

Die Fledermaus

UWM Opera Theater and UWM Symphony Orchestra

Music Director: Jun Kim, Stage Director: James Zager

PSOA Helene Zelazo Center, Bader Concert Hall

Friday, March 31, 2023

Saturday, April 1, 2023

7:30 p.m.

Performers

Eisenstein

Ian McCann

Frank

Jesus Hernandez

Rosalinda

Scotlyn Haverkorn (March 31)

Samantha Scantlin (April 1)

Yvan

Rachel Stanton (March 31)

Caitlin Robertson (April 1)

Adele

Grace McMahon (March 31)

Kelsey Snyder (April 1)

Dr. Blind

Caitlin Robertson (March 31)

Rachel Stanton (April 1)

Alfred

Anthony Andronczyk

Frosch

Mitchell Blohm

Dr. Falke

William Toney

Chorus

Greyson Berger

Thomas Biehn

Mitchell Blohm

Gage Ihrcke

Robin Jette

Summer Ketchell

Shannon Knowski

Kate Olson

Kai Scaffidi

Megan Schneider

Lainie Slipper

Max Zimmerman

Ida

Corissa Vought

Prince Orlofsky

Emily Bergeron (March 31)

Lilith Lenz (April 1)

Orchestra

Violin I

Saul Fuego**
Christine Haruka Tao
Theresa Rukavina
Iuliia Mykolyk^
Michael McCarthy^

Violin II

Rodrigo Ramos*
Quiru Liu
Ashley Rewolinski^
Eric Zhang

Viola

Lizbeth Vallejo*
Nicole Gabriel
Miguel Barrenechea
Sonora Brusubardis^

Cello

Rayden Vaughan Montes*
Percy Wong
Marcus-Anthony Amenechi
Hayley Rathmell

Bass

Callum Fettiplace*
Adrien Schweitzer

Harp

Mary Keppeler^

Concertmaster**

Principal*

Guest Players^

Flute

Emma Lundquist
Sara Mouscher

Oboe

Samantha Carr
Georgette Patricio

Clarinet

Samu Jarvela
Ronghui Yu

Bassoon

Matthew Matheny
Miko Roman

Horn

Eli Drews
Valerie Kasprick
Eily Polenzani
Alex Wolke

Trumpet

Vicki Beck
Rico Martinez

Trombone

Trevor Hieatt
Ben Skrade
William Akers^

Percussion

Matt Becker
Colton Townsend

Timpani

Sawyer Sendelbach

Production Team

Director: James Zager

Conductor: Jun Kim

Stage Manager and Lighting Designer: Colin Gawronski

Costume, Makeup, and Hair Coordinator: Tabetha Steege

Set and Props Coordinator: James Zager

Wardrobe Supervisor: Maddy Buchta

Assistant Stage Manager: Brad Weller

Light Board Operator: Patrick James Colquhoun

Production Coordinator: Philip Warren

Coaching: Jill Walmsley Zager, Joseph Hauer

Chorus Master: Sarah Brumm

Rehearsal Pianists: Joseph Hauer, Yi Xu

Opera Teaching Assistant: Emily Bergeron

Social Media Marketing: Scotlyn Haverkorn

Orchestra Office Manager: Hayley Rathmell

Orchestra Stage Managers: Rodrigo De Oliveira & Percy Wong

Orchestra Librarians: Lizbeth Vallejo & Christine Haruka Tao

Synopsis

Act I

Gabriel von Eisenstein has been sentenced to eight days in prison, partially due to the incompetence of his lawyer, Dr. Blind. Adele, Eisenstein's maid, receives a forged letter, allegedly from her sister, but actually written by Falke, inviting her to Prince Orlofsky's ball. She pretends the letter says that her aunt is very sick, and asks her mistress Rosalinda (Eisenstein's wife) for an evening off. Falke, Eisenstein's friend, arrives to invite him to the ball. Together, they recall a practical joke which Eisenstein played on Falke a few years ago, for which Falke is secretly planning a light-hearted revenge. Eisenstein bids farewell to Adele and Rosalinda, pretending he is going to prison, but really intending to postpone jail for one day and have fun at the ball. After Eisenstein leaves, Rosalinda is visited by her former lover, Alfred, who serenades her. Frank, the warden of the prison, arrives to take Eisenstein to jail, and finds Alfred instead. In order not to compromise Rosalinda, Alfred agrees to pretend to be Eisenstein and to accompany Frank.

15-Minute Intermission

Act II

It transpires that Falke, with Prince Orlofsky's permission, is using the ball as a way of getting revenge on Eisenstein. Falke has invited Frank, Adele, and Rosalinda to come to the ball, all concealing their identities as well. Eisenstein is introduced to Adele, but is confused as to who she really is because of her striking resemblance to his maid. Frank arrives, and he and Eisenstein, who are both posing as Frenchmen, attempt to conceal their identities to Orlofsky's great amusement. As the party progresses, they both experience alcohol-induced camaraderie for each other. Falke introduces the masked Rosalinda to the company. She convinces everyone that she is a Hungarian countess by singing the "Czardas". Eisenstein tries unsuccessfully to persuade the mystery-woman to unmask. She succeeds in extracting a valuable watch from her husband's pocket, something which she can use in the future as evidence of his infidelity. In a rousing finale, Orlofsky makes a toast to champagne, and the company celebrates. Eisenstein and Frank dash off as the clock strikes six in the morning.

Act III

The next morning they all find themselves at the prison. Alfred is still in jail in Eisenstein's place. Adele arrives to follow up with Frank about sponsoring her career as an actress, but Frank is not wealthy enough to do this. Meanwhile, Alfred asks for a lawyer to get him released, and Frank sends him Dr. Blind. Eisenstein enters and says he has come to serve his sentence. He is surprised when Frank tells him that his cell is already occupied by a man who claims to be Eisenstein and whom Frank had arrested in Eisenstein's apartment. Frank further tells Eisenstein that the man he arrested was singing amorous songs to Rosalinda at the time of his arrest, and warmly kissed her goodbye. Enraged, Eisenstein takes Dr. Blind's wig and glasses in order to disguise himself and confront the impersonator Alfred. Rosalinda enters, and Eisenstein takes off his disguise and accuses her of being unfaithful to him with Alfred. Rosalinda produces his watch, and he realizes that the Hungarian mystery-woman he tried to seduce at Orlofsky's party was actually Rosalinda in disguise. Falke enters with all the guests from the party and explains that the whole thing was payback for Eisenstein's practical joke on him three years before. Eisenstein is delighted by the prank, and he begs Rosalinda to forgive him for his attempted infidelity. Rosalinda refuses at first, and threatens to divorce him, but Eisenstein tells her that his misbehavior was caused by the champagne.

Biographies

Jun Kim, Conductor & Music Director



Commended by Milwaukee Magazine for his snappy energy and a terrific ear for detail, Korean – American conductor Jun Kim has traveled conducting orchestras across North America and Europe. Describing his performance, the Duluth Times wrote that “Emotions spilled wondrously over into a performance...led by Jun Kim.” After winning a prize in the 2012 International Conducting Competition in Romania, Kim went on to win several more prestigious awards, including the first prize in the inaugural Malta Conducting Competition in Malta, the second prize in the Orquesta de Cordoba Conducting Competition in Spain.

As the winner of the 2017 L’Academie Lyrique Conductor’s Award, Kim was invited to guest conduct the North Czech Philharmonic Orchestra, one of the oldest orchestras in Europe, at the Smetana Hall in the heart of Prague. In 2018, Jun Kim was awarded the Beethoven Conducting Prize, given to the best conductor each year by the European Music Academy in Czech Republic. After being selected as a Discovery Series Conductor at the Oregon Bach Festival under Maestro Helmuth Rilling, Kim was personally selected by Maestro Kurt Masur for the Kurt Masur Conducting Seminar in New York.

Over the span of his career, Kim has appeared with orchestras in the U.S including the Milwaukee Symphony Orchestra, Baltimore Chamber Orchestra, Duluth Symphony Orchestra, and Richmond Symphony Orchestra, and many world-class orchestras in Canada, the U.K., Russia, Germany, Italy, Spain, Austria, Czech Republic, Romania, Bulgaria, Lithuania, Poland, Malta and Indonesia. In 2013, Jun Kim was selected to participate at the St. Magnus Festival in the U.K. and conducted the BBC Symphony Orchestra. He was also chosen as an emerging conductor to work with the Cincinnati Symphony Orchestra and the Baltimore Symphony Orchestra.

Equally adept as an Opera Conductor, Kim was the first prize winner of 2015 American Prize in Opera Conducting, and he has conducted fully staged opera productions by Verdi, Puccini, Mozart, Offenbach, Ravel, Purcell, among others.

Some of the artists he has collaborated include Denyce Graves, Joshua Bell, Seong-Jin Cho (Gold Medalist, Chopin Competition), Yeol-Eum Son (Silver Medalist, Van Cliburn and Tchaikovsky Competitions), Mikhail Petukhov (Winner,

Queen Elizabeth competition), Yekwon Sunwoo (Gold medalist, Van Cliburn Competition), Rachel Barton Pine, Clara Jumi Kang (Gold medalist, Indianapolis Competition), Bomsori Kim, Cellist Amit Peled, Clarinetist, Alexander Fiterstein (Gold Medalist, Nielsen Competition), Flutist Marina Piccinini among many others.

Jun Kim holds a Doctor of Musical Arts degree and an Artist Diploma from the University of Cincinnati-College Conservatory of Music, a Master of Music degree from Indiana University and a Bachelor of Music degree from the Peabody Institute of the John Hopkins University. Jun Kim's conducting mentors include Dimitru Goia, Gustav Meier, Jahja Ling, Jorma Paula and Markand Thakar

Jun Kim is the Director of Orchestral Activities, Music Director of UWM Symphony Orchestra & Opera Theater, and Associate Professor of Conducting at the University of Wisconsin-Milwaukee, and he is the Artistic Director and Conductor of the Washington Chamber Orchestra in D.C.

James Zager, Stage Director & Choreographer



James Zager, an associate member of Stage Directors and Choreographers (SDC), has been directing, choreographing, and designing movement in professional theaters throughout the United States for the past 25 years garnering numerous awards for his work. Zager is currently a producing partner with Milwaukee Metro Voices and has worked extensively with Milwaukee Opera Theatre, Milwaukee Rep, Skylight Music Theatre, Florentine Opera, In-Tandem, Milwaukee Chamber Theatre, Milwaukee Ballet, Fireside Theatre, Drury Lane Oakbrook, Marriott's Lincolnshire Theatre, Light Opera Works, Phoenix Theatre, West Virginia Public Theatre, Barn Theatre Augusta, MI, and in university theatre spaces in the UIUC Krannert Center, CU Otteson Theatre, and UWM Zelazo Center.

A veteran of over 50 AEA Musicals and TYA productions in Chicago, he still makes the occasional onstage appearance and Milwaukee credits include "Ambrogio" in Florentine Opera's production of *Barber of Seville*, "Mark" in the TheaterRed/MOT concert presentation of *A Chorus Line*, "Charles Thomson" in the Milwaukee Opera Theatre staged reading of *1776*, and "Lord Henry Wotton" in Milwaukee Ballet's groundbreaking *Dorian Gray*.



Special Thanks

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