

BRONX

Dutch National Opera Academy

A collaboration with the Residentie Orkest

Die Fledermaus

An operetta in three acts by Johann Strauß

Libretto Karl Haffner, Richard Genée

First performed at Theater an der Wien, 05. April 1874

First performance of this production Compagnietheater, Amsterdam, 07. July 2021

Performed in a new orchestral reduction by Ulrich Maier

The Cast

Gabriel von Eisenstein	Peter O'Reilly	
Rosalinde, <i>Gabriel's wife</i>	Idil Kutay	07. & 10. July
	Tinka Pypker	08. & 11. July
Frank, <i>Prison director</i>	Michal Karski	
Prinz Orlofsky	Gerben van der Werf	07. & 11. July
	Maria Koshiishi	08. July
	Lucie van Ree	10. July
Alfred, <i>a singer</i>	Gabe Clarke	
Dr. Falke	Einar Gudmundsson	
Dr. Blind, <i>a solicitor</i>	Hugo Kampschreur	
Adele, <i>a maid</i>	Francesca Pusceddu	07. & 10. July
	Kris Ng	08. & 11. July
Ida, <i>her sister</i>	Gita Dirveika	07. & 11. July
	Maria Koroleva	08. & 11. July
Frosch	Alexander Oliver	

Duration ca. two hours with one fifteen minute interval

*The taking of photographs and the use of recording equipment in the auditorium are forbidden
Members of the audience are requested to turn off all mobile phones and digital alarms*

Creative Team

Karel Deseure *conductor*

Dirk Schmeding *director*

Pascal Seibicke *set & costume design*

Tim van't Hof *lighting design*

Production Credits

Andreas Hansson *assistant conductor*

Onno Heerlien *assistant director*

Wendy van Os *stage manager*

Marisa Grande *movement coach*

Mirsa Adam, Marta Liebana *repetiteurs*

Ulrich Maier *language coaching*

Astrid Vreeken, Kayleigh Schultz *hair & makeup*

Sophie de Groen, Sanne Kamp *dressers*

Manfred Kokmeijer *production manager*

Anna Mathioudaki *intern*

Tom Vollebregt *technical producer*

Jasper Nijholt *lighting operator*

Jorrit Boerman *Compagnietheater technical team*

Hans van der Zijpp *Compagnietheater technical team*

Marijn Muilenburg

Mark Bal

Matthijs Hinke

Robin Rovers



Residentie Orkest

Sven Arne Tepl *Artistic Director & CEO*

Emi Ohi Resnick *Concert Master* | Justyna Briefjes *violin II* | Hannah Strijbos *viola* | Gideon den Herder *cello* | Jos Tieman *double bass* | Eline van Esch *flute* | Pauline Oostenrijk *oboe* | Arno Stoffelsma *clarinet* | Gretha Tuls *bassoon* | Ron Schaaper *horn* | Robert-Jan Hofmann *trumpet* | Arno Schipdam *trombone* | Martin Ansink *percussion* | Astrid Haring *harp*

The Residentie Orkest is the orchestra of, for and from The Hague. It has firm links with the city and its inhabitants. It also plays a strong role in supporting The Hague's wider profile as seat of government, home to the royal family and city of peace and justice as well as a centre of diplomacy, a first-rate place to live, a business hub and a city with a socially committed heart. The orchestra actively uses classical music to connect and stimulate all residents and visitors based on four pillars: symphonic, education, talent development and outreach. It aims to make a valuable contribution towards an inclusive, inspiring, collaborative and multi-faceted city.

Since its first concert in 1904, the Residentie Orkest has developed into one of the most prominent symphony orchestras in the Netherlands. Founded by Dr Henri Viotta, who was also its first chief conductor, it soon attracted composers like Richard Strauss, Igor Stravinsky, Max Reger, Maurice Ravel, Paul Hindemith and Vincent d'Indy. Guest conductors have included Arturo Toscanini, George Szell, Bruno Walter, Leonard Bernstein and Hans Knappertsbusch. After World War II, Willem van Otterloo was appointed chief conductor. He led the orchestra from 1949 to 1973 and built a strong reputation by combining high-quality performances with adventurous programming. Van Otterloo was succeeded by Jean Martinon, Ferdinand Leitner, Hans Vonk, Evgenii Svetlanov, Jaap van Zweden, Neeme Järvi and Nicholas Collon.

The orchestra has built up a rich discography with labels such as BIS, Chandos, Challenge and DGG. The Residentie Orkest can also be heard frequently in many major concert halls across the world.

Its various tours have included New York, Boston, Chicago, London and Vienna and the orchestra has also performed in Japan, China, Germany, France and South America.

From summer 2021 Anja Bihlmaier is the new chief conductor of the Residentie Orkest. Richard Egarr will remain principal guest conductor and Jun Märkl has been appointed as principal guest conductor.

The Plot

On a drunken evening two years previously, Dr. Falke was tricked into appearing publicly in a bat costume by his friend Gabriel von Eisenstein. The butt of many jokes and known subsequently as "Dr. Fledermaus", today is the day for Falke's revenge.

I At the Eisensteins'.

Things are in disarray in the otherwise organised world of Gabriel and Rosalinde von Eisenstein. Marriage is no longer what it used to be but old friendships endure. The service staff has a mind of its own. Eisenstein has been sentenced to eight days in prison for insulting a police officer and there is little that his lawyer, Dr. Blind can do about it. Alfred, spotting a good opportunity to spend the hours with his former lover Rosalinde, elicits a promise from her that he may visit her as soon as her husband is in prison. The chambermaid Adele also has her secret plans for the evening as she has received an invitation to Prince Orlofsky's club. She believes the invitation has come from her sister Ida, not suspecting that it has been sent by Dr. Falke. Pleading the necessity to visit a sick aunt, Adele is released for the evening.

As to Eisenstein himself, rather than spend his last evening in freedom with his wife, he is persuaded by Dr. Falke to come and party at Orlofsky's. Unable to resist the lure of erotic encounters, Eisenstein agrees to go to the party "incognito" as the "Marquis Renard". Barely managing to conceal his anticipation from Rosalinde, Gabriel bids a tearful farewell to his wife, who in turn waits to receive Alfred who appears shortly afterwards. The tête-à-tête is suddenly interrupted when Prison Governor Frank appears in person to arrest Gabriel von Eisenstein. Since the man in Rosalinde's arms could only be her husband, Alfred is taken away.

II In Orlofsky's Club..

"Chacun à son goût" is the motto at Orlofsky's and champagne the elixir of life. As long as you can hold your drink and play your role convincingly, you can be who and what you like.

The "Marquis Renard" (Eisenstein) is in his element. Ida however, is annoyed to discover her sister and fiercest competitor Adele at the same party but deigns to introduce her to the company as "Fräulein Olga", an artiste. "Fräulein Olga" parries an attempt by "Marquis Renard" to blow her cover and out her as Rosalinde Eisenstein's maid. In the guise of "Chevalier Chagrin", the prison director Frank has little choice but to speak French with the fake Marquis. An adorable bunny girl arrives late and is none other than Rosalinde who also couldn't resist Falke's invitation.

Eisenstein is enraptured and does his best to use his usual methods to (unknowingly) seduce his own wife. Boiling with rage, Rosalinde manages to confiscate his watch as a *corpus delicti*. Eisenstein begins to suspect something is afoot but the mood swings and Dr. Falke urges the assembled company to dispense with formalities. As the clock strikes six, the "Marquis" and "Chevalier" must beat a hasty retreat to the prison, one as the Governor, the other as his prisoner.

III In the prison...

The prison official Frosch tries to maintain order as the new prison director Frank, (his thoughts still very much at Orlofsky's), lacks authority. A lawyer (Dr. Blind) is called to the prison as legal counsel for the still incarcerated Alfred. In the meantime Ida and Adele have followed the "Chevalier Chagrin" and want to confess their true identities: Adele is not an artist but would be happy to find a patron. Frank's head is spinning when Gabriel turns up to begin his sentence. Frank not only has trouble explaining to him that he is not in fact a Chevalier, but more importantly that he personally arrested Herr von Eisenstein "at home" the previous evening. Posing as Dr. Blind, Gabriel is determined to find out who the imposter is when his wife turns up. The situation escalates before it transpires that Dr. Falke's revenge is complete.

It was not only the fault of champagne...



Johann Strauss (1825-1899)

An introduction by Dr. Kevin Clarke

Confusingly, Johann Strauss was the son of a famous Viennese dance composer of the same name. Johann Strauss junior established himself early on as an independent composer of popular pieces performed in entertainment venues, often conducting himself. With his band, "Jean" (his nickname) toured triumphantly all over the world. In 1863, Emperor Franz Joseph I appointed him "Royal Court Ball Music Director". He conducted all the court balls until 1871, establishing his reputation as the "Waltz King". His most famous compositions include "*The Blue Danube*" (1867) and "*Tales from the Vienna Woods*" (1868).

Strauss came to musical theatre through his first wife Jetty Treffz, a former opera singer and well-known courtesan in the city, who entered into a union with Strauss after a liaison of many years with the wealthy industrialist Moritz von Todesco, with whom had seven illegitimate children. Treffz introduced her much younger husband to the demimonde operetta circles of Vienna, which also included the high nobility and the financial world. The operetta scene at the time was dominated by Jacques Offenbach and his Parisian plays. Strauss was to be built up as a local competitor, although he had no stage experience whatsoever. That is why he usually only supplied the melodies, which Richard Genée put together into scores suitable for the stage. The name "Johann Strauss" was his main draw-card, and it was contractually agreed that Genée's compositional collaboration would be kept confidential; he only acted as librettist.

Just as in Offenbach's works, Strauss operettas are characterised by the risqué plots, originally created for the notorious nude actress Marie Geistinger, who had previously excelled in Offenbach roles. After Geistinger retired from the operetta business, male grotesque comedians replaced pornographic divas in Strauss operettas. Many of his roles were created for audience favourite Alexander Girardi.

Although Strauss was an extremely popular composer in Vienna, he was officially shunned by society after he converted to Protestantism and became a citizen of the Duchy of Saxe-Coburg and Gotha so that he could divorce his second wife Angelika Dittrich (Jetty had died in 1878). Strauss's third marriage was with Adele Strauss. They were said to have had an affair before, when she was still a minor. Strauss frequently referred to Adele's child Alice as his "little daughter".

As his letters and lascivious drawings attest, Strauss cultivated a strikingly sexually permissive sense of humour. The corresponding erotic drawings were withheld from the

public for a long time because they were supposedly unworthy of a genius. In 2003, the Vienna City and State Library presented them for the first time in the exhibition "Johann Strauss ent-arisiert" ("Johann Strauss de-arianised"). Strauss's letters had already been published in several volumes by Franz Mailer in the 1980s, but they are largely ignored by operetta researchers and theatre scholars – again with reference to the fact that the partly crude jokes and allusions to "Condyloma Polkas", "Vagina-Waltzes" and "Grope-Sweat-Polonaises" are unworthy of a genius.

Although Strauss was primarily active as a stage composer after his first operetta *Indigo und die 40 Räuber* in 1871, he continued to write concert pieces, including the famous Spring Waltzes (1883) and Emperor Waltzes (1888). Some of the waltzes are based on melodies from his operettas, like the similarly waltz "*Roses from the South*" (1880) based on motifs from *Das Spitzentuch der Königin*.

From the 1880s onwards, in Vienna these operettas were viewed as a deliberately "respectable" alternative to the allegedly "decadent" operettas by Offenbach. This was also because of the social upheavals and the new operetta audience, which wanted to weigh "stupid" and "crazy" French operettas against the "sensible" Viennese, to replace the "lascivious" with the "folkloric", and ultimately to prefer the "patriotic" above the "foreign". Operetta researcher Marion Linhardt writes: "The political implications became obvious: the demands on the operetta programme could no longer be separated from the spread of nationalism and anti-Semitism". Oskar Treuber explains in the *Fremdenblatt*: "The aspiration of the music and the authors [...] [is] to become folksy" and "finally to return home to good German soil" from the "well-known ground of the best-known operetta regions". Strauss's *Der Zigeunerbaron* (1885) is an example of this trend.

It is remarkable that despite Strauss's popularity as a dance composer – which earned him a singular status in the history of music and led biographer Anton Mayer to call him "a pop idol of the 19th century" – Strauss's operettas never reached Offenbach's performance figures, either in Vienna or internationally. Even *Boccaccio* and *Fatinitza*, by Strauss's Viennese operetta forerunner and rival Franz von Suppé, were by far more successful works internationally.

Nevertheless, in the 20th century, it was Strauss's *Die Fledermaus* (1874) that asserted itself as the "queen of operetta". The National Socialists played a critical role in the redefinition of the genre from 1933 onwards. They declared the waltz to be the "most radiant of all German national dances", and Strauss as the crowning highlight of this national dance form. For the Nazis, the Strauss waltz was the music that was supposed to cure the "degeneracy", "decay" and "moral tactlessness" of the previous era, as Fritz Klingenberg wrote in "Unsterblicher Walzer" in 1940. According to this interpretation, the Viennese waltz operetta *Die Fledermaus* was then the high point of the genre, which was

a view propagated in many films of the time, such as Willi Forst's *Operetta* (1940), in which the birth of the genre is attributed to Strauss rather than Offenbach, and the art form is "ennobled" into a kind of "Spieloper" à la Lortzing. This is also what Hans Severus Ziegler declared to be the ideal in Reclam's 1939 operetta guide.

To this day, the works have struggled to recover from this ideological appropriation and trivialisation, or desexualisation. The image that the Nazis established and that was continued without interruption after 1945. The questionable New Year's Concert of the Vienna Philharmonic, another Nazi invention, continues to have a strong effect.

After the Second World War, Strauss and his music were used by Austrian tourism authorities as a promotional tool, with no room for any non-family-friendly aspects. This remains the case even now, which is why the norm-defying and sexually liberated themes that make Strauss and his operettas thoroughly modern and progressive in today's sense of the word are widely ignored, both by the majority of researchers and by theatre-makers themselves. This has a direct effect on the way they are performed.

Of Strauss's stage works, apart from *Die Fledermaus*, especially *Eine Nacht in Venedig* (1883/84) and *Der Zigeunerbaron* (1885) have remained in the repertoire, as has the hilarious operetta *Wiener Blut* (1899), composed to Strauss melodies, with a libretto by Victor Léon and Leo Stein, who later achieved world fame as authors of the *Die lustigen Witwe*.

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Literature: Franz Mailer (ed.), Johann Strauss (Sohn). Leben und Werk in Briefen und Dokumenten, 10 vol. (1983–2007); Robert Dachs, Johann Strauss: Was geh' ich mich an?! Glamour and Darkness in the Life of the Waltz King (1999); Marion Linhardt, Inszenierung der Frau – Frau in der Inszenierung. Operetta in Vienna between 1865 and 1900 (1997).

The article by Dr. Kevin Clarke was first published in "Casta Diva – der schwule Opernführer" by Rainer Falk and Sven Limbeck (Querverlag 2019). Translated by Shirley Apthorp, the article is published by kind permission of the publisher.

About DNOA

The Dutch National Opera Academy is a two-year master's programme for highly talented young opera singers focusing on the integration of singing and acting. DNOA graduates receive a Master of Music diploma and are thoroughly trained to be creative singing actors who are fully committed in their work and preparation for the many challenges of the professional field.

DNOA is a partnership of the *Conservatorium van Amsterdam* and the *Royal Conservatoire in The Hague*.

Paul McNamara *Artistic Leader*

Peter Nilsson *Head of Music*

Daniel van Klaveren *Drama*

Marisa Grande *Embodiment & Performative Body*

Klaus Bertisch *Master Research*

Mirsa Adami, Marta Liébana *Music staff*

Manfred Kokmeijer *Production & Operations Manager*

Board: Janneke van der Wijk, Henk van der Meulen

For more information visit www.opera-academy.nl



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About The Performers & Creative Team

For more details about the current DNOA singers please see <https://www.opera-academy.nl/our-students>

Hugo Kampschreur *Dr. Blind*

The Dutch tenor recently graduated from the Utrecht Conservatory where he completed his Bachelor of Classical Singing under the tutelage of Selma Harkink. He has attended masterclasses with Margreet Honig, Janet Aster, Peter Kooij, Marc Pantus and Kirsten Schötteldreier, among others. Hugo will join the DNOA programme this September but in the meantime can be seen as Jan Sander in *Het Uur van de Spaans* of Opera Op Zak during the Grachtenfestival in Amsterdam this summer.

Alexander Oliver *Frosch*

Born and educated in Scotland and Vienna, the Scottish/Dutch tenor Alexander Oliver made his professional debut in 1964. His operatic and concert career took him to most of the important opera theatres and concert venues of the world, including La Scala Milan, Zürich, Paris, Royal Opera Covent Garden, Netherlands Opera, La Monnaie/De Munt, Brussels, Salzburg Festival, Theater an der Wien, Vienna and many appearances at the Glyndebourne Festival

In 1999 he became the Artistic Leader of the Dutch National Opera Academy, a post he held until 2015.

To his own astonishment and delight, he is still active as an actor and director. Recent projects have included a film of Jake Heggie's *For a Look or a Touch* for Netherlands Opera Ballet and in the autumn of this year he will direct the Mozart project with the Orchestra of the Eighteenth Century for a national tour, conducted by Kenneth Montgomery.

It is a particular joy, and a perfect example of "full circle" for Oliver to share the stage with the young singers of DNOA in its 25th year of existence.

Karel Deseure *Conductor*

In recent seasons, Karel was invited by orchestras such as the Lucerne Symphony Orchestra, South Netherlands Philharmonic, Belgian National Orchestra, Antwerp Symphony Orchestra, Netherlands Radio Philharmonic, Württembergisches Kammerorchester Heilbronn, Flanders Symphony Orchestra, Arnhem Philharmonic l'Orchestre Philharmonique Royal de Liège and Brussels Philharmonic, among others.

Next to the symphonic repertoire, Karel has a great love for opera. After his debut in 2016 with Puccini's *La bohème* at Opera Zuid (the Netherlands), he was re-invited to conduct *Un ballo in Maschera* by Verdi and the price-winning production of Bernstein's *A Quiet Place*. At the Dutch National Opera Academy he conducted Britten's *The Rape of Lucretia* and the highly acclaimed Dutch première of Mark Adamo's *Little Women*. In the next seasons he will make his debut at the Dutch Reisopera (Humperdinck – *Hänsel und Gretel*) and Opera Ballet Vlaanderen (Weill – *Der Silbersee*) and return to Opera Zuid to conduct Britten's *A Midsummer Night's Dream*. In 2018 Karel received the Schaunard Award in recognition of his opera work in the Netherlands.

In the current season, highlights were his return to Opera Zuid for the double bill *La Voix humaine* by Poulenc and *L'Heure espagnole* by Ravel and he jumped-in at short notice at the Netherlands Radio Philharmonic (Dutch première Piano Concerto by Ryan Wigglesworth). In February '21, he made his debut at the National Ballet in Amsterdam.

Originally a flautist, Karel earned his Master's degree at the Royal Conservatoire of Antwerp, subsequently studying conducting at the Royal Conservatoire in The Hague.

In 2012 he was awarded the prestigious conducting scholarship of the Anton Kersjes Foundation.

In 2019, Karel was appointed professor of conducting at the Conservatorium van Amsterdam.

Dirk Schmeding *Director*

German born stage-director Dirk Schmeding studied history of arts before stepping into the field of opera. He became assistant director and revival director at Deutsches Nationaltheater Weimar and Staatsoper Stuttgart and was guesting at the Semperoper Dresden, Staatsoper Berlin, Korea National Opera Seoul and the Salzburg Festival, collaborating with renowned directors such as Andrea Moses, Lydia Steier, Jossi Wieler and Sergio Morabito, Calixto Bieito and Peter Konwitschny.

Dirk Schmeding directed productions of Wagner's *Das Rheingold* at Mainfranken Theater Würzburg, Janáček's *Cunning little Vixen* and Verdi's *Simon Boccanegra* for Staatstheater Darmstadt, Strauss' *Ariadne auf Naxos* and the German premiere of Dai Fujikura's contemporary opera *Solaris* at Staatstheater Augsburg. Most recently his stagings of Dvorak's *Rusalka* and Mieczyslaw Weinberg's *The Passenger* at Staatstheater Braunschweig brought him significant attention. His production of Albéric Magnard's *Guercoeur* for Theater Osnabrück was selected by Opernwelt magazine as "rediscovery of the year" and was nominated for the International Opera Awards 2020. In the 2021/22 season Dirk Schmeding will be directing Prokofiev's *The love for three Oranges* at Oper

Kiel, Jaromir Weinberger's *Svanda the Bagpiper* at Oper Graz, Detlev Glanert's *Caligula* in Weimar and Britten's *Peter Grimes* in Augsburg.

Pascal Seibicke *Design*

Pascal Seibicke studied stage and costume design in Munich before working as an assistant in theatres such as the Bayerische Staatsschauspiel, the Theater Bonn, the Stadttheater Klagenfurt, the Schauspielhaus Wien, the Münchner Kammerspiele among others.

His design credits include Staatsoper Hamburg (*Der kleine Schornsteinfeger*), Festspielhaus Baden-Baden, Staatstheater Wiesbaden (*Boris Godunov*), Staatstheater Darmstadt (*Turandot*, *Boris Godunov*, *Atem*, *Ein Sommernachtstraum*), Staatstheater Mainz (*La finta giardiniera*), Staatstheater Braunschweig (*Madam Butterfly*), Musiktheater im Revier Gelsenkirchen (*Moskau*, *Tscherjomuscki*), Mainfrankentheater Würzburg (*Die Hugenotten*, *Nixon in China*, *Ariadne auf Naxos*, *Das Rheingold*, *Hänsel und Gretel*, *Gianni Schicchi*), Theater Basel, Theater und Orchester Heidelberg (*Anatevka*, *I Capuleti ei Montecchi*), Konzerttheater Bern (*Il barbiere di siviglia*), Theater Magdeburg (*Xerxes*, *Der Zigeunerbaron*), Theater für Niedersachsen (*Tristan und Isolde*) working with directors including Cordula Däuper, Dirk Schmeding, Andrea Schwalbach, Karsten Wiegand, Dominique Horwitz, Tomo Sugao, Tobias Heyder, Valentin Schwarz, Pascale-Sabine Chevroton and Sigrid Herzog.

Tim van't Hof *Light Design*

Tim is an international operating Lighting Designer and Theatre Maker. He graduated from the Theatre Arts programme at the Amsterdam School of the Arts, during which he started designing for the junior company of Toneelgroep Amsterdam; *To be, or no*, *Hamlet* and *King Lear*. After graduating he has, among many others, collaborated with the Dutch National Opera Academy for *Pheadra Op.93*, *Alcina*, *The Rape of Lucretia* and *Radamisto*. Recently Tim completed his Master of Fine Arts from New York University where he operated as the Resident Lighting Designer for the Second Avenue Dance Company. Other credits include; *Quartet* and *Pheadra* (Toneelschuur Haarlem NL), *iHo* (Oostpool NL), *Henry V*, *Victory Garden*, *Welcome Home*, *Together Together* and *Anything Can Be* (NYU New York), *Incognito*, *Bull*, *Our Town* and *Kin* (Playwrights Horizon Downtown, New York), *Time is Love* (Finborough London), *Skyggespill – Shadowmusic* (Norwegian Chamber Orchestra), *Casablanca* (National Tour NL), *CelloWarriors* (European Tour) and *The Nether* (Het Nationale Theater).

Andreas Hansson *Assistant Conductor*

Swedish-born conductor Andreas Patrik Hansson lives in The Netherlands and is establishing himself within the field of 19th-century performance practice, bringing a fresh historically informed approach to the romantic symphonic repertoire.

A recent graduate of Dutch National Master of Orchestral Conducting, he is also active as the main conductor of the Polar Star Prize Symphony Orchestra, consisting of Sweden's top young talents, which collaborates on an annual basis with the Gothenburg Symphony Orchestra in Side-by-Side performances.

Although early in his career, Andreas has already gathered considerable experience having conducted concerts with a wide range of orchestras, including the Gothenburg Symphony Orchestra, the Lithuanian National Symphony Orchestra, and the Stavanger Symphony Orchestra.

He has also worked in competitions, assistantships, and masterclasses with such orchestras as the Bamberg Symphony Orchestra, the BBC National Orchestra of Wales, and the Oslo Philharmonic Orchestra.

Ulrich Maier *Performance Edition*

From Würzburg, the conductor and pianist Ulrich Cornelius Maier studied orchestral conducting at the Hochschule für Musik Würzburg before completing his formal studies with a Master's in Conducting at the Hochschule für Musik Saar. Subsequent engagements have taken him to the opera houses in Bielefeld, Dortmund and Saarbrücken. In 2018, he returned to Würzburg as Kapellmeister and Head of Music at the Mainfranken Theater before becoming the Musical Director of the Schlossfestspiele Ettlingen.

In addition to his work as a coach and conductor, Ulrich Maier is much in demand as an arranger of operas for chamber forces. Recent commissions include his critically acclaimed reduction of Verdi's *Il trovatore* for seventeen players at the Saarländisches Staatstheater and Mozart's *Die Zauberflöte* for the Schlossfestspiele Ettlingen. More recent projects include the orchestration of Schubert Lieder for the Mainfrankentheater's film production of *Le Pauvre Matelot* and his chamber version of *Die Fledermaus* for the DNOA, which will receive further performances in Ettlingen this summer.

Acknowledgements

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Production photos by Isabel Machado Rios



