

**San Francisco Conservatory of Music  
Opera & Musical Theater Program**

***Die Fledermaus*  
(*The Bat*)**

**Music by Johann Strauss II**

**Libretto by Karl Haffner and Richard Genée**

**English Translation by Marcie Stapp**

**Dialogue by Jose Maria Condemi**

**Jose Maria Condemi, *director***

**Curt Pajer, *conductor***

**Sun Ha Yoon, *piano***

**Saturday, April 3, 2021, 7:30 PM**

**Recorded at the Caroline H. Hume Concert Hall**

**March 21 and 22, 2021**

# Cast

(in order of vocal appearance)

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Alfred	Christopher Wall
Adele	Natalie Harris
Roselinde	Emma McAlister
Gabriel	Alexander Granito
Dr. Blind	Adam Lowe
Falke	Marcus Lonardo
Frank	Keaton Brown
Orlofsky	Chen Holtzman
Ida	Nicole Koh
Yvan	Sergey Khalikulov

# Design & Production Staff

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Scenic Designer	Steven Kemp
Costume Designer	Nikki Anderson-Joy
Lighting Designer	Matthew Antaky
Wig and Makeup Designer	Heather Sterling
Assistant Director	Sergey Khalikulov
Production Assistants	Kyle Tingzon
	Katherine Ahmann
Costume Coordinator	Robert Horek
Hair and Make-Up Artists	Heather Sterling
Lighting Technician	Cassie Barnes
Supertitle Preparation	Ted Zoldan
Head Electrician	Marc Campisi
Camera Operators	William Childs
Audio Engineer	Emily Paulson
Electrician	Kale Sasseman
Video Editor	Frederic Boulay
Asst. Video Editor	Samir Arora

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Musical Preparation

Dana Sadava  
Sun Ha Yoon  
Dana Sadava

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# SYNOPSIS

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**Vienna, New Year's Eve, 1933**

## **ACT I**

**At the posh house of Gabriel von Eisenstein and Rosalinde, his wife.**

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, she sends Alfred away, but not before he has convinced her to let him return 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. His friend Falke urges Eisenstein to delay going to jail until morning and instead join him at the ball, which is being given by the wealthy Prince Orlofsky. Falke tells Eisenstein to bring along his infamous pocket watch to charm the ladies. Rosalinde joins Adele in a bittersweet farewell as her husband heads off to "prison." Angry at Eisenstein's deception, she then tells Adele to go see her "aunt" and receives the ardent Alfred. 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**

### **Later the same evening. At the lavish villa of Prince Orlofsky.**

While his guests enjoy the champagne and the food, Orlofsky doubts that Falke's promised evening of entertainment will brighten his spirits. Adele arrives—to the surprise of her sister Ida, a dancer, who claims she never invited her. Ida worries Adele isn't classy enough to attend the ball, so they decide to present her as a Russian actress named Olga. Orlofsky proclaims his guests should behave however they want and do anything they like. Eisenstein enters, posing as a Frenchman, per Falke's instructions. He 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. Frank is so smitten with Ida and "Olga" that he pretends to be a theatrical producer to impress them. Finally Rosalinde arrives, disguised as a Hungarian countess. Angry to spot her husband flirting with her maid, she sings an impassioned ode to her betrayed homeland. When a smitten Eisenstein starts flirting with her, she manages to steal his pocket watch. The crowd toasts drink, and love 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 with Frank.

## **ACT III**

### **At the local jail.**

Back at work at the jail, Frank is bothered by the nonstop singing of Alfred in cell number 12. Ida and Adele arrive, per Falke's instructions. 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 cloak, hat and glasses, to disguise himself as the lawyer and confront the impostor. At that moment, Rosalinde tries to secure Alfred's release and asks "Blind" to press divorce charges against her errant husband, but is 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. Both lament the impasse at which they've arrived, admitting that divorce would be a shame, since they really do love each other. Falke arrives with Orlofsky to gloat over the success of his plan. Rosalinde forgives her husband and they decide to go on a belated honeymoon, which Orlofsky is willing to pay for. All sing a final paean to the joys of champagne as the madcap evening comes to a rousing conclusion.

*(Courtesy of the Metropolitan Opera, adapted for this production)*

## Program Notes

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Johann Strauss II

Born: Oct 25, 1825; Vienna

Died: June 3, 1899; Vienna

Die Fledermaus (1874)

Librettists: Carl Haffner (1804-1876) and Richard Genée (1823-1895)

Johann Strauss II, the celebrated “Waltz King,” first became acquainted with all manner of Viennese ballroom dances through the compositions of his father, Johann Strauss I (1804-1849), himself a prolific composer of dance music. Johann II and his younger brothers were exposed to a wide variety of music within their family residence, where their father’s orchestra rehearsed. Despite the fact that his father had intended a more comfortable life for him as a banker, Johann II decided to end his formal education in 1843 to pursue a musical career. This move became definitive when his parents divorced and the elder Strauss left the family to live with his mistress, leaving him to provide for the family.

In August 1844, Strauss received a public entertainment license and employed an orchestra of 24 musicians. He made his public debut as a composer and conductor at Dommayer’s Casino and was offered the honorary position of Bandmaster of the 2nd Vienna Citizens’ Regiment the following year. When his father died in 1849, Strauss was able to merge their two orchestras and take over many of his contracts, cementing his eminence in Vienna as a conductor and composer. Together with his brother, Josef, Johann held sway over Vienna’s dance music scene from the late 1850s–1870s. Demand for their services reached its height during the annual Carnival season, when they were expected to provide music for the city’s numerous balls. During this period, Strauss made great strides in the composition of dance music, particularly the Viennese waltz, expanding upon the form that his father had

## Program Notes Continued

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already solidified. It was also during this era that Strauss composed his most famous waltz, *On the Beautiful Blue Danube* (1866). Although Strauss began to experiment with composing operettas around 1850, his first stage work, *Indigo und die vierzig Räuber*, was not produced until 1871. In the 1850's-1860's Viennese theater managers became frustrated by Jacques Offenbach's dominance of the stage, as well as the exorbitant fees associated with purchasing the rights to his music. They turned to Strauss, who would go on to compose around twenty operettas, of which three were internationally successful during his lifetime: *Die Fledermaus* (1874), *Eine Nacht in Venedig* (1883) and *Der Zigeunerbaron* (1885).

*Die Fledermaus* is based on a French Vaudeville play, *Le Reveillon* (1880), by Henri Meilhac (1831-1897) and Ludovic Halévy (1834-1908); it was translated as a stage play by Carl Haffner (1804-1876). The setting of a French réveillon (French supper party) created staging challenges, so Richard Genée (1823-1895) shifted it to a Viennese ball in his libretto for Strauss.

Unsurprisingly, the score is dominated by dance forms. The Overture itself is a patchwork of dances that weave in and out of one another seamlessly. The entire operetta is a seduction of the senses; Strauss lures us into a world of Viennese opulence where champagne flows freely and the dancing never ends. It is fitting, then, that throughout the opera the waltz often represents seduction or deceit. At the end of Act 1, in "Drink my darling, drink with me," Alfred attempts to seduce Rosalinde with a waltz. In Act 2, when Eisenstein recognizes his maid, Adele, at Orlofsky's ball, she maintains her deception with the famous "laughing" aria, "My dear Marquis, clearly you see," which is also a waltz. Although the waltz is the dominant type of dance in *Die Fledermaus*, Strauss shows himself to be a masterful composer of further dances. In Act 2, Rosalinde, disguised as a Hungarian countess, sings the aria, "Sounds of my homeland," in the form of a csárdás, a folk dance traditional to Hungary.

## Program Notes Continued

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True to its form, her song begins slowly and wistfully but spins into a fiery conclusion.

The operetta, which Strauss composed in just 43 days, premiered in Vienna at the Theater an der Wien on April 5, 1864. Its infectious score and copious dance material was extremely well received. Although there were only 16 Viennese performances during its first season, it was an immediate international success, with performances in Berlin and Hamburg that July. By November, it was also running in Budapest and New York, bringing its total performances in 1874 to 68. It hasn't left the stage since. It was beloved in Strauss's time as a diversion from recent hardships such as the Panic of 1873, and it is still very popular today, both as a diversion from our own harsh realities and as a glittering example from a bygone era of champagne and ballrooms.

Erica Williams, B.M., '20



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*Jeffrey Gao '16  
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James H. Schwabacher, Jr. Faculty Support Fund  
Isaac Stern Distinguished Chair in Violin  
Frederica von Stade Distinguished Chair in Voice

### **SCHOLARSHIPS, AWARDS, AND OTHER SPECIAL FUNDS**

Establishing a scholarship fund creates a lifetime of opportunities for the students who are selected as recipients. We recognize the following named scholarship funds, awards, and other special funds which have been created as of August 29, 2019.

### **Collegiate**

Agnes Albert Scholarship  
ARIA Technologies Arts Scholarship  
Elinor Armer Scholarship Fund  
Brent and Jan Assink Scholarship  
William Banovetz Oboe Scholarship  
Sergei Barsukov Scholarship for Piano  
Sergei Barsukov Scholarship for Violin  
Bettina Baruch Foundation Scholarship  
K. Dale Beernink MD Memorial Scholarship  
Alexander Bellow Scholarship  
The Ruth and Jo Blackmore Scholarship  
Justin Blasdale Memorial Fund  
Miriam and Leo Bodian Scholarship Fund  
Dix & Didi Boring Endowed Scholarship for Voice  
The Philip Adams Brewer Memorial Scholarship  
Joseph & Frances Brucia Voice Scholarship  
Lea Burroughs Fund  
Selina Sophia Canes & Jacques Meyer Canes Scholarship  
Chang Mooi Scholarship  
Samuel Clark Scholarship  
Vincent Constantino Scholarship  
Craig Family Scholarship

**“I believe that if anything can heal the world it is music. Creating an endowed scholarship has been a meaningful way to support that belief. Over ten years, I have enjoyed knowing the scholarship recipients and following their careers. Both students and faculty have returned my gift many times with great music and friendship.”**

*Margaret Rose Beernink Badger*

Crescendo Scholarship Fund  
Louise M. Davies Scholarship  
Christiane P. de Bord Scholarship  
Paul C. Deckenbach and Herbert L. Jeong  
Endowed Scholarship  
Marcela DeCray Endowed Scholarship Fund  
Doris Lucille DeCuir Memorial Scholarship Fund  
Betty Swig Dinner Scholarship  
Helen and Willis Elliott Scholarship  
Jorge Estebanez Scholarship  
Margaret Fenzl Fund  
Adelaide and Frederick Finseth Scholarship Fund  
Dr. Clark D. Fobes Memorial Scholarship  
Frank and Josephine Fragale Scholarship  
Isidor Geiger Violin Scholarship  
Dolores Graves Vocal Scholarship  
Marina Grin Award  
Walter Guttmann Piano Scholarship  
Crescent Porter Hale Scholarship  
Ruth Koshland Hellman Endowment  
& Building Fund  
Jim Highsmith Honors  
The Peter and Jacqueline Hoefler Alumni  
Composers Fund  
The Peter and Jacqueline Hoefler  
Scholarship Fund  
The Audrey and Les Hogan Vocal Scholarship  
Lester A. Holmes Scholarship  
The Arlene and Wolf Homburger Scholarship  
for Clarinet  
The George Hopkins Scholarship in Composition  
William S. Howe Chamber Music Scholarship  
Andrew Imbrie Chamber Music Scholarship

ISOM Annual Scholarship Fund  
Jessie Wegner Trust Scholarship  
Edgar and Don Jones Memorial Scholarship  
The Harriet-Harrison Kelly Scholarship Fund  
Kolko Family Scholarship for String Students  
Lewis Scholarship  
Jane and Martin Livingston Memorial Scholarship  
Barry Manilow Scholarship  
Margo Foundation Scholars  
Marineau Family Foundation Scholarship  
Frank Noel Mathes Scholarship Fund  
Dean B. McNealy Scholarship  
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Lorna Meyer and Dennis Calas Family Scholarship  
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Scholarship Fund  
Walter Oppenheim Violin Scholarship  
O'Shaughnessy Scholarship Fund  
Osher Foundation Scholars  
Bernard Osher Foundation Scholarship  
Peter F. Ostwald Scholarship Fund  
The Kristin Pankonin Fund  
Harold G. Pischel, Jr. Scholarship  
Peter B. Pischel Scholarship  
Milton Preves Scholarship in Viola, created  
by David and Judith Preves Anderson  
Germain Prevost Viola Scholarship  
Marcia & Gene Purpus Scholarship  
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**“Our son, Corry, was an exceptional cellist and human being who thrived in SFCM’s collaborative, close-knit environment. When his life was cut short too soon in 2002, we created the Memorial Corry A. Rankin String Scholarship at SFCM to give future students the opportunity to excel musically and personally. We are proud to give annually to this scholarship in Corry’s memory.”**

*Drs. Lawrence A. and Trudy Corry Rankin  
Corry Rankin Memorial Fund*

Evelyn and Russell Staton Scholarship  
Dorothy Steinmetz Voice Scholarship Fund  
Donald C. Stenberg Memorial Scholarship  
Henia Stone Memorial Scholarship  
Edward G. Stotsenberg Memorial Scholarship  
David Subke Scholarship for Excellence  
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### **Pre-College**

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The Peter Boesch and Darril Hudson Scholarship  
Kris Getz Composition Award  
Tomoko Hagiwara 50th Anniversary  
Scholarship Fund  
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of Tomoko Hagiwara  
Marilyn Jo Wood Memorial Scholarship

**Interested in giving to an existing named scholarship fund or other special fund, or endowing your own?** Contact James Steichen, Director of Individual Gifts, at [jsteichen@sfcmedu.edu](mailto:jsteichen@sfcmedu.edu) or 415-503-6393.

\*If we have made a mistake in our listings, please accept our apologies and let us know at [415-503-6210](mailto:415-503-6210) or [giving@sfcmedu.edu](mailto:giving@sfcmedu.edu) so we may correct it.

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## Donors to the Ute and William K. Bowes, Jr. Center for Performing Arts

We thank the following supporters of the Bowes Center, our new residential and performing arts facility that will expand SFCM's campus in the heart of San Francisco's performing arts district upon opening in fall 2020. We are grateful to those who have given or pledged their support to our new home for music as of August 29, 2019.

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**“Supporting the Bowes Center was an easy decision. SFCM is a premier music conservatory; its outstanding breadth and depth of program offerings attracts accomplished students from around the world. Supporting these emerging musicians with a worthy home ensures the future of our musical traditions.”**

*Pamela and Richard Rigg  
Bowes Center Supporters*

**Want to help transform SFCM's future with a gift to the Bowes Center?** Contact Eliza Fox, Donor Engagement and Stewardship Manager, at [efox@sfcml.edu](mailto:efox@sfcml.edu) or 415-503-6282.



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