

THE UNIVERSITY OF REDLANDS

SCHOOL OF MUSIC

Presents

The Merry Widow

by

Franz Lehár

Co Boi Nguyen, conductor

Marco Schindelmann, director

Friday, April 4th, 2014 - 8 p.m.

Saturday, April 5th, 2014 - 8 p.m.

MEMORIAL CHAPEL



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Redlands
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SYNOPSIS

Act I

In the Marsovian Embassy in Paris, a great ball is being held in honor of the Grand Duke's birthday. Valencienne, the beautiful wife of Baron Zeta, the elderly ambassador, is flirting with a young American officer, Camille de Rosillon, but her husband at the moment has a more serious problem. How can he save his country from impending bankruptcy? Hanna Glawari, the widow of a Marsovian banker, who has left her 50 billion, has just arrived in Paris. If she marries a Frenchman, her millions will be lost to the Fatherland. The ambassador is determined that Hanna, the Merry Widow, shall marry a Marsovian husband, and has selected the first secretary of the embassy, Count Danilo Danilovitch, as the ideal bridegroom.

But the ambassador is worried. Danilo has not yet appeared at the party. Hanna Glawari arrives, escorted by a galaxy of hopefuls. The Merry Widow sweeps in and reflects that she might be loved for her millions rather than for herself.

Hanna appears and greets Danilo. The two meet -- again. Years ago Danilo had wanted to marry Hanna, but she was the daughter of a small farmer, and his aristocratic family would not consent; thus Hanna married the rich banker, Glawari. She reminds him of their old affair, but Danilo tells her that for all her money he will never say, "I love you". When ladies' choice is announced, all the men hope to dance with the widow, but she chooses Danilo.

Act II

The following evening, Hanna gives a real Marsovian garden party at her house. She sings the famous "Vilia," about an alluring forest sprite. After various complications, including the misappropriation of Valencienne's fan on which Camille has written "I love you," Hanna announces her engagement to Camille. Danilo, unable to disguise his grief, storms off to Maxim's, and Hanna realizes at last that he still loves her.

Act III

Everyone meets at Maxim's, where the grisettes perform their famous can-can. Nietsch sings of his Marsovian roots, encumbered. By now, the ambassador, convinced that his wife is having an affair with Camille, decides to divorce her, and in the name of the Fatherland ask for Hanna's hand. She tells him that unfortunately, by the will of her late husband, she loses all her money if she remarries. Danilo interrupts her: if she loses everything, he can now declare his love. And she, triumphant, explains to him that when she loses the money, it becomes the sole property of her husband. All rejoice!

- San Francisco Opera

PRODUCTION NOTES

To the audience in Vienna, Franz Lehár's *The Merry Widow* (1905) was much the same as a revue would be to theatergoers in New York City of the 1920s, or a musical comedy in the 1930s, or even a romantic comedy to today's film audiences. Operetta, like all these other entertainments, depended on popular styles of music and dance, dealt with contemporary society and politics, featured no shortage of feminine pulchritude, and occasionally opened new fronts in the battle of the sexes. Following Henri Meilhac's *L'attaché d'ambassade* (1861), librettists Victor Léon and Leo Stein set the stage for the escapades of Hanna Glawari in the glittering atmosphere of Paris's *belle époque*, full of intoxicating distractions from the ominous political undertow. In the original production, the widow and several members of her coterie hail from Pontevedro, a stage name for Montenegro, one of the Balkan territories that would shortly tear Austria-Hungary apart and send all of Europe spiraling headlong into World War I. This production uses a later translated libretto, which names the country "Marsovia" instead, a decision that may also have been politically motivated.

Lehár takes his cue from the Parisian setting, vaulting from the waltz to the cancan and sampling a bit of everything in between. For local color, and a political reminder, there is the Balkan *kolo* danced at Hanna's party in Act II, complete in the original staging with traditional costume. You will still hear the distinctive rhythms in the orchestra. The folk-tale aria that follows, Hanna's "Vilja," recounts the story of a maiden and a huntsman—a sly twist given that this maiden is herself a hunter. She executes her seduction in the most modern fashion, feigning interest here and there, and in the Act III finale, converting her *palais* into a cabaret for the benefit of the object of her hunt, Count Danilovitsch. Although the men protest that "the study of women is difficult!" the lesson is actually quite simple: what the woman wants, the woman gets. This production revives the spirit of the revue, another theatrical format in which women commanded the stage. Like Ziegfeld's Follies, which often took inspiration for song and dance numbers straight from the headlines of the 1920s, this Merry Widow revels in contemporary style and movement rather than seeking to contain or control—as if she would let us anyway.

- Dr. Katherine Baber

CAST

Hanna Glawari - The Merry Widow	Emily Collins*, April 4 Jordan Otis, April 5
Count Danilo Danilovitsch	Brandon Dennewitz
Baron Mirko Zeta	Bradley Franklin
Valencienne	Sara Jackson
Camille, Count de Rosillon	Megan Griffiths
Nitsch	Alireza Tousi
St. Brioche	Gary Gao
Cascada	Emily Hall
Novikovich	Justin Staudigl
Khadja	Milton Jackson
Olga	Jessica Bondy
Sylvaine	Lacy Mason
Praskovia	Christie Lovsted
Lolo	Mayu Uchiyama
Dodo	Angie Quigley
Jou-Jou	Rebecca Allen
Frou-Frou	Teresa Fleming
Clo-Clo	Kaely Clapper*
Margot	Adrian Laufer

*Graduate Opera Assistant

UNIVERSITY OF REDLANDS ORCHESTRA

Co Boi Nguyen, conductor

First Violin

Laura Evans, concertmaster
Jeanne Skrocki
Pamela Barton
Colin Barstad
Devon Fox
Karen Palmer
Sara Jones

Second Violin

Ian Kaminski, principal
Kaylene Pecora
Danielle Cook
Zoe Kinsey
Matthew Dickenson
Art Svenson

Viola

Sakari Dixon, principal
Kira Blumberg
Emery Hebert
Aaron Norton
Ashley Wright
Liesl Oestreicher

Cello

Xue Chen, principal
Jeremy Boersma
Seana Thompson

Double Bass

Paulina Silva, principal
Benjamin Purper
Timothy Emmons

Flute

Michelle Chavez, principal/piccolo
Kelly McGrath

Oboe

Juliana Gaona, principal
Ian Sharpe

Clarinet

Taylor Heap, principal
Kira Golombek

Bassoon

Simona Seres, principal
Kevin Enriquez

Horn

Kerrie Pitts, principal
Gregory Reust
Enrique Macias
Johnson Ung

Trumpet

Matthew Busch, principal
Brandon Hanson

Trombone

Zachary Krug, co-principal
Joel Rangel, co-principal
Andrew Will, bass trombone

Harp

Mary Dropkin

Timpani

David Mantle

Percussion

David Mantle
Alicia Fuller
Courtney Otis
Ivan Aviles

Guitar

Ian Rowe
Collin Pidot
Marley Crean

UNIVERSITY OF REDLANDS OPERA CHORUS

Dr. Nicholle Andrews, chorumaster

Soprano

Alexandra Bidwell
Annie Budash
Gina Chapman
Marinda Convis
Phoebe Jaurequi
Hannah Lim
Mounika Parimi
Zoe Petersen
Helen Tait
Sophie Tait
Iris Trikha
Janie Vail
Emma Wizsowaty

Alto

Michelle Balian
Gabriella Clemente
Jessica Mayuga
Elaine Meyerhoffer
Valerie McGlasson
Angela Mihelich
Jessica Nunez
Sophia Ohanian
Sasha Paredes
Isabella Raymond
Kira Rojanaroj
Ruston Ropac
Chandler Talbott

Tenor

Nathan Bujanda-Cupul
Benjamin Grafton
Zachary Pappas
John Reinschmidt
Taylor Schult

Bass

Roderick Flucas
Jakub Kukla
John Morin
Peter Tupou

PRODUCTION AND DESIGN PERSONNEL

Director	Marco Schindelmann
Conductor	Co Boi Nguyen
Chorusmaster	Dr. Nicholle Andrews
Musical Coach and/or Rehearsal Pianist	Patricia Gee Dr. Wayne Hinton Twyla Meyer
Video Designer	Leslie Weinberg Robert Bresnick, assistant
Video Veejay	Cash Tijerina
Technical Director	Michael Raco-Rands
Dialogue Additional Dialogue	Dr. Peter L. Atherton Marco Schindelmann
Stage Manager	Cynthia Snyder
Prop Manager	Elaine Meyerhoffer
Lighting Concept, Design, and Operation	Cheyenne Hernandez
Spotlight Operator	Amanda Weinland
Audio Engineer	Hannah Lim Manuel Perez

SPECIAL THANKS

Dr. Ralph Kuncl, President
University of Redlands

Dr. Andrew Glendening, Dean
University of Redlands School of Music

University of Redlands Voice & Choral Faculty
Dr. Melissa Tosh, Patricia Gee,
Cynthia Snyder & Marco Schindelmann
Dr. Nicholle Andrews & Dr. Joseph Modica

Dr. Katherine Baber

Corrado Gong
(Pedagogical Shadow Guide)

Michael Raco-Rands

Brad Andrews

Pamela Martinez

Emily Collins

Teresa Fleming

Michelle Chavez

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