

Tuesday, November 3
Helen M. Hosmer Hall
7:30 PM

Blue Danube Gala

Enter the wonderful world of the Viennese Operetta with *Merry Widow*, *Fledermaus*, *The Gypsy Baron* and the Topsy-Turvy world of Gilbert & Sullivan and *HMS Pinafore*, *Pirates of Penzance* and *The Mikado*, and their satirical treatment of British Nobility, Manners and Life. The waltzes begin with the Waltz, King Johan Strauss II, and his masterpieces, with Ravels homage to Strauss and his La Valse but include also delightful operettas, like the *Gypsy Princess*, *Der Vogelhändler (The Bird Catcher)* and the risqué *Brettl Lieder (Cabaret Songs)* of Arnold Schoenberg, ending with the grand Act II finale of perhaps the best operetta of all time: the glorious “Let’s be Brothers and Sisters” from *Die Fledermaus (The Bat)* of Johann Strauss II.

Part the First: Gilbert & Sullivan

H.M.S. Pinafore

William Gilbert
(1836-1911)
Arthur Sullivan
(1842-1900)

Pinafore or The Lass that Loved a Sailor is a comic opera in two acts. It opened at the Opera Comique in London, England, in 1878 and ran for 571 performances. *H.M.S. Pinafore* was Gilbert and Sullivan's fourth operatic collaboration and their first international sensation.

We Sail the Ocean Blue

Pitches (Men) and Pointercounts
Ricky Romano, Piano

I'm called Little Buttercup

Elinore Bates, Buttercup
Hannah Gruber, Piano

Intermezzo ** - Scene from *H.M.S. Pinafore*

Actors from the Drama Department

Gilbert & Sullivan

Medley from Pinafore

"Captain of the Pinafore"

"Little Buttercup"

"I am the Monarch of the Sea"

"For He is an Englishman!"

Children's Choir of Crane
Heather Eyerle, Conductor
Laura Toland, Piano

Intermezzo- Scene from *Mikado* **

Gilbert & Sullivan

Mikado or The Town of Titipu set in a mythical Japan; Ko-Ko, has been appointed Lord High Executioner and must find someone to execute or he'll lose his job. He picks Nanki-Poo, a strolling minstrel who loves the beautiful Yum-Yum. But Ko-Ko also loves her, and Nanki-Poo, seeing no hope, considers suicide. Ko-Ko offers to solve both their problems by executing Nanki-Poo, and an agreement is reached whereby Ko-Ko will allow Nanki-Poo to marry Yum-Yum for one month, at the end of which Nanki-Poo will be executed. (Madrigal) But what Ko-Ko doesn't know is that Nanki-Poo is the son of the Mikado and has run away to avoid an unwanted marriage. The arrival of the Mikado brings all the threads of the tale together.

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

A Wandering Minstrel I

Michael Lotano, Nanki Poo
Viki Christensen, Piano

I am so Proud

John F. Schwaller, Ko-Ko
(Lord High Executioner)
Matthew Royal, Pooh-Bah
(Lord High Everything Else)
Donald George, Pish-Tush
(A Noble Lord)
Michael Sitton, Lord High Piano

Brightly Dawns Our Wedding Day (Madrigal)

Pitches
Ricky Romano, Piano

Intermezzo – Scene from *Patience* **

Gilbert & Sullivan

La Valse, poème choréographique

Maurice Ravel
(1875-1937)

Ronny Michael & Rhimmon Simchy-Gross, Piano Duo

"Through rifts in swirling clouds, couples are glimpsed waltzing. As the clouds disperse little by little, one sees an immense hall peopled with a whirling crowd. The scene becomes progressively brighter. The light from chandeliers bursts forth at fortissimo. An Imperial Court, around 1855." Ravel's Program Notes

A Note on My Ear

Michael Flanders
(1922-1975)
Donald Swan
(1923-1994)

Deborah Massell, Soprano
David Heinick, Piano

Flanders and Swan were two of the finest British comedians of their day. Their medium was cabaret, influenced by G&S; Swann was a gifted pianist, composer, and linguist and Flanders a talented raconteur and lyricist with a sharp eye for satire.

Intermezzo- Scene from *Pirates of Penzance*

Gilbert & Sullivan

Pirates or the Slave of Duty: Frederic was, as a child, apprenticed to pirates by his nurse, who, being hard of hearing, had mistaken her master's instructions to apprentice the boy to a pilot. Frederic, upon completing his 21st year, rejoices that he has fulfilled his indentures and is now free to return to respectable society. But it turns out that he was born on February 29 in leap year, and he remains apprenticed to the pirates until his 21st *birthday*. By the end of the opera, the pirates, a Major General who knows nothing of military strategy, his large family of beautiful but unwed daughters (and all those Pirates) and the timid police all contribute to a riot that can be silenced only by Queen Victoria's name.

Poor Wandering One

Meg Kling, Mabel
A Sharps
Jessica Westerman, Piano

Intermezzo- Scene from *The Gondoliers* **

With Cat-like tread

Pitches as Police
Pointercounts as Pirates
Ricky Romano, Piano
Chris Battles, Percussion
John Clinton, Police Solo
Cody Hampton, Samuel
Robert Valentine, Hook

Part the Second: Viennese Operetta

The Blue Danube

Johann Strauss II
(1825-1899)

Children's Choir of Crane
Heather Eyerle, Conductor
Laura Toland, Piano

The “secret” Austrian National Anthem extols the beauties of the major river which flowed through the Austrian Empire, once called the “Danube Monarchy”, and always ends the famous Vienna New Year’s Concert.. This text was written by Franz von Gernerth and first performed February 9th, 1867. This famous waltz is actually a series of waltzes, beginning with an introduction in A major. Waltz 1 with the famous melody is in D major, followed by Waltz 2 in B flat major, Waltz 3 is in G major, Waltz 4 in F major, Waltz 5 in A major, brings the piece to a joyful A major conclusion. The orchestral version has an introduction and a coda.

Pointercounts

Ross Brennan
Cody Hampton
Michael McAvaney
Alex Newby
Chris Oill
Michael Pitocchi
Joseph Primm
Kyle Sherlock
Robert Valentine II
Danny Valenzuela
Mark Verity

A Sharps

Jamie Bergman
Kelsey Boyce
Katie Cotterell
Susan Cody
Rachel Fuller
Cristina Henkel
Amy Hoskins
Emily King
Bridget Macaluso
Jaclyn Randazzo
Hannah Rosen
Morgan Trevor

Crane Children’s Choir

Amelia Brown
Nathaniel Brown
Olivia Brown
Wayne Brown
MacKenzie Corse
Hope Defoe
Catie Dominy
Jack Downing
Cassidy Easton
Julia Fulton
Michael Fulton
William Fulton
Erin Gingrich
Stephen Grigg
Teresa Grigg
Kate Hildreth
Cassie McCormick
Cathy Meyers
Elisabeth Meyers
Kristi Rugg
Ellie Siegfried
Gwen Smith
Anna Tulloch
Emily Wanamaker

Pitches

Soprano
Kristen Frick
Sarah Mackey
Lauren Scharf

Alto
Erin Higgins
Erica Fagundes
Kristin Barry
Andrea Palma

Tenor
Jonathan Wibben
Alex Perry
Nick Abounader

Bass
John Clinton
David Spadaccini
Ryan Levinson
Joe Van Ullen
Nate Dellefave

Actors

Men
Andrew Langton
DJ Krams
Nick Abounader
Tyler Thomas

Women
Lindsay Myers
Caitlin Hammer
Sydney Lant
Meg Watson

Life is a joke that's just begun! (The Mikado)

Gilbert and Sullivan operettas once were a major and seemingly integral part of American popular culture. Few students escaped hearing, or being in, a G&S production during high school, and amateur companies abounded on both sides of the Atlantic. The operas or operettas are usually satires on British Victorian life:

Pirates deals with the social order while poking mild fun at the British obsession with "duty." The Pirates drink sherry in the opening of the operetta a dead give away that they are a parody of the British Nobility.

Patience is a spoof of the Aesthetic Movement with Bunthorne patterned on Oscar Wilde.

Pinafore's gentle satire reprises and builds upon the themes: love between members of different social classes.

Mikado's libretto satirizes snobbery, pluralism and a variety of the bores and burdens of life and in the finale the fallibility of Logic.

The Gondoliers is based once again on social and political critique in which, although the nobility is portrayed as anachronistic, the main target is egalitarianism — "When every one is somebody, then no one's anybody."

At the end of all the operettas, all is set in order according to the mores of late Victorian England.

Donau so blau! - Danube so blue!

The Viennese Operetta was dominated by Johann Strauss II. His first operetta, *Indigo*, was a huge success and was followed by 15 more, each with that particular aspect of the Strauss genius: The Waltz. The rhythms of this dance became the staple of Viennese music for all that came after him in the Golden Age of Viennese Operetta. The works of Strauss and after him; Franz Lehár became representative of the Golden and Silver ages of Viennese operetta. Many of the composers of the Silver Age came to America and worked on Broadway and in Hollywood and contributed to the creation of the American Musical and music for the movies. Many musicals remain in the operetta tradition including *Show Boat*, *My Fair Lady* and *Phantom of the Opera*.

The addition of Arnold Schoenberg's cabaret songs on tonight's program is just a small example of the contributions of many of the "serious" composers to this art form. Before immigrating to the US, Schoenberg earned a living, creating orchestrations for the theatre, by some estimates, some 6,000 pages. (Indeed, Robert Stoltz, credits the enormously successful Austro-Hungarian composer Paul Abraham, who hired Schoenberg and others for arranging his music, with financing the 12- tone music revolution with light classics and popular music.)

The music of the Viennese Operetta is about a nationality, a culture, a political system which no longer exists. It has an enchanting mix of joy and melancholy and calls to mind a nostalgia for the beautiful, unattainable past or as Anthony Trollop said on hearing a Strauss concert: there is a "sad, soft wail of delicious woe."

The Study of Women March from *Merry Widow* Franz Lehár
(1870-1948)

Pointercounts
Ronny Michael, Piano

Perhaps the most famous of all operettas, this scene brings all the men of the operetta together expressing their mixed feelings for the women in their lives.

Intermezzo- Scene from *Iolanthe*** Gilbert & Sullivan

Volgalied from *Der Zarewitsch (The Tsarevich)** Franz Lehár
(Volga Song) (1870-1948)

Joe Dobuzinsky, Zarewitsch
Julianne Kirk, Clarinet
Emily Hutchison, Piano

The Crown Prince (Tsarevich) of the Russian Empire laments his fate and loneliness. A Hit written for the famous tenor Richard Tauber.

Schenkt man sich Rosen in Tirol from *Der Vogelhändler** Carl Zeller
(If You Give Roses in Tyrol) (1842-1899)

Donald George, Adam
Nikki Langhorne, Flute
Emily Hutchison, Piano

Marie tries to cheer up Adam (the Bird Catcher) by giving him a bouquet of roses, not knowing that in Tirol, you only give roses to the person you're also giving your heart to.

Tanzen möcht' ich from *The Czardas Princess** Emmerich Kálmán
(I'd like to dance) (1882-1953)

Emily Ford-Coates, Sylva
Lonel Woods, Erwin
Margaret Madden, Violin
Emily Hutchison, Piano

Still one of the most popular operettas on the Continent, this is the love story of a famous cabaret star for a Prince who cannot marry a commoner. His mother, the Princess Karen, eventually saves the day with a last minute disclosure about her own past. The score includes some of the most delightful operetta melodies ever written.

Intermezzo- Scene *The Yeoman of the Guard*** Gilbert & Sullivan

Brettl Lieder (Cabaret Songs)

Arnold Schoenberg
(1874-1951)

Schoenberg composed the Brettl-Lieder in 1901. The poems are taken in part from a collection, *Deutsche Chansons* published first in 1900 by Otto Julius Bierbaum, which became an immediate success. Women sang these songs in a Berlin Cabaret, a la Marlene Dietrich, in a man's Tux.

Galathea by Frank Wedekind

Jill Pearson

The narrator describes the desire to touch a young girl, Galathea. He (or she) wants to kiss, in turn, Galathea's cheeks, hair, hands, knees and feet -- but not her mouth, which is reserved for the realm of fantasy. Wedekind spent time in jail for writing this text.

Gigerlette by Otto Bierbaum

Lorraine Yaros Sullivan

Fräulein Gigerlette, dressed in snow-white clothing, invites someone to tea in a room as red as wine and lit by candles. Later, the two take a carriage ride to the countryside with Cupid as their driver.

Der genügsame Liebhaber

Kathleen Miller

Hugo Salus' "Der genügsame Liebhaber" (Easily Satisfied Lover) is a poem of a man telling us that his lady-friend has a black cat with a soft, velvety coat, and that he has a shiny, smooth bald head. The woman spends all her time caressing her cat's fur, and when he visits her, plays with the kitty and laughs. The setting is full of suggestive humor.

Arie aus dem Spiegel von Arcadien

(Aria from the Mirror of Arcadia)

Tutti

Michael Sitton, Cabaret Piano

The librettist for Mozart's Magic Flute, Emanuel Schikaneder, gave us this text about a young man, similar to his creation Papageno, who becomes excited whenever he sees a woman: his heart goes- Boom Boom Boom!

Money, Money, Money from *The Gypsy Baron*

A Sharps

Jessica Westerman, Piano

Johann Strauss II

This is the story of a landowner (returned from exile) and a gypsy girl who is revealed as the daughter of a Turkish Pasha, and the rightful owner of a hidden treasure. It involves a fortune-telling Romany Queen, an absurdly self-important Mayor, a rascally Commissioner, a Military Governor, a band of Gypsies and a troop of Hussars. It is second in popularity only to the Fledermaus.

Intermezzo-Scene from *Ruddigore* **

Gilbert & Sullivan

Ich lade mir Gäste ein from *Die Fledermaus*

Johann Strauss II

(I'm Inviting Party Guests)

Lorraine Sullivan (Prince Orlovsky)

Michael Sitton, Operetta Piano

Die Fledermaus, Finale Act II

Johann Strauss II

(Brüderlein und Schwesterlein)

(Let's All be Little Brothers and Sisters)

Matthew Royal - Falke

Deborah Massell – Rosalinde

Lonel Woods & Joseph Dobusinsky - Eisenstein

Lorraine Sullivan & Elinor Bates – Orlofsky

Kathleen Miller & Emily Coates-Ford - Ida

Jill Pearson & Meg Kling - Adele

John F. Schwaller & Donald George - Blind

A Sharps

Pitches

Pointercounts

Children's Choir of Crane

Michael Sitton, Klavier

Jeffrey Francom, Kapellmeister

Eisenstein is due to report to prison, having defaulted on his taxes. He is persuaded, however, to attend a fancy-dress ball at Prince Orlofsky's (a pants role), by his friend Dr Falke, who plans revenge for having been abandoned on a previous occasion to go home in his costume of a bat. (*Fledermaus*) There are many complications and plot twists before the party that same night.

The song of friendship, *Brüderlein und Schwesterlein* (*Little Brothers and Sisters*), as the champagne party reaches a climax, is among the most memorable of all numbers in the best of all Viennese operettas.

* Instrumental arrangements by Donald George

** Dramatic scenes (Intermezzi) arranged and directed by Nick Adounader and played by members of the drama department.