

*THE SHEPHERD SCHOOL
OPERA THEATER*

and members of

*THE SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

present

DIE FLEDERMAUS

(The Bat)

*by Johann Strauss, the younger
libretto by C. Haffner and R. Genee
from the play by H. Meilhac and L. Halevy
English version by Anthony Addison*

*URI MAYER, conductor
ANTHONY ADDISON, director*

*Sunday, March 20, 1988
and
Monday, March 21, 1988
8:00 p.m. in the
Shepherd School Recital Hall*

RICE UNIVERSITY

the
Shepherd
School
of Music



THE CAST

Act I - The Banker's Dining Room

An upstairs room in the Eisenstein's summer residence in Bad-Ischl, an Austrian watering place, afternoon, late nineteenth century.

<i>Herr Alfred, an operatic tenor.....</i>	<i>Dixon Printz</i>
<i>Adele, the chamber maid.....</i>	<i>Katherine Schlachter</i>
<i>Rosalinda von Eisenstein, her mistress.....</i>	<i>Johanna Bonno</i>
<i>Gabriel von Eisenstein, a banker.....</i>	<i>James Marley Winslow</i>
<i>Dr. Blind, his lawyer.....</i>	<i>James White</i>
<i>Dr. Falke, a family friend.....</i>	<i>David Sloat</i>
<i>Prison-Governor Frank.....</i>	<i>Philip Christiansen</i>

Act II - The Costume Ball

A palace, taken over by Prince Orlofsky for the summer season, that same evening.

<i>Dr. Falke (Mephistopheles).....</i>	<i>David Sloat</i>
<i>Adele (Mademoiselle Olga).....</i>	<i>Katherine Schlachter</i>
<i>Mademoiselle Ida, an opera singer, Adele's sister.....</i>	<i>Trudy Bent</i>
<i>Prince Orlofsky, a Russian playboy.....</i>	<i>Alyssa Clark</i>
<i>Prison-Governor Frank (Chevalier Chargrin).....</i>	<i>Richard Teaster</i>
<i>Gabriel von Eisenstein (Marquis Renard).....</i>	<i>Stephen Bomgardner</i>
<i>Rosalinda (a Hungarian Countess).....</i>	<i>Diane Barton-Brown</i>
<i>Servants:</i>	<i>Sean Clancy</i>
	<i>Diana Burson</i>
	<i>Krista Polk</i>
<i>Other guests:</i>	<i>James White</i>
	<i>Ilse Maier</i>
	<i>Lynne Hodapp</i>
	<i>Elizabeth Hill</i>
	<i>Marlene Feser</i>

Stars from the Bad-Ischl Opera House:

<i>Signora Giobetta, soprano.....</i>	<i>JoBeth Moad</i>
<i>Signorina Cunchelli, soprano.....</i>	<i>Cassandra Kunkel</i>
<i>Herr Wersind, tenor.....</i>	<i>Cheng Hua</i>
<i>Signor Giuseppe, baritone.....</i>	<i>Joseph Staples</i>
<i>Signor Filippo.....</i>	<i>Philip Christiansen</i>

Act III - The Prison

The Bad-Ischl Municipal Jail, very early next morning.

<i>Frosch, a warder.....</i>	<i>Joseph Staples</i>
<i>Herr Alfred.....</i>	<i>Dixon Printz</i>
<i>Prison-Governor Frank.....</i>	<i>Richard Teaster</i>
<i>Adele.....</i>	<i>Lina Chang-Liao</i>
<i>Mademoiselle Ida.....</i>	<i>Trudy Bent</i>
<i>Gabriel von Eisenstein.....</i>	<i>Stephen Bomgardner</i>
<i>Rosalinda von Eisenstein.....</i>	<i>Lisa Unsell</i>
<i>Dr. Blind.....</i>	<i>James White</i>

SYNOPSIS

Act I: We meet the Eisenstein family, Gabriel, a banker who has just crossed the law, Rosalinda, his wife, whose previous boyfriend turns out to be singing in the local opera company, and their chambermaid, Adele, whose ambitions and love life are seriously impeded by the social need for a "good" middle class family to retire to the country for the summer season. We also meet Dr. Falke, whose previous escapades earned him the nickname "The Bat".

Intermission - Ten Minutes

Act II: Combining the challenge of a very bored Russian nobleman with his own desire for revenge, Dr. Falke arranges a costume party for the members of the Bad-Ischl Opera, to which he beguiles the whole of the Eisenstein menage and the local Prison-governor. As he surmises, Eisenstein flirts shamelessly with a lady he imagines to be a Hungarian Countess, and actually gives up a chiming watch that had aided him in many a previous "affair of the heart". As dawn comes, both he and the Prison-governor remember their commitments at the jail.

Intermission - Ten Minutes

Act III: As the Prison-governor reluctantly relinquishes memories of his single incursion into high society, one after another of the Eisenstein clan turn up at the jail. In typical manner, Gabriel puts aside his own indiscretions in order to investigate what appears to be a lapse on the part of his wife. By impersonating a lawyer, he attempts to get to the truth, but is no more successful in this endeavor than he was with the mysterious Hungarian of the previous night.

Dr. Falke, having won his revenge and the amusement of the bored Russian, reminds all that "he who laughs last laughs loudest", and the whole company joins in praise of the libation which turns everything to fun, Champagne.

DIE FLEDERMAUS has been a welcome guest in the opera house for every one of its one hundred and fourteen years, and, in various disguises, has pulled in as large audiences in many less formal environs. As Night Birds, as The Merry Countess, as A Wonderful Night, as Champagne Sec and as Rosalinda, its effervescent melodies and characterful ensembles have buoyed the spirits of audiences worldwide.

The present version, by Anthony Addison, the Shepherd School's Director of Opera Theater, was made in 1975 for the Cleveland Opera Theater Ensemble, now Cleveland Lyric Opera, which he founded. Its prime aim was to give more solo opportunities to members of the Ensemble, and to tie up some oft-noted loose ends in the plot. Orlofsky's ball is therefore peopled not by ballet dancers but by opera singers who, naturally, are expected to perform. This, together with certain plot details, resulted in a few changes in the order of events in Act II, but the music is complete.

Friends of jailer Frosch may note that he has renounced the bottle. The part of Frosch was written for a non-singer, and it seems likely that, at some point, in order to entice an actor to play this short role, he was allowed to make of it a veritable "cadenza" of stage drunkenness. "Tradition" has previously sanctified what one could consider today a rather tasteless diversion. The drunken Frosch has, in fact, often "stolen" the show, but we hope his reformed character will now take a more reasonable place among the summer populace of Bad-Ischl.

MEMBERS OF THE SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Uri Mayer, conductor

Flute <i>LaNelle McDowall</i>	Trombone <i>Kenneth Clark</i>	Viola <i>Monisa Phillips</i>
Oboe <i>Grace Tice</i>	Timpani and Percussion <i>Sharon Hickox</i>	<i>Patricia Plombon</i>
Clarinet I <i>Nitsan Lavie</i>	<i>David Murray</i>	<i>Beverly Harnish</i>
Clarinet II <i>Jefferson Smith</i>	Violin <i>Deirdre Ward,</i> <i>concertmaster</i>	Cello <i>Cao Min</i>
Bassoon <i>John DeGruchy</i>	<i>Denise Couch</i>	<i>Brett Nelsen</i>
Horn I <i>James Wilson</i>	<i>Fiona Lofthouse</i>	<i>Teresa Hernandez</i>
Horn II <i>Hans Clebsch</i>	<i>Stephen Rose</i>	Double Bass <i>Rebecca Sellon</i>
Trumpet <i>Reynaldo Ochoa</i>	<i>Jerry Wang</i>	<i>Jonathan Imsande</i>
	<i>Teodor Tetel</i>	
	<i>Jennifer Leshnower</i>	
	<i>Tanya Schreiber</i>	
	<i>Amy Chang</i>	

SHEPHERD SCHOOL OPERA THEATER

<i>Director and designer.....</i>	<i>Anthony Addison</i>
<i>Lighting designer.....</i>	<i>Donald Williams</i>
<i>Musical preparation by.....</i>	<i>Lynn Griebing</i>
<i>Orchestral reduction by.....</i>	<i>Anthony Addison</i>
<i>Wardrobe mistress.....</i>	<i>Lisa Unsell</i>
<i>Wardrobe assistants.....</i>	<i>Lina Chang-Liao</i> <i>JoBeth Moad</i>
<i>Master carpenter.....</i>	<i>Stephen Bomgardner</i>
<i>Lighting operators:.....</i>	<i>Dema Harriman</i> <i>Tamara Louden</i>
<i>Stage assistants:.....</i>	<i>Michelle Jockers</i> <i>Cheryl Crosby</i>

Every cast member has worked on some aspect of this production, other than the playing of a role. This might include building the stage, constructing or painting scenery, hanging or focusing lights, painting or upholstering furniture or making costumes. All deserve credit, but lack of space forbids naming each individually.

Johanna Bonno, David Sloat, Philip Christiansen, Sean Clancy, Krista Polk, Lynne Hodapp, Lina Chang-Liao and Lisa Unsell are pupils of Virginia Babikian, Chairman of the Voice Department.

James Winslow and Trudy Bent are pupils of Frances Bible, Katherine Schlachter, Alyssa Clark, Diana Burson, Ilse Maier, Elizabeth Hill, Cassandra Kunkel, Cheng Hua and Joseph Staples are pupils of Lynn Griebing.

Dixon Printz, James White and JoBeth Moad are pupils of Norma Newton, and Richard Teaster, Stephen Bomgardner, Marlene Feser and Diane Barton-Brown are pupils of Jeanette Lombard.