

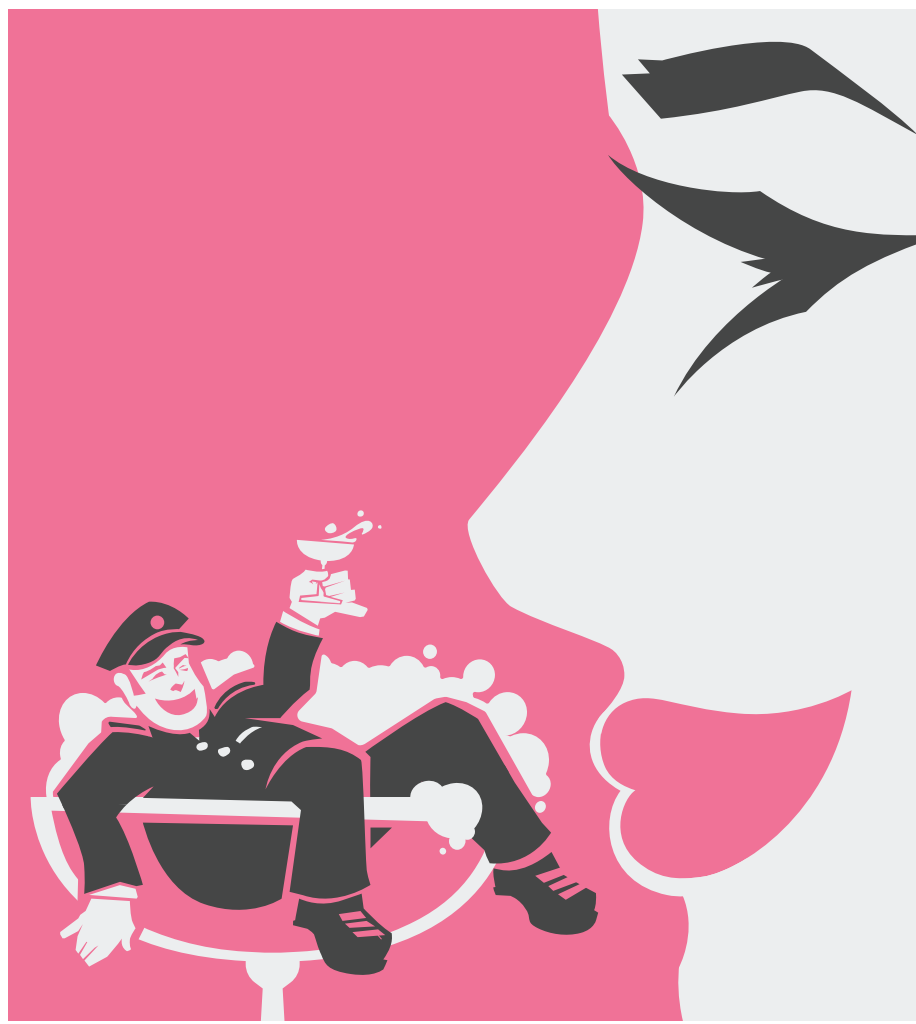
GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

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RALPH OPERA PROGRAM PRESENTS

# DIE FLEDERMAUS (THE BAT)

an operetta by **Johann Strauss II**



**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE

# TONIGHT'S PROGRAM

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## ***DIE FLEDERMAUS (THE BAT)***

### **JOHANN STRAUSS II**

	<b>11/3 and 11/5</b>	<b>11/4 and 11/6</b>
<b>Gabriel von Eisenstein</b>	Schyler Vargas	Eric Botto
<b>Rosalinde</b>	Anyaleen Bradley	Sarah Sanborn
<b>Adele</b>	Younwoo Seo	Emily Morris
<b>Alfred</b>	Christian Gibbs	Luke Thatcher
<b>Falke</b>	Dominic Aragon	Dominic Aragon
<b>Prince Orlofsky</b>	Ingrid Johnson	Arika Drake
<b>Frank</b>	Matt Giallongo	Jonathan Wilson
<b>Dr. Blind</b>	Josh Colonnieves	Josh Colonnieves
<b>Ida</b>	Emma Genell	Adrienne Harlow
<b>Frosch</b>	Nick Louis	Alex Pierce
<b>Ivan</b>	Megan Miller	Megan Miller

**Featured Dancers /** Emma Genell, Adrienne Harlow, Hayley Voss, Andrew Wallace

**Chorus /** Susan Bockhoff, Anna Bonjour, Ahna Chevalier, Josh Colonnieves, Emily Gehman, Emma Genell, Matt Giallongo, Christian Gibbs, Adrienne Harlow, Cassidy King, Angela Lamar, Nick Louis, Adelle McDaniel, Ryan McPeek, Megan Miller, Alex Pierce, Emilee Smith, Luke Thatcher, Hayley Voss, Andrew Wallace, Jonathan Wilson

# PRODUCTION TEAM

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**Stage Director** / Tiffany Blake

**Conductors** / Wes Kenney (Nov. 4 and 6) and Adam Torres (Nov. 3 and 5)

**Music Director** / Christopher Reed

**Rehearsal Pianist** / Tim Burns and Alaina DeBellvue

**Scenic Designer** / Zhanna Gurvich

**Properties Master** / Erin Welch

**Lighting Designer** / Bernard Maxwell

**Assistant Lighting Designer** / Jorrey Calvo

**Costume Designer** / Maile Speetjens

**Assistant Costume Designer** / Lua Frontczak

**Hair/Makeup Designer** / Kayla Ibarra

**Assistant Hair/Makeup Designer** / Hannah Honegger

**Production Stage Manager** / Emily Monaldi

**Assistant Stage Manager** / Maddie Manser

**Electrics Crew** / Lindsay Davis, Shaye Evans, Ray McGowan, David Van Name, Bernard Maxwell, Daniel Zumwalt, Andrew Jacques

**Construction Crew** / Erin Welch, Logan Smith, Robert Gerren, Heather Adams, Tristan LeMaster, Patricia Sevits, Sawyer Kalmbach, Michael Butts

**Paint/Properties Crew** / Lua Frontczak, Megan Ross, Julianne Vitt, Judith Franco, Rocky Eisentraut

**Costume Crew** / Molly Langeberg, Isabella Huff, Stephanie Olson, Mason Weiss, Dani Crosson, Kayla Ibarra, James Arnold, Abigail Jordan, Richard Keesling, Same Otter, Charlotte Nickell, Claire Oliver

**Light Board Operator** / Holly Wedgeworth

**Wardrobe Crew** / Lindsey Feuer, Tara Spencer

**Deck Crew / Spot Operators** / Kelsey Vertun, Kathleen Wright

**Supertitles** / Tiffany Blake

The UCA would like to say thank you to Julianne Sutton of Retrospective Living for loaning the tea cart used in Act I. Please visit [retrospectiveliving.com](http://retrospectiveliving.com) for superior mid-century furnishings for inner spaces

# CSU SINFONIA CHAMBER ORCHESTRA

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## **Violin 1**

Frangel López Ceseña,  
*Concertmaster*

Elizabeth Lenz,  
*Asst. Concertmaster*

Casey Donohue

Katie Gardner

Lily Lu

Jaimie Philp

## **Violin 2**

Paola Zamarino, *Principal*

Graeson Van Anne,  
*Asst. Principal*

Dmitri Ascarrunz

Lydia Oates

Josh Steinbecker

## **Viola**

Ben Roth, *Principal*

Sarah Chicoine,  
*Asst. Principal*

Garret Durie

Xareny Polanco

## **Cello**

Julius Hochmuth, *Principal*

Jessie Salas, *Asst. Principal*

Joshua Greiner

Paul Walcott

## **Bass**

Jordan Asker, *Principal*

Zuri Kargbo, *Asst. Principal*

Daniel Probasco

## **Flute**

Katie Miswell, *Principal*

Courtney Pham

## **Oboe**

Matt Heimbegner, *Principal*

Kyle Howe

## **Clarinet**

Lara Neuss, *Principal*

Omar Calixto

## **Bassoon**

Blaine Lee, *Principal*

Mikayla Baker

## **Horn**

Ayo Derbyshire, *Principal*

Rachel Artley

Kathy Wagner

Andrew Meyers

## **Trumpet**

Nik Valinsky, *Principal*

Matthew Chanlynn

## **Trombone**

Will Gamache, *Principal*

Holly Morris

## **Bass Trombone**

Peter McCarty

## **Percussion**

Chris Hewitt, *Principal*

Jonah Bartels

Emma Loeffler

## **Harp**

Tonya Jilling

# State of Generosity

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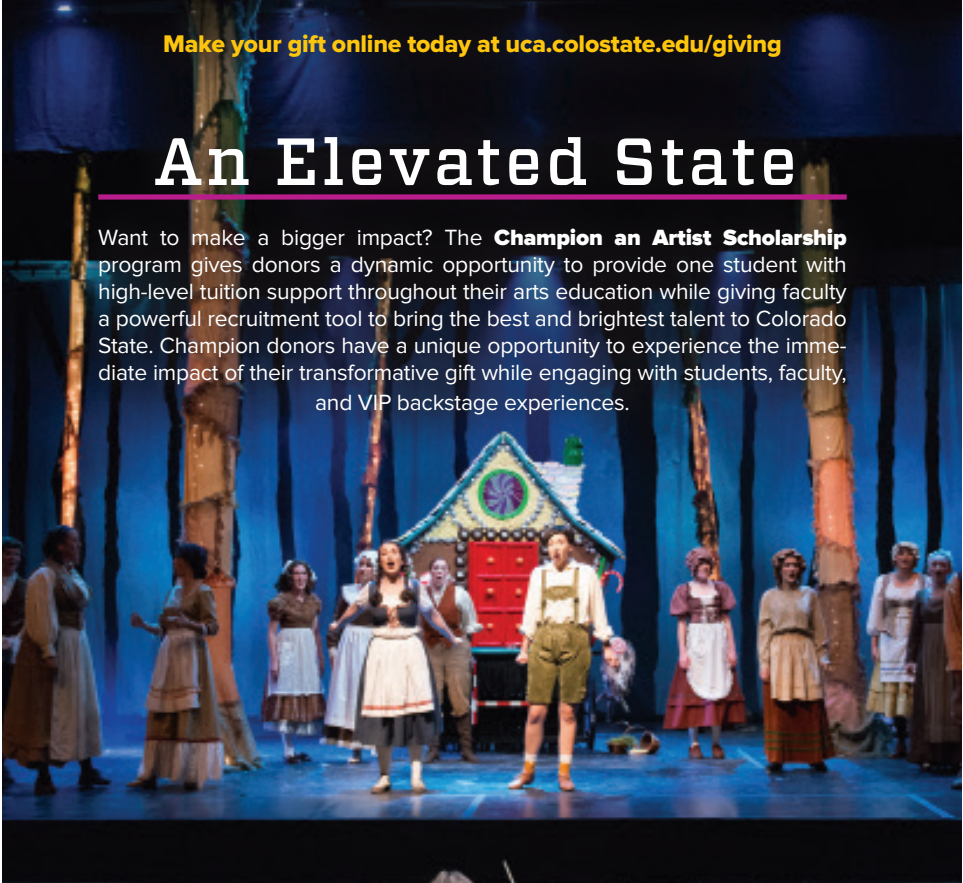
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## PROGRAM NOTES

Before composing his first operetta, Johann Strauss II wrote primarily for orchestra. His pieces were played at venues from large ballrooms to small house concerts, and his frequent use of dance rhythms led to the nickname, “the Waltz King.” His dance music was favored at the Viennese yearly celebration called *Carnival*. *Die Fledermaus*, Strauss II’s most famous work, is a close representation of what a traditional Carnival celebration would be like.

*Die Fledermaus*’s libretto is based on a French comedic play by Henri Meilhac and Ludovic Halévy, about a masked ball on Christmas Eve. Maximillian Steiner, manager of the Theatre an der Wien in 1869, came across *Le Réveillon* and loved the plot. Yet there were issues with the original French storyline. Steiner was quoted as saying, “A masked ball on Christmas Eve? That [is] too much even for the Viennese.” He reached out to writers Richard Genée and Karl Haffner. The two translated the play into German and kept the general plot, but changed many of the characters’ names. They also changed Alfred’s vocation from orchestral conductor (*Le Réveillon*) to tenor (*Die Fledermaus*). They created the role of Falke, Gabriel von Eisenstein’s very close companion. With the addition of this character, came a backstory involving Falke, Eisenstein, and a bat costume, which led to the name of the operetta. The libretto especially appealed to Strauss because of its masked ball setting. The composer was in high demand for his dance music and excited about the potential of a dramatic work that highlighted his strongest musical style, the waltz. Strauss loved *Die Fledermaus* so much that, after reading the libretto, he shut himself in his private villa, refused to eat or drink, and composed the piece in forty-two days.

*Die Fledermaus* was premiered in April 1874 at the Theatre an der Wien, not long after the stock market crash of 1873. The financial event triggered depression and a decline in masquerade and private party attendance. *Fledermaus* was a reminder of how life was before, and was a huge success. Consuming alcohol was a common societal practice of the time, and the operetta suggests that drinking may help you cope with the regret of the past in order to face what the “new” future holds, a sentiment that is frowned upon today. From start to finish, the audience sees characters drinking, mainly wine or champagne. For instance, in one scene, Alfred alludes to the positive effects of drinking:

*Flieht auch manche Illusion,  
die dir einst dein Herz erfreut,  
gibt der Wein dir Tröstung  
schon durch Vergessenheit!*

Though many an illusion flies away,  
that once your heart delighted in,  
Wine soon brings you consolation  
in oblivion

*Die Fledermaus* also played on Vienna's sentimental love for *Carnival*. The celebration took place every year in the weeks between Christmas and Lent. It included public balls, many in masquerade, as well as private parties for people of nobility who competed to display the best decorations, music, and dress. These parties were perfect opportunities for flirtation, and lasted from around 8 pm to 6 in the morning. Such an event is portrayed in Act 2 in Prince Orlofsky's ball. *Die Fledermaus* is one of Strauss's most Viennese works, integrating not only traditional music, but also the city's culture into the drama. The operetta could easily be labeled a national treasure. *Die Fledermaus* is part of the standard operatic repertoire and is still performed in venues all over the world, including a recent 2010 production at the theatre where it was first seen, Vienna's Theatre an der Wien.

— Program note by Christian Gibbs

## SYNOPSIS

### ACT I

Vienna, New Year's Eve, 1899. Outside the Eisensteins' apartment, the tenor Alfred serenades his old flame Rosalinde, who is now married to Gabriel von Eisenstein. Adele, Rosalinde's chambermaid, wonders how to get the night off to attend a glamorous New Year's Eve ball to which her sister has invited her. She tells her mistress she must visit a sick aunt, but Rosalinde refuses to let her go. Alfred appears and declares his love to Rosalinde, who resists him until he begins to sing. Hearing someone coming, Alfred is forced to hide and Rosalinde agrees to see him later. Eisenstein and his lawyer, Blind, arrive from a session in court / Eisenstein has been sentenced to eight days in jail for striking a police officer and must begin his term that very night. He furiously dismisses Blind. Eisenstein's friend Falke arrives and urges him to delay going to jail until morning and instead join him at the ball, which is being given by the wealthy Prince Orlofsky. Falke and Eisenstein reminisce about the story of one of Eisenstein's jokes / one drunken evening, when Falke was dressed as a bat for a costume ball, his best friend Eisenstein played a practical joke on him that made him the laughingstock of Vienna, leaving hi drunk and half-naked on a park bench. Eisenstein agrees to go to the party in the hopes of reliving his rambunctious youth. Falke tells Eisenstein to bring along his infamous pocket watch to charm the ladies. Rosalinda, Eisenstein and Adele join in a bittersweet farewell as Eisenstein heads off to "prison." Rosalinda tells Adele she may have the night off to go see her aunt. Before she leaves, Adele delivers a package left for her mistress by Falke. He invites Rosalinda to the party to catch Eisenstein at play, but tells her she must come disguised as a Hungarian countess. Rosalinda receives the ardent Alfred, but their rendezvous is interrupted by the prison warden Frank, who has come to arrest Eisenstein. Rosalinde persuades Alfred to preserve her good name by posing as her husband, and Frank carts Alfred off to jail.

## **ACT II**

In the ballroom of Prince Orlofsky's villa, Adele arrives—to the surprise of her sister Ida, a ballet dancer, who claims she never invited her. Falke greets them and tells Adele that she must present herself as a Russian actress named Olga. Eisenstein enters, posing as a Frenchman, per Falke's instructions. Orlofsky doubts that Falke's promised evening of entertainment will brighten his spirits, but proclaims his guests should behave however they want and do anything they like. Eisenstein immediately identifies Adele as his wife's maid, but she laughs him off. Frank arrives, also posing as a Frenchman, and he and Eisenstein become fast friends. Finally Rosalinde arrives, disguised as a Hungarian countess. She is angry to spot her husband flirting with so many ladies, and when a smitten Eisenstein starts flirting with her, she manages to steal his pocket watch. Midnight is approaching, and the crowd toasts drink, love, and brotherhood until the stroke of midnight, when the new century begins. The guests dance through the night. As the clock strikes six, Eisenstein, whose attempts to retrieve his watch from Rosalinde have failed, rushes off to jail.

## **ACT III**

Frosch the jailer is vexed by the late arrival of his boss, Frank, and by the nonstop singing of Alfred in cell number 12. Frank finally appears, tipsy and enraptured by memories of his magical evening posing as an impresario. Ida and Adele arrive, and Adele hopes Frank might further her stage aspirations. Frank sends them off and then admits Eisenstein, who says he has come to serve his sentence. He is surprised to learn his cell is already occupied by a man who claims to be him and who was found in his apartment with Rosalinde. Blind arrives, claiming he was summoned by the man in cell 12 to handle a case of false arrest. Determined to get to the bottom of the matter, Eisenstein snatches Blind's coat, glasses, and hat to disguise himself as the lawyer and confront the impostor. At that moment, Rosalinde rushes in. She and Alfred try to secure Alfred's release and asks "Blind" to represent him, but they are offended when the "lawyer" seems to take Eisenstein's side. Dropping his disguise, Eisenstein accuses his wife of promiscuity, at which point Rosalinde produces his watch. Falke arrives, to gloat over the success of his plan, with Orlofsky and their party guests in tow. Orlofsky, finally amused, breaks into hysterical laughter. Falke's plot is revealed and all sing a final paean to the joys of champagne.

— Adapted from the Metropolitan Opera



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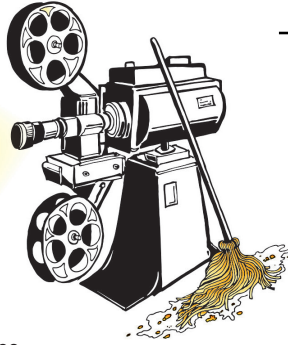
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# U P C O M I N G P E R F O R M A N C E S

## MUSIC PERFORMANCES

<i>Virtuoso Series Concert</i> / Duo Francois, Violin & Piano	November 7, 7:30 p.m.	ORH, UCA
<i>Virtuoso Series Concert</i> / John McGuire, Horn	November 9, 7:30 p.m.	ORH, UCA
<b>Classical Convergence</b> / Paul Huang	November 11, 7:30 p.m.	ORH, UCA
<b>It Could Be Anything! Concert</b>	November 13, 7:30 p.m.	ORH, UCA
<i>Virtuoso Series Concert</i> / Faculty Chamber Music	November 14, 7:30 p.m.	ORH, UCA
<b>Woodwind Area Recital / FREE</b>	November 15, 7:30 p.m.	ORH, UCA
<b>Voice Area Recital / FREE</b>	November 16, 7:30 p.m.	ORH, UCA

## RALPH OPERA PROGRAM PERFORMANCES

<i>Die Fledermaus</i> by Johann Strauss II	November 3, 4, 5, 7:30 p.m.	GCH, UCA
<i>Die Fledermaus</i> by Johann Strauss II	November 6, 2 p.m.	GCH, UCA

## DANCE PERFORMANCES

<b>Fall Dance Concert</b>	November 11, 12, 7:30 p.m.	UDT, UCA
<b>Fall Dance Concert</b>	November 12, 2 p.m.	UDT, UCA
<b>Fall Dance Capstone Concert</b>	December 9, 10, 7:30 p.m.	UDT, UCA
<b>Fall Dance Capstone Concert</b>	December 10, 2 p.m.	UDT, UCA

## THEATRE PERFORMANCES

<i>Noises Off</i> by Michael Frayn	Nov. 11, 12, 17, 18, 19, 7:30 p.m.	UT, UCA
<i>Noises Off</i> by Michael Frayn	November 13, 20, 2 p.m.	UT, UCA
<b>Freshman Theatre Project / FREE</b>	December 2, 3, 4, 5, 7:30 p.m.	ST, UCA

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