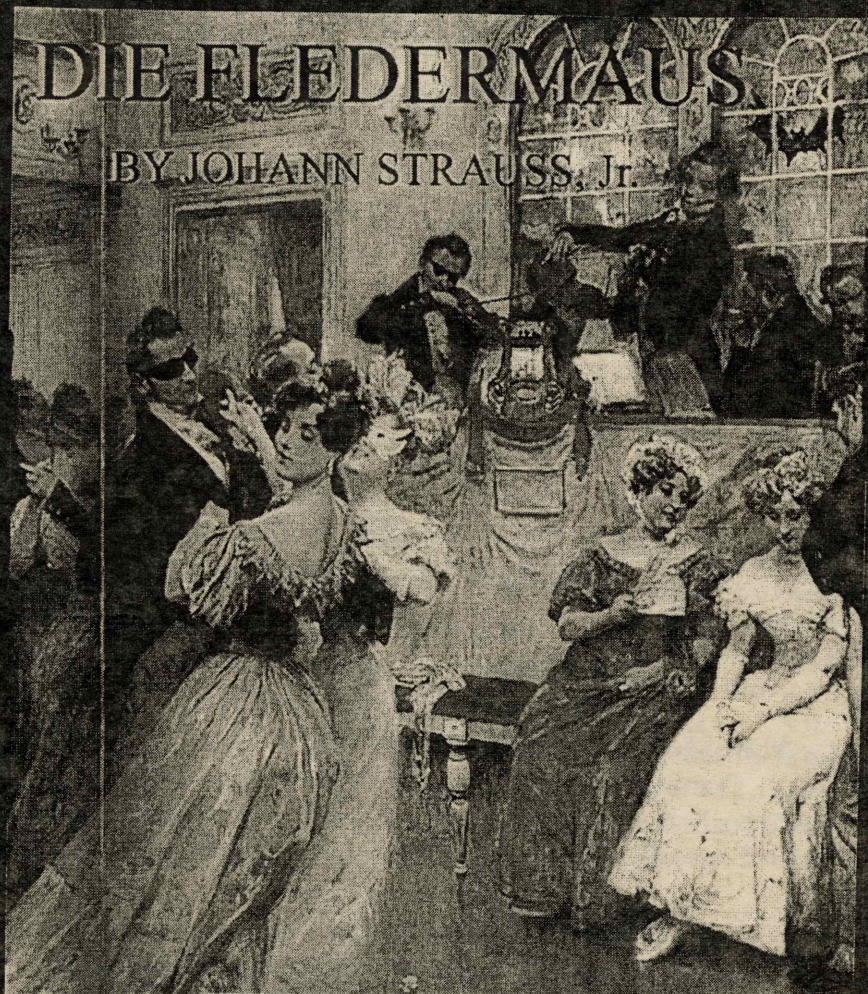


Vienna Vienna The Golden Age, 1815-1914, by William M. Johnston (Walzing at the Festival of Dance, from a watercolor of the 1890s.)



**8 PM, WEDNESDAY, FRIDAY & SATURDAY
NOVEMBER 14, 16 & 17**

2 PM, SUNDAY, NOVEMBER 18, 2001

IN HALL AUDITORIUM, OBERLIN COLLEGE

Guest Conductor: Director: English Translation: Guest Scene Designer:
IMRE PALLO JONATHON FIELD ALAN MONTGOMERY JOHN R. LUCAS

Sponsored by the Oberlin Conservatory Opera Theater with the
support of the Theater and Dance Program

Die Fledermaus

Music by Johann Strauss Jr.

English Translation by Alan Montgomery
Based on the Critical Edition published by Doblinger
Verlag/Universal Edition

Comic Operetta in Three Acts after *Révillon*
Originally by Meilhac and Halévy, translated into
German by Haffner and Genée



Imre Palló, Guest Conductor
Jonathon Field, Director

John R. Lucas, Guest Scene Designer

Chris Flaharty, Costume Designer

Jen Groseth, Lighting Designer

Alan Montgomery, Assistant Music Director/Coach

Daniel Michalak, Vocal Coach, Accompanist

Victoria Vaughan, Assistant Director/Stage Manager

Michael Grube, Managing Director/
Acting Technical Director

Carol Hageman, Waltz Consultant

Tamiko Jenkins, Hair and Make-up Consultant

Charlotte Phillips, Assistant Lighting Designer

Special Thanks To:

Voice Faculty- Oberlin Conservatory of Music,
Office of College Relations,
Conservatory Public Relations Office,
Theater & Dance Program, the Main Office Copy Shop

*This production is made possible in part by a generous
gift from the Louis C. Sudler Opera Fund.*

Cast of Characters

(In order of appearance, November 14 & 17)

Adele. Andie Raab
Rosalinde Alyson Cambridge
Orlofsky. Elizabeth de Shong
Ida. Holly Matyas
Alfred. Joseph Holmes
Blind Matthew Peña
Eisenstein Scott Skiba
Falke Eric Einhorn
Frank Isaiah Musik-Ayala
Frosch Ry Russo-Young

(In order of appearance, November 16 & 18)

Adele. Malia Bendi Merad
Rosalinde Vera Savage
Orlofsky. Kristen Leich
Ida. Holly Matyas
Alfred. Joseph Holmes
Blind Matthew Peña
Eisenstein Scott Skiba
Falke Eric Einhorn
Frank Benjamin Cahn
Frosch Ry Russo-Young

Guests at Prince Orlofsky's Party

Ryan Albrecht, Ferris Allen, Jason Bayus, Nicholas Bentivoglio,
Melanie Besner, Ian Faleer, Sara Fanucchi, Lauren Harrison,
Adrienne Herman, Daniel Holmes, Frederick Jackson,
Shinnerrie Jackson, Karen Jesse, Jean Lowe, Jonah Mitropoulos,
Sara Ris, Jessica Rossi, Sarah Stankiewicz, Caleb Stokes,
Rachel Wandrei, Todd Wedge, Michael Weyandt, Davin Youngs

Servants:

Samuel Bryar, Jonathan Dexter, Brian Lange

Eisenstein Understudy:

Caleb Stokes

*No photographic or recording equipment is permitted
in Hall Auditorium. Thank you.*

Oberlin Opera Chamber Orchestra

Imre Palló, Guest Conductor

Violin I

Julia Sakharova, *principal*
Rebecca Huber
Min-Ji Kim
Hong-Yi Mo
Cibrán Sierra-Vazquez
Eftychia Talakoudi
Laurel Talley
Benjamin Ullery

Violin II

Daniel Austrich, *principal*
Breana Baumann
Megan Cahill
Gared Crawford
Nicole Middaugh
Kathryn Studley
Benjamin Taitelbaum

Viola

Jordan Voelker, *principal*
Jacob Adams
Ayn Balija
Amy Cimini

Violoncello

Katherine Kennedy, *principal*
Jessica Lothstein
Susan Millar
Nika Zlataric

Bass

Ray Thompson, *principal*
Lauren Cohen

Flute/Piccolo

Colleen Matheu, *principal*
Rebecca Davidson

Oboe/English Horn

Benjamin Fox, *principal*
Elizabeth Shuey

Clarinet

Megan Watson, *principal*
Kaare Aagard

Bassoon

Andrew Cuneo, *principal*
Genevieve King

Horn

Jonas Van Dyke, *principal*
Charles Baker
Dannielle Bogacz
Caroline Burk

Trumpet

Mark Tipton, *principal*
Nicholas Stephens

Trombone

Anders Goldman, *principal*
Keegan Wood

Bass Trombone

Daniel Weiskopf

Harp

Elizabeth Mier

Timpani

Ross Karre

Percussion

Andrew Burke
John C. Gilliland III

Student Assistant

Jennifer Ladd

Librarian/Manager

Juanita Karpf

Translating *Die Fledermaus* for Oberlin Opera Theater

by Alan Montgomery

This is the third production of *Die Fledermaus* I have coached at Oberlin. While preparing those productions, I became increasingly aware of how far the usual published translations strayed from the German original, both in the lyrics and in the dialogue passages. It is not only a matter of exact words. Sometimes the whole tone changes, usually to a grossly comic one, which is far less subtle than the original. I also became aware of how difficult some translations were to understand. Some of this came from poor word choices, and some involved changing attitudes about what is funny.

I began translating anew the entire operetta from the Critical Score, which included the uncut dialogue. This meant, in some places, finding an idiom in English, which could remotely take the place of a different idiom in German, and then turning it into real English, with our grammar and syntax. In dialogue this involves two primary concerns: pacing and flavor. The lines of Adele must sound somehow different than those of Rosalinde. Frosch must have a bit more slang than Frank, who in turn isn't quite as sophisticated in his speech as Falke.

For this production I set about working on the pacing, shortening the dialogue, trying to retain the interesting and important points, but eliminating the slack moments. Some moments might read relatively well, but they would be deadly on stage. In translating I found out things I had no idea were there. Before starting this process, I had no idea just how far reaching Falke's "Revenge of the Bat" went. From the things various people say, it extends from the judge (about whom we hear so much but never meet) all the way to Alfred's return to Rosalinde and beyond. The play seems almost like a mystery, with the ultimate resolution coming only in the final dialogue.

The lyrics were another problem. In serious opera, a missed rhyme or two doesn't matter. But in an opera or operetta, particularly one written so consciously on rhyme schemes and metrical repetitions, I really needed to follow those rhymes carefully. The goal is to sound as if this were the text to which the music was written. I was appalled at some of the awful rhymes some other translators employed. Words, which read passably on paper, seemed like gibberish when actually sung. Yet, I used some lines from all translations. In other places, I was able to retain the exact flavor of the German original.

A simple example of this is the first phrase of Adele's well known "Laughing Song." Many people know it as: "My dear Marquis." The German text for the first line is: "Mein Herr Marquis, ein Mann wie Sie sollt besser das verstehn." A literal translation seems harsh when sung. The usual solution proved the best, both in singing and in conveying the meaning. "My dear Marquis, it seems to me, you should display more tact!" This keeps the affected haughtiness Adele is trying to assume. The rhyming couplet is totally new.

I translated Orlofsky's aria almost from scratch, eliminating some very cute (and inappropriate) translator jokes. The original is much funnier, conveying the perfect picture of a spoiled autocrat. I also had to be conscious of vowels on high notes, clarity of expression and fidelity to the text. In the Act Two finale, Falke refers first to "Brüderlein und Schwesterlein," literally "Little brother and

little sister." I played with this a long time, and compromised with a solution, which conveys the thought more than the exact word for word meaning.

Ultimately, a good translation will sound like good English, and yet be accurate, easy to sing, and easily understood by the audience. This was my aim. I'll have to let the audience decide if I was successful.



OPERA SCENES PROGRAM

Saturday ◆ December 15 ◆ Kulas Hall

Part I 4:00 p.m. Part II 8:00 p.m.

The two different programs are free

Falstaff—Verdi

Don Giovanni—Mozart

Magic Flute—Mozart

Faust—Gounod

Sir John in Love—Vaughan Williams

Atys—Lully

Così fan Tutte—Mozart

L'Incoronazione di Poppea—Monteverdi

I Capuleti e i Montecchi—Bellini

Le Nozze di Figaro—Mozart

Carmen—Bizet

Death of Klinghoffer—Adams

featuring directors

Chris Flaharty, Eric Einhorn, Jonathon Field, Victoria Vaughan

with accompaniment by

Sungha Lee, Daniel Michalak, Alan Montgomery, Feifei Zhang

The Oberlin Conservatory Opera Theater Presents:

A Bold Tragedy by Igor Stravinsky

The Rake's Progress

Paul Polivnick, conductor Jonathon Field, director

8pm, March 13, 15 & 16; 2pm March 17, 2002

Hall Auditorium, Oberlin College

Ne'er-do-wells, madmen, pure-hearted maidens, and the devil himself can be found in this story of Tom Rakewell's recklessly wasteful life. Sung in English with supertitles.

Tickets on sale now at the Central Ticket Service: 440-775-8169

Synopsis

Vienna, 1876

- ACT I The Eisenstein's fashionable apartment
- ACT II Prince Orlofsky's villa
- ACT III The City Jail

There will be an intermission after Act I and Act II.

Die Fledermaus will run approximately
two hours, forty-five minutes.

Bourgeois citizen Eisenstein must go to prison because of an oversight by his incompetent lawyer, Dr. Blind. Hearing this news, Alfred, the former lover of Eisenstein's wife, Rosalinde, seizes the opportunity to pay her a visit in her husband's absence. (Alfred thinks that Rosalinde cannot resist his tenor voice.) Dr. Falke, Eisenstein's friend, arrives and incites the unwitting husband to postpone his imprisonment for a few hours, disguise himself as a Marquis, and attend a glamorous party given by Prince Orlofsky. The pair departs and Alfred arrives—only to be mistaken for Eisenstein—and is carted off to jail. Manipulated by Falke, Rosalinde arrives at the party disguised as a Hungarian countess. Eisenstein is tricked into trying to seduce his own wife and loses his pocket watch and his dignity in the process.

All of this has been part of Falke's plan of revenge for a joke Eisenstein had played on him two years earlier when he left an intoxicated Falke, dressed as a bat, on a public bench. After the ball, Eisenstein turns himself in at the jail, only to find Alfred and Rosalinde already there. As the three confront each other, the rest of the cast appears, tension dissolves, and all unite in singing the praises of friendship and champagne!

Biographical Information

Johann Strauss, Jr. was born in Vienna in 1825. Strauss followed a musical career against his father's wishes. In 1844, Strauss formed an orchestra that was immediately successful. He composed more than 400 waltzes, on which his fame largely rests and which include the enormously popular *Blue Danube*, 1866 and *Tales from the Vienna Woods*, 1868. With these he brought the Viennese waltz to the height of musical artistry, endowing it with new melodic, rhythmic, and orchestral richness. *Die Fledermaus*, 1874 is the most celebrated of his operettas. The initial reception was conservative, but by 1880 the work gained popular momentum and was seen in over 170 German-language theaters. Today, *Die Fledermaus* can be found in the repertoire of virtually every professional opera company in the world.

Imre Palló (Guest Conductor) attended the Budapest Conservatory of Music, majoring in piano, composition and percussion. In 1964, he graduated from the Vienna Academy of Music and joined the Wuppertal Opera as conductor. Palló remained with that company until 1968 when he joined the Deutsche Oper am Rhein in Duesseldorf. Maestro Palló made his American debut in 1973 conducting the National Symphony Orchestra at the Kennedy Center in Washington, DC. As a result of these performances, he was invited to guest conduct the New York City Opera at Lincoln Center and served as a Principal Guest Conductor for many seasons. Operatic guest conducting appearances in the U.S. and Canada include the Connecticut Grand Opera, Canadian Opera, Cincinnati Opera, Philadelphia Opera, Calgary Opera, New Orleans Opera, and Cleveland Opera. Maestro Palló toured with such international opera stars as Shirley Verrett and Grace Bumbry. Since 1990, Palló has returned to Budapest often to guest conduct the Hungarian State Opera. In 1994, Maestro Palló joined the faculty of the prestigious School of Music at Indiana University in Bloomington, IN, where he now resides when not guest conducting in the U.S. or Europe.

Jonathon Field (Director) has directed over eighty productions throughout the United States and is becoming one of America's most sought-after stage directors. He has directed touring productions for the Lyric Opera of Chicago of *Trouble in Tahiti*, *Gianni Schicchi*, *The Old Maid and the Thief*, and *The Spanish Hour*. For San Francisco Opera's Western Opera Theatre he directed *La Cenerentola* and *Die Fledermaus*, and for Seattle Opera an updated version of *La Bohème*. In San Francisco he has also directed Tchaikovsky's *Eugene Onegin* and Mussorgsky's *Boris Godunov* in the original Russian. Over the past ten years, he has also directed ten productions for the Arizona Opera, being deemed by the press "their most perceptive stage-director". Since coming to the Oberlin Conservatory in 1997, he has directed *Carmen*, *Slow Dusk*, *The Old Maid and the Thief*, *Roméo et Juliette*, *Così fan Tutte*, *Manon*, *Don Giovanni*, and *Coyote Tales*. Field recently assumed the position of Artistic Director with Lyric Opera Cleveland, directing the 2001 summer season featuring performances of *The Fantasticks*, *The Merry Widow* and *The Daughter of the Regiment*.

John R. Lucas (Guest Scenic Designer) received his MFA in Design and Technical Production from the Yale University School of Drama in 1964 before continuing his study of theater history at the University of Bristol, England where he designed productions of *Carmen* and *Bethlehem* for the Bristol Opera Company. After teaching at St. Lawrence University (1966-69), he joined the faculty of Brown

University from which he recently retired after 31 years as Managing Director of Theater. During his 31 years at Brown, Mr. Lucas has been responsible for designing the scenery and lighting for over 300 productions of plays, operettas, musicals and operas. In addition, he has produced the Brown Summer Theater for 25 years and directed—since 1972—over 35 musicals for the College Light Opera Company at the Highfield Theatre in Falmouth, MA.

Alan Montgomery (Translator/Assistant Music Director) has been Assistant Music Director of the Oberlin Opera Theater since 1979. An Indiana native, Mr. Montgomery has a doctorate in conducting from Indiana University. He has also worked as an opera coach with the Hamburg State Opera in Germany. In January 1991, he conducted the performance of *Bastien und Bastienne*, which launched Oberlin's year-long Mozart Bicentennial Celebration, in the spring of 1997, he conducted the Oberlin Opera Theater production of Copland's *The Tender Land*. From 1978 to 1993 he was Artistic Director of Nettle Creek Players in Indiana, where he conducted over fifty musicals. His first musical *Robin Hood!* made its debut there in 1985 and was revived in 1991. His second musical, *A Dog's Life* premiered there in 1989. Mr. Montgomery is on the faculty of the Vocal Arts Institute at the University of Indianapolis, the summer Vocal Academy at Oberlin and has served as vocal coach with the Young Artists Vocal Institute at the University of California - Santa Barbara, for the past four summers.

Oberlin Opera Theater Production Staff

Jonathon Field, Producer/Stage Director

Robert Spano, Music Director

Victoria Vaughan, Assistant Director/Stage Manager

Alan Montgomery, Assistant Music Director/Coach

Daniel Michalak, Vocal Coach, Accompanist

Michael Louis Grube, Production Manager/Acting Technical Director

Chris Flaharty, Costume Designer

Jen Groseth, Lighting Designer

JoEllen Cuthbertson, Costumer/Costume Shop Manager

Scott Henkels, Assistant Technical Director

Keith Friedlander, Assistant Technical Director

Alice Iseminger, Marketing and Publicity Director

Barbara Sloane, Central Ticket Service Manager

Marj Abraham, Bookkeeper

Student Production Staff

Mary-Louise Schneider, Assistant Stage Manager

Carolyn Mraz*, Scene Painter

M. Staab, Master Electrician

Genevieve Bergeret+, Lighting Console Operator

Alec Longstreth*, **Caitlin Roush***,

Marlana Carlson+, **Ni'Ja Whitson+**, Run Crew

Sarah Humphreys*, Poster Design

* Student Technical Assistants +Theater 199 Students

Lighting, Scenery & Sound *

Francesca Lichauco, Alec Longstreth, Margaret Morley, Carolyn Mraz,
Aaron Mucciolo, Charlotte Phillips, Brandon Phillips, Caitlin Roush,
Emily Schwerin-Whyte, M. Staab, Jonathan Swiderski, Laurence Yeung

Costumes*

Construction — Abigail Chapin, Meg Dorman, Annie Egleson,
Grace Kiriakos, Kimberly Madalinski, Amber McMillan,
Run Crew — Meg Dorman, Deborah Rosenstein, Nic Trovato
Julia Goldstein+, Olivia Briggs+, Emily Grotheer+,
Jessica Bedwinek, Timothy Parfitt+

Central Ticket Service & Publicity*

Margo Buescher, Michel Dedeo, Laura Farrell, Katie Gass,
Kert Heinecke, Sarah Humphreys, Lisa Katona, Rachael Madonado,
Aquila (Kiki) Mayle, Katya Mehta, Catherine Miller, Asher Rapkin,
Deborah Rosenstein, Jenny Rushlow, Jean Squires,
Gratia Stryker, Matthew Weiner, Nika Zlataric

* Student Technical Assistants + Theater 199 Students

UPCOMING EVENTS

THE CLEVELAND ORCHESTRA

Iván Fischer, *conductor* Franklin Cohen, *clarinet*
3:00 pm, Matinee, Sunday, December 3; Finney Chapel

Tony Kushner's Award Winning ANGELS IN AMERICA PART I: Millennium Approaches

8:00 pm, Friday & Saturday, December 7 & 8; 2:00 pm, Sunday, December 9;
Hall Auditorium; Jane. S. Armitage, Director

Viktor Ullmann's DER KAISER VON ATLANTIS

Directed by Eric Einhorn ('02) Conducted by David Kurtenbach ('03)
8:00pm, January 31-February 2; Wilder Main; Pre-performance lecture: 7:30pm

LE POUVOIR DE L'AMOUR—by Joseph-Nicolas-Panrace Royer

Lisa Goode Crawford, Music Director Victoria Vaughan, Stage Director
8:00pm, February 8 & 9; Finney Chapel

Moss Hart's Comedy LIGHT UP THE SKY

8:00 pm Friday & Saturday, February 8 & 9; 2:00 pm, Sunday, February 10;
Hall Auditorium; Paul Moser, Director

JANOS STARKER, CELLO

3:00 pm, Matinee, Sunday, February 10; Finney Chapel

TOKYO STRING QUARTET

8:00 pm, Sunday, February 24; Finney Chapel

BARBARA BONNEY, SOPRANO

8:00 pm, Sunday, March 3; Finney Chapel

Central Ticket Service

Regular Business Hours: Monday-Friday, 12-5 p.m.

24-hour ticket reservations: 440-775-8169

www.oberlin.edu/events