MSU OPERA THEATRE

PRESENTS

Music by Johann Strauss II
Sung in an English translation by Ruth and Thomas Martin
Dialogue by Bill Richardson, adapted by Melanie Helton

7:00 p.m., Wednesday, November 14, 2018
7:00 p.m., Friday, November 16, 2018
7:00 p.m., Saturday, November 17, 2018
3:00 p.m., Sunday, November 18, 2018

Fairchild Theatre, MSU Auditorium

The 2018-2019 MSU Opera Theatre season is generously supported by the Worthington Family Foundation

Die Fledermaus is generously sponsored by Dr. James M. Miller and Dr. Rebecca H. Lehto
A NOTE FROM THE DIRECTOR

Die Fledermaus is one of the most beloved and often performed operettas in the repertoire. It premiered in 1874 at the Theatre an der Wien in Vienna, Austria. The operetta took a while to become an international favorite, but in the past 50 years star sopranos have loved doing the role. Joan Sutherland, Beverly Sills and Kiri te Kanawa were all famous Rosalindas.

The role of Orlofsky tonight is played as a pants role by a mezzo, but it can also be done with a countertenor or, sung an octave lower, by a tenor. Our Eisensteins tonight are both tenors, but it is also not unusual to have a baritone sing the role.

Operetta singing requires a great deal of flexibility and fast melismas and runs as well as a good deal of range. The roles often sit a bit low for a standard opera singer, as that helps to make text clearer. However, there are plenty of high notes, and between the singing and speaking, these roles demand a great deal of stamina.

We’ve had a lot of fun tweaking the script, personalizing it and finding ways to make the “gags” work. The students have worked very hard both on their timing of dialogue, but also on the dancelike movement which occurs throughout the production.

Next spring we will be presenting a double bill of Rossini’s La Scala di Setta and Puccini’s Gianni Schicchi. These sparkling comedies center around two dysfunctional families. The two productions will be separated by 100 years, with both families living in the same Florentine house.

I’d like to conclude by paying tribute to our great patroness of MSU Opera Theatre, Mrs. Selma Hollander. Selma passed away at age 101 this fall, and is greatly missed by her friends at the College of Music. Selma and her late husband Stanley were the very first donors to MSU Opera Theatre in the 21st century, and were annual donors ever since. They both loved the opera, and followed the students closely. Our new opera rehearsal room in the renovation with the Billman Music Pavilion will be named after the Hollanders, following a significant gift to that renovation.

If you have a chance, drive around West Circle and see our new Billman Music Pavilion coming to life! There is also a livestream of the construction on www.music.msu.edu (#buildmsumusic). If you’d like to donate, please contact Rebecca Surian at surian@music.msu.edu.

Enjoy the show!
CAST OF CHARACTERS

Alfredo, an Italian tenor
Rosalinda, a Viennese housewife
Adele, her chambermaid
Gabriel von Eisenstein, Rosalinda’s husband
Dr. Blind, a lawyer
Dr. Falke, friend of Eisenstein
Prince Orlofsky, a noble
Ivans, Orlofsky’s servants
Sally, Adele’s sister
Frank, a prison warden
Frau Frosch, the prison matron

November 14, 17
William Johnson
Tianxi Wang
Michaela Larsen

November 16, 18
Nicholas Hudak
Alexa Zeremenko
Anna Montgomery

David Anderson
Ben Maines
Peter Boylan
Megan Magsarilli
Nathan Hartges
Ian Brinklos
Justine Alexander
Eric Frost
Lucille Sears

Brandon Miller
Jon Henrickson
Ben Reisinger
Gillian Riesen
Sean Holland
Jarod Moyer
Julia Janowski
Eric Frost
Nora Shaffer

Ensemble:
Bryan Allen, Christine Boddicker, Noah Colandrea, Izzy Dailey,
Cole Harvey, Savannah Hegyi, Katie Hill, Mackenzie Jacobs,
Lammar Jones, Adam Krause, Emma Pischea Grace Reberg,
Casey Sherwood, Caitlin Sundquist, Julia Tuneberg, Megan Wozny

Conductor: Hal France
Stage Director: Melanie Helton

Dedicated in loving memory to Selma and Stanley Hollander.

Die Fledermaus will be performed in three acts with two
15 minute intermissions.
STAFF FOR MSU OPERA THEATRE

Music Director                      Hal France*
Producer                             Melanie Helton
Set Construction                    Mark R. Willoughby
Costumes provided by                A.T. Jones
Production Stage Manager            Sawyer Schlarf
Assistant Stage Manager              Maria Schoon
Technical Director                   Mark Willoughby
Musical Preparation                 Elden Little, Hal France*
Assistant Conductor                 Joseph Hodge
Chorus Master                       Xiashao Lin
Rehearsal Accompanist               Genadi Zagor
Head of Piano Technology            Mary Luisi
Directing Intern                    Samuel Meade
Wig and Makeup Artist               Jenna Buck
Logo Artist                         Ben Frick
Head Electrician/Light Board Operator Michael Wright
Head Carpenter                      Jeff Roberts
Deck Carpenter                      Chris Guardiola
Stagehand                           Troy Boyd
Subtitle Operator                   Juliana Fowley
Fairchild Theatre Stage Manager     Ron Fenger
Recording Services/Sound            Jennifer Shangraw, Steve Boughton,
Publicity, MSU College of Music      Michael Sundermann, Rick Seguin
Budget Officer                      Tammy Hoebecke

*Guest Artist

Grateful Acknowledgments

James Forger, Dean, College of Music
MSU Vocal Arts Area Faculty:
    Jane Bunnell, Marc Embree, Richard Fracker (chair), Melanie
    Helton, Harlan Jennings, Elden Little, Anne Nispel, David Rayl,
    Jonathan Reed, Mark Rucker, Sadie Rucker, Sandra Snow
Kevin Noe, Director of Orchestral Activities, College of Music
Deborah Moriarty, (chair), Piano Area; Zhihua Tang,
    Collaborative Piano
MSU Department of Theatre, Kirk Domer (chair)
Wharton Center, Sandy Thomley, Production Manager
Rebecca Surian, Senior Director of Development
College of Music
    Lynne Funk, Madison Dugan, Ben Frick, Ann Lindley, Shawn
    Mahorney, Amy Rivard, Chuck Roberts
DIE FLEDERMAUS

Act I: Alfredo, an Italian tenor and former lover of Rosalinda, a Viennese housewife, is heard singing outside her window. Rosalinda enters and bemoans the fact that she is helpless to resist his singing, even though she is happily married. Adele, the Eisenstein’s chambermaid, comes in with a letter from her sister Sally inviting her to a ball that evening at Prince Orlofsky’s palace. Rosalinda returns to find Adele weeping. She claims that her elderly “aunt” is poorly and asks for the night off. Rosalinda tells her no, that she will be needed because her husband, Gabriel von Eisenstein, is going to begin serving a five-day jail sentence for assaulting a waiter over a bad schnitzel. Eisenstein enters with his lawyer, Dr. Blind, in the midst of a furious argument. Dr. Blind has mishandled the case and Eisenstein has been sentenced to eight days instead. Rosalinda tries to calm her enraged husband. Eisenstein goes off to change his clothes, and Dr. Falke enters. He was the butt of a joke months before, in which he went to a costume party disguised as a bat. Eisenstein returns as Rosalinda goes off. Falke then invites Eisenstein to a party being thrown by Prince Orlofsky that evening. As Eisenstein demurs, Falke convinces him to come and delay his report to jail. Rosalinda reenters as Eisenstein goes to change into his party clothes. Falke then invites Rosalinda to the same party, telling her he has sent her a disguise that morning. He is mysterious about the reason for her attending the party. Eisenstein returns, and Falke has surreptitiously gotten an invitation to Adele as well. Adele, Eisenstein and Rosalinda pretend to bemoan Eisenstein’s departure for prison, but are secretly delighted at the intrigue. Eisenstein and Adele leave, and Alfredo enters, dressed in Eisenstein’s dressing gown. He reminisces about their love affair and she is again overwhelmed by his singing. A voice is heard outside. It is Prison Warden Frank, come to collect “Eisenstein” for prison. Rosalinda begs Alfredo to take his place, and the two men gaily exit.

Act II: At the palace of Prince Orlofsky, a wild party is going on. Dr. Falke explains his mysterious intrigue to the Prince, who says he is still and always bored. Adele and Sally enter, and the Prince gives them money to go gamble. Eisenstein enters and Falke introduces him as a “Frenchman” to be known as Marquis Renard. Adele and Sally come back broke, and Adele sees her employer, much to her horror. Eisenstein declares that
“Mademoiselle Olga” (Adele’s *nom de plume*) looks exactly like his chambermaid. She is horrified, and says that she is too much of a lady to ever be a chambermaid. The Prince and crowds agree. Frank enters and is introduced as “Monsieur le Chevalier de Chagrin.” Frank and Eisenstein attempt speaking French to each other. We are then introduced to a mysterious Hungarian Countess (Rosalinda in disguise). Eisenstein is immediately intrigued, and as the chorus leaves he attempts to seduce her with his pocket watch. She steals the watch as the chorus reenters. They question her authenticity, and she responds with a rousing Czardas. Orlofsky proposes a toast to King Champagne, and all revel. Falke then proposes that they sing to love and kisses. The dancing begins as Frank and Eisenstein get drunker. The clock strikes twelve, and they leave rapidly as the dancing continues.

**Act III:** Frau Frosch, a prison matron, is trying to work as Alfredo sings incessantly. Even though she claims to not like opera, something comes over her and she joins Alfredo in a duet from *La Boheme*. Snapping out of it, she leaves as a drunken prison warden Frank enters. Soon Adele and Sally arrive, seeking his help in sponsoring Adele for the stage. She “auditions” for him, and he agrees to help her. The ladies exit as Eisenstein enters. Soon they both reveal their true names to each other. Frank is surprised, because he believes that he arrested Eisenstein last night (Alfredo in the dressing gown). Eisenstein is confused, and Dr. Blind enters. Eisenstein immediately thinks of a plot to expose the faux Eisenstein, and beats up Blind so he can wear his judge’s outfit as disguise. Rosalinda enters and is reunited with Alfredo, as Eisenstein enters as the “attorney”. He tries to find out information about Rosalinda’s assignation, and finally reveals himself as Eisenstein himself! As the accusations fly, Falke comes back and tells Eisenstein that it was all a joke: the Revenge of the Bat!
Flute
JiWoon Choi*
Janie Hoffa

Oboe
Youjin Roh
Andrea Silverio*

Clarinet
Hakeem Davidson*
Victoria Hargrove

Bassoon
Zongjie Huang
Wei-Tzu Wang*

Horn
Reed Fitzpatrick
Alexandra Korabiewski
Andrew Mendez
Alex Wolke*

Trumpet
Connor Johnson*
Evan MacKay

Trombone
Philip Mitchell
Fern Stevermer*
Jonah Weller

Percussion
Nicole Bouwkamp
Isaac Pyatt
Emily Strachan
Andrew Zakerski

Harp
Natalie Pate*

Violin I
Samvel Arakelyan
Seth Dugan
Andrew Hatfield*
Sungah Kim
Namjoo Oh
Duoli Sun

Violin II
Wei Jia
Geunyoung Kim
Shih-Fang Yeh*
Chenxi Zhou
Dan Zhu

Viola
Alexis Berry
Gafur Nartadjiev
Yury Ozhegov*
Dan Qiao

Cello
Geunseon Han
Stephanie Hong
Dooeun Lee*
JiYun Park
Marlin Stickle

Bass
Rachel Browning
Maddie Moll*
Jake Weichert

*Denotes Principal
GUEST ARTISTS

HAL FRANCE, CONDUCTOR: During a thirty five-year professional career, conductor Hal France has led organizations and performed with opera companies and symphony orchestras around the United States and abroad. He has completed tenures as Executive Director of KANEKO (2008-2012), Artistic Director of Opera Omaha (1995-2005), and Music Director of the Orlando Philharmonic (1999-2006).

His conducting credits include the Houston Grand Opera, Royal Philharmonic, National Symphony, New York City Opera, Seattle Opera, Florida Grand Opera, Opera Theatre of St. Louis, Santa Fe Opera, Glimmerglass Opera, Richmond Symphony, Jacksonville Symphony, New Jersey Symphony, Opera Company of Philadelphia, Lyric Opera of Kansas City, Chautauqua Opera, Lake George Opera, Minnesota Opera, Cleveland Opera, Opera Carolina, Wolf Trap Opera, Opera Festival of New Jersey, Hawaii Opera Theater, Utah Symphony and Opera, Mobile Opera, Tulsa Opera, Portland Opera, Kentucky Opera, Orlando Opera, Lawrence University, Northwestern University and the Royal Opera of Stockholm.

Maestro France is pleased to join Michigan State University School of Music for Fledermaus in his 2018 season that also included Falstaff for Opera Omaha, Street Scene at MSU and an Opera Gala with Ana Maria Martinez at Depaul University’s Holtschneider Music Center. His 2017 season included Man of La Mancha for the Utah Opera, Pirates of Penzance at the Lyric Opera of Kansas City, the World Premiere of Stranger From Paradise for Opera Omaha by Nevada Jones, David Lang’s Difficulty of Crossing A Field and Little Match Girl Passion for Portland Opera, Suor Angelica, Gianni Schicchi and The Turn of the Screw at DePaul Opera Theater.
MSU OPERA SOCIETY DONORS

2017 – 2018 Season

MSU Opera Society is the community support organization of the MSU Opera Theatre. We are grateful to our members for their generous contributions.

The 2017-18 MSU Opera Theatre season is generously funded by the Worthington Family Foundation

Presenter ($5,000+)
Dr. James M. Miller and Dr. Rebecca H. Lehto
Belle and Julius Harris Visiting Artist Fund established by Lauren Julius Harris

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Ruth Worthington

Become a member of the MSU Opera Society! Your contribution is tax deductible and will be used to assist with high production costs involving set design and construction, costumes and operations.

Please consider how much you enjoy the Opera Theatre productions and send your check or money order made payable to Michigan State University with “MSU Opera Society – AE0605” written on the memo line. Mail your contributions to:
Opera Theatre
College of Music Advancement Office
333 W Circle Drive, Room 105
Michigan State University
East Lansing, MI 48824

For information about the MSU Opera Society, please contact the College of Music Advancement Office at (517) 353-9872 or e-mail Rebecca Surian at surian@msu.edu.
UPCOMING EVENTS

Tuesday, November 20, 2018, 7:30 p.m., Fairchild Theatre MSU Auditorium $ Chamber Winds “An Evening with Stravinsky”

Monday, November 26, 2018, 7:30 p.m., Fairchild Theatre MSU Auditorium $ Yuri Gandelsman, viola and Iberis String Quartet

Wednesday, November 28, 2018, 7:30 p.m., Cobb Great Hall Wharton Center $ Concert Band/Campus Band

Thursday, November 29, 2018, 7:30 p.m., Cobb Great Hall Wharton Center $ Symphony Band

Friday, November 30, 2018, 8:00 p.m., Fairchild Theatre MSU Auditorium $ Symphony Orchestra

Saturday, December 1, 2018, 8:00 p.m., Fairchild Theatre MSU Auditorium $ Suren Bagratuni, cello with guest Pianist Stephen Prutsman

Sunday, December 2, 2018, 3:00 p.m., Cobb Great Hall Wharton Center $ Wind Symphony/Spartan Youth Wind Symphony

Sunday, December 2, 2018, 7:00 p.m., Fairchild Theatre MSU Auditorium $ Women’s Chamber Ensemble, Chamber Choir and Campus Choir

Tuesday, December 4, 2018, 7:30 p.m., Fairchild Theatre MSU Auditorium $ Women’s Glee Club and Men’s Glee Club

Thursday, December 6, 2018, 7:30 p.m., Fairchild Theatre MSU Auditorium $ Concert Orchestra

Friday, December 7, 2018, 8:00 p.m., Fairchild Theatre MSU Auditorium $$ Jazz Orchestras and jazz guitarist Mark Whitfield

Saturday, December 8, 2018, 8:00 p.m., St. Thomas Aquinas Church, East Lansing $$$ (general admission seating) MSUFCU Showcase Series Peace, Joy, and Songs of the Season

Saturday, December 8, 2018, Fairchild Theatre MSU Auditorium $$$ MSUFCU Showcase Series, “A Jazzy Little Christmas” with the MSU Professors of Jazz

MSU OPERA THEATRE – Die Fledermaus