

Les 26, 27, et 28 janvier 2017 à 19 h 30

January 26, 27, and 28, 2017 at 7:30 p.m.

Opéra McGill

Patrick Hansen, directeur de l'Opéra McGill et directeur des études d'opéra /
Director of Opera McGill and Opera Studies

Stephen Hargreaves, répétiteur principal / Principal Coach

Die Fledermaus

Johann Strauss II
(1825-1899)

Orchestre symphonique de McGill / McGill Symphony Orchestra

Patrick Hansen,

chef, metteur en scène, chorégraphe, et adaptation du nouveau texte /
conductor, stage director, choreographer, and new text adaptation

Vincent Lefèvre, décors / set design

Ginette Grenier costumes / costume design

Serge Filiatrault, éclairages / lighting design

Florence Cornet, maquillages / makeup design

Réjean Forget, cheveux / hair design

Bienvenue à cette production gala de *Die Fledermaus*, donnée à l'occasion des 60 ans d'Opéra McGill dans ce théâtre historique qu'est le Monument-National!

Cette saison, Opéra McGill présente neuf opéras et plus de 100 rôles, tous interprétés par les étudiants de l'École de musique Schulich dans six langues différentes (en italien, en français, en allemand, en anglais, en hongrois et en russe), et qui seront présentés dans six salles différentes, sur et hors campus.

Pour parvenir à produire tant d'opéras, plusieurs ont mis la main à la pâte, bien entendu! Nos étudiants ont pu développer leurs multiples talents et leur voix aux côtés de professeurs hors pair, lors de répétitions avec des chefs spécialisés en opéra, ainsi que lors de séances avec les nombreux répétiteurs de McGill, incluant notre répétiteur principal, Stephen Hargreaves. Arrivé il y a quelques années à peine, Stephen a transformé le programme en apportant aux étudiants ses connaissances sur le monde lyrique actuel. En mars, il mènera trois des opéras du Festival « B!NGE » : *Dido et Æneas*, *East O' the Sun West O' the Moon*, et *Le Château de Barbe-Bleue*, suite à quoi il repartira vers le Canadian Opera Company de Toronto.

Cette production de *Die Fledermaus* est occasion de retrouvailles pour nombre de diplômés d'Opéra McGill. Chaque soir, pendant le deuxième acte, la fête du Prince Orlofsky sera ponctuée d'apparitions éclair de la part d'invités-surprises faisant partie des anciens du programme. Ils chanteront des airs favoris, des duos et des trios de Rossini, Haendel, Puccini, Gilbert et Sullivan, Porter et de l'autre Strauss! On retrouve ces diplômés d'Opéra McGill partout sur les grandes scènes à travers le monde – de la Cité interdite en Chine au Wigmore Hall de Londres, du Carnegie Hall au Metropolitan Opera, et en passant par toutes les grandes compagnies canadiennes d'opéra; du Vancouver Opera ou du Canadian Opera Company à l'Opéra de Montréal. Nous sommes enchantés qu'ils aient décidé de revenir partager leurs talents sur scène avec nos étudiants actuels. Puisque chaque soir présente un invité-surprise différent, soyez sûr de revenir à chaque représentation pour ne pas manquer ces invités spéciaux!

Les productions d'Opéra McGill rassemblent une équipe formidable d'artistes qui collaborent avec moi pour la conception de chaque production. Comme j'ai souvent écrit, ils sont les véritables génies derrière nos productions : Vincent Lefèvre (scénographie), Ginette Grenier (costumes), Serge Filiatrault (éclairages) et Florence Cornet (maquillages). Ensemble, nous avons produit près de cinquante nouvelles productions au cours des dix dernières années, et je suis sincèrement redevable envers chacun d'entre eux pour leur sens artistique et leur détermination qui ont su rendre chaque production mémorable, incluant ce *Fledermaus*.

Finalement, je dois prendre un moment pour remercier ma famille qui m'a permis de dévouer autant de temps et de passion à Opéra McGill. Ma muse et référence, Elizabeth, mes deux fils qui sont arrivés avec nous de Miami il y a dix ans, et qui alors se demandaient si le froid cesserait pendant notre premier hiver, et finalement mon chien Sirius, qui m'accueille chaque soir comme si j'incarnais la chose la plus extraordinaire du monde, et qui me ravive peu importe l'état de fatigue dans lequel je me trouve, ou de quelle aventure opératique je reviens.

Patrick Hansen

Directeur de l'Opéra McGill et directeur des études d'opéra

Welcome to Opera McGill's 60th anniversary gala production of *Die Fledermaus* at the historic Monument-National Theatre!

This season, Opera McGill presents nine operas with over 100 roles performed by students from the Schulich School of Music in six languages (Italian, French, German, English, Hungarian, and Russian) at six different venues on and off McGill's campus. We are so excited to bring Montreal such a wide variety of opera by Purcell, Handel, Mozart, Massenet, Strauss Jr., Ravel, Fox, Bartok, and Garner. Seven of these operas will happen this March during the world's first 24 hour opera B!NGE Festival presented by Opera McGill. Check out the advertisement in this program and get your tickets now as it is sure to be something Montrealers will never forget!

To produce this amount of opera takes many people, of course! Our exceptionally talented students spend a great deal of time in the presence of master teachers working on their voices, in rehearsal with directors and conductors who specialize in opera, and in sessions with many exceptional Opera McGill vocal coaches, including our principal vocal coach, Stephen Hargreaves. Arriving just a few years ago, Stephen has transformed the program by bringing his professional knowledge of the current opera world to our students. This March he will be leading three of the B!NGE Festival operas: *Dido and Aeneas*, *East O' the Sun West O' the Moon*, and *Bluebeard's Castle* before heading back to Toronto's Canadian Opera Company later this spring.

This production of *Die Fledermaus* is a homecoming for a number of Opera McGill alumni. Each night, we will be presenting different surprise alumni guests during Orlofsky's Act Two party. They will be performing favourite arias, duets, and trios by Rossini, Handel, Puccini, G&S, Porter, and that other Strauss! These alumni perform all over the world, from The Forbidden City in China to London's Wigmore Hall, from Carnegie Hall to the Metropolitan Opera, and at every major opera company in Canada; including the Vancouver Opera, the Canadian Opera Company, and Opéra de Montréal. We are thrilled they have decided to return and share their talents on the stage with our current opera students. Be sure to return for every performance to catch these very special guests, as each night the surprise guests will be different!

Opera McGill productions bring together a wonderful team of artists who collaborate with me to design each production. As I've written often, they are the true geniuses behind our productions: Vincent Lefèvre (sets), Ginette Grenier (costumes), Serge Filiatrault (lights), and Florence Cornet (makeup). Together, we have created close to fifty new productions in the last ten years and I am truly thankful to each of them for their artistry and determination to make each production so memorable, including this *Fledermaus*.

Finally, I must take a moment to thank my family who have allowed me to devote so much time and passion to Opera McGill. My Muse and touchstone, Elizabeth, my two sons who arrived with us from Miami ten years ago and wondered if the cold would ever cease during our first winter, and finally my dog Sirius, who greets me each and every late night as if I'm the most exciting thing to ever walk in the door and who renews my spirit regardless of how tired I might be from whatever operatic adventures I might have had that day.

Patrick Hansen
Director of Opera McGill & Opera Studies

Distribution / Cast

dans l'ordre de présentation / in order of appearance

	<i>26 / 28 janvier</i>	<i>27 janvier</i>
Alfred	John Carr Cook	Haitham Haidar
Adele	Gina Hanzlik	Anna-Sophie Neher
Rosalinde	Ana Toumine	Paula Berry
Gabriel von Eisenstein	Jonah Spungin	Patrick McGill
Blind	Torrance Gricks	Ciarán Wooten
Doctor Falke	Igor Mostovoi	Jean-Philippe Mc Clish
Frank	Paul Winkelmans	Aaron Murphy
Ida	Jacoba Barber-Rozema	Charlotte Stewart-Juby
Prince Orlofsky	Simone McIntosh	Rose Naggar-Tremblay
Ivan	Eric Epp	Eric Epp
Frosch	Aaron Murphy	Paul Winkelmans
Danseuses / Dancers	Elisabeth Boudreault, Emily Brown Gibson, Magdalena How	
Serveurs / Waiters	Reed McDonald, Cesár Naassy	

Invités d'Orlofsky / Guests of Orlofsky

Carolyn Beaudoin, Sarah Bissonnette, Elisabeth Boudreault, Emily Brown-Gibson, Lindsay Connolly, Breanna Frape, Lindsay Gable, Magdalena How, Sevan Kochkarian, Regina Krawiec, Isabelle Lévesque, Elie Manousakis, Veronica Pollicino, Brooke Porritt, Cara Search, Justine Vultaggio
James Brown, Alexander Cappellazzo, Christian Carpino, Jack Cotaling, Bryan De Parsia, Jean-Philippe Lupien, Matthew Marano, Robert Milner

Orchestre symphonique de McGill / McGill Symphony Orchestra

Patrick Hansen, chef / conductor

<i>violons / violin</i>	<i>flûtes / flute</i>	<i>trombone</i>
Ladusa Chang-Ou	Lucy Song	Thomas Burton
McKenna Glorioso	Stephanie Morin	
Gabrielle Bouchard		<i>bassons / bassoon</i>
Sarah Ng	<i>hautbois / oboe</i>	Aviner Hartwick
Rebecca Jacobsen	Jonathan Werk	Katelyn Egan
Sienna Cho	Matthew Saathoff	
	<i>clarinettes / clarinet</i>	<i>harpe / harp</i>
<i>altos / viola</i>	Pier Martel Harvey	Zepherine Poirier-Feraud
Alice Norris	Christopher McMillan	
Adriana Arcila Tascon		<i>timbales / timpani</i>
	<i>cors / french horn</i>	Rob Cosgrove
<i>violoncelles / cello</i>	Ryan Garbett	
Kendra Grittani	Danae Eggen	<i>percussions / percussion</i>
Emma Grant-Zypchen		Alex Haupt
	<i>trompettes / trumpet</i>	Dylan Cochran
<i>contrebasse / doublebass</i>	Joey Moore	
Jeanne Corpataux-Blache	Ben Hare	

Notes du metteur en scène

Le pétillant *Die Fledermaus* de Johann Strauss Jr est l'un des opéras les plus aimés et les plus joués à travers le monde. Ayant été plusieurs fois soit à la direction artistique ou orchestrale de l'œuvre – dans sa version allemande ou anglaise – au courant des trente dernières années, *Die Fledermaus* est certainement cher à mon cœur. Toutefois, avec cette production j'ai décidé pour la première fois d'occuper la double fonction de directeur artistique et de chef d'orchestre, ce en plus de chorégrapheur la danse et de servir d'éditeur pour réduire et réécrire les dialogues parlés de façon à présenter une nouvelle version en allemand, français et anglais.

Pourquoi tant de rôles? Pourquoi tant de langues différentes?

Permettez-moi de répondre tout d'abord à la deuxième question. La conception de cette production est inspirée par Gustav Klimt, un artiste viennois connu pour ses tableaux aux couleurs exceptionnellement vives, peints vers la fin du 19^e et début du 20^e siècle. Notre production a lieu à Vienne durant les premières décennies du 20^e siècle, une époque de grandes fêtes extravagantes, et où il n'aurait pas du tout été extraordinaire de côtoyer un prince russe, une comtesse hongroise, ou encore un marquis ou chevalier français en train de valser jusqu'au bout de la nuit avec la plus haute société viennoise. Afin de représenter ces fêtards internationaux, j'ai décidé d'entremêler une variété de langues se rapportant aux divers personnages de l'histoire. Les personnages viennois s'entretiennent en allemand, le prince russe en français (la langue officielle de la cour russe), et juste pour rendre les choses encore plus intéressantes, j'ai décidé que la bonne des Eisenstein, Adele, serait de la classe ouvrière de Londres. De passer d'une langue à l'autre fut particulièrement amusant, fou, et surtout assez exigeant pour les étudiants, et plus particulièrement pour ceux qui sont déjà bilingues ou trilingues. De rester conscient de la langue dans laquelle on joue, alors qu'il faut traduire simultanément entre deux, ou même trois langues, n'est pas chose toujours facile! J'applaudis leurs efforts et j'espère que le tout donnera du style à l'histoire. Aussi, plusieurs étudiants m'ont aidé à trouver les phrases en français et en russe, et je suis très reconnaissant envers Anja Strauss pour avoir corrigé toutes mes erreurs grammaticales allemandes.

Avant la deuxième moitié du 20^e siècle, les chefs et/ou les compositeurs d'opéra eux-mêmes dirigeaient les opéras avec les chanteurs. À cet égard, mon professeur, Robert Larsen, incarnait un retour vers cette époque. Sous sa tutelle (qui a consisté en cinq ans à l'école et au festival d'été d'opéra en Iowa), j'ai appris que ce qui rend un opéra unique est la façon dont il réussit à combiner le texte et la musique à travers la voix humaine. Robert a mis en scène et dirigé chaque opéra dans lequel j'ai joué, chanté, et sur lequel j'ai travaillé; pendant des années, j'étais convaincu que c'était ainsi qu'un opéra était mis sur pied. Imaginez ma surprise quand j'ai rencontré des metteurs en scène qui ne pouvaient pas lire la musique, ou des chefs qui, lors des répétitions, semblaient désintéressés par toute question d'ordre dramatique. Pourquoi séparer le drame de la musique? Pourquoi être un chef qui ne s'intéresse qu'à la partition musicale, ignorant les intentions dramatiques afin de mieux se concentrer sur une seule moitié de la création du compositeur?

J'ai la conviction que lorsque l'opéra divertit véritablement, c'est qu'il y a une connexion profonde entre la musique et le texte, et que cette connexion doit être représentée autant sur scène que dans chaque moment de la partition musicale. En somme, cela signifie que je m'applique à diriger le texte, et à mettre en scène la musique.

Or donc, avec cette production, j'espère vous faire voir et entendre la façon dont les chanteurs et moi-même tentons de marier l'aspect humoristique du texte avec l'effervescence de la partition musicale écrite par l'un de nos grands génies de l'opérette.

-- Patrick Hansen

Synopsis

Acte I

L'appartement des Eisenstein, Vienne, 1910

Alfred, un ténor local, chante la sérénade à son ancienne petite amie Rosalinde (maintenant mariée à Gabriel von Eisenstein) à l'extérieur de l'appartement des Eisenstein. Adele, leur femme de chambre, reçoit une invitation de la part de sa sœur pour aller à un grand bal, et elle se demande bien comment pouvoir obtenir un congé pour la soirée. Elle raconte à sa maîtresse qu'elle doit visiter sa tante malade, et lorsque Rosalinde refuse de la laisser partir, elle feint la souffrance et l'affliction. Alfred apparaît et déclare son amour à Rosalinde, qui lui résiste jusqu'à ce qu'il se mette à chanter. En entendant quelqu'un approcher, elle supplie Alfred de la laisser et ainsi éviter le scandale. Il accepte, mais pas avant qu'elle ait promis de le revoir plus tard. Eisenstein et son avocat, Blind, arrivent d'une audience à la cour : la peine d'Eisenstein qui était initialement de trois jours a été prolongée à huit jours, et il doit la commencer le soir même. Il sort rageusement Blind de chez lui. L'ami de Gabriel, Doctor Falke, presse Eisenstein de retarder sa visite en prison et l'invite plutôt à une grande fête donnée par le riche Prince Orlofsky. Trouvant qu'il s'agit d'une façon beaucoup plus agréable de passer la nuit (que de la passer en prison), Eisenstein accepte l'invitation, mais seulement après s'être moqué d'une autre fête costumée où Eisenstein (déguisé en papillon) avait saoulé Falke (déguisé en chauve-souris). Le lendemain matin, ce dernier s'était réveillé au milieu de la place publique, entouré de gens qui riaient de la « chauve-souris ». Le souvenir est loin d'amuser Falke (en fait, toutes ces invitations à des fêtes font partie du plan de vengeance de Falke). Eisenstein apparaît donc en tenue de soirée, ce qui est complètement saugrenu étant donné qu'il est censé se diriger vers la prison. Alors que Rosalinde et Adele le rejoignent pour lui souhaiter l'au revoir avant son départ pour la prison, il invente de bien piètres excuses pour justifier son costume. Une lettre et un déguisement arrivent de la part de Falke, qui explique à Rosalinde que si elle se présente au bal, elle pourra surprendre son époux en train de courir les jupons. Enragée par la tromperie d'Eisenstein, elle dit à Adele d'aller voir sa « tante » alors qu'Alfred réapparaît. Leur rendez-vous romantique est interrompu par Frank, le gardien de prison, venu pour arrêter Eisenstein. Rosalinde convainc Alfred de se faire passer pour son époux afin d'éviter le scandale. Après avoir un peu trop bu, Frank mène Alfred à la prison.

~ entracte ~

Acte II

Scène i - la salle de bal - plus tard en soirée

Dans la salle de bal de la villa du Prince Orlofsky, les invités célèbrent et fêtent comme s'il n'y avait pas de lendemain. Adele arrive (portant une robe de bal volée à sa maîtresse) à la surprise de sa sœur Ida, une danseuse en devenir aux talents douteux. Adele est présentée au Prince Orlofsky en tant que jeune actrice du nom d'Olga. Le Prince Orlofsky a engagé Falke pour s'assurer que la soirée soit divertissante et apporte un peu de lumière dans son éternel ennui, et il ordonne à tous ses invités d'agir comme bon leur semble et de faire absolument tout ce qu'ils désirent. Eisenstein fait son entrée, et suivant les instructions de Falke, se présente comme étant le marquis français Renard. Frank arrive, prétend être un chevalier français, et se lie rapidement d'amitié avec Eisenstein. Finalement, Rosalinde arrive, déguisée en comtesse hongroise. Elle voit immédiatement son époux en train de courtiser sa femme de chambre et devient furieuse. Lorsqu'un

Eisenstein tout épris d'elle commence à la courtiser à son tour, elle parvient à lui voler sa montre de poche. Après qu'Ida et Adele la raillent et mettent en doute le fait qu'elle soit véritablement hongroise, elle chante une csardas qui confond les sceptiques. Au cours de la soirée, la foule trinque au champagne, à l'amour et à la fraternité. Les invités dansent jusqu'au bout de la nuit, et se laissent divertir par des invités spéciaux arrivés à Vienne par les bons soins de Falke (presque via une machine à faire voyager dans le temps!) Ida et sa troupe tentent de divertir les invités également, mais ils échouent misérablement. Aux coups de six heures, Eisenstein et Frank s'enfuient alors que la fête bat son plein.

Scène ii - la prison - le lendemain matin

Frosch le gardien de prison est harcelé par le chant incessant d'Alfred dans la cellule 12. Frank apparaît finalement, extrêmement ivre et revivant les souvenirs de sa soirée incroyable au bal d'Orlofsky. Ida et Adele arrivent pour demander au « Chevalier Chagrin » s'il ne pourrait pas aider Adele à poursuivre ses ambitions pour l'art de la scène. Après qu'elle ait démontré au « Chevalier » ses talents d'actrice, Frank ordonne à Frosch de les emmener toutes deux à la cellule 13, qu'elles croient faire partie de son domaine. Eisenstein arrive pour purger sa peine. Il apprend à sa grande surprise que sa cellule est déjà occupée par un homme qui prétend s'appeler Gabriel von Eisenstein et qui a été trouvé dans sa maison en compagnie de Rosalinde. Blind arrive, et Eisenstein prend la ferme résolution de découvrir ce qui se passe vraiment. Il prend la toge et les lunettes de Blind et se déguise en ce dernier. Peu de temps après, Rosalinde arrive pour libérer Alfred avant que son époux ne survienne. Alors qu'Alfred est amené pour parler à l'avocat « Blind », Rosalinde témoigne de l'infidélité de son époux afin de commencer les procédures de divorce. Lors d'un trio comique, Alfred et Rosalinde expliquent les raisons pour lesquelles ils ne forment pas une bonne paire, pendant qu'Eisenstein – toujours déguisé – fulmine. Laissant tombé finalement son déguisement, Eisenstein accuse sa femme de promiscuité, accusation à laquelle Rosalinde répond en sortant la montre de poche. Juste au moment où ils se rendent compte qu'ils sont tous deux à blâmer, Falke arrive avec Orlofsky et les fêtards pour se vanter des succès de son plan – juste à temps pour voir le couple tomber dans les bras l'un de l'autre, et pour trouver Adele, Ida et Frank heureux également. Orlofsky est finalement diverti et fait résonner son rire alors qu'Eisenstein demande pardon en jetant le blâme sur le champagne.

-- Patrick Hansen

Director's Notes

Johann Strauss Jr.'s bubbly *Die Fledermaus* is one of the most beloved and most performed operas in the world. It is certainly near and dear to my heart, as I have coached, directed, or conducted the piece many times over the last thirty years in either German or English. However, this production marks the first time I've decided to conduct and direct *Die Fledermaus* while also choreographing the dancing and serving as an editor of sorts in order to cut down and rewrite the spoken dialogue into a new German, French, and English version.

Why so many different hats? Why so many different languages?

Allow me to answer the second question first. This production's design is inspired by the fantastic Viennese artist Gustav Klimt, who produced vivid paintings during the late 19th and early 20th centuries. Our production takes place in Vienna during the first decade of the 20th century, a time of carefree parties where it would not have been out of the ordinary to run into a Russian prince, or a Hungarian countess, or a French marquis or Chevalier waltzing away the evening with the cultured and moneyed Viennese society. In order to reflect these international partygoers, I decided to interweave various languages — rooting the specific choices to the characters in the story. The Viennese characters converse in German, the Russian prince in French (the language of the Russian court), and just to make things interesting, the Eisenstein's maid, Adele, I decided would be from working class London. Going in and out of multiple languages has been fun, crazy, and quite challenging for the students, particularly the many students who are already bilingual or trilingual. It's hard to keep track of what language you are acting in if your mind is already actively engaged in translating between two or three other languages! I applaud their efforts and hope it brings a nice flair to the story. As well, many students helped me in finding French and Russian phrases and I am indebted to Anja Strauss who corrected my many German grammatical mistakes.

Before the latter half of the 20th century, opera conductors, and/or the composers themselves, directed the operas in collaboration with the singers. My teacher, Robert Larsen, was a throwback to that earlier time. Under his tutelage (which comprised five years both in school and at his summer opera festival in Iowa), I learned that what made opera special is its unique ability to combine text and music via the human voice. Robert staged and conducted every opera I played, sang, or worked on; for years, that's how I thought opera was put together. Imagine my surprise when I ran into directors who couldn't read music or conductors who seemed uninterested in dramatic questions in the rehearsal room. Why separate the drama from the music? Why be a conductor who was primarily interested in the musical score, ignoring the dramatic intentions in order to focus just on one half of a composer's creation?

My belief is that when opera really entertains, there is a deep connection between the music and the text, and that this connection should be represented in the staging and must be present in every moment of the musical score. Basically, this means that I focus on conducting the text and directing the music.

And so in this production, I hope you'll see and hear our attempt to marry the comic timing of the text with this effervescent musical score by one of the great geniuses of operetta.

-- Patrick Hansen

Synopsis

Act I

The Eisenstein apartment, Vienna, 1910

Alfred, an opera tenor serenades his former girlfriend Rosalinde, now married to Gabriel von Eisenstein, outside of the Eisenstein's Viennese apartment. Adele, their chambermaid, receives an invitation from her sister to a glamorous ball and wonders how she can get the night off. Telling her mistress that she must visit her sick aunt, she feigns grief as 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 begs Alfred to leave to avoid a scandal. He does, but not before she promises to see him later. Eisenstein and his lawyer, Blind, arrive from a session in court: Eisenstein's initial sentence of three days has been extended to eight days and he must begin his term that very night. He angrily throws Blind out. Gabriel's friend Doctor Falke urges Eisenstein to delay going to jail and instead invites him to a party which is being given by the wealthy Prince Orlofsky. Thinking this would be a better way to spend the night, instead of in jail, Eisenstein accepts the invitation, but only after making fun of an earlier costume party where Eisenstein (dressed as a butterfly) got Falke (dressed as a bat) very drunk and he woke up the next morning in a city square surrounded by people laughing at "the bat". Falke was not amused (in fact, all of these party invitations are part of Falke's plan for revenge). Eisenstein appears in evening dress, which makes no sense since he is supposed to head to jail. He makes up a poor excuse for his costume as Rosalinde and Adele join him in a bittersweet farewell before he heads off to prison. A letter and a disguise arrive from Falke telling her that if she comes to the ball, she will be able to see her husband's flirtations. Angry at Eisenstein's deception, she tells Adele to go see her "aunt" as Alfred reappears. Their rendezvous is interrupted by the prison warden Frank, who has come to arrest Eisenstein. Rosalinde persuades Alfred to pretend to be her husband in order to avoid a scandal. After a bit too much drinking, Frank carts Alfred off to jail.

~ *entracte* ~

Act II

Scene I - The Ballroom - Later that evening

In the ballroom of Prince Orlofsky's villa, the guests celebrate and party the night away. Adele arrives, (wearing a gown she stole from her mistress' closet) to the surprise of her sister Ida, a questionable up-and-coming dancer. Adele is presented to Prince Orlofsky as a young actress named Olga. Prince Orlofsky has hired Falke to provide an evening of entertainment to brighten his endless boredom and proclaims to all his guests that they should behave however they want and do anything they like. Eisenstein enters, posing as the French Marquis Renard, as per Falke's instructions. He publicly identifies Adele as his wife's maid, but she laughs him off to the embarrassment of Eisenstein. Frank arrives, posing as a French chevalier, and he and Eisenstein become fast friends. Finally Rosalinde arrives, disguised as a Hungarian countess. She immediately sees her husband flirting with her maid and becomes infuriated. When a smitten Eisenstein starts flirting with her, she manages to steal his pocket watch. After Ida and Adele taunt her that she might not really be Hungarian, she sings a Czardàs as proof. As the evening progresses, the crowd toasts to champagne, love and brotherhood. The guests dance through the night, entertained by special guests brought to Vienna by Falke (as if via a time machine!) Ida and her team of dancers try to entertain the guests as well, but fail miserably. As the clock strikes six, Eisenstein and Frank rush out as the party continues.

Scene II - The Jail - The next morning

Frosch the jailer is being tormented by the nonstop singing of Alfred in cell block 12. Frank finally appears, extremely drunk and reliving memories from his amazing evening at Orlofsky's ball. Ida and Adele arrive to ask "Chevalier Chagrin" if he can help Adele to further her stage aspirations. After showing the "Chevalier" her acting talents, Frank has Frosch take them to cell block 13, which they think is part of his estate. Eisenstein arrives to serve his sentence. He is surprised to learn his cell is already occupied by a man who claims to be Gabriel von Eisenstein and who was found in his house with Rosalinde. Blind arrives, and Eisenstein becomes determined to find out what's really going on. He takes Blind's cloak and glasses to disguise himself as the lawyer. Soon after, Rosalinde arrives to get Alfred released before her husband shows up. As Alfred is brought in to speak to the lawyer "Blind", Rosalinde gives testimony to her husband's treachery in order to start divorce proceedings. During a comic trio, Alfred and Rosalinde explain why they are the wronged parties, as Eisenstein - still disguised - fumes at them both. Finally dropping his disguise, Eisenstein accuses his wife of promiscuity, at which point Rosalinde produces his watch. Just as they realize they are both to blame, Falke arrives with Orlofsky and all the partygoers to gloat over the success of his plan—only to find the couple falling into each other's arms and to discover Adele, Ida, and Frank happy as well. Orlofsky finally feels entertained and joins in with laughter as Eisenstein asks for forgiveness, blaming it all on the champagne.

-- Patrick Hansen

Biographies

Patrick Hansen

Patrick Hansen poursuit sa carrière exceptionnelle partout en Amérique du Nord à titre de chef d'opéra, répétiteur et metteur en scène. Il est présentement directeur des études d'opéra à l'École de musique Schulich de l'Université McGill à Montréal, au Québec.

Pour sa direction du chef-d'œuvre de l'opéra *Bluebeard's Castle* de Bartok, le critique Anthony Tommasini du *New York Times* a louangé « son rythme souple et ses couleurs vives », tandis que Martin Bernheimer, critique du *Financial Times* et gagnant du prix Pulitzer, a écrit que « Hansen a respecté l'équilibre délicat entre la passion et l'introspection. Il a transposé une grande partie de l'essai épique de Bartók en de l'angoisse psychosexuelle. » David Patrick Stearns du *Philadelphia Inquirer* a souligné que « Hansen a révélé un autre côté de la partition : trait après trait de caractérisation musicale qui est souvent masquée par une couleur orchestrale éclatante, dessinant avec adresse l'oreille dans le cœur assombri des deux personnages ».

Ses mises en scène lui ont valu des éloges tant au Canada qu'aux États-Unis : « Le chef Patrick Hansen... a réussi à saisir toute l'âme de La Bohème et à évoquer – ce que, malheureusement, peu de metteurs en scène ont réussi – Paris comme toile de fond riche en personnages. Lorsqu'il n'y a plus eu de place sur scène pour la foule durant l'acte II, celle-ci est simplement descendue dans la salle... le volet comique était réussi... Le jeu des artistes a été solide tout au long de l'opéra. » - Wayne Gooding, *Opera Canada*. « Dès que le rideau s'est fermé sur la plus récente œuvre présentée par l'Opéra McGill, jouée vendredi, j'ai tout de suite voulu la revoir. La distribution des huit chanteurs était bonne. Le chef Patrick Hansen a su faire ressortir l'aspect dramatique. Le viol [de Lucrèce] comportait une scène de lutte étrusco-romaine ainsi qu'un lumineux effet de théâtre : une vive lumière s'allume et Tarquin, laissant soudainement tomber sa robe, devient pur animal, judicieuse idée. » - Arthur Kaptainis, *The Montreal Gazette*.

M. Hansen a fait partie du personnel de musique du Lyric Opera of Chicago, du Pittsburgh Opera, du Tulsa Opera, de l'Opera Memphis, du Des Moines Metro Opera, de l'Ash Lawn Opera, du Juilliard Opera Center et du Glimmerglass Opera. Il a également agi à titre de directeur artistique du Florida Grand Opera lors de l'ouverture du Centre des arts situé au centre-ville de Miami, projet d'une valeur d'un demi-milliard de dollars.

À l'aise dans l'opéra et la comédie, son expérience de metteur en scène englobe l'éventail complet du répertoire présenté de nos jours par les compagnies d'opéras : *Così fan tutte*, *Le nozze di Figaro*, *Don Giovanni*, *Die Zauberflöte*, *La Fille du régiment*, *L'elisir d'amore*, *La traviata*, *Dialogue des Carmélites*, *Albert Herring*, *Hänsel und Gretel*, *La bohème*, *The Rape of Lucretia* et *A Midsummer Night's Dream*, de même que les spécialités baroques *L'incoronazione di Poppea*, *Orfeo ed Euridice*, *Dido and Aeneas*, *Imeneo*, *Thésée*, *Agrippina*, *Alcina* et les comédies musicales *Camelot* et *Trouble in Tahiti*. L'été dernier, M. Hansen a fait ses débuts de chef d'orchestre à Toronto avec *Die Fledermaus* de Opera5 et est a été le pianiste dans un concert d'extraits de Shakespeare dans le cadre du Toronto Music Festival. Cette saison, M. Hansen sera le metteur en scène pour *Alcina*, *Die Zauberflöte*, *Die Fledermaus*, *The Impresario*, *Sid the Serpent*, *Bluebeard's Castle*, et la première nord-américaine de *East O' the Sun, West O' the Moon* de Garner.

Stephen Hargreaves

Dans un monde de plus en plus spécialisé, Stephen Hargreaves se considère très chanceux de pouvoir diviser ses aptitudes musicales de plusieurs manières. Lorsque sa mère a remarqué qu'il avait un trouble d'élocution tandis qu'il commençait à parler, on lui a fait porter subséquemment des ensembles d'aérateurs transtympaniques à 11 reprises. Dès le moment qu'il a pu entendre clairement, il est tombé amoureux avec le son et la musique sous toutes leurs formes. Formé comme pianiste solo et corniste, Hargreaves a fréquenté l'Indiana University où il a étudié avec Myron Bloom tout en perfectionnant son jeu pianistique. C'est là qu'il fait la rencontre de Martina Arroyo qui lui inculque son amour du répertoire vocal et, par la suite, de l'opéra. Les débuts professionnels de Hargreaves se réalisent très tôt, lui permettant de payer ses études universitaires en tant que pianiste accompagnateur et écourtant sa dernière année pour lui permettre d'agir à titre de répétiteur et chef adjoint. S'ensuit pendant 15 ans une série d'engagements professionnels, dont des concertos solos, tels que le 2^e de Brahms et le 3^e de Rachmaninoff, de la musique de chambre en collaboration avec des instrumentistes et chanteurs, de nombreux récitals solos et des rôles de chef, chef adjoint et clavecin continu pour des compagnies d'opéra régionales et internationales, cumulant plus de 100 productions uniques avant l'âge de 40 ans.

Hargreaves adore les défis et défend la virtuosité autant dans la musique ancienne que dans les nouvelles œuvres qui font reculer les frontières musicales et artistiques. À cet égard, il a toujours cru en l'importance et au besoin de cultiver l'amour de la musique chez les autres et d'instiguer ceux qui s'adonnent à la musique avec la plus grande passion et la défendent au plus haut niveau à se perfectionner davantage. Il est ravi d'être professeur à l'Université McGill et espère pouvoir partager ses connaissances et inspirer son entourage à devenir la nouvelle génération de musiciens la plus accomplie.

Hargreaves a dirigé à l'Opéra Theater, à l'Opéra Omaha, au Lyric Opera of Kansas City, au Glimmerglass Festival, au Festival lyrique de Belle-Île-en-Mer, au Pine Mountain Opera et a assisté de nombreux chefs dont Steuart Bedford, Harry Bicket, Jane Glover, Emmanuelle Haïm, Stephen Lord, Alan Gilbert, Julius Rudel, Nader Abbassi et Rinaldo Alessandrini. Hargreaves a également travaillé comme répétiteur vocal et chef assistant pour le Washington National Opera, la Compagnie d'opéra canadienne, au Santa Fe Opera, l'Utah Opera, le Dallas Opera et Light Opera Works. Il est heureux de revenir à l'Opéra McGill pour la saison 2016-2017 après avoir dirigé sa première *Tosca* acclamé par la critique avec Union Avenue Opera à St. Louis. À la fin de la saison de l'Opéra McGill, Hargreaves se rendra à Toronto pour Louis Riel avec la Compagnie d'opéra canadienne, suivie par une position chef assistant / continuo à Santa Fe Opera pour leur production d'*Alcina*.

Florence Cornet

Depuis plus de 25 ans Florence pratique et enseigne le maquillage de scène. Elle travaille depuis ses débuts professionnels dans l'univers du théâtre et de la scène et a également travaillé à la télévision et au cinéma pendant une quinzaine d'années. Elle a enseigné dans plusieurs écoles de théâtre dont, ces dernières années, à l'École nationale de théâtre du Canada, ainsi qu'à l'École nationale de cirque du Canada situées à Montréal.

Scène, télévision, cinéma l'ont également amenée vers le cirque, elle a conçu les maquillages pour 2 spectacles au Cirque du Soleil : *Koöza* et *Michael Jackson immortal tour*. Sa première collaboration avec Opéra McGill a été *Rinaldo* à l'automne 2012. On a pu voir son travail au TNM dans *Le Roi se meurt*, dans *Petite vérité inventée* à la Maison théâtre et dans *Survivre* au théâtre de Quat'sous.

Serge Filiatrault

Diplômé de la section de production de l'École nationale de théâtre du Canada, Serge Filiatrault a travaillé sous différents angles dans le milieu du spectacle depuis déjà plus de quinze ans. Que ce soit à titre d'éclairagiste pour le Festival international de jazz de Montréal ou dans diverses autres fonctions, il s'avère toujours une clef importante pour la réussite d'un spectacle.

Ginette Grenier

Diplômée de l'École Nationale de Théâtre du Canada, Ginette Grenier a conçu de nombreux costumes et décors pour le théâtre, la danse et le cinéma. Avec plus de 70 conceptions à son actif, sept de ses productions ont été mises en nomination au "Gala des Masques" ainsi qu'un Prix Opus pour *Marisol et Rémi sur les chemins de la nuit* avec l'OSM. Pour Opéra McGill elle a conçu les costumes de *Radamisto*, *The Rape of Lucretia*, *Thésée*, *The Rake's Progress*, *La Bohème*, *Don Giovanni*, *Volpone*, *Die Zauberflöte*, *I Capuleti e i Montecchi*, *A Midsummer Night's Dream*, *Pygmalion*, *Venus et Adonis*, *Le Nozze di Figaro*, *Suor Angelica*, *Gianni Schicchi*, *Little Women*, *L'elisir d'amore*, et *Rodelinda*.

Vincent Lefèvre

Diplômé en Arts Appliqués à Strasbourg en France, Vincent Lefèvre a fini ses études en scénographie à l'École nationale de Théâtre du Canada en 1997. Il a signé plus d'une centaine de conceptions de décors et costumes en théâtre, danse ainsi qu'en opéra. Ses réalisations avec Opéra McGill incluent *Don Giovanni*, *Idomeneo*, *Louis Riel*, ainsi que les productions *Albert Herring*, *Così fan tutte*, *Alcina*, *The Rake's Progress*, *Volpone*, *Die Zauberflöte*, *I Capuleti e i Montecchi*, *A Midsummer Night's Dream*, *Pygmalion*, *Venus et Adonis*, *Le nozze di Figaro*, *Suor Angelica*, *Gianni Schicchi*, *Little Women*, *L'elisir d'amore* et *Rodelinda*. Plusieurs des productions auxquelles Vincent a participé ont été mises en nomination : *Louis Riel* avec Opéra McGill et *Marisol et Rémi sur les chemins de la nuit* avec l'OSM ont reçu un Prix Opus, *The Caretaker* au Centaur en 2007 en nomination pour le décor par les MECCAs.

Célébrons 60 ans d'Opéra McGill
Celebrating 60 years of Opera McGill

- ❁ 1956 **Edith et Luciano Della Pergola** fondent le / founded the McGill Opera Studio
- ❁ 1956-57 Première production / First Production: *Dido & Æneas, La serva padrona*
- ❁ 1966-67 10 ans / years: *Pelléas et Mélisande, The Consul* (Expo '67)
- ❁ 1976 20 ans / years: *Le nozze di Figaro*
- ❁ 1986 30 ans / years: ***Die Fledermaus***
- ❁ 1989 *La Bohème* - Dernière production avant la retraite des Della Pergola / Last opera before the Della Pergola's retire
- ❁ 1989 Directeur / Director: **Bernard Turgeon**
- ❁ 1992 **Dixie Ross-Neill** devient la directrice de l'Opéra McGill / becomes Director of Opera McGill
- ❁ 1992-2006 *Die Zauberflöte, Louise, L'incoronazione di Poppea, Albert Herring, Le Rossignol, La Rondine, L'amico Fritz, Les contes d'Hoffman, Così fan tutte, Euridice, Semele, The Turn of the Screw, Le nozze di Figaro, The Rake's Progress, Il ritorno d'Ulisse in patria, Giulio Cesare...*
- ❁ 1999 ***Die Fledermaus***
- ❁ 2005 100 ans de musique à McGill / 100 years of Music at McGill: *Louis Riel*
- ❁ 2006 *Candide* - Dernière production de Dixie Ross-Neill / Dixie Ross-Neill's last production
- ❁ 2006-07 Directeurs / Directors: **Guillermo Silva-Marin & Julian Wachner**
- ❁ 2007 **Patrick Hansen** devient le directeur de l'Opéra McGill / becomes Director of Opera McGill
- ❁ 2007-16 *Albert Herring, Alcina, The Rape of Lucretia, Così fan tutte, La tragédie de Carmen, Little Women, Rinaldo, Imeneo, Don Giovanni, Volpone, Die Zauberflöte, Pygmalion, La Rondine, Dialogues des carmélites, Venus and Adonis, La Bohème, Hänsel und Gretel, Thésée, Agrippina, Trouble in Tahiti, A Midsummer Night's Dream, The Turn of the Screw, Dido & Æneas, Suor Angelica, Gianni Schicchi, L'incoronazione di Poppea, Giulio Cesare, Rodelinda, L'elisir d'amore, Le nozze di Figaro...*
- ❁ 2016-17 **60 ans / years! *Die Fledermaus, Opera B!nige Festival***

Biographies

Patrick Hansen

Patrick Hansen continues his unique career throughout North America as an operatic conductor, vocal coach, and stage director. Currently he is the Director of Opera Studies at the Schulich School of Music of McGill University in Montréal, Québec.

For his conducting of Bartok's operatic masterpiece *Bluebeard's Castle*, *New York Times* critic Anthony Tommasini praised his "lithe pacing and vivid colors" while Pulitzer prize-winning *Financial Times* critic Martin Bernheimer wrote "Hansen respected the delicate balance between passion and introspection. He made much of Bartok's epic essay in psycho-sexual angst." David Patrick Stearns in the *Philadelphia Inquirer* noted "Hansen revealed another side of the score: stroke after stroke of musical characterization that's often obscured by dazzling orchestral color, skillfully drawing the ear into the two characters' hearts of darkness."

His stagings have garnered praise in both Canada and the United States. Wayne Gooding in *Opera Canada*: "Director Patrick Hansen...captured the opera's bohemian vitality and evoked – which, unfortunately, many productions fail to do – the city of Paris itself as the characterful backdrop to the action. When he ran out of space for the crowd in Act II, the crowd simply spilled down into the auditorium... the comic business was well handled... The acting, indeed, was a strong point throughout." and Arthur Kaptainis in *The Montreal Gazette*: "After the Opera McGill performance on Friday I wanted to see it again...The eight singers were nicely cast...Director Patrick Hansen made a fair case for the drama. The violation [of Lucretia] involved some Etrusco-Roman wrestling and an almost literally blinding coup de theater: Lights flare and Tarquinius suddenly drops his robe, and becomes pure animal. It was a good invention."

Mr. Hansen has been on the musical staffs of the Lyric Opera of Chicago, Pittsburgh Opera, Tulsa Opera, Opera Memphis, Des Moines Metro Opera, Ash Lawn Opera, The Juilliard Opera Center, and Glimmerglass Opera as well as being the Director of Artistic Administration for Florida Grand Opera during the opening of the half-billion dollar downtown Miami Arts Center.

At ease in opera and musical theatre, his stage directing credits encompass the entire spectrum of repertoire now being presented by opera companies: *Così fan tutte*, *Le nozze di Figaro*, *Don Giovanni*, *Die Zauberflöte*, *La Fille du régiment*, *L'elisir d'amore*, *La traviata*, *Dialogue des Carmélites*, *Albert Herring*, *Hänsel und Gretel*, *La bohème*, *The Rape of Lucretia* and *A Midsummer Night's Dream*, as well as the baroque specialties *L'incoronazione di Poppea*, *Orfeo ed Euridice*, *Dido and Aeneas*, *Imeneo*, *Thésée*, *Agrippina*, *Alcina* and the musicals *Camelot* and *Trouble in Tahiti*.

The former director of the Young American Artist Program at Glimmerglass Opera, Mr. Hansen recently presented masterclasses and coachings with the Young Artists of Virginia Opera and returned to the Kennedy Center for his fourth collaboration as stage director with the Washington Chorus' *Essential Verdi*. This past summer, Mr. Hansen made his Toronto conducting debut with Opera5's *Die Fledermaus* and appeared as pianist in a concert of Shakespeare excerpts with the Toronto Music Festival. This season, Mr. Hansen will direct *Alcina*, *Die Zauberflöte*, *Die Fledermaus*, *The Impresario*, *Sid the Serpent*, *Bluebeard's Castle*, and the North American premiere of Garner's *East O' the Sun, West O' the Moon*.

Stephen Hargreaves

In an increasingly specialized world, Stephen Hargreaves considers himself very lucky to divide his musical skills in a variety of ways. Upon Hargreaves' mother noticing he had slurred speech as a beginning talker, he subsequently went through 11 sets of ear tubes. From the moment he could hear clearly, he fell in love with sound and music in all forms. Trained as a solo pianist and french horn player, Hargreaves attended Indiana University where he studied with Myron Bloom while furthering his piano skills and eventually making the acquaintance of Martina Arroyo from whom he gained a love of vocal repertoire and, ultimately, opera. Hargreaves' professional start came early, paying for his college education as a collaborative pianist and truncating his senior year to act as repetiteur and assistant conductor. This was followed by a string of professional engagements in the following 15 years that included performing solo concerti such as

Brahms' 2nd, Rachmaninoff's 3rd; collaborative chamber work with instrumentalists and singers; multiple solo recitals and operatic conducting/assistant conducting/harpsichord continuo at regional and international companies amounting to over 100 unique productions and counting. Hargreaves loves a challenge and gravitates toward virtuosic early music and new works that push boundaries both musically and artistically. To this regard, he has always believed in the value and need for fostering the love of music in others and furthering the level of education for those pursuing music with the greatest passion and at the highest level. He is thrilled to be a professor at the Schulich School of Music and hopes to share what he knows and inspire those around him to be the finest new generation of musicians.

Hargreaves has conducted at Chicago Opera Theater, Opera Omaha, Lyric Opera of Kansas City, Glimmerglass Festival, Festival Lyrique de Belle-île-en-mer, Pine Mountain Opera, Union Avenue Opera and Des Moines Metro. He has assisted conductors including Stephen Lord, Stuart Bedford, Harry Bicket, Jane Glover, Emmanuelle Haïm, Alan Gilbert, Julius Rudel, Nader Abbassi, Pablo Heras Casado and Rinaldo Alessandrini. He is pleased to return to Opera McGill for the 2016-2017 season after leading his first critically acclaimed *Tosca* with Union Avenue Opera in St. Louis. Upon the conclusion of Opera McGill's season, Hargreaves travels to Toronto for *Louis Riel* with the Canadian Opera Company followed by an assistant conducting/continuo position at Santa Fe Opera for their performance of *Alcina*.

Florence Cornet

Florence has been a stage makeup artist, makeup designer and teacher for more than 25 years. She has also worked in the television and film industry for fifteen years. She has taught in several theater schools. She is currently teaching at the National Theatre School of Canada, and the National Circus School of Canada in Montreal.

Stage, television, and cinema have also led her to the circus; she was the makeup designer for *Koöza* and the *Michael Jackson Immortal* tour from Cirque du Soleil. Her first collaboration with Opera McGill was for *Rinaldo* in the fall of 2012. Her work has also been seen at the Théâtre du Nouveau Monde in *Le roi se meurt*, *Petite vérité inventée* à la Maison Théâtre and *Survivre* at Théâtre de Quat'sous.

Serge Filiatrault

A graduate of the production section of the National Theatre School of Canada, Serge Filiatrault has worked in different capacities in the entertainment industry for more than fifteen years. Whether as lighting designer for the *Montreal International Jazz Festival*, or in various other functions, he is always key to a show's success.

Ginette Grenier

A 1997 graduate of the National Theatre School of Canada, Ginette Grenier has designed many costumes as well as sets for theatre, dance and film. With over seventy shows to her credit, Mme Grenier has earned seven nominations for "Le Gala des Masques" and an Opus nomination for *Marisol et Rémi sur les chemins de la nuit* with the OSM. Her past costume creations for Opera McGill include *The Rape of Lucretia*, *Thésée*, *The Rake's Progress*, *Radamisto*, *La Bohème*, *Don Giovanni*, *Volpone*, *Die Zauberflöte*, *I Capuleti e i Montecchi*, *A Midsummer Night's Dream*, *Pygmalion*, *Venus and Adonis*, *Le Nozze di Figaro*, *Suor Angelica*, *Gianni Schicchi*, *Little Women*, *L'elisir d'amore* and *Rodelinda*.

Vincent Lefèvre

A 1997 graduate of the National Theatre School of Canada, Vincent Lefèvre received his first Applied Arts training in Strasbourg, France. He has designed over a hundred sets and costumes for theatre, dance and opera productions in Montreal and Ottawa. His credits include Opera McGill set designs for *Don Giovanni*, *Idomeneo*, *Louis Riel*, *Albert Herring*, *Così fan tutte*, *Alcina*, *The Rake's Progress*, *Volpone*, *Die Zauberflöte*, *I Capuleti e i Montecchi*, *A Midsummer Night's Dream*, *Pygmalion*, *Venus and Adonis*, *Le nozze di Figaro*, *Suor Angelica*, *Gianni Schicchi*, *Little Women*, *L'elisir d'amore* and *Rodelinda*. His work has been nominated for several awards including: set design for *The Caretaker* at the Centaur 2007 by the MECCAs; *Louis Riel* with Opera McGill and *Marisol et Rémi sur les chemins de la nuit* with the OSM both received Opus awards.

Opéra McGill

Jacoba Barber-Rozema, soprano (Ida)

de / from: Toronto, ON

Récemment / Recent: Drei Knabe, *Die Zauberflöte*; Shepherd Boy, *Tosca*, Canadian Opera Company; Rose, *East o' the Sun and West o' the Moon*, Canadian Children's Opera Company

Prochainement / Upcoming: Anna Gottlieb, *The Impresario*, Opéra McGill

Paula Berry, soprano (Rosalinde)

de / from: Ottawa, ON

Récemment / Recent: Alcina, *Alcina*, Opéra McGill

John Carr Cook, ténor / tenor (Alfred)

de / from: Issaquah, WA, USA

Récemment / Recent: Ferrando, *Così fan tutte*, Portland Summer Opera

Prochainement / Upcoming: Gonzalve, *L'heure espagnole*, Opéra McGill

Eric Epp, baryton / baritone (Ivan)

de / from: Edmonton, AB

Récemment / Recent: Mr. Webb, *Our Town*, Opera NUOVA

Haitham Haidar, ténor / tenor (Alfred)

de / from: Beirut, Lebanon

Récemment / Recent: Oronte, *Alcina*, Opera McGill

Prochainement / Upcoming: Sid, *Sid the Serpent Who Wanted to Sing*, Opéra McGill

Gina Hanzlik, soprano (Adele)

de / from: Somerset, WI, USA

Récemment / Recent: Chorus, *Macbeth*; Chorus, *Turandot*, Michigan Opera Theatre; Chorus, *A Walk from the Garden*, Rackham Symphony Choir

Prochainement / Upcoming: Madame Herz, *The Impresario*, Opéra McGill

Torrance Gricks, ténor / tenor (Dr. Blind)

de / from: Pittsburgh, PA, USA

Récemment / Recent: Nemorino (cover), *L'elisir d'amore*, Opéra McGill, Laurie; *Little Women*, Nightingale Opera Theater/Opéra McGill

Prochainement / Upcoming: Tiberge, *Le portrait de Manon*, Opéra McGill

Jean-Philippe Mc Clish, baryton-basse / bass-baritone (Dr. Falke)

de / from: Québec, QC

Récemment / Recent: Garibaldo, *Rodelinda*, Opéra McGill

Prochainement / Upcoming: Bluebeard, *A kékszakállú herceg vára*, Opéra McGill

Patrick McGill, ténor / tenor (Gabriel von Eisenstein)

de / from: Devon, PA, USA

Récemment / Recent: Oronte, *Alcina*, Opéra McGill (cover)

Prochainement / Upcoming: Torquemada, *L'heure espagnole*, Opéra McGill

Simone McIntosh, mezzo-soprano (Prince Orlofsky)

de / from: Vancouver, BC

Récemment / Recent: Ruggiero, *Alcina*, Opéra McGill

Prochainement / Upcoming: Judit, *A kékszakállú herceg vára*, Opéra McGill

Igor Mostovoi, baryton / baritone (Dr. Falke)

de / from: Mariupol, Ukraine

Récemment / Recent: Melisso, *Alcina*, Opéra McGill

Prochainement / Upcoming: *Æneas, Dido and Æneas*; Father, *East o' the Sun, West o' the Moon*, Opéra McGill

Aaron Murphy, baryton / baritone (Frank / Frosch)

de / from: Cleveland, TN, USA

Récemment / Recent: Melisso (cover), *Alcina*, Opéra McGill

Prochainement / Upcoming: Ramiro, *L'heure espagnole*, Opéra McGill

Rose Naggar-Tremblay, mezzo-soprano (Prinz Orlofsky)

de / from: Montréal, QC

Récemment / Recent: Bradamante, *Alcina*, Opéra McGill

Prochainement / Upcoming: Dido, *Dido and Æneas*, Opéra McGill

Anna-Sophie Neher, soprano (Adele)

de / from: Gatineau, QC

Récemment / Recent: Pamina, *Die Zauberflöte*, Bard College

Jonah Spungin, baryton / baritone (Gabriel von Eisenstein)

de / from: Ottawa, ON

Récemment / Recent: Baron Zeta, *The Merry Widow*, The McGill Savoy Society

Prochainement / Upcoming: Polar Bear/Prince, *East o' the Sun, West o' the Moon*, Opéra McGill

Charlotte Stewart-Juby, soprano (Ida)

de / from: Kingston, ON

Récemment / Recent: Morgana, *Alcina*, Opéra McGill

Prochainement / Upcoming: Patience, *Patience*, Opera Nuova

Ana Toumine, soprano (Rosalinde)

de / from: Edmonton, AB

Récemment / Recent: Alcina, *Alcina*, Opéra McGill

Prochainement / Upcoming: Mimì, *La Bohème*, Opera Kelowna

Paul Winkelmanns, baryton / baritone (Frank / Frosch)

de / from: Victoria, BC

Récemment / Recent: Melisso, *Alcina*, Opéra McGill

Prochainement / Upcoming: Des Grieux, *Le portrait de manon*, Opéra McGill

Ciarán Wootten, ténor / tenor (Dr. Blind)

de / from: Dublin, Ireland

Récemment / Recent: Oronte, *Alcina*, Opéra McGill

Prochainement / Upcoming: The Impresario, *The Impresario*, Opéra McGill

Cette représentation fait partie des épreuves imposées aux étudiant(e)s suivant(e)s pour l'obtention du diplôme indiqué :

This performance is presented by the following students in partial fulfilment of the requirements for the degree or diploma indicated:

John Carr Cook, M.Mus

(classe de / class of Stefano Algieri)

Gina Hanzlik, M.Mus

(classe de / class of Dominique Labelle)

Jean-Philippe Mc Clish, M.Mus

(classe de / class of Dominique Labelle)

Patrick McGill, M.Mus

(classe de / class of John MacMaster)

Aaron Murphy, M.Mus

(classe de / class of Stefano Algieri)

Anna-Sophie Neher, M.Mus

(classe de / class of Dominique Labelle)

Jonah Spungin, M.Mus

(classe de / class of Dominique Labelle)

Paul Winkelmans, M.Mus

(classe de / class of Dominique Labelle)

Équipe de production / Production Team

Russell Wustenberg	Régisseur de la production / Production Stage Manager
Patrick Hansen, Stephen Hargreaves, John MacMaster, Anja Strauss	Préparation des rôles / Role Preparation
Lindsay Connolly	Directeur adjoint / Assistant Director
Jack Olszewski, Jared Tehse	Répétiteurs / Rehearsal Pianists
Sarah Bissonnette, Bryan De Parsia	Régisseurs adjoints / Assistant Stage Managers
Igor Mostovoi (Russe / Russian), Rose Naggar-Tremblay (Français), Anja Strauss (Allemande / German)	Traductions supplémentaires / Additional Translations
Opéra de Montréal	Surtitres / Surtitles
Jordan Gasparik	Opératrice des surtitres / Surtitled Operator
Anne Kostalas	Captation vidéo / Videographer
Julie Lefèbvre	Bibliothécaire, matériel d'orchestre / Performance Librarian
Christa Marie Emerson	Coordonnatrice des ressources d'ensembles / Ensemble Resource Supervisor
Poppy Kipfer	Assistante aux ressources d'ensembles / Ensemble Resource Assistant
Serge Filiatrault	Gérant, scène et productions / Manager, Operations & Stage
Ashli Green, Jean-François Mara	Construction des décors / Set Construction
Guy Provost	Peintre / Set Painter
Ginetter Grenier	Coupeur de costume et couturière / Cutter and Seamstress
Marie-Josée Boyer	Assistante de Mme Grenier / Assistant to Ms. Grenier
Cloé Alain-Gendreau, Stéphanie Provost	Habilleuses / Dressers
Josianne Lacoste	Assistante de Mme Cornet / Assistant to Ms. Cornet
Stéphanie de Flandre, Nermin Grbic	Assistants de M. Forget / Assistant to Mr. Forget
Patrick Hansen	Directeur de l'Opéra McGill et directeur des études d'opéra / Director of Opera McGill & Opera Studies
Stephen Hargreaves	Répétiteur principal / Principal Coach
Megan Micelli, Paul Winkelmanns	Administration de l'Opéra McGill / Opera McGill Administration
Stefano Algieri, Valerie Kinslow, Joanne Kolomyjec, Aline Kutan, Dominique Labelle, John Mac Master, Annamaria Popescu, Winston Purdy, Tracy Smith	Professeurs de chant / Voice Faculty
Michael McMahon, Esther Gonthier, Olivier Godin, Patrick Hansen, Stephen Hargreaves	Répétiteurs / Vocal Coaches
Tam Lan Truong Photography	Photographe / Photographer
Le Trafiquant d'images	Graphiste / Graphic Artist
Emmanuelle Majeau-Bettez	Traduction du programme / Program Translation
Assemble Ensemble	Conception du programme / Program

Date du récital / Date of Recital: 26th of January 2017

Nom / Name: John Cook

Class de / Class of: Prof. Stefano Algieri

The program notes are written by the student performing, and are presented by the student in partial fulfillment of the requirements of their course.

Ces notes de programme sont écrites par l'étudiant-interprète et sont présentées en tant que réalisation partielle des critères de leur cours.

After his orchestral debut in 1844, the critics wrote of Johann Strauss with glowing praise. The critic for *Der Wanderer* predicted, "Strauss's name will be worthily continued in his son; children and children's children can look forward to the future, and three-quarter time will find a strong footing in him." Three quarter time refers to the Waltz, and it was a prediction that would be fulfilled as Johann Strauss Jr. would proceed to make a name for himself and eventually wrest the title of "Waltz King" away from his father.

This waltzing, dancing quality is essential to the character of *Die Fledermaus*. According to music historian Andrew Lamb, the French play that forms the basis for *Die Fledermaus* initially proved difficult to translate for Viennese audiences. The problem rested in the foreignness of the concept of the French *réveillon* or "midnight supper party" upon which the plot relied. However, as Lamb notes, this problem was resolved by the decision to change the *réveillon* to a Viennese Ball and have the master of Viennese Waltz himself, Strauss, put the whole story to music. Having come to the world of operetta composition relatively late in life, Strauss was encouraged by impresarios to try writing for the stage with the hope that the local boy might provide a respite from the dominance of the foreign Offenbach on the Viennese scene. With *Die Fledermaus*, just his third attempt at writing operetta, Strauss achieved his first critically and internationally successful stage work. Written in 1874, The New Grove Dictionary of Opera regards it as the greatest success of 19th century Viennese Opera.

The role of Alfred is almost the only character in the whole show unable to attend the definitive ball scene. His core function in the plot is to be the body that goes to prison in Eisenstein's stead so that the rest of the plot can happen. However, he is often an audience favourite as Strauss has given him numerous memorable melodies. Being a self indulgent tenor, Alfred also gives himself plenty of tunes from other operas as well. Perhaps to make it up to the tenor for not letting him go to the ball, Strauss places most of Alfred's melodies in the infamous three quarter time. In the finale of Act I, more than any other character thus far in the show, Alfred musically previews the waltz filled ball to come. Beginning with his line "Trinke, Liebchen, trinke schnell..." (drink, my darling, drink quickly...) he sets off on a flurry of melodies all in three quarter time extolling the virtues of lowering one's inhibitions and responsibility with alcohol, a succinct summary to *Die Fledermaus* if ever there was one. As Alfred arrives upon the melody that will finally entice Rosalinde to join in a duet with him, the music becomes an undeniably clear waltz and the words become "glücklich ist, wer vergisst, was doch nicht zu ändern ist" (happy is the one who forgets what can't be altered anyway). Musically, it is the waltz that demonstrates Alfred's romantic prowess and Rosalinde's surrender to it that confirms the waltz's potency. The waltz is a dance that requires the partners involved be close to each other and spin. It is intimate. When Frank walks in

on Rosalinde and Alfred singing this music together it's this most romantic of musical figures that he has found them engaged in.

In many ways, it is the Act I finale that begins the night of drunken debauchery before the story even moves to the actual ball. Alfred's lines at the opening of the Act I finale can be read as a foreshadowing of the mayhem and scandal numerous characters will become embroiled in and, of the excuse that will be used to forget and forgive what the over indulgence on Champagne has wrought. At the end of the show it seems that, at least for the night, Alfred's world view has been embraced by all beginning, as these things often do in Vienna, with a soprano unable to resist a tenor's sexy waltz.

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Date du recital/Date of recital: 26 January 2017

Nom/Name: Gina Hanzlik

Classe de/Class of: Dominique Labelle

It is Vienna in October of 1874. The stock market has just recovered from the crash in May. The city is growing and the culture flowering. The champagne isn't flowing quite like it used to, but the waltz is as popular as ever and people are looking for a good time, a moment to remember the good old days, before the crash, before the medieval city wall was torn down to make room for the Ringstrasse¹.

The circumstances couldn't be better for Johann Strauss to try his hand at another operetta. Now 49, Strauss has been composing for 25 years and already has two operettas under his belt. Most of his fame however has stemmed from his popular Viennese dance music, in especially high demand during carnival season, the time between Christmas and Lent. During carnival public balls and private parties lasting through the night until morning had a sense of hedonism and *joie de vivre*². Attendance at such events had declined from nearly 8,000 a night before the stock market crash to 3,000³. However, dance music, especially that of Johann Strauss, was appreciated equally in the ballroom performed by a full orchestra, and at home played on the family piano. As Camille Crittenden explains in her book Johann Strauss and Vienna, "Strauss had become for the Viennese the essence of the carnival spirit and to attend a ball or any dance entertainment without his melodic magic would be unthinkable..." (p. 132). With the carnival season right around the corner and an exceptional Viennese libretto to work with, the timing couldn't have been better. And thus was born *Die Fledermaus*.

Stemming from a French comedy, Karl Haffner and Richard Genée convinced a German libretto that allowed Strauss to compose for the operatic stage the music he knew best, Viennese dance music⁴. Though the libretto at times seems a little farfetched, especially at the close of Act III, it contains some key elements that when combined with the musical chops of Strauss, make for a popular and enduring operetta.

Carnival traditions run deep in Vienna and included heavy drinking, long parties, match making encouraged by disguise, and the blurring of social boundaries facilitated by a practice called *Maskenfreiheit*, which afforded guests the right to keep their masks on⁵. Orlofsky honors this tradition in Act II when the chorus urges Rosalinda to remove her disguise. This tradition of disguise also serves Adele, allowing her to secretly advance from the working class to the high society, even if just for one night. Eisenstein and Frank also disguise themselves in order to

¹Crittenden, Camille. *Johann Strauss and Vienna: operetta and the politics of popular culture*. (Cambridge, Cambridge University Press, 2000), 138.

²Ibid. 133

³Ibid. 137

⁴Plaut, Eric. *Grand Opera*. (Chicago, Ivan Dee Inc. 1993), 144.

⁵Crittenden, *Johann Strauss*, 131

freely attend Orlofsky's ball, though their deception comes back to bite them in Act III. Strauss himself plays with the art of disguise by writing the role of Orlofsky, the fabulously rich Russian Prince, for a female singer. "A costume, especially one that inverted gender," Crittenden explains, "offered temporary freedom from restrictive social obligations and expectations," and was one of the few freedoms women in 18th century Vienna enjoyed. Strauss's decision to write Orlofsky for a female is particularly interesting considering "most trouser roles were reserved for adolescents such as Cherubino in *Le Nozze di Figaro* and Octavian in *Der Rosenkavalier*," explains Eric Plaut in his book *Grand Opera: Mirror of the Western Mind* (p. 145).

Heavy drinking is another Viennese carnival tradition that has a strong presence in *Die Fledermaus*. The libretto unabashedly presents alcohol as a clear and acceptable way to escape past misgivings and cope with future anxieties. Act II has an entire chorus dedicated to "The king of all wines," champagne. Adele adds "Much can be washed away with champagne, therefore wise rulers never let their subjects go thirsty!" In Act I, Alfred and Rosalinda sing a duet in which he reminds her "wine will give you comfort through forgetting!" Actual drinking of champagne in Vienna in 1874 had decreased drastically. Restaurants were serving only two bottles of champagne a night, down from 40 bottles in 1872⁶. Still, the Viennese enjoyed watching the characters of Strauss's operetta imbibe in a way they so fondly remembered.

This sense of nostalgia is partly what makes *Die Fledermaus* so appealing. "Forever, just like today, when we think back on it tomorrow," sings the tutti cast during the early morning hours of Orlofsky's party in Act II. The party atmosphere that pervaded post Napoleon was fading. Vienna was changing. The population was increasing, people adjusted their social habits to be more focused on the private home after the financial collapse⁷. Setting Act I in Eisenstein's living room mirrored the current social circumstances of the time. Yet, the grandeur of Act II allowed audiences to escape for a moment into their former party days. Intimacy is balanced with opulence. Just being in the Theatre an de Wein was nostalgic in itself, as it was one of the few buildings that remained untouched during the architectural reconstruction in the 1860's⁸. Audiences were, and still are, attracted to a night free of duty, where the joke is on someone else, the people are beautiful, and the music is of the highest caliber.

One would be remiss to address *Die Fledermaus* as the epitome of Viennese operetta without mentioning the mastery in the actual composition itself. Strauss is believed to have composed the operetta in just 50 days while in seclusion at his villa in Hietzing^{9,10}. Composing the operetta in a relatively concise time may have contributed to a pacing that links dramatic

⁶Crittenden, *Johann Strauss*, 137

⁷Crittenden, *Johann Strauss*, 135

⁸Crittenden, *Johann Strauss*, 138

⁹⁶Crittenden, *Johann Strauss*, 163

¹⁰Traubner, Richard. *Operetta: a theatrical history*. (London, Victory Gollancz Ltd, 1984), 116.

and musical development, a technique that that wasn't present in Strauss's previous operas. This "large scale continuity" as Crittenden calls it, is clear in the reimagined motives that reoccur throughout the operetta. For example, following Adele's fiery entrance, she reads a letter from her sister inviting her to Orlofsky's party. The orchestra plays a catchy tune while Adele intones the letter on a single note. This orchestral tune comes back a few scenes later when Falke is trying to convince Eisenstein to attend the same party, this time in the vocal line. Again, Strauss uses this tune in Act II when the chorus opens the act by singing at the party. Finally, the tune is presented with some variation by the orchestra in Act III as a hung over Frank recalls the events of the previous night at Orlofsky's villa. Strauss reuses this tune, not for lack of new material, but as a way to connect the three stages of the operetta, the anticipation of the ball, the ball itself, and the memory of the ball. Each time it is presented differently, and yet each time it feels familiar.

Strauss was known mostly as an orchestral composer up to this point. His most famous waltzes included *The Blue Danube*, *Tales from the Vienna Woods*, and *Wine, Women, and Song*¹¹. With *Die Fledermaus*, Strauss proves himself to be a skilled vocal composer, without neglecting the orchestra. "In contrast to most comic opera, where the words and melodies are what really matter, Strauss's orchestra always retains a prominent role," (Plaut, p. 147). His vocal writing shows he had great faith in the singers at Theatre an de Wein. Each character develops their own musical personality. For example, Adele is consistently found laughing in a coloratura like fashion. The vocal lines, which extend to the very top and bottom of each characters range, function often as their own instrument, where in pervious works the violin would often double the voice parts (Crittenden, p. 141). This operetta is also the most operatic of Strauss's output. The Csárdás isn't for the faint of heart! The term "light opera" may apply to the libretto, but it has no bearing on the orchestration or singing required to deliver the work the way Strauss intended.

Ultimately, it is Strauss's mastery of dance music, particularly the Viennese waltz that makes *Die Fledermaus* so memorable. In the original version of the Act II ballet, Strauss included Scottish, Russian, Spanish, Bohemian and Hungarian dance themes (notably all countries that posed nation threat to Austria at some point). The bright major keys, parallel thirds and sixths, doubling melodies with violins and clarinet, ascending to the 6th scale degree, and the *Ländler* style use of "la" and the informal "du" are all foundations of the Viennese waltz tradition¹². All of these elements are present in the memorable Act II finale when the entire cast and chorus begins waltzing on stage. In *Die Fledermaus*, Strauss weaves together with precision a purely Viennese libretto and his signature Viennese dance music to transport his audiences to a Vienna where "...everything is allowed except boredom" (Plaut, p. 141)!

¹¹Traubner, *Operetta*, 17

¹²Crittenden, *Johann Strauss*, 154

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Date du récital/Date of recital : January 26th, 2017

Nom/Name: Paul Winkelmans

Classe de/Class of: Dominique Labelle

The program notes are written by the student performing, and are presented by the student in partial fulfilment of the requirements of their course.

Ces notes de programme sont écrites par l'étudiant-interprète et sont présentées en tant que réalisation partielle des critères de leur cours.

Johann Strauss II's operetta *Die Fledermaus* had its premiere on April 5th, 1874 at the Theater an der Wien in Vienna. It's popularity has been amazingly consistent ever since this first performance, frequently in the top ten most performed operas, although falling recently to 11th in 2016. As an operetta, or "light opera," it differs slightly in tone than the more traditional operatic works. It serves as a comedic escape for the audience, with its many memorable tunes, farcical comedy, and new identities. There is little in the way of deep social commentary, and the excuse given for the entire night's antics is "It was all just the Champagne."

Johann Strauss II was born in St. Ulrich, near Vienna, Austria. His father, Johann Strauss I was also a composer, and the two feuded in the early stages of Johann II's career. The father wanted his son to become a banker. Johann began his musical studies secretly with the violinist Franz Amon, then later, with the support of his mother, studied music theory and harmony privately with Joachim Hoffmann and Joseph Drechsler. The feud with his father ended with Johann Sr.'s death in 1849, which gave Johann Jr. an inheritance of his father's orchestra. His fame eventually surpassed

his father's due to his popular Waltzes, and he eventually became the Music Director of Royal Court Balls in 1863. He was married three times: first, to singer Henrietta Treffé, who died in 1878; then to the actress Angelika Dittrich, who he divorced in 1887 after changing nationalities and converting to Protestantism; and thirdly to Adele Deutsch, the young, widowed, daughter-in-law of his banker. Johann Strauss II died on June 3rd, 1899, from pleuropneumonia. After his death, his brother Eduard destroyed much of his compositional library, supposedly to prevent it from falling into the hands of musical rivals.

Considered a “Komische Operette,” or Comic Operetta, *Die Fledermaus* uses a libretto by Carl Haffner and Richard Genée, after Henri Meilhac and Ludovic Halévy's French Vaudeville play *Le Réveillon*. In turn, this was based on the German farce *Das Gefängnis* by Julius Roderich Benedix. Meilhac and Halévy were two well-known operetta librettists, collaborating on such works as Jacques Offenbach's *Orphée aux enfers* (*Orpheus in the Underworld*), and Georges Bizet's *Carmen*. Haffner and Genée's German adaptation of the French play made some changes for its Austrian audience. Firstly, *Le Réveillon* uses a French tradition of a midnight supper party. This became the late-night Viennese Ball for *Die Fledermaus*. Additional changes grew the role of Rosalinde, the wife, who originally only had a minimal role in Act I, who now appears in Act II as a disguised Hungarian countess. Adele, Eisenstein's maid, is also added to Act II to join her sister Ida. Furthermore, Alfred, an operatic tenor and Rosalinde's past love interest, was originally a violinist and her music teacher. Although Haffner and Genée are now both credited, Haffner's original translation was still in a play format, and when Genée adapted it for music, he claimed full credit for the libretto, and that he had not even met Haffner.

As the title of the original source material, *Das Gefängnis*, the prison plays an over-arching role as a subplot for the work. In Act I, Eisenstein says he must report to prison, or else they will come get him. Interestingly, not much is made of why he must go to prison, although the dialogue mentions that he insulted a police officer, or some other important figure, to have the sentence extended from five to eight days. Furthermore, when the prison governor Frank comes to collect Eisenstein, he instead arrests the tenor, Alfred. This all plays out in Act III when Eisenstein reports to the prison and must take the place of Alfred, who has assumed his identity. The playwrights also added the comic character of the jailor, Frosch. Frosch is a non-singing role, and is traditionally played by a well-known comic actor. Examples of Frosch's are Jack Gilford, Sid Caesar, Dom DeLuise, Bill Irwin, and Tim Kazurinsky. His Act III dialogue is often tailored to the actor and the concept/context of the production, often referencing current events or people.

The reality of prisons in the 19th century Austria adds some interesting context to the comedy. Prison guards were not thought of highly at the time, and it was hard to keep them employed. Being a prison guard paid poorly, had bad hours, and hazardous conditions. Many would use it as temporary employment before moving on to something better, especially soldiers returning home from service. Victor Hugo comments in his *Les Misérables*, "society irrevocably closes its doors on two classes of men, those who attack it and those who guard it." This raises the question as to why Frank is invited to Orlofsky's ball in the first place. He is mentioned as being new to the job, arriving within the past week, so Falke can have Eisenstein delay his arrest for the night by having a proxy take his cell. A longer-serving jailor might have known who Eisenstein was, and thus not been fooled by this deception. Furthermore, the bribe of

such an invitation allows for some sloppiness by Frank in completing this arrest. Frank is clearly impatient in the Act I finale, even mentioning that he has an invitation to a later event. This would be a unique and utterly exciting opportunity for such a person, now getting to join the upper echelons of society, instead of his usual interactions with criminals and debtors. This is the greatest night of Frank's life, and the enthusiasm is present throughout all of Act II and into his melodrama in Act III.

Additionally, 19th century prisons had rules that change the stakes for Frank. First, prisoners had their wake-up at six o'clock in the morning. This means that Frank's hasty exit after the clock strikes six in Act II is because he realizes he is late for the start of his work day. The other rule that had gained wide acceptance in prisons in Europe and North America was the rule of silence, or the Auburn System. Prisoners were not allowed to speak or communicate with each other in any manner. An 1821 prison committee states, "all sorts of gaming, singing boisterous songs, smoking tobacco, and the like, are strictly forbidden." The comic scene at the beginning of Act III of Alfred singing various Italian opera arias, while Frosch continues to hush him is suddenly given a more realistic framing. Instead of being a mere annoyance to the drunk guard, Alfred is breaking a central element of the prison code. Fortunately, the comic nature of *Die Fledermaus* avoids this thought altogether, as Alfred clearly knows he is not the one who needs to be serving this sentence. Additionally, Frank and Eisenstein have become friends at the party, so there is no reason to suspect that this eight-day sentence will be particularly harsh. The final conclusion of, "it was all just the Champagne," forgets any of the consequences mentioned earlier that night, and especially that Eisenstein is still required to serve his sentence in prison.