



OPERA EDUCATION  
for  
YOUNG AUDIENCES

Performances: Oct. 15, 22 at 7:00 PM  
Oct. 17, 24 at 3:00 PM

**Dress Rehearsals: Oct. 13, 14 at 7:00 PM**

## TEACHER'S GUIDE



# “Die Fledermaus”

2021-2022



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## A MESSAGE FROM OUR ARTISTIC DIRECTOR



Dear educators and students,

*Die Fledermaus*, written by the legendary Johann Strauss Jr., is the most popular operetta (European musical) of all times and nations. Its brilliant music, hilarious plot, and silly characters create an unforgettable theatrical experience for audiences of all ages. We would like to invite you to see this fantastic show at the California Center for the Arts Escondido for no cost. We present *Die Fledermaus* in English. You can learn more about this wonderful masterpiece and opera theater in general by reading our Teacher's Guide. I look forward to seeing you in the theater.

Alexandra Keegan  
[alex.pacificlyric@gmail.com](mailto:alex.pacificlyric@gmail.com)



## WHAT TO WEAR

Many people think of a night at the opera as a glamorous event and like to bring out their fancy attire. But, it is also acceptable to dress comfortably. A big warm scarf, and a cozy jacket will also be appropriate.

## BIG BAGS

It is not allowed to bring big bags and back packs into the theater. If there is no other choice, you should check your big item in at the lobby, and pick it up after the show.

## NO FOOD OR DRINKS

“No food or drinks” is an international standard for all major opera houses. A lobby is the only appropriate place for snacks and drinks unless otherwise specified.

## ALWAYS BE EARLY

Please arrive early to ensure you have enough time to locate a restroom, finish your snack, talk to people you know, and find your seat before the orchestra tunes and the performance begins. Experienced opera patrons arrive 30-40 min in advance.

## GETTING TO YOUR SEAT

Modern opera theater etiquette requires all patrons to enter the row while facing the back of the theater, that your rear end is not gliding along the row ten inches in front of people’s faces. On the contrary, if you are in your seat and someone is approaching you the wrong way, the only way to avoid an “awkward moment” is to stand up.

## ELECTRONIC DEVICES

Be sure to turn off your phone and other electronic devices you have with you.

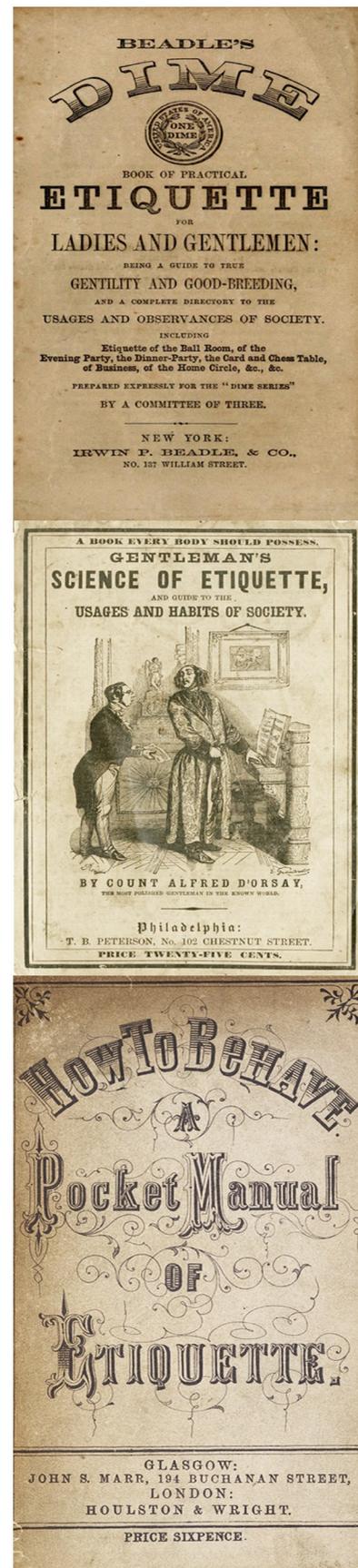
## REMAIN SEATED

Once in the theater it is courteous to remain seated and involved in the production until intermission. Please do not leave the theater unless there is an emergency.

## APPLAUSE WELCOME

There are several times during a performance when it is appropriate to applaud the performers: when the conductor comes in; after the Overture; after an aria, ensemble or a big finale number. At the conclusion of the performance it is appropriate to continue applauding until all singers have stepped forward to accept their applause during “curtain call”. Sometimes, audience members stand up to applaud to show extra appreciation. This is called a “standing ovation.”

## NO PHOTOS OR RECORDINGS PERMITTED



There are many different kinds of songs in opera. Performers may sing alone, in couples (duets), trios, or larger groups, and there are also moments when no one sings at all - and each composer develops his or her own preferred combinations of these options.

## THE OVERTURE

An opera usually begins with an orchestral piece of music called the overture, which functions as an introduction to the opera. Lasting anywhere from five to twenty-five minutes, these opera overtures usually contain important themes from the rest of the production. Before 1800, house lights were not dimmed while the overture played, and audience members continued to talk, drink, and even play cards! This ceased in the 1900's as the overture became a more integral part of an operatic performance. At the end of the overture, the curtain rises and the story of the opera unfolds through a series of scenes. These scenes are organized into acts.

## ARIA

An aria is a solo moment for an opera singer and is usually accompanied by the orchestra. Italian for "air" or song, an aria stops the plot momentarily, giving each character the opportunity to express their innermost thoughts and feelings. These pieces also provide an opportunity for the singer to demonstrate their vocal and artistic skill. Mozart, Verdi and Puccini were able to achieve a remarkable balance between memorable melodies that perfectly suit the human voice while still reflecting the drama of the text.

## RECITATIVE

Recitatives, a type of singing unique to opera, help to advance the plot. They can be accompanied either by a full orchestra, or, as is often the case with opera written before 1800, by harpsichord or keyboard instrument. Often introducing an aria, the text is delivered quickly and encompasses a very limited melodic range. It has no recognizable melody and the rhythms follow those of the spoken word.

## ENSEMBLE

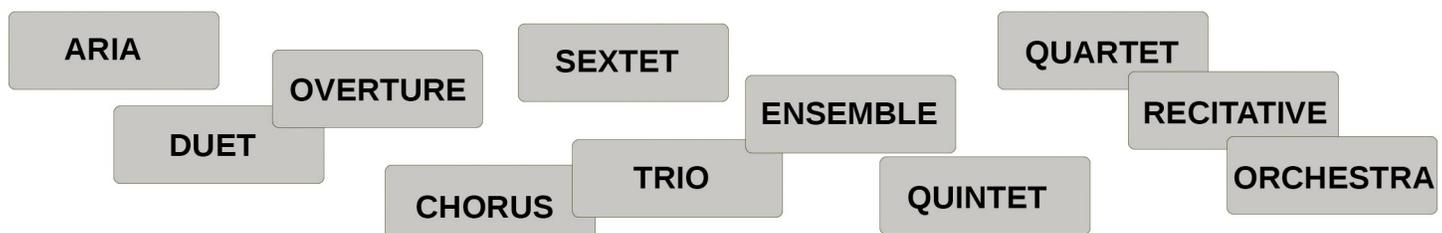
Ensemble singing deals with two or more voices of different range performing together. These include duets, trios, quartets, quintets, and sometimes sextets. The composer blends the voices depending on the dramatic requirements of the plot. For instance, a love duet may begin with each performer singing different music at different times, then gradually unifying into harmony. Conversely, the music of a duet may depict conflict. Georges Bizet used this technique in Carmen: if you listen to the duets sung by Carmen and Don Jose, you might notice that their musical lines are never completely blended, and this foreshadows their tragic ends.

## CHORUS

Most operas include music sung by a large group of singers (sometimes more than 40) called a chorus. The chorus often appears in a crowd scene and can provide a stunning contrast to solo or ensemble singing. In one opera by Benjamin Britten, the chorus is played by a single male and a single female, as in the tradition of ancient Greek theatre.

## ORCHESTRAL MUSIC

The orchestra accompanies the singing and introduces the opera with the overture. Musical and emotional themes often appear in orchestral introductions and conclusions to arias, recitatives, and choruses. In many cases, the orchestra plays such an important role, the gravity of its existence is that of a leading character.



**Know the story!** In opera, it is important to know as much as possible about what is going on beforehand, including the ending. By all means, read the synopsis and libretto; listen to a recording! Once the music, the voices, the setting, the lights, and the dramatic staging come together at the performance, audience members will be better able to fit all the elements seamlessly together into the plot. The plot then becomes the springboard for the real power of opera, the music.



**Experience the music!** Composers use many tools to communicate with music. They create melodies that evoke a variety of emotions. They use tempos (how slow or fast) and dynamics (how loud or soft) and rhythms (the frequency and pattern of beat). They choose particular instruments to add color to the music they have written. Think of instrument choice as a type of painting for your ears! The term "soundscape" is often used in describing the music of an opera, and it can set the atmosphere and give information about character and plot. What is it telling you?



**Understand the singers!** Opera singers are vocal athletes. They practice every day to exercise their vocal chords and their extensive breath control. The combinations of notes that they have to sing are very difficult, and the things that they can do with their voices are extreme. You can easily compare a regular singing voice and an opera singing voice to a weekend jogger and a gold-medal-winning Olympic track champion! BUT, the reason that their voices are prized is that they can express so much emotion on a grand scale.



**Plunge in!** This is the most important step. Everything about opera is over-the-top, on the edge, enormous in every way. It's an art form that thrives on its intensity and passion. Opera stories portray people at their most extreme, and the singers and the music communicate in ways that words alone cannot. You have to let go, allow yourself to stop thinking and analyzing and simply FEEL THE EMOTION!





**OVERTURE:** An orchestral introduction to an opera.

**ARIA:** A solo piece written for a main character, which focuses on the character's emotion.

**RECITATIVE:** Words sung in a conversational style, usually to advance the plot.

**FINALE:** The last musical number of an opera or the last number of an act.

**COLORATURA:** Very high and mobile soprano that can handle many fast notes and trills.

**SOPRANO:** High women's voice.

**MEZZO-SOPRANO or ALTO:** Low women's voice.

**CONTRALTO:** Very low women's voice.

**TENOR:** High men's voice.

**BARITONE:** Low men's voice.

**BASS:** Very low men's voice.

**TO MARK:** To sing very softly or not at full voice.

**TESSITURA:** Literally "texture" - refers to the average pitch of a role. Two roles may have the same range from the lowest to the highest note, but the one with a higher average note has the higher tessitura.

**TROUSER ROLE:** A role depicting a young man or boy but sung by a woman (can be a soprano or mezzo).

**VIBRATO:** A natural wavering of frequency (pitch) while singing a note.

**VOCAL REST:** Period of time required for the vocal cords to rest after performance, or to recover from illness.

**CONCERTMASTER:** The first-chair violinist who plays occasional solos and is responsible for coordinating all of the stringed instruments.

**PRINCIPAL:** Singer who has a big role.

**COVER:** An understudy who replaces a principal in case of illness or other misfortune.

**BLOCKING:** Directions given to singers for on-stage acting and movements.

**CUE:** A signal to a singer or orchestra member to begin singing or playing.

**CURTAIN CALL:** At the end of a performance, all of the members of the cast and the conductor take bows. Sometimes this is done in front of the main curtain, hence the name curtain call. Often, however, the bows are taken on the full stage with the curtain open.

**ORCHESTRA READ:** The rehearsal for an orchestra in a rehearsal studio or a pit without singers.

**SITZPROBE:** Means "seated rehearsal". It is the first rehearsal of all singers with the orchestra and no acting.

**TECH:** Short for technical rehearsal.

**DRESS REHEARSAL:** A final rehearsal that uses all of the costumes, lights, etc. While sometimes it is necessary to stop for corrections, an attempt is made to make it as much like a performance as possible.

**HOUSE:** Seating area for audience and a lobby.

**HOUSE MANAGER:** The person who is responsible for the audience and everything related to audience.

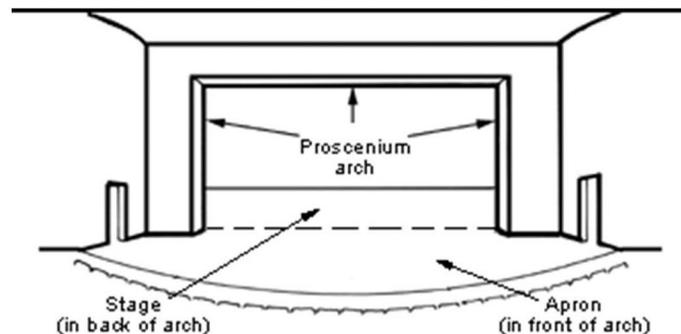
**SYNOPSIS:** A written description of an opera's plot (in some cases including instructions for acting).

**LIBRETTO:** Exact words of the whole opera.

**MAESTRO:** Literally "master;" used as a courtesy title for the male or female conductor.

**CHORUS MASTER:** The one in charge of chorus during rehearsals and performances.

**PROSCENIUM:** Short for proscenium arch.



**APRON:** The rounded area in front of the proscenium.

**PIT:** The "apron" is usually a lift that goes up and down. It becomes an orchestra pit once it's all the way down.

**CYC:** [saik] Short for cyclorama. It is a curved plain cloth filling the rear of the stage. Backwall of the stage.

## **In-Studio Rehearsals**

The PLA Opera's season begins with rehearsals outside of California Center for the Arts Escondido, at the regular rehearsal studios. Stage action is mapped out, the performers experiment with their characters, and the director's ideas for the flow of the opera are shared with the cast. At the same time, the orchestra is rehearsing with conductor at the separate rehearsal studio. Once everyone is done preparing their own material, it is time to combine the effort.

## **Moving Into the Theater**

Four to five days before the first performance, the sets, costumes and props are "loaded in" to the theater. There is a table in the middle of the orchestra-level seats for the stage manager, the director, and the designers. This serves as a central location for communicating with the singers and crew onstage, the conductor in the orchestra pit, and the technicians in the lighting booth and backstage.

## **Sitzprobe**

For the studio rehearsals opera companies use a skilled piano accompanist, but once the show moves into the theater, the performers will have a Sitzprobe rehearsal (a German word meaning to sit and try out.) The Sitzprobe is a "sing-through" with the orchestra and conductor, concentrating on the nuances of the music only, without staging. It is the first time that the orchestra and singers meet. Sitzprobe is for the singers and conductor to work out fine musical details before adding costumes, lights, and staging.

## **Piano Tech**

A piano tech rehearsal is held to give singers a chance to adapt to the set and lights. The rehearsal accompanist comes into the orchestra pit and plays the music when it is needed for the tech crew and singers. The conductor is also in the pit with the piano player to lead the singers and the chorus if needed. This rehearsal also gives the tech crew time to practice scene changes, synchronize lights with the music and plot, check communication devices, and bring all other technical elements together. Singers usually do not sing their difficult arias and other big music numbers to save time, and allow the tech crew to practice, and set up their equipment.

## **Orchestra Tech**

Finally, the orchestra tech rehearsal puts all the elements together: lighting, set changes, costumes, make-up, the orchestra, and the supertitles (if any). The time set aside for the orchestra tech is usually 1 hour more than the length of a show. The extra hour is needed in case if something goes wrong and the tech crew must stop the "run", go back and fix the problem.

## **Dress Rehearsal**

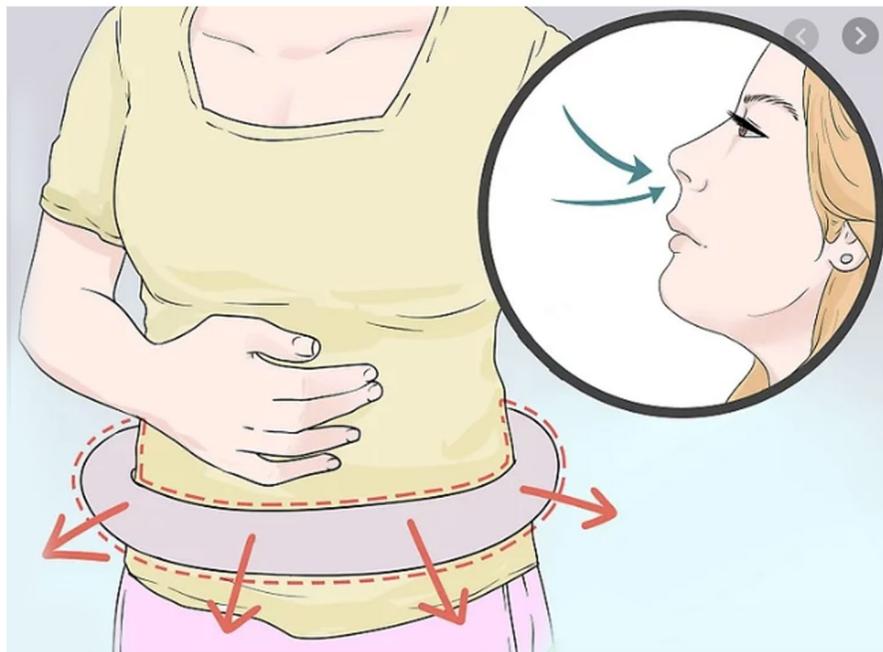
The dress rehearsal is basically a "preview" of the show with all tech elements, full cast, full orchestra and some audience. The director will stop the action if needed, but it is exceedingly rare and generally only for a technical malfunction on the stage. Like theatre, an opera dress rehearsal is the final chance before the performance to make an extremely complex collaboration come together seamlessly.

During the final dress rehearsal, the audience may notice lighting changes as the designer makes final adjustments.

Because of the strenuous nature of the singing, singers may choose to "mark" (sing half-voice) on the final dress rehearsal in order to preserve the vocal chords for the next day performance. Nevertheless, all of their acting and vocal expression will be at full power, with all the passion and conviction that opera requires. They are ready for their first audience, and excited to present their story and their music.

## How Singers Breathe

Every day, opera singers work on improving their breath control, because it's an essential element of vocal technique. They must be able to sing very complicated musical passages, to sustain long notes, and to project their voices without microphones. They work all the time on their abdominal muscles, particularly the diaphragm muscle which runs along the bottom of the rib cage.



## DO IT YOURSELF

### 1. Practice Correct Breathing Technique

- Breathe deeply from your lower lungs - imagine a rubber ring around your waist (see pic)
- Breathe in and try to push the ring outwards.
- Breathe in through your nose and out through your nose and mouth.
- Avoid raising your shoulders as you breathe in - keep them relaxed and level.

### 2. Exercise your breathing muscles

- Fill your lungs with the biggest breath you can, and let it out as slowly as you can with a hissing sound.
- Try it again and while you are hissing have your partner count how long you can make the hissing sound.
- Now do it again making "aaaaah..." sound.

## Which one is harder?

If you were to practice this every day, you would build the muscles and be able to make sound for longer periods of time, as opera singers can.

**During the performance - pay attention to which passages seem to require the most breath control.**

# The History of the Waltz



Shocking many when it was first introduced, the waltz became fashionable in Vienna around the 1780s, spreading to many other countries in the years to follow. Of course, the shock value of the waltz and the opposition to it fueled its popularity. While the eighteenth century upper classes continued to dance the minuet, bored noblemen slipped away to the balls of their servants. It became fashionable in Britain during the Regency period, though the entry in the Oxford English Dictionary shows that it was considered “riotous and indecent” as late as 1825. The music of both Strauss Jr. and his father further popularized the waltz until it had become mainstream and accepted by the time “Die Fledermaus” premiered in 1874.

Johann Strauss II (1825-1899, Austria) was known for his mastery of all kinds of dance music, most famously pieces for the Viennese Waltz, which he included quite memorably in *Die Fledermaus* and his other operettas. Both the musical form and the dance may seem old-fashioned to modern people, but in the 1800s, the waltz was positively revolutionary. In fact, one pamphlet written in 1797 was titled “Proof that Waltzing is the Main Source of Weakness of the Body and Mind of our Generation”.

Despite its questionable reputation, the waltz was soon adopted by high society people to dance in large groups all moving in patterns together and then breaking into pairs dancing independently. Dancer and historian Belinda Quirey claims that, “the advent of the Waltz in polite society was quite simply the greatest change in dance form and dancing manners that has happened in our history.”

## Ask your students:

- Can you think of different kinds of dancing that shocked the "grown-ups" of the time when first introduced?
- What form of dancing has your vote for the "greatest change in dance form and dance manners"?
  - a) The Charleston (Flappers)
  - b) The Twist Disco (Bump)
  - c) Rock and Roll (Elvis)
- What kinds of dances will "the young people" come up with that will shock YOU?
- Take a guess at what the music of the future will sound like. What are its characteristics? How will you describe it?

# Interesting Facts about J. Strauss II

## The fame of the Strauss family

The Strauss family was extremely talented and was made up of composers and bandleaders that attained critical acclaim. The musical foundations of the family can be traced back to Johann Strauss I in Vienna. Johann Strauss I, together with Joseph Lanner, reformed the waltz from a peasant dance and re-introduced it as a loveable art form that could be enjoyed by high society. Because he did not want any competition, Johann Sr. banned his children from becoming musicians despite their willingness to follow in their father's footsteps. Defiantly, Johann I's sons all became musicians.

## Tension with Father

Despite his own prowess and success, Strauss Sr. did everything that he could to prevent his clearly gifted son from pursuing music. Johann Strauss II was supposed to become a banker. When Strauss Jr. disobeyed his instructions and went ahead to compose anyway, Strauss senior worked to prevent him from receiving Vienna's highest musical honor, the KK Hofballmusikdirektor or the Music Director of the Royal Court Balls. He was denied this honor each time he applied and was only recognized after his father's death in 1863.

## "The Waltz King"

The fame and status of the 19th-century waltz in Austria cannot be overstated. The Waltz was a staple in aristocratic society and Strauss II was the equivalent of today's biggest and most famous pop star. His performance of the "Blue Danube" at the Paris World's Fair in 1867 set the stage for Strauss to consolidate a name for himself as the great composer. He produced many other successful compositions aside from "Blue Danube" including "Morgenblätter" ("Morning Paper") in 1864, "Künstlerleben" ("Life of Artist") in 1867, "Geschichten aus dem Wienerwald" ("Tales of Vienna Woods") in 1868, and many more, which allowed the overly stuffy upper-class society to have a good time at parties and events. He created almost 500 dance pieces, 150 of which were waltzes.

## The Blue Danube

The Blue Danube, which is one of Strauss II's most popular compositions, was a complete flop when it debuted in 1867. The public was not pleased with the lyrics, which forced Strauss II to perform it as an instrumental piece instead, which unsurprisingly became a smash hit. The main theme of the Blue Danube became so popular that it was one of the most well-known tunes of the 19th century.

## Personality disorders

Strauss II developed a range of personality disorders and complexes thanks to his perverse relationship with his father. He was a pathological hypochondriac who was constantly afraid of getting sick and becoming blind. He became uncontrollably nervous whenever he needed to travel by train. Additionally, he also hated the outdoors, sunshine, and he was afraid of storms and becoming poor.

## Gold Statue

A gold statue was erected in his honor at the Stadtpark in Vienna. The gold statue is quite prominent and features an image of Strauss Jr. playing the violin.

### Ask your students:

- How many waltzes did Johann Strauss II write during his life?
- Name his most famous waltz?
- Name the country and the city where the gold statue of J. Strauss II is located.
- Why J. Strauss II's father didn't want him to become a composer?
- What was J. Strauss II was afraid of?

# PACIFIC LYRIC ASSOCIATION OPERA

presents

## DIE FLEDERMAUS

Music by Johann Strauss II - Libretto by Haffner and Genée  
from a French vaudeville "Le Reveillon by Meilhac and Halévy"

**California Center for the Arts Escondido**  
340 N Escondido Blvd, Escondido, CA 92025

**Friday, October 15 @ 7:00 PM**  
**Sunday, October 18 @ 3:00 PM**

**Saturday, October 22 @ 7:00 PM**  
**Sunday, October 24 @ 3:00 PM**

**Director - Gabriel Reoyo Pazos**  
**Conductor - Alexandra Keegan**

### CAST & CHARACTERS

Gabriel von Eisenstein	Bryan Bolzenthall, Elias Berezin
Rosalinde	Anna Belaya, Diana Farrell
Adele	Brianna Finnell, Caroline Nelms
Dr. Falke	Aaron Ball, Elias Berezin
Alfred	Tony Malerich, Felipe Prado
Frank	Stephen Leigh Jones
Prince Orlofsky	Tzytle Steinman, Cambria Metzinger
Dr. Blind	Robert Sheaffer
Ida	Devon Crowe, Sara Holmes
Frosch	Dennis Rupp

### TICKETS

[www.pacificlyricassociation.com](http://www.pacificlyricassociation.com)

### MORE INFORMATION

Contact PLA Opera at 619.977.0827 or visit [www.pacificlyricassociation.org](http://www.pacificlyricassociation.org)

### THIS STUDY GUIDE

was created by Alexandra Keegan



# SYNOPSIS

## ACT I

Outside the Eisensteins' apartment, Alfred serenades his old flame Rosalinde, who is now married to Gabriel von Eisenstein. Adele wonders how to get the night off to attend a glamorous New Year's Eve ball to which her sister Ida 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. Hearing someone coming, she sends Alfred away. Eisenstein and Dr. Blind arrive. 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. Dr. 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. While Eisenstein changes, Falke invites Rosalinde to the ball as well, telling her that if she comes in disguise, she'll be able to observe her husband flirting with other women. Rosalinde at first doesn't like the idea but changes her mind when Eisenstein reappears in a tuxedo. 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

In the ballroom of Prince Orlofsky's villa, the guests gossip about their host, who has a habit of paying someone to try to make him laugh - usually in vain. Orlofsky doubts that Falke's promised evening of entertainment will brighten his spirits. Adele arrives - to the surprise of her sister Ida, who claims she never invited her. Ida worries Adele isn't classy enough to attend the ball, so they decide to present her as an actress named Olga. Eisenstein enters, posing as a Frenchman. He immediately identifies Adele as his wife's maid, but she laughs him off. Frank is 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. She sings an impassioned ode to her betrayed homeland. When a smitten Eisenstein starts flirting with her, she manages to steal his pocket watch. Midnight is approaching, and Falke entertains the guests with the story of how he earned the nickname of Dr. Fledermaus. 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. Topsy Frank finally appears. 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, glasses, and wig to disguise himself as the lawyer and confront the impostor. At that moment, Rosalinde rushes in. She 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 to gloat over the success of his plan—only to find the couple falling into each other's arms and to discover Adele, Frank, and Frosch happily embarking on new careers. As Falke bemoans that all his efforts were in vain and his life is a failure, Orlofsky arrives with his guests in tow just in time to hear the story—and breaks into hysterical laughter. All sing a final paean to the joys of champagne.

## Characters - 1



**Gabriel von Eisenstein** is a well-to-do Viennese man-about-town, who has been sentenced to eight days in prison for insulting an official, partially due to the incompetence of his attorney Dr. Blind. Eisenstein is known for winning women by promising them his gorgeous gold watch, but never actually giving it to any of his ladies including his wife Rosalinde. After all his romantic adventures his beautiful gold watch is still in his possession.

**Rosalinde Eisenstein** is Gabriel's wife - a beautiful, smart and faithful woman who has a soft place in her heart for tenors who can sing high notes. Her former admirer tenor Alfred is still serenading under her windows simply ignoring the fact that she is now married.



**Dr. Falke** is Eisenstein's friend who is now known as Dr. Bat (*Dr. Fledermaus*). Exactly one year ago, on the morning of January 1st of 1898, he was found by local kids sleeping on a sidewalk dressed as a bat, because Eisenstein decided to play a practical joke, and left him in his bat costume in a bush to sleep it off instead of taking him home.



**Alfred** is a tenor who has beautiful voice and knows how to use it to get Rosalinde's attention. The expression of his love comes across a little cheesy, slightly annoying, and very loud. He is just ignoring the fact that Rosalinde is now married, and also clearly stated that she never loved him, only his voice.

**Adele** is a young girl who is Rosalinde's chambermaid. Adele's dream is to become an actress. Her acting skills are quite good and helped her to convince people at the party that she belongs in high society.

## Characters - 2



**Frank** is a jailer, who comes to Eisenstein's house to arrest him and deliver him to jail for his eight-day sentence. As every Austrian gentleman, Frank likes big parties and champagne, and has enough creativity to get young women's attention. At work he is less selective on alcohol and drinks cheap plum brandy "Slibowitz".

**Dr. Blind** is a bad lawyer. Unfortunately, he is Eisenstein's attorney, and that's why Eisenstein was sentenced to eight days in jail instead of five. He is not very bright, and always genuinely surprised when things go wrong.



**Orlofsky** is a spoiled and bored Russian Prince. His biggest concern is good entertainment. He is a party boy. He's seen it all, and knows every joke and every trick. Nothing can surprise him. He is filthy rich and looking for excitement and a good practical joke.

**Ida** is Adele's sister. Ida is a dancer in a hit musical show. She is the subject of Adele's admiration. Ida knows how to dress and behave in high society. She teaches Adele some manners so that her chambermaid-sister can blend in at the glamorous party.



**Frosch** is a jail guard. He is doing his best to keep things in order while drinking all day Frank's "Slibowitz" hidden between the books.

**Yvan** - Orlofsky's valet.

**Guests** at Orlofsky's Ball are high society ladies and gentlemen of Vienna.



LISTEN TO THIS:

## Act I

**“Darling Dove, that flew away”** Alfred serenades Rosalinde. His love song begins just as Eisenstein, Rosalinde’s husband, has left. Not only is Alfred a past lover of Rosalinde, but currently teaches her voice lessons.

**“Ah, my mistress has said no”** (duet) Adele regretfully writes to her sister Ida, who invited her to a ball. Adele tells her mistress, Rosalinda, a lie that her aunt is terribly sick and she needs the night off. Rosalinda does not approve the request.

**“No one but an awful lawyer”** (trio) Eisenstein complains about his upcoming imprisonment. He finds little sympathy from his wife, Rosalinda.

**“Come with me to the dance”** (duet) Falke invites Eisenstein to Prince Orlofsky’s ball. They scheme to postpone his jail time by a day so he may attend the party, but without Rosalinda knowing of their plot.

**“So I must say farewell, dear”** (trio) Rosalinda bids farewell to Eisenstein, thinking he is on his way to prison.

**“Drink, my darling”** (finale) Together, Rosalinda and Alfred toast the memory of their past love affair.

**“My friend, how shocking it would be”** (finale) Alfred pretends to be Eisenstein, Rosalinda’s husband, to save her from a social indignity. Frank has come to take Eisenstein to prison and finds Alfred and Rosalinda together instead.

**“No, no, my mind is quite at ease”** (finale) Frank believes Alfred to be Eisenstein and waits for the “couple” to kiss goodbye before he escorts the prisoner away.

## Act II

**“What a night, how divine!”** (chorus) Party guests sing praises of Prince Orlofsky’s opulent ball.

**“I always ask my company”** Prince Orlofsky welcomes his guests, telling them to enjoy themselves freely.

**“My friends, do pay attention”** Orlofsky brings attention to the confused Eisenstein, who has just accused a guest of being his chambermaid. Of course, Eisenstein is correct and he has just encountered Adele, dressed in finery. Adele replies with her famous “laughing song.”

**“What a manner, she’s so gracious”** (duet) Falke, who seeks revenge on Eisenstein, has introduced the disguised Rosalinda to her husband. Eisenstein, immediately smitten, pursues this new conquest, while Rosalinda successfully wins his pocket watch.

**“Songs of my Homeland”** Rosalinda entertains the party guests by singing a nostalgic song.

**“The sparkling wine is flowing”** (finale) All guests toast to the king of the party, champagne! Eisenstein toasts his “new” infatuation and the disguised Rosalinda toasts to “a love we never knew before.”

## Act III

**“I’d have the greatest success”** Adele boasts of her keen ability to play any part well, and that she is suited for an acting career. She pursues Frank, the prison guard, who has been at the party disguised as “Chevalier Chagrin.”

**“I feel a suspicion”** (trio) Rosalinda, Alfred and Eisenstein reflect upon the events of the last evening. Falke arrives with the entire party to declare the triumph of his revenge publically. Rosalinda wants a divorce.

**“The vengeance of that bat”** (finale) Eisenstein has become the punchline of the joke. Although he believed himself to be the clever one, Eisenstein finds the entire ball to be a humorous plot against him. In the end, all ends well and Eisenstein feels compelled to serve his full jail term.

# SPECIAL THANKS

PLA OPERA PRODUCTIONS WOULD NOT BE POSSIBLE WITHOUT OUR GENEROUS AND DEDICATED SUPPORTERS WHO RECOGNIZE THE VALUE OF OPERA AND ITS FRAGILE FINANCIAL NATURE. EVERY DOLLAR CONTRIBUTED TO PLA OPERA IS GREATLY APPRECIATED BY OUR ARTISTIC, ADMINISTRATIVE, AND TECH TEAMS!

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## **In-kind Support**

Trinity Episcopal Church of Escondido  
San Diego Opera  
Ukrainian National Opera  
Roxanne Kellison Photography  
Ken Jacques Photography