



THE SCHENECTADY LIGHT OPERA COMPANY

Presents

Johann Strauss'

Die  
Fledermaus



## "The Final Curtain"

Friday night at the end of the show when the curtain falls it may be a two-fold final curtain. Not only will it close "Fledermaus" but it may mark the end of a bright era of the Schenectady Light Opera.

It was back on November 28, 1950, that this same curtain went up on our production of "The Mikado". Mr. F. E. Crever, then the executive vice-president wrote in the program . . . .

"The Schenectady Light Opera has this year taken another forward step to bring Schenectady music lovers the best in light opera. By giving our production at the Erie Theatre we hope to allow an enlarged audience greater enjoyment. . . ."

The scope of our operations has increased to the extent that we find it mandatory to stage our performances amidst professional surroundings in order to give our audiences maximum viewing pleasure . . . ."

During the succeeding shows we have surpassed our expectations. After "The Mikado" started us off at the Erie the popular "Chocolate Soldier" followed in the spring. "Iolanthe" another Gilbert and Sullivan operetta and "School for Wives" a Schenectady Light Opera original followed during the next season. Then came "The Red Mill" in the fall of 1952 setting a record attendance for fall shows. This show featured the fire flies or twinkling stars, take your pick. That spring all audience records were broken for "Brigadoon". Some still consider this our best show. It was certainly our most ambitious scenery show. Another Gilbert and Sullivan show "Yoeman of the Guard" got the 1953-54 season off to a start followed by Sigmund Romberg's "New Moon" considered by many as the "Blue Moon" because the blue program color came off rather freely.

*(Continued on Inside Back Cover)*



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## *To The Audience:*

On behalf of the Schenectady Light Opera Company, I wish to welcome you to an evening of delightful entertainment. "Fledermaus" is the most challenging and difficult work that we have undertaken to date.

I would like to take this opportunity to discuss three important items concerning the Schenectady Light Opera Company and the community . . .

Since the Erie Theatre is going to be demolished, this may be the last production that we will be presenting here. Consequently, our next year's performances of "Showboat" and "Merry Widow" will be staged in the Mont Pleasant High School auditorium.

Our special membership campaign will be conducted May 28 through June 9. At this time we seek your patronage—income from special memberships provides the Light Opera Company with funds to improve its property and facilities, thereby enabling us to produce finer shows.

We invite your participation in our annual Light Opera Company scholarship auditions to be held June 2 in the living room of the YWCA. These awards of \$100 and \$50 are to be used for continued vocal study. Application blanks will be available at music stores and schools.

We are looking forward to seeing you again at our performances next season and hope that you will become one of our special members.

Sincerely,

*Leon K. Kirchmayer,*

*President*

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Our Special Membership Campaign, usually held in the fall, is being conducted this spring instead, from May 28 to June 9. Please fill out the enclosed card and return with your check either to the usher or to P. O. Box 1006 in order to obtain the choicest seats for next season's performances.

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*Production Staff*

<i>Producer</i> -----Dan Lewis	<i>Scene Painting</i> -----Shirley Phillips, Joan Davidson, Diane Swanker, Isabel Godlewski, Barbara Kronick, Aileen, Coughlin, Roberta Trauger, Nancy Russell, Betty Lou Howell, Joy Nicklas, Dick Blackmer
<i>Director</i> -----Irene Marmein	<i>Costumes</i>
<i>Production Manager</i> --Vern Hopkins	Co-Chairman ----Charlotte Sweet, Barbara Trask
<i>Stage Manager</i> -----Larry King	Sue Hanson, Heddie Newmann, Jeanne Currie, Irene Dick, Arlene Feller, Nancy Pardi, Betty Boothe, Jeanette Knapp, Mary Herrick, Christine Holme, Sally Sills, Myrtle Washburn, Joy Beer, Irma Hanson, Grace McIver
<i>Music Director</i> and <i>Conductor</i> --Norman F. Barnes	<i>Lighting</i> -----Dick Blackmer, Jack Gingrich
<i>Asst. Music Director</i> ----Melva King	<i>Properties</i> -----Evelyn Van Etten, Elizabeth Bess, Doris Fry, Eva Cascini, Marie Pletenik
<i>Choreographer</i> ----Marilyn Ramsey	<i>Sound</i> -----Bob Griswold
<i>Accompanists</i> -----Jane Stehn, Marjorie Kellert, Anne Predko, Karl Koss	<i>Make-up Chairman</i> ----Glenna Pease Winifred Storrs, Doreen Heard, Ginny Coller, Marion Berger, Nancy Russell, Roberta Trauger, Teena Bowers, Margaret Larkin, Nancy Toporowski, Norma Somer- ville, Lorraine Schmidt, Dick Deck- er, Thelma Blackinton, Ruth Bar- ber, Honey Maxwell, Roberta Trauger, Edna Hiltbold
<i>Prompter</i> -----Kathy Merten	
<i>Scene Designer</i> -----Joan Davidson	
<i>Scene Technician</i> -----Jack Ericson	
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## *Show Notes*

FLEDERMAUS comes to our Schenectady audience as the most ambitious effort the Light Opera Company has ever made. The show has an interesting history, which begins in 1872, when the Parisian farceurs, Meilhac and Halevy, brought out LE REVEILLON, which was simply a well-built, standard farce of its time. Haffner and Genee converted it into a German libretto which caught the enthusiasm of Johann Strauss. Forty-three days later the score was complete.

Strauss' enthusiasm was dampened by an initial failure when FLEDERMAUS opened in Vienna in April, 1874. But in June, produced in Berlin, it was an instant sensation. Thus encouraged, the Viennese producers cautiously inserted it in their repertory, and it soon became a favorite. A revised French libretto brought similar success in Paris.

The greatness of the music is proved by the amount of tinkering it has survived. In various forms it has been presented as THE BAT, THE MERRY COUNTESS, CHAMPAGNE SEC, A WONDERFUL NIGHT, ROSALINDA, THE MASKED BALL, FLY-BY-NIGHT and so on, ad infinitum. What really matters is the beautiful, living score!

The version presented by the Schenectady Light Opera Company is in English, with lyrics by Howard Dietz and text by Garson Kanin. It was commissioned by Rudolf Bing, on behalf of the Metropolitan Opera Association, and was first presented at the Met on December 20, 1950.

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**ROBERT COLLER (Eisenstein)**

Has directed and produced many SLOC shows as well as appearing in many others. His latest as Billie in "Carousel". Bob also sang with the Arundel Opera Co., Kennebunk, Me. He received his Bachelor in Music Education, Potsdam State Teacher's College. He is Director of Music at Oneida Junior High School. Hometown, Keene, N. H.



**SYLVIA HORWITZ (Adele)**

Has had roles in seven previous shows, her latest being "Yoeman of the Guard". Graduated from the Juilliard School of Music and is a native of Bangor, Maine.



**IRMA HAMILTON  
(Prince Orlofsky)**

Last appearance with SLOC was in "Red Mill". She has also appeared with the Civic Theatre as well as on television and radio. She graduated from the Juilliard School of Music. Born in Germany.



**RICHARD BABBITT (Dr. Falke)**

Long an outstanding favorite in SLOC shows, appearing in about every show at the Erie. This will be his last show with SLOC because he heads for Philadelphia with G.E.'s Special Defense Projects Dept. Hometown, Albion, N. Y.





**ED CURRIE (Alfred)**

Has appeared in many SLOC productions, was last seen as Tommy in "Brigadoon". He graduated from the University of Iowa.



**RAY FAUGHT, JR. (Frank)**

Last role with SLOC was Fairfax in "Yoeman of the Guard." His music training is with the Schenectady Conservatory. He is an Instrument Specialist with the Knolls Atomic Power Lab. Hometown, Baltimore, Maryland.



**FULVIA BRUN (Ida)**

Appeared in numerous SLOC shows in singing and dancing roles. She also has appeared in Civic Theater productions. Studies singing, dramatics and ballet dancing. Works as a secretary at WRGB where she occasionally participates in TV shows. Hometown, Schenectady, N. Y.



**HAROLD HIRSCH (Frosch)**

Has appeared in "The Red Mill," "The New Moon" and "Sweethearts", usually a part with a German accent. Harold is a Powder Metallurgist at the G-E Research Lab. His hometown is Windsor, Vermont.



**LARRY BROWN (Dr. Blind)**

Appeared in previous SLOC shows in the chorus, had a solo dance in "Carousel", voice training with the Troy Conservatory. Received his masters degree at UCLA. He is now a teacher at Duaneburg Central School. Hometown, Schenectady, N. Y.

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## *Musical Numbers*

### OVERTURE

- ACT I— 1. INTRODUCTION. Alfred, Adele  
Do You Still Belong to Me
- 1A. Rosalinda, Adele Letter Song
2. TRIO. Rosalinda, Eisenstein, Blind Legal Tangle
3. DUET. Falke, Eisenstein When the Band Begins to Play
4. TRIO. Rosalinda, Adele, Eisenstein When You're Away
5. FINALE I. Rosalinda, Alfred, Frank  
You Alone A Lady's Name O Come With Me
- ACT II— 6. INTRODUCTION. Chorus
7. COUPLET. Orlofsky Chacun A Son Gout
8. ENSEMBLE and COUPLET. Adele, (Orlofsky, Falke,  
Eisenstein, Chorus) Look Me Over Once (Laughing Song)
9. DUET. Eisenstein, Rosalinda The Watch
10. CZARDAS. Rosalinda Some Days You're Lonely
11. FINALE II. Ensemble, Chorus and Ballet  
Then Up with the Wine  
Happy Days  
You and I  
The Ballet: Southern Roses  
Oh the Delight of a Night with You
- ACT III—12. Entr'acte
13. MELODRAMA. Frank
14. COUPLET. Adele (Ida, Frank)  
P's and Q's (Audition Song)
15. TRIO. Rosalinda, Alfred, Eisenstein  
You Call Me An Improper Noun
16. FINALE III. All Soloists, Chorus
- 

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*Synopsis of Scenes*

THE PLACE: Bad Ischl

THE TIME: 1874

PROLOGUE-----Before the Curtain

ACT I—The morning room at the back of the Eisenstein house. It is evening.

ACT II—An hour later, at Prince Orlofsky's Ballroom

ACT III—Half on hour later, at the Bad Ischl Municipal Jail

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## *Members of the Chorus*

SOPRANOS	ALTOS	TENORS	BASSES
Martha Lowe	Jeanne Graves	Roger Rossi	John Ernest
Kay Gempler	Carolyn Dillon	William Luetzel	Warren Holter
Peggy Coe	Merceine Argyros	Jack Harrison	Don Fapiano
Elaine Swartout	Cornelia Perry	Dick Lowe	Ulrich Merten
Jean Liston			

The role of Rosalinda is understudied by Peggy Coe

## *Fledermaus Orchestra*

1st Violin.....Edward A. Rice, Charles Zeller, Frances Donegan  
2nd Violin.....Frank Glenn, John Geddes  
Viola.....Leo Kliven  
Cello .....Arthur Catricala  
Bass .....Andrejs Garoza  
Flute.....JoAnn Quigley, Cynthia Morse  
Oboe.....Alvin Fossner, Zenia Curtis  
Clarinet.....William Lane, Richard Smith  
Bassoon.....August Schmidt, Robert Gobel  
Trumpet.....Joseph Mirate, William Hagel  
Trombone.....Norman Strehle, Bob Mall  
French Horn.....John Adams, Betty O'Bryon, Ted Rautenberg  
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## Back Stage

DAN LEWIS (Producer)—Lots of experience in SLOC, from chorus for three shows, principal parts, production manager, stage manager, producer for last spring's "Music in the Air" and to round things out, lighting technician for "Carousel". Dan is a GE engineer; his hometown is Newark Valley, N. Y.

IRENE MARMEIN (Director)—A newcomer with SLOC this show but with a wealth of professional experience in the theater as dancer, actress, choreographer and director. Irene has spent seven years in vaudeville in the U. S. and Britain dancing with her two sisters. She established dramatic departments in 19 state schools for the blind. She is presently a director and dramatic coach in Schenectady, New York City and summers at the Plymouth, Mass., summer theatre.

VERN HOPKINS (Production Manager)—Was production manager for "Music in the Air", was stage manager for "Carousel" and has worked on scenery construction on several other shows. He is a present member of the Board of Directors. This will be Vern's last show with the SLOC, he will be going to Philadelphia with G.E.'s Special Defense Projects.

NORM BARNES (Music Director and Conductor)—In previous productions has served as concert master, orchestra manager and has assisted with lighting, staging and the chorus. Norm is active in many other civic organizations. He assisted in designing the San Francisco Opera House and was regional manager for such artists as Igor Stravinsky, Nelson Eddy, Jascha Heifitz and John Charles Thomas. He is manager of public relations for the G.E. Engineering Lab.

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*(Continued from Inside Front Cover)*

Colorful "Sweethearts" was next followed by "Music In the Air" featuring a new concept of scenery changing. The beautiful, tuneful "Carousel" started this season and now "Fledermaus".

Many exciting musical numbers, comedy scenes and tear type scenes have been on the Erie stage since "The Mikado". We have constantly tried to improve each production. We have improved our shows technically too, purchasing a cyclorama and lighting equipment.

Moving into the Erie with our scenery and equipment brought about new problems too. Our stage crew had to work from 8 P.M. on Friday straight through to about 1 P.M. Saturday. Most of the time it was touch and go if we would make the dress rehearsal curtain that morning. Here we would like to express our gratitude to the Erie professional stage crew under Frank Finch. Without their help and guidance in setting up the scenery we would very often have been unable to meet our deadlines.

And now we may lose our Erie Theatre. We do not want to have to go back to a smaller stage without facilities for our type of scenery and lighting requirements. However, without any other appropriate facilities available, we have no other choice. Many of you have been reading that we have been stressing the need for the construction of a civic auditorium—or the renovation of a building such as the Erie Theatre. We sincerely believe that our city needs a civic auditorium for its cultural growth.

While we are striving for a civic auditorium we are by no means giving up—we still intend to bring you outstanding shows with continued enthusiasm. Our next year's shows, "Showboat" and the "Merry Widow" are proof of this. We hope you will look with favor on a civic auditorium and that we will see you next fall at Mont Pleasant High School or wherever we may be.

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