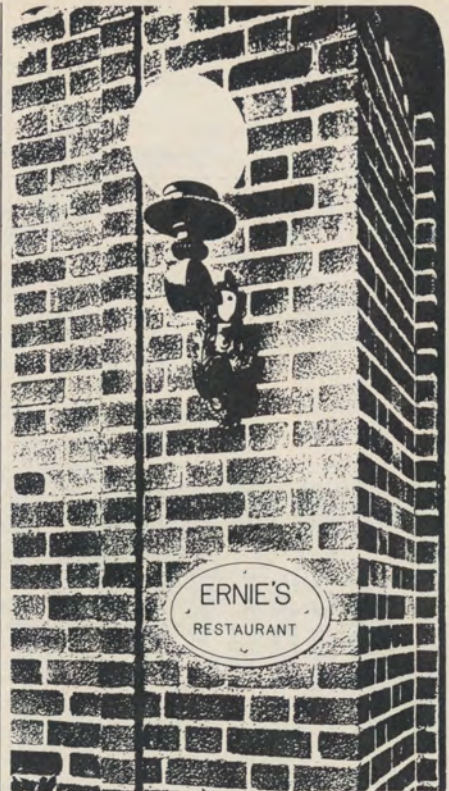
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# Repertoire | 1966 Season

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      CHOREOGRAPHER: Solov

Thursday evening, October 20, at 8:00

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

Friday evening, October 21, at 8:00

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

Saturday evening, October 22, at 8:00

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

Sunday afternoon, October 23, at 2:00

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

Tuesday evening, October 25, at 8:30

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

Thursday evening, October 27, at 8:00

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

Friday evening, October 28, at 8:00

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

Saturday evening, October 29, at 8:00

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

Sunday afternoon, October 30, at 2:00

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

Tuesday evening, November 1, at 8:00

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

Thursday evening, November 3, at 8:00

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

Friday evening, November 4, at 8:00

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



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## Repertoire | 1966 Season

Saturday evening, November 5, at 8:00

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

Venora, Martin, Petersen, Kirkpatrick, Graber; Ludgin, Garaventa, Davia, Grant, Clements, Fazah, Giosso, Harvey  
CONDUCTOR: Molinari-Pradelli      STAGE DIRECTOR: 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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## 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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10:00 a.m. to 5:00 on non-performance weekdays  
10 a.m. to performance time on all performance days except Sundays.  
12:00 noon to performance time on Sunday afternoon performance days.

IMPORTANT NOTICE: The box-office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for the remainder of the season may be purchased at this time.

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Monday afternoon, November 7, at 1:30

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

Monday afternoon, November 21, at 1:30

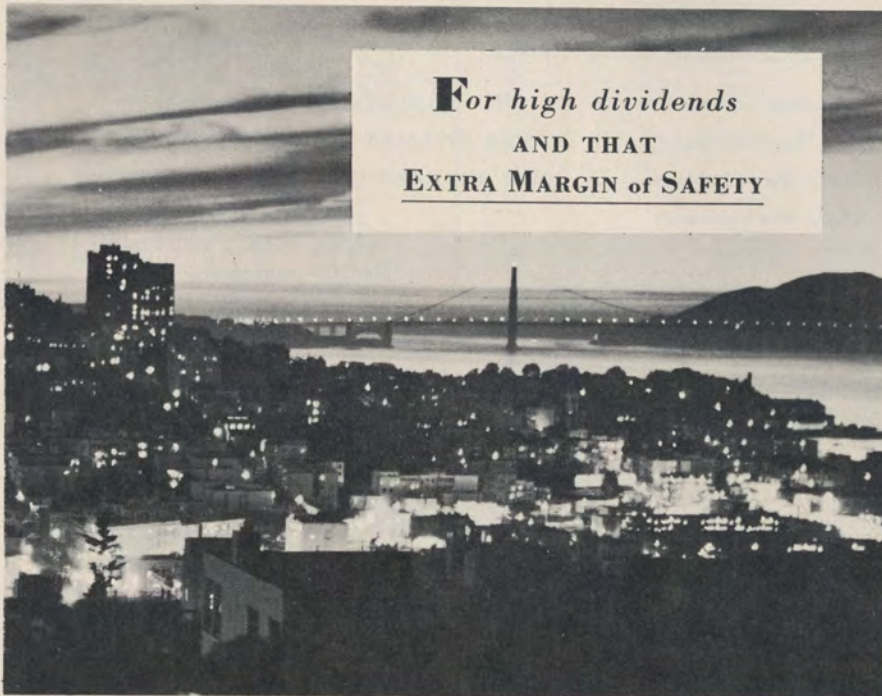
Christensen, Krebill, Petersen, Kirkpatrick, Graber; Ludgin, Garaventa, Davia, Grant, Clements, Fazah, Giosso, Harvey

Tuesday afternoon, November 22, at 1:30

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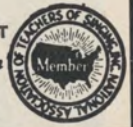
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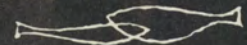
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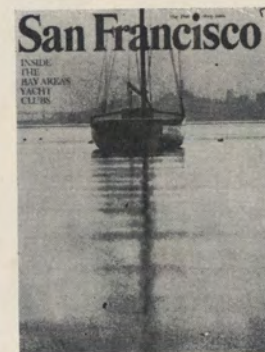
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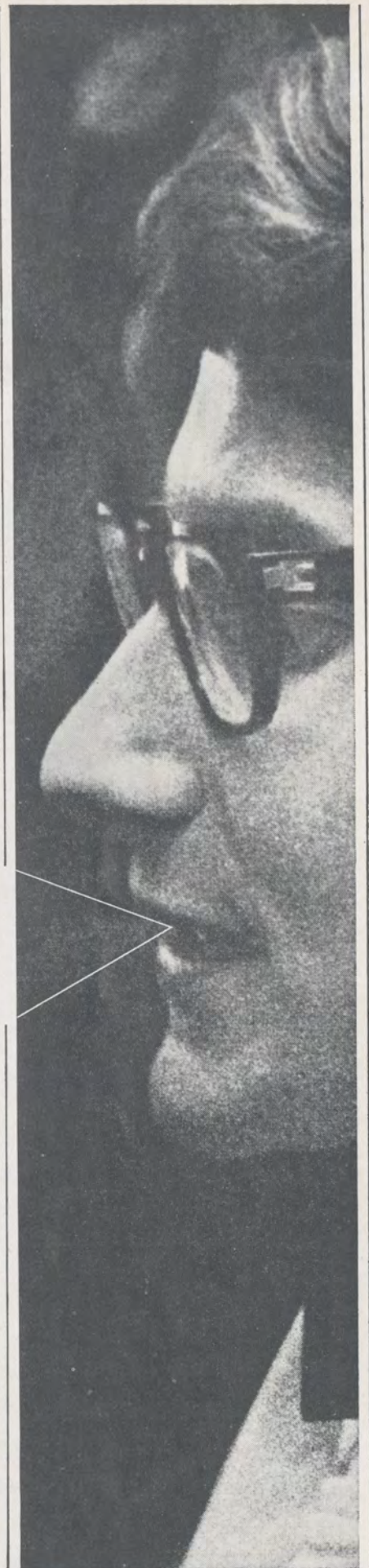
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