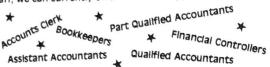


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TUESDAY 24TH APRIL - SATURDAY 28TH APRIL 1990

book and lyrics by

PHIL PARK

music by

JOHANN STRAUSS II

adapted and arranged by

RONALD HANMER

Producer

DEREK STURGESS

Musical Director

FRANCIS WELLS



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Gilbert and Sullivan's

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Theatre Royal, Winchester

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For further details, please ring Winchester 52464



A MESSAGE FROM OUR PRESIDENT



Since I welcomed you to Calamity Jane back in April 1989 there have been important changes within the Society. Our new producer, Derek Sturgess and Musical Director Francis Wells have worked together to prepare us for "Die Fledermaus".

This is the Society's 73rd production and the third of this sparkling operetta by Johann Strauss. "Die Fledermaus" was performed in 1960 under the direction of Gladys Starling and John Scaley and again in 1972 with Geoffery Burnaby and Brian Longthorne.

Rehearsals for this week's show started back in December 1989 and have been both challenging and enjoyable. I have no doubt that this production will be a great success thanks to the hardwork and commitment of everyone concerned in bringing it of the stage this week.

Looking to the future for a moment we shall be delighted to see you all again in November this year when Gilbert and Sullivan's "Yeoman of the Guard" will be back in Winchester - by popular demand!

Whist thinking of the future it is very encouraging to know that there is a rising generation of enthusiasts coming along in our Junior Section. If you didn't see their "Gondoliers" in February then you missed a real treat. The enthusiasm and freshness of this young company is always a joy to see.

One further note of a very different but equally important nature. The future of the society will be, as it always has been, greatly dependent on our Patrons, whose continuing support is very much appreciated.

On behalf of the members of the Winchester Amateur Operatic Society I wish you a most enjoyable evening.

Barbara Harding.

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DEREK STURGESS

Producer



Derek will be well-known to many keen theatre-goers in Southampton for his excellent productions with Heritage Theatre, amongst others. However, he has never worked with Winchester Amateur Operatic Society before, and we are very pleased to welcome him for this production of Die Fledermaus.

Derek claims to have a dual personality - he holds a 15 year NODA badge, and is a member of the Actor's union, Equity! As an actor, he has taken the lead role in Half A Sixpence, Music Man and Land Of Smiles in Bristol, Torquay and Brixham, and toured abroad with shows as well. Other favourite productions include Cowardy Custard, Oh What A Lovely War and Those Foolish Things. He took the lead in the Mayflower production of White Horse Inn, and has appeared in numerous television series including Howards Way, Robin of Sherwood and Drummond.

As a producer, he has directed cabaret and musicals all over Hampshire, and still has time to run his theatre group for 13/30 year olds, Heritage, whose sell-out shows include Bugsy Malone, West Side Story and Grease. Their next show, It's A Musical World features non-stop hits from great shows, including Oklahoma, Porgy and Bess, Showboat, Les Miserables, plus more hit songs from the 1890's to the present day than you can shake a stick at! Members of the cast of this production also star.

Winchester Amateur Operatic Society are very pleased that Derek has decided to work on Strauss' most famous operetta, Die Fledermaus, and the cast are delighted with the results. We are sure you will be too!

A NOTE ON DIE FLEDERMAUS

from the conductor



Die Fledermaus - The Bat's Revenge - is one of the very few operettas to appear regularly in the major opera houses of the world, and also one of the equally few operas to be performed by amateur operatic societies. It had an unpromising start: the libretto is by two authors who took a story from Meilhac and Halevy (of Carmen fame) who in turn had taken it from a German comedy. From this hotch-potch of ideas, however. Strauss was able to mould together a work in the best tradition of German Singspiel - perhaps the greatest example is Mozart's The Magic Flute - with technically demanding roles for the two heroines, and a strong supporting role for the Chorus Die Fledermaus was given its first performance at the Theatre an der Wien in 1874, reaching New York the same year and London two years later. It eventually gained full recognition when Mahler conducted it at the Vienna State Opera in 1894, and has been in the repertoire of all the major opera houses ever since. Covent Garden could not bring itself to stage it until 1930, but partly made up for this grave error of judgement by persuading Bruno Walter to conduct a cast which included Lotte Lehmann and Elisabeth Schumann. Die Fledermaus is rightly the jewel of Strauss's operettas. There is not a weak number throughout the score, and the music, while too popular in style to reach the heights of full operatic stature, never descends into vaudeville, despite the efforts of some producers in the past. Strauss was not lucky in his librettos - none of them has much of a plot - but to Die Fledermaus he gave everything he had in terms of melody, rhythm and harmonio colour - a feast of Viennese pastries and whipped cream.

FRANCIS WELLS

Musical Director

Francis Wells is well known in Winchester music circles: he conducts the Winchester Amateur Orchestra as well as the Choir. WAOS welcomes him as Musical Director for the first time, and are emjoying work with such an experienced and lively conductor!

JOHANN STRAUSS II



Johann Strauss II was not encouraged to follow his famous father into a career in music - in fact, his waltz-writing father was quoted as saying:

Johann instead studied diligently for his book-keeping examination, but refused to continue into banking, turning instead to music. He took up the violin, and studied music theory, before forming an orchestra primarily to play dance music, although the first concert was so full that nobody had room to dance!

Overshadowed initially by his famous father. Johann II began building up an impressive catalogue of posts and compositions, gaining popularity amongst the young for his lively waltzes. In 1849 he came to England, performing at a state ball at Buckingham Palace, and delighting the assembled 1600 guest with the Alice Polka, written in honour of Queen Victoria's daughter. In September of the same year, his father died and he gradually began taking over engagements booked by his father. Vienna was delighted to welcome another Strauss:

"Strauss' name will be worthily continued in his son ... three-quarter time will find a strong footing in him ..." Der Wanderer

Die Fledermaus began as a French vaudeville Le Revellon, rewritten by the playwright Carl Haffner, which was supposed to be rewritten in turn by Richard Genee, who, however, decided to go his own way:

"From Haffner's farce \dots I kept only the names of the characters, I also had to depart drastically from the structure and the characters of the original \dots "

Strauss was fired by Genee's libretto, and he supposedly sketched out the majority of the score in only 42 days and nights during 1873. Its premiere was held at the Theatre an der Wein on Easter Sunday, 5 April 1874, and it was a resounding success: One critic wrote: "Almost every number set the audience's hands in motion ..."

Tradition likes to state that the premiere was a failure, but the theatre's programming meant that the run of the operetta was constantly interrupted by Italian operas, and other operettas. In fact, it ran for 49 performances before being temporarily withdrawn when the singer playing Prince Orlofsky fell ill. The production subsequently moved to Berlin in 1874, and in 1876 became the first Strauss operetta to be performed in London. The composer Gustav Mahler conducted it at Hamburg in 1894 and in October of that year it was part of the celebrations of the Vienna Court Opera's 50th anniversary. *Die Fledermaus* has been popular with audiences the world over ever since, inspiring composers including his namesake Richard and his waltz opera *Der Rosenkavalier*.

Our poster and handbill this year reflects both the tradition and contemporary popularity of *Die Fledermaus* - the border around the handbill plus the lettering of the title itself are lifted directly from the original bill (hence the slight wave in the border), whilst the bat in the bat (bow-tie) is just one of the many fans of the opera who attend it each year all over the world!



CAST



HAZEL COURAGE Rosalinda Eisenstein Gabriel Eisenstein **CLIVE HILTON** Adele (her maid) LIZ MASON Ida (Adele's sister) **ALISON HICKMOTT FRED SHARPLES** Blint Frosch MARK BLAIKIE **REGINALD REED** Alfred Frank (the Prison Governor) DAVID COBBOLD Dr Falke RUSSELL FAIRCHILD Prince Orlofsky **ALISON STANBROOK** Mitzi MARY JACKSON

CHORUS - LADIES

JOHN S ROBINSON

Ivan

Margaret Baits Catherine Halliwell Sue Chamberlain Pauline Wilson Valerie Cork **Christine Harding** Pamela Davis Stella Holt Mary Dickinson Mary Jackson Christine Dobson Jenny Warner Angela Fairchild Louise West Jan Gwynne-Howell

CHORUS - GENTLEMEN _

Robin Cork Paul Shinar John Jackson **Ron Stainer Bob Jones** lain Steel Jock Killick Richard Trower Phil Remington Ben Wright

BACKSTAGE



Production Secretary Stage Manager Stage Assistants

CHRISTINE WALTERS HARRY HALLIWELL TOM STREET, CHRIS READ. MARTIN LARCOMBE, RON WILSON,

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GLYN JOHN DAVIES JO BURNABY SANDRA WEBB, ESTHER GOLLEDGE

Make Up Assisted by

ANN COBBOLD

RITA COULTER, LIZ PETLEY-JONES.

CAROLE STEEL

EILEEN EVANS

BUSTLE & BREECHES

SHEILA DYOS

Costumes Wardrobe Mistress Set Design Set Construction Assisted by

NINA CONNOLLY **DEREK STURGESS** RICHARD TROWER

CATHERINE POUPART, JULIA EDMUNDS

CHRIS READ, BEN WRIGHT, JOCK KILLICK, DAVID WILSON

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1

KIRSTY YOUNG SARSEN PRESS PHYLLIS HAMBLIN MARGARET WILLIAMS **DEREK STURGESS**

REGINALD REED



MUSICAL NUMBERS



ACT 1

1.	"Life is a song"	Adele, Alfred and Chorus
2.	"Never go to Law"	Gabriel, Rosalinda, Blint
3.	"What a night"	Falke, Gabriel
4.	"How sad we are"	Rosalinda, Gabriel, Adele
5.	"Here's to love"	Alfred, Rosalinda, Frank & Chorus
6	"A married couple, a home screne"	Rosalinda, Alfred, Frank & Chorus
7.	Finale act I	

ACT 2

8.	"What a feast"	Chorus
9.	"Chacun a son gout"	Orlofsky & Chorus
10.	"The Laughing song"	Adele, Orlofsky, Falke, Gabriel & Chorus
11.	"Homeland"	Rosalinda & Chorus
12.	"The tick- tock polka"	Gabriel& Rosalinda
13.	"Champagne"	Principals & Chorus
13a.	"Merci, merci, merci!"	Ensemble
14.	"Brother mine"	Ensemble
15,	Finale act II:	The entire company

ACT 3

16,	"After the Ball"	Frank
17.	"How can you be so ungallant"	Adele & Chorus
18.	"The legal profession"	Rosalinda, Alfred, Gabrie
19.	Finale act III	Principals & Chorus

LADIES AND GENTLEMEN OF THE ORCHESTRA



Violin		Clarinet	
Leader	Ann Garlick	lst	Jane Lloyd
1st	Richard Shorter	2nd	Paul Layland
2nd	Allen Hansell		•
3rd	Gareth Bicknell	Bassoon	Richard Morcomb
		Horn	Mandy Seaman
Viola	Margy Jeffery	Trumpet	Christopher Williams
Cello	Peter Torrent	•	Sue Williams
Double Ba	ss Tim Redmond	Trombone	Mike Whittall
Flute	Simon Francis	Percussion	David Hughes
Oboe	Irene Pragnell		-

ACT 1

The Eisenstein Apartment

INTERVAL

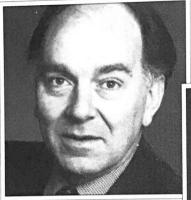
ACT 2°

A salon in Prince Orlofsky's Villa

ACT 3

The Prison Governor's Office The year is 1874

THE COMPANY ____



David Cobbold

Alison Hickmott



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Francis Wells



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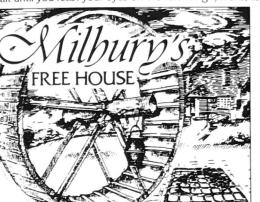
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