

SATURDAY, APRIL 19, 1980,  
AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

# LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

## AN EVENING IN VIENNA



**Roger Wagner**  
Conductor

**Dorothy Wade**  
Concertmaster

**Nolan Van Way**  
Staging

### DIE FLEDERMAUS (The Bat)

Johann Strauss

English version by Ruth and Thomas Martin

Cast in order of appearance

GABRIEL EISENSTEIN ..... Nolan Van Way, Tenor  
ROSALINDA ..... Constance Haldaman, Soprano  
ADELE ..... Holly Shaw-Price, Soprano  
ALFRED ..... Val Stuart, Tenor  
PRINCE ORLOFSKY ..... Linda Purdy, Mezzo-Soprano  
DR. FALKE ..... Paul Hinshaw, Baritone  
FRANK ..... Ryan Allen, Baritone  
DR. BLIND ..... Byron Wright, Tenor  
SALLY ..... Nancy O'Brien, Mezzo-Soprano  
FROSCH ..... Pete Schrum

#### ACT I

Overture  
Introduction ..... Alfred and Adele  
Turtle-dove who flew aloft  
Duet ..... Rosalinda and Adele  
Ah, my lady says  
Trio ..... Rosalinda, Eisenstein and Blind  
When these lawyers don't deliver  
Duet ..... Falke and Eisenstein  
Come along to the ball  
Trio ..... Rosalinda, Adele, and Eisenstein  
To part is such sweet sorrow  
Finale of Act I ..... Rosalinda, Alfred, and Frank  
a. Drinking Song: Drink, my darling  
b. Couplets: Good sir, are you accusing me  
c. Trio: No, no, you set my doubts at rest

Intermission 10 Minutes

#### ACT II

Entr'acte and Chorus ..... Chorus  
What a joy to be here  
Couplets ..... Prince Orlofsky  
From time to time I entertain  
Solo ..... Adele  
My dear Marquis  
Duet ..... Rosalinda and Eisenstein  
How engaging, how capricious  
Csardas ..... Rosalinda  
Voice of my homeland  
Finale of Act II ..... Principals and Chorus  
Champagne's delicious bubbles

Intermission 10 Minutes

#### ACT III

Entr'acte  
Melodrama ..... Frank  
Couplets ..... Adele, Sally, and Frank  
Ever since I was a baby  
Trio ..... Rosalinda, Alfred and Eisenstein  
To judge his expression  
Finale of Act III ..... Full Company  
Oh, Eisenstein, you master-mind

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance, use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / Use of tape recorders and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Program and artists subject to change. / Patrons cannot be paged during a performance. Individuals expecting emergency calls must leave their seat numbers with the House Manager.

## PROGRAM NOTES

by  
Richard H. Trame, S.J., Ph.D.

Johann Strauss the Younger (1825-99) had long established himself as the undisputed Waltz King of Vienna before he embarked on the composition of his sixteen operettas. Initially he appeared overawed by the achievements of Offenbach, the creator of Nineteenth Century operetta, and by the lesser but no less popular slick productions of Franz Von Suppe.

Strauss's first operetta in 1871, *Indigo*, was well received but its somewhat tragic libretto and enormous length of four hours inhibited the flow of Strauss's genius. As his friend and former schoolfellow Anton Langer wrote: "... refrain from the big production operetta. ... an operetta from your pen needs but your music. Look for a good libretto."

That good libretto for Strauss's second attempt, *Die Fledermaus* (The Bat) emerged in a roundabout way. Derived from Roderick Bendix's German comedy *Das Gefaengnis* (The Prisoner), a French script *Reveillon* (Dinner Time) produced by Offenbach's librettists Meilhac and Halevy had been secured sight unseen by Strauss's assistant Max Steiner. Whether Offenbach ever accepted or rejected the French book is unknown, but Steiner soon concluded that it was totally unfit for the Viennese stage. At his request Karl Haffner and Richard Genée reworked the French book to produce that scintillating and joyous situation comedy now set in Vienna and with its former supper scene upgraded to a grand masquerade ball filled with flirtatious intrigue, rippling laughter, pathos and joy. It likewise furnished Strauss with an unrivaled chance to captivate his beloved Viennese with waltz, ballet, aria, and Hungarian czardas. *Die Fledermaus* waltz rivals in universal popularity his *Beautiful Blue Danube*.

*Die Fledermaus*, while often bracketed with Mozart's *The Marriage of Figaro* and Richard Strauss's *Der Rosenkavalier* as representative of masterly comic opera, falters slightly not by reason of Strauss's music but because its talented librettists lacked the genius of Da Ponte and Hoffmannthal. Nevertheless, Brahms later remarked to Hanslick that Strauss's orchestra reminded him of Mozart. Indeed, Brahms greatly admired Strauss's music. Even Eduard Hanslick could write in his restrained way: "His masterpiece *Die Fledermaus* certainly owed its enduring and extraordinary success to its charming music, but the latter would have been unthinkable without the lively plot."

Strauss composed *Die Fledermaus* in forty-seven days. It premiered in the Theatre-an-der-Wien in Vienna, April 5, 1874. Enjoying unprecedented success, the operetta disappeared from the boards after only sixteen performances due to the serious financial depression afflicting Vienna at that time. Although it provided the perfect tonic for the depressed Viennese there was simply no money

available for the populace to attend it.

Mahler, however, recognized its worth while directing the Hamburg opera where he staged it. The Imperial Opera of Vienna finally produced it twenty years later on October 28, 1894, giving it its first night performance — previous ones had been in the afternoon. The night performances signified the elevation of *Die Fledermaus* from the status of an operetta to that of a comic opera. It has since been staged in all the great opera houses of the world.

The American premiere took place in a remarkably short time after the initial Viennese performance, in New York City on November 21, 1874. In 1950-51 and subsequently the Metropolitan Opera produced highly successful revivals in an English translation by Howard Dietz. This evening's performance is sung in the English version of Ruth and Thomas Martin.

This "crowning glory of the Viennese operetta," as it has often been called, supplanted Offenbach and Von Suppe, and summarizes from overture to concluding ensemble the limpid art of Johann Strauss the Younger.

To summarize the plot: a Banker, the Baron von Eisenstein, has been sentenced to a short jail term for insulting a minor official. His notary friend, Dr. Falke, persuades him to postpone beginning his term till the morrow and to attend a Masquerade Ball at Prince Orlofsky's palace. Falke intends to use the occasion to wreck vengeance on Eisenstein. During the previous year Eisenstein and Falke had attended a similar ball, Falke being costumed as a bat. After the ball the two emerged into the street drunk. Eisenstein forced Falke to weave his way home in his costume in broad daylight much to the merriment of the populace.

Eisenstein deceives his wife Rosalinda by telling her that he is now off to jail and departs instead for the Ball. Shortly thereafter Frank, governor of the jail, and his cohorts arrive to pick him up. Alfred, a friend, now spending an amorous evening with Rosalinda, avoids compromising her when he agrees to impersonate Eisenstein and go off to jail.

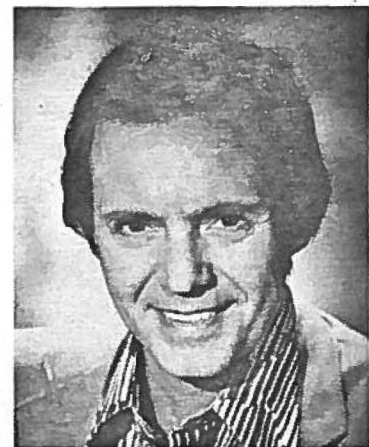
Falke contrives with Orlofsky's connivance to see that Frank, the maid Adele, and Rosalinda are guests at the Ball. Rosalinda, masked of course, is introduced as an Hungarian countess. Eisenstein makes his way among the ladies, even flirting with his own maid Adele. The countess, in a subsequent flirtatious tete-a-tete with her husband, skillfully lifts his watch from his pocket which she holds for a future reckoning. Frank meanwhile pays court to Adele.

The whole comic situation is compounded the next morning at the jail when Adele arrives to secure assistance from Chevalier Chagrin (Frank). Eisenstein comes to commence his prison term; Alfred seeks his own release, and Rosalinda appears to propose a divorce. The jailer Frosch, gloriously drunk, and a tipsy Frank lock up Adele and her companion. When all is in a hilarious uproar, Falke arrives

with the other guests from the Masquerade to declare the whole escapade was the Bat's vengeance for the previous year's incident. Amity once again reemerged, all are pacified and reconciled. Eisenstein alone is compelled to serve his jail term.

Berlin staged *Die Fledermaus* not long after the initial Viennese closing. Here it was acclaimed and received one hundred consecutive performances, establishing it once for all in the repertoire. The reviewer in a Berlin paper summed up the work appropriately: "With *Die Fledermaus* Strauss has become sovereign . . . in his operetta pulses noble fiery blood, the same sunny joy of life as in his dance rhythms. Strauss has given the libretto a seductive sparkling musical garment."

## WHO'S WHO



**NOLAN VAN WAY, Gabriel Eisenstein.**

This six-foot three, former Golden Glover abandoned a comparatively comfortable life as an aircraft production engineer to pursue a career as a singer/actor, and he has amassed a list of theatrical credits as long as he is tall. Beside singing with such prominent orchestras as the New York Philharmonic, Mr. Van Way's list of operas in which he has starred both in the U.S. and Europe is both lengthy and imposing. A Ford Foundation grant winner, his list of starring roles in American musicals is equally impressive, as is his list of leading ladies: Joan Sutherland, Roberta Peters, Mary Costa, Florence Henderson and Nanette Fabray to name a few. Mr. Van Way most recently completed Camille in *The Merry Widow* opposite Beverly Sills for the San Diego Opera Company which was shown on national television. Mr. Van Way maintains a



vocal studio in the Los Angeles area, and is on the staff of one of the local colleges, in addition to being Director of Music at the Science of Mind Center in Glendale.

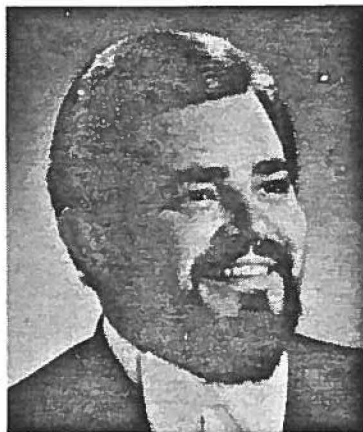


**CONSTANCE HALDAMAN**, (*Rosalinda*) received her early training with Jan Popper at UCLA, where she performed her first operatic role, Norina in *Don Pasquale*. Miss Haldaman, who now resides in New York, was reared in Southern California where she was first heard as a winner in several major vocal competitions, including the Metropolitan and San Francisco Opera Auditions. She was Freia in *Das Rheingold* and Xenia to the late Norman Treigle's *Boris Godunov* for the San Diego Opera, played the title role in the New York Lyric Opera's acclaimed New York City premiere of *Mary Dyer* (1979), and Los Angeles has heard her Mimi in *La Boheme*. Among other roles are those of Tosca, Madama Butterfly and Fiordiligi for San Francisco Opera's Brown Bag Opera. In addition, Miss Haldaman has sung the soprano solos with several major west coast chorales.



**HOLLY SHAW-PRICE**, (*Adele*) entered Oberlin Conservatory as a violinist and

voice student and soon realized that she wanted to pursue the study of voice exclusively, earning her B.A. in vocal performance. Miss Shaw-Price did her graduate work at USC, earning her M.A. in vocal arts. In addition, she has studied with Margaret Schaper and Gwendolyn Koldofsky of USC, and Natalie Limonick and Frans Boerlage, directors of the USC Opera. Miss Shaw-Price studied French art song in Paris with Pierre Bernac, and leader with Harold Heiberg of the American Institute of Music Studies in Graz, Austria. Among Miss Shaw's operatic roles have been Adrina (*Elixir of Love*), Adele (*Die Fledermaus*), Gretel (*Hansel and Gretel*) and Caroline (*Il Matrimonio Segreto*). She has been a soloist with the Atlanta Symphony Orchestra and is currently soloist at First Congregational Church of Los Angeles.



**VAL STUART**, (*Alfred*) received his master's degree in music from Indiana University where he was leading tenor with their famous opera theatre. He has sung with major west coast symphonies, including the Los Angeles Philharmonic, and has also starred with the late Norman Treigle. Mr. Stuart's voice has been used by major Hollywood movie studios having been heard recently in *F.I.S.T.*, *The Big Fix*, and *Backstairs at the White House* among other shows. Mr. Stuart and his wife, soprano Lila Stuart, enjoy visiting college campuses as combination singers/teachers, where they perform in recital and/or with the symphony as well as meet with the students in master classes.

**LINDA PURDY**, (*Prince Orlofsky*), soloist for three seasons with the Carmel Bach Festival, and soloist for two seasons with the Classic Guitar Festival in Carmel, is a resident of Monterey. Past award winner of the



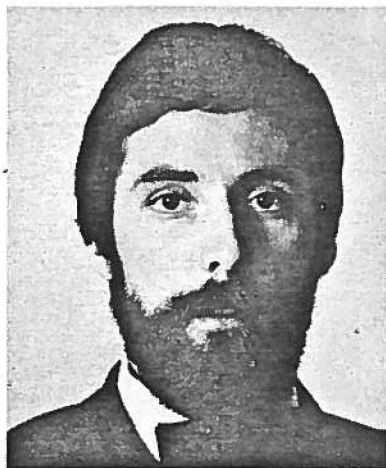
Metropolitan Opera Regional Auditions in San Francisco, she performed the role of Prince Orlofsky in *Die Fledermaus* with the Monterey County Symphony. Miss Purdy recently toured the nation with "The Mother Lode Troupe," also known as "The Divas of the Golden West," from San Francisco. Last fall Miss Purdy completed her sixth recording for the Nisience Foundation of Glendale, California.



**PAUL HINSHAW**, (*Dr. Falke*) has received acclaim as soloist with many symphony orchestras, including the Los Angeles Philharmonic, Philadelphia Orchestra and the San Francisco Symphony. Mr. Hinshaw has appeared in concerts and oratorio with most of the leading musical organizations on the West Coast. Recently he has been performing with the American Ballet Theatre in New York, San Francisco and Los Angeles where he received high critical praise for his singing of several song cycles by Gustav Mahler that have been choreographed for that company. A member of the Los Angeles Master Chorale and the Roger Wagner Chorale, Mr. Hinshaw has been the featured soloist on several national tours and State Department sponsored tours to Latin America, the Middle East and Russia.



**RYAN ALLEN, (Frank)** comes to Los Angeles directly from a performance in the title role of *Don Pasquale* with the Eastern Opera Theatre in New York City. His thirty operatic roles range from buffo favorites such as Don Pasquale to more dramatic roles, such as Fluther Good in Elie Siegmeister's *The Plough and the Stars*, which drew him praise in the East Coast premiere at the New York Lyric Opera last fall. Mr. Allen has performed with many major opera companies, including the San Diego Opera, where he was seen in the televised production of *The Merry Widow*. A former resident of Southern California, Mr. Allen taught voice at Scripps College in Claremont.

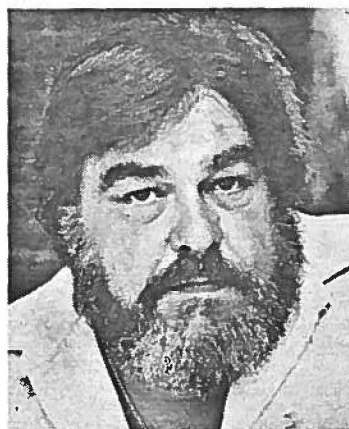


**BYRON WRIGHT** is currently fulfilling requirements for a masters degree in music at California State University-Northridge. In 1975 he was chosen as a finalist in the Metropolitan Opera Auditions. As a concert artist, Mr. Wright has performed with the Portland and Seattle symphonies, participated in the Carmel Bach Festival, and performed with the Ojai Festival. He has toured nationally and internationally with the Roger Wagner Chorale. As a concert soloist, Mr. Wright has performed with the L.A. Philharmonic, the L.A. Master

Chorale, and the Irvine Master Chorale. He is presently soloist at Immanuel Presbyterian Church of Los Angeles.



**NANCY O'BRIEN, (Sally)** has been a member of the Los Angeles Master Chorale since 1970, during which time she has toured Russia, Israel, South America and the United States. Miss O'Brien was a fellowship student at Tanglewood, with the Boston Symphony. She holds a Master's degree from UCLA and is presently teacher of piano and voice at El Camino College in Torrance. She has appeared as soloist with the Los Angeles Master Chorale many times, including the LAMCA production of David Fanshawe's *African Sanctus*. In addition, Miss O'Brien's voice can be heard on all of the recordings made by the Los Angeles Master Chorale. She is also a member and soloist with the Roger Wagner Chorale and I Cantori.



**PETE SCHRUM, (Frosch)** first hit the boards at the tender age of seven, touring in variety and minstrel shows with his father. Some of his favorite roles since then have been Jawan in *Kismet*, Dr. Dreyfuss in *Promises, Promises* and the Innkeeper in *Man of La Mancha* to name but a few and one goes without saying — thirteen productions of *Fiddler on the Roof* in

the role of Lazar Wolf. He has had co-starring roles in TV shows such as *Quincy, Hagen, The French Atlantic Affair* and many more. Look for Pete in the soon-to-be-released feature films *Galaxina* and *Falling In Love Again* with Elliott Gould. Pete will be appearing in the role of *Shamus* at the Starlight Theatre, then on to Stockton for *Fiddler* once again, this time in the role of Tevye.

**ROGER WAGNER, Founder/Director** of the Roger Wagner Chorale and Founder/Director of the Los Angeles Master Chorale and Sinfonia Orchestra, has become a legend in his own time, known the world over as a symbol of the highest achievements in choral art. Dedicated to choral music since early childhood, his international reputation in that area has been enhanced by his work as a composer, arranger, and symphonic conductor, and he is a highly regarded authority on the religious music of the Medieval and Renaissance periods. He has been knighted twice for his contributions to sacred music. Radio, television, motion pictures, and recordings have all figured prominently in his long and illustrious career. He has recorded over 60 albums and received the Grammy Award for his album, *Virtuoso*. In addition to directing his own Sinfonia Orchestra and the Los Angeles Master Chorale, he has served as guest conductor of the Los Angeles Philharmonic Orchestra and has appeared with leading orchestras all over the world.

A long list of distinctions and signal honors on the local, national, and international level have accentuated Dr. Wagner's unique contributions to the world of music. In 1953 Wagner and his Chorale were invited to participate at the coronation festivities of Elizabeth II in London. In 1959 and again in 1964 he and the Chorale were selected to represent the United States in concerts throughout Latin America. In 1966 the U.S. State Department, through its Cultural Exchange Program, again sent the Chorale on tour to the Middle East, Turkey, Yugoslavia, France, and Italy. In Rome, he and the Chorale had the honor of singing for Pope Paul VI at an audience in St. Peter's Basilica—the first non-Italian choir to do so in 25 years. In January 1973, Roger Wagner shared the podium with Eugene Ormandy to conduct the Philadelphia Orchestra and the Los Angeles Mas-



ter Chorale at the Presidential Inaugural Concert at Kennedy Center. In May 1973, Dr. Wagner served as guest conductor of major symphonies during a month-long tour of the major capitals of South America, and in July he conducted the Los Angeles Philharmonic and his Chorale in Bach's *B Minor Mass* at the Hollywood Bowl. In May 1974, he conducted a triumphal tour of the Soviet Union with the Master Chorale, making a notable impact on the Soviet musical world. In July 1976, Dr. Wagner conducted the New Philharmonic Orchestra and the Chorale of Radio France in concerts in Paris, during the Festival de Paris. The prestigious Paris publication, "Le Monde," wrote: "... under his dynamic direction, Roger Wagner emerged extremely precise, devoid of all stiffness and complaisance." Roger Wagner and his Chorale were invited to participate in the Israeli Festival in August 1976. The Chorale was critically acclaimed for its performance in Tel Aviv, Jerusalem, Caesarea and Haifa. In commemoration of the Chorale's outstanding participation in the Israeli Festival, Wagner was awarded the Knesset silver medal of the State of Israel. In July and September 1977, Wagner conducted the New Philharmonic and Radio France Chorale in two performances in the Royal Chapel of Versailles. In the summer of 1978 he shared the podium with Loren Maazel and accompanied Olivier Messiaen on a tour of Japan with the French National Orchestra and Radio France Chorus. In July 1979, he toured twelve South American countries with his Chorale.

Dr. Wagner is senior lecturer with a full professorship in the Music Department at UCLA, where he serves as Director of Choral Activities.

**THE LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA**, founded by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company of the Music Center in 1964. Dr. Wagner has been music director for the organization since its formation. Currently in its 16th season, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the most outstanding professional talent in the Southland. The Sinfonia Orchestra membership is drawn from professional ranks in the Los Angeles area and is one of the finest in the

United States. The Master Chorale presented its first concert season at the Dorothy Chandler Pavilion in 1965, receiving significant critical acclaim. Under the dedicated leadership of Dr. Wagner, the Chorale has continued to present an annual concert season of the world's greatest choral masterworks at the Music Center, giving Los Angeles a unique reputation as the only city in the country which supports its own professional resident chorus in an annual series of choral programs.

Last season the Chorale joined the Los Angeles Philharmonic for the inaugural concert under the baton of its distinguished and newly appointed director, Carlo Maria Giulini, in an unforgettable performance of Beethoven's Ninth Symphony, which was carried live on public television and transmitted via satellite throughout the United States, Canada, Europe, and Mexico. Joining the Philharmonic again this year under Maestro Giulini, the Chorale participated in four performances of the 1979-80 season opener (Verdi's *Requiem*) and is also scheduled for three performances of Beethoven's *Missa Solemnis* next April.

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