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We are thrilled that our production of *L'Italiana in Algeri* will be performed at Missouri Baptist University's Pillsbury Chapel, in collaboration with the University's music department.

We look forward to seeing you at the opera. Many thanks for your patronage!

Sincerely,

Gina Galati



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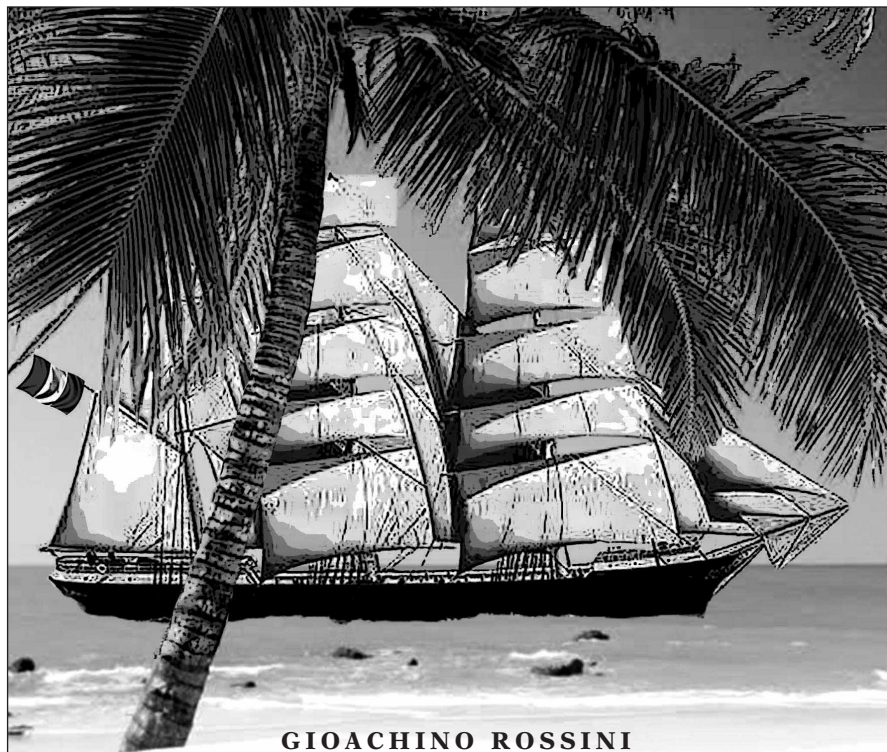
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Die Fledermaus

The Vengeance of the Bat

Music by Johann Strauss, Jr.
 Libretto by Karl Haffner and Richard Genée
 English translation by Ruth & Thomas Martin
 Dialogue adapted by Mark Freiman

Production sponsored by Mary Pillsbury

Conductor	Scott Schoonover
Stage Director	Mark Freiman
Technical Director	Joseph Novak
Scenic Designer	Scott Loebel
Costume Designer	JC Krajicek
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Collaborative Pianist	Gail Hintz
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Cast

Rosalinda	Karen Kanakis
Gabriel von Eisenstein	Thomas Gunther
Adele	Karla Hughes
Dr. Falke	Jacob Lassetter
Alfredo	Brandon Scott Russell
Frank	Mark Freiman
Prince Orlofsky	Ksenia Berestovskaya
Dr. Blind	Jason Geer
Sally	Leann Schuering
Frosch	Jonathan Richey
Ivan	Michael Oelkers

Chorus

Aleksandar Dragojevic, Grace Fisher, Jason Geer, David Goldman, Caitlin Hader, Emily Heyl, Kaytlin Houghtaling, Ryan Keller, Emily Moore, Dale Obermark, Michael Oelkers, Jonathan Richey, Joel Rogier, Kat Rubush, Tina Sayers, Chris Stanfill, Thomas Taylor, Sarah Vlodek

Orchestra

Violin 1

Holly Huelskamp

Concertmaster

Manuela Kaymakanova

Tova Braitberg

Violin 2

Katie Collins

Sarah Browdy

Viola

Amy Greenhalgh

Mitchell Stumpf

Cello

Ranya Iqbal

Jake Brookman

Bass

Wendy Hyman-Fite

Flute

Jennifer Gartley

Laura Dwyer

Oboe

Carrie Smith

Clarinet

Dana Hotle

Mary Bryant

Bassoon

Peg Bumb

Horns

Tricia Jostlein

Stephen Hanrahan

Trumpet

Jason Harris

Dawn Weber

Trombone

Matthew Hoormann

Timpani/percussion

Tim Crockett

Jeff Barudin

Harp

Megan Stout

Synopsis

Act 1

Outside an apartment in Vienna, the tenor Alfredo serenades his old flame Rosalinda, who is now married to Gabriel von Eisenstein. Dr. Falke has called Alfredo to town to help him play an elaborate practical joke on Eisenstein. Meanwhile, Adele, Rosalinda's maid, has been invited by her sister Sally to attend a glamorous ball. To get the night off, she tells her mistress she must visit a sick aunt, but Rosalinda refuses to let her go. Alfredo appears and declares his love for Rosalinda, who resists him until he begins singing. But she shoos him off when they hear Eisenstein and his lawyer, Dr. Blind, approaching. Alfredo vows to return later that night. Eisenstein has been sentenced to jail for striking a police officer and must begin his term that night. His friend Dr. Falke arrives to calm him. The two laughingly recall the time when Eisenstein left Falke, dressed as a bat for a costume ball, drunk on a park bench—making him the laughingstock of Vienna. Falke convinces Eisenstein to delay going to jail until morning and secretly join him that night at a fancy ball hosted by Prince Orlofsky—and to bring along his infamous pocket watch to charm the ladies. Adele joins Rosalinda in a sad farewell as her husband heads off to “prison,” while each thrills secretly at their real plans for the evening. A note arrives from Dr. Falke inviting Rosalinda to the ball as well, noting that if she comes in disguise, she'll see her husband flirting with the ladies. Angry at Eisen-

stein's deception, she tells Adele to go ahead and visit her "sick aunt"—then receives the ardent Alfredo. But their rendezvous is interrupted by the prison warden Frank, who has come to arrest Eisenstein. Caught in compromising situation, Rosalinda persuades Alfredo to preserve her good name by posing as her husband, and Frank hauls Alfredo off to jail.

Intermission

Act 2

Adele arrives at the ball to the surprise of her sister Sally, a ballet dancer, who claims she never invited her. Dr. Falke tells Adele to pose as an actress and introduces her to Prince Orlofsky. Falke then tells the perpetually bored prince of his elaborate, vengeful practical joke. Orlofsky says he will give Falke a gold medallion if Falke can make him laugh. Orlofsky then encourages his guests to feel free to do anything they like. Eisenstein arrives posing as a French dignitary, per Falke's instructions. He immediately identifies Adele as his wife's maid, but she laughs him off in front of the guests. The jail warden Frank then arrives, also posing as a French dignitary, and he and Eisenstein become fast friends. Rosalinda arrives disguised as a Hungarian countess and sees her husband flirting. And when Eisenstein starts flirting with *her*, she cleverly steals his pocket watch. Falke leads the guests in a toast to love and brotherhood, but as the clock strikes, both Eisenstein and Frank panic and rush off to jail. Orlofsky finally bursts into laughter and presents Dr. Falke with the promised medallion.

Intermission

Act 3

In jail, Alfredo irritates the other prisoners with his singing. Frosch the jailer takes advantage of the late arrival of his boss, Frank, to become gloriously drunk. Frank dances in drunk, enraptured by memories of the evening. Adele and Sally arrive, still believing Frank to be a French dignitary and hoping he might further Adele's stage aspirations. Frank sends them off when Eisenstein shows up to serve his sentence. They both confess their true identities, but Frank refuses to lock him up since he had already arrested "Eisenstein" at home with his wife. Eisenstein flies into a rage just as Dr. Blind arrives, claiming to have been summoned by him. Eisenstein snatches Blind's cloak, glasses, and wig to disguise himself as the lawyer and confront the impostor. Rosalinda rushes in, trying to secure Alfredo's release and asking "Blind" to press divorce charges against her errant husband—but she is offended when the "lawyer" seems to take Eisenstein's side. Dropping his disguise, Eisenstein accuses his wife of infidelity, at which point Rosalinda produces his watch. Dr. Falke arrives with Orlofsky and the guests and explains that it was all a practical joke, the "vengeance of the bat." Orlofsky pledges to sponsor Adele's new acting career and all sing a final paean to the joys of champagne.

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Artists and Production Team



Natali Arco *Lighting Designer*

Natali Arco is a freelance lighting designer, associate, and programmer in New York City. As an alum of the Conservatory of Theatre Arts at Webster University, she holds St. Louis close to her heart and is delighted to be returning to Winter Opera for her second consecutive season.

In addition to her experience in opera, Natali also has professional experience designing for theatre, modern dance, site specific venues, concerts, and award ceremonies. For samples of Natali's work visit: nataliarco.com.



Ksenia Berestovskaya *Prince Orlofsky*

Siberian mezzo-soprano Ksenia Berestovskaya has performed throughout the United States, Russia, Germany, the United Kingdom, Ireland, and Mexico. Born and raised in Omsk, Russia, she earned a Masters of Music in Vocal Performance from the New England Conservatory of Music in Boston, MA and a Bachelor of Music from the

University of Tennessee in Knoxville. Berestovskaya is a first-place NATS Mid-South Region competition winner, a finalist of The American Prize in Voice/Friedrich & Virginia Schorr Memorial Award, and a semifinalist in the Francisco Araiza International Opera Competition. *Seen and Heard* celebrated her "spectacular, rich mezzo soprano, brassy and bold," and *DC Theatre Arts* called her "a major mezzo voice." In 2017, she made her New York debut singing the role of Amelfa in the city's first-ever production of Rimsky Korsakov's *The Golden Cockerel* to be performed in its original Russian, a performance for which *Opera News* called her "the most consistently attractive voice on stage."

Winter Opera Royal Tea *at the Ritz*

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Mark Freiman *Stage Director / Frank*

Mark Freiman directed and sang in Winter Opera's *La Bohème*, *Tosca*, and *Otello*, and most recently directed *Il Trovatore* and *Les pêcheurs de perles*. This past season he directed *Così fan tutte* for Opera Mobile (Alabama), *Norma* for Sarasota Opera (Florida), *The Magic Flute* for Muddy River Opera (Quincy, Illinois), and *Nabucco* for

Union Avenue Opera. A recipient of the prestigious Richard F. Gold Career Grant from the Shoshana Foundation, he has performed with opera companies and orchestras throughout the country, including two national tours with N.Y. City Opera. He is featured as William Jennings Bryan on the Sony Newport Classics CD of *The Ballad of Baby Doe*, and spent a year in Hamburg in the German-language production of *The Phantom of the Opera*. Mr. Freiman was a child soloist for three seasons with the Metropolitan Opera and sang a solo in their very first live telecast, *La Bohème* starring Luciano Pavarotti. He trained at New York City's venerable Amato Opera. This season he returns to Sarasota Opera to direct *The Magic Flute*.



Jason Geer *Dr. Blind*

Jason Geer has sung with the Springfield Regional Opera for the past five seasons as a soloist and as a studio artist. This is his first appearance with Winter Opera Saint Louis. He has sung in various operas such as *La Traviata*, *The Elixir of Love*, *The Marriage of Figaro*, and *The Wise Women*. As a studio artist, he has sung at Café des Artistes

as a soloist, in various ensembles, and for the first Queen City Masquerade. He has also sung with the Bowen Park Opera Company in his hometown of Waukegan, IL and as a soloist for Central Bible College's performances of *Savior: A Modern Oratorio* in 1996 and 1998. Mr. Geer is a graduate of Central Bible College with a B.A. in Pastoral Ministries and has been married to his beautiful bride Heather for almost nineteen years. He has two amazing kids, Maggie and Clayton, and a cat Kiwi.



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Emma Hersom Assistant Stage Manager

Emma Hersom is delighted to rejoin Winter Opera St. Louis for her second season with the company, previously having worked as assistant stage manager for *The Student Prince*, *Les pêcheurs de perles*, and *L'elisir d'amore*. She has worked as stage manager for Insight Theatre's *You're a Good Man Charlie Brown* and as assistant stage manager for St. Louis Shakespeare's *Is He Dead?* She has also worked for Circus Flora as stitcher/wardrobe crew for *The Case of the Missing Bellhop*, for Upstream Theatre as assistant costume designer/wardrobe supervisor for *Sweet Revenge*, for JPEK Creativeworks as costume designer for *Meeting at the Elder's Circle*, and for Max and Louie Productions as run crew for *End of the Rainbow*. She is a graduate of Southern Illinois University Edwardsville with a B.A. in Design/Technical Theater.



Gail Hintz Collaborative Pianist

Gail Hintz holds a bachelor's degree in piano performance from Webster College, a master's degree in vocal accompanying and coaching from the University of Illinois, and spent a year in Paris studying piano at the Ecole Normale de Musique. She then worked as a vocal coach/accompanist in New York City for several years, coaching singers and serving as music director/pianist for various regional opera and musical theater companies and tours. Gail moved back to St. Louis in 1989, and currently coaches singers privately; accompanies rehearsals for the Saint Louis Symphony Chorus; plays for the Metropolitan Opera district/regional auditions in St. Louis; teaches musical theater at Washington University; works on the music staff at Eliot Unitarian Universalist Chapel; accompanies choruses at Parkway South High School and St. Joseph Academy; and enjoys free-lance work for Winter Opera Saint Louis, Opera Theatre of Saint Louis, and The Muny.

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Karla Hughes *Adele*

Karla Hughes has performed throughout the U.S. in opera and music theater. Audiences may recognize her from her Winter Opera debut as Gretchen in *The Student Prince*. Additional credits include Zerlina in *Don Giovanni*, Julie in *Carousel*, and Gretel in *Hansel and Gretel*. In 2011, Karla made her Lincoln Center debut as the soprano soloist in Mozart's *Krönungsmesse*, presented by Distinguished Concerts International New York (DCINY). As a recording artist, she can be heard as Mabel in *The Pirates of Penzance* and Yum-Yum in *The Mikado* with Albany Records. Karla is an Associate Professor at Viterbo University in La Crosse, Wisconsin



Karen Kanakis *Rosalinda*

Soprano Karen Kanakis is hailed for her fine vocal technique and dramatic flair. Her operatic credits include Giorgetta in *Il Tabarro*, Alice Ford in *Falstaff*, Donna Elvira in *Don Giovanni*, Countess Almaviva in *Le Nozze di Figaro*, Violetta in *La Traviata*, and Rosalinde in *Die Fledermaus*. She is frequently featured as a soloist with symphony organizations performing the Verdi *Requiem*, Mendelssohn's *Elijah*, Brahms' *Ein Deutsches Requiem*, Haydn's *Lord Nelson Mass*, and Orff's *Carmina Burana*. A frequent performer of modern compositions, she can be heard on American composer Brooke Joyce's CD "Waves of Stone" on the Innova label.

Robert Klein *Stage Manager*

Robert Klein is Nebraska-based stage manager who attended the Glenn Korff School of Music at the University of Nebraska-Lincoln. He has worked at opera companies across the country including Des Moines Metropolitan Opera Company, Opera Columbus, and Opera Saratoga. Most recently he worked on Marc Blitzstein's *The Cradle Will Rock* with Opera Saratoga, Antonín Dvorák's *Dmitrij* at Bard SummerScape, as well as with Ballet Nebraska, the Omaha Symphony, and Wichita Grand Opera.

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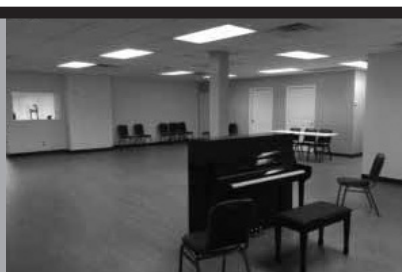
Jennifer 'JC' Krajicek is an Alum of Webster University's Theatre Conservatory. Over the last decade she has designed, coordinated, and constructed costumes for many companies including St. Louis Black Rep, Opera Theatre of Saint Louis, The Muny, Mustardseed Theater, Metro Theatre Co, St. Louis Actor's Studio, St. Louis

Shakespeare Co, Washington University, Talent Plus, Belle of the Ball, and Missouri History Museum. JC Krajicek has become one of St. Louis' known artisans and has been recognized by the Kevin Kline Awards and St. Louis Theater Circle Awards with multiple outstanding costume design nominations. She is an adjunct for the Theatre Dept. at UMSL and works as Season Costumer for Winter Opera St. Louis.

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Jacob Lassetter *Dr. Falke*

With his powerful voice and commanding stage presence, baritone Jacob Lassetter enjoys an exciting and vibrant career on both the operatic and concert stage. Critics have praised his dignified characterizations, his soaring high range, and his deep, rich tone quality. Mr. Lassetter's recent performances include Verdi's *Requiem* with the

Missouri Symphony, Schubert's *Mass in A-Flat* at Carnegie Hall, Sharpless in *Madama Butterfly* with Annapolis Opera, Peter in *Hänsel und Gretel*, Dick Deadeye in *H.M.S. Pinafore* and Il Gran Sacerdote in *Nabucco* with Union Avenue Opera, Rodrigo in the world premiere of *Borgia Infami* and Ruder in *The Student Prince* with Winter Opera Saint Louis, and *Elijah* at the Bassi Brugnattelli Symposium in Italy.

Scott Loeb *Scenic Designer and Scenic Charge Artist*

Scott Loeb is proud to be working as the scenic designer and scenic artist for WOSTL. As a painter, he is currently employed as the charge scenic artist for the Repertory Theatre of St. Louis. He is also a scenic artist for Opera Theatre of St. Louis and the Muny. He is currently on the faculty of Webster University's Conservatory of Theatre Arts, teaching scene painting and figure drawing, and will be teaching scenic painting for SIU-E in the spring. He formerly held the title of charge artist for Anheuser-Busch at Busch Creative Services. He proudly serves on the national board of trustees for United Scenic Artists Local 829. He currently is the set designer for the Rep's Imaginary Theatre Company and has designed scenery for Ballet Midwest, the Charmette Academy of Dance, and MADCO. He holds a B.A. in dance from Washington University and toured extensively with several local dance companies for 10 years before making the transition to backstage.



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Matt Knight *Assistant Stage Manager*

Matt Knight is a stage manager based out of Omaha, Nebraska. He is a graduate of the Johnny Carson School of Theatre and Film at the University of Nebraska at Lincoln. He has most recently worked on *The Merry Widow* at Opera Saratoga, and both *Medea* and *Falstaff* at Opera Omaha. In addition to his work with Winter Opera Saint Louis, he is also working with Tri-Cities Opera in the 2018-2019 season.



Michael Oelkers *Ivan*

Michael Oelkers is a seasoned veteran of Winter Opera and has appeared in the chorus of fifteen different shows. He is excited to make *Die Fledermaus* his sixteenth! Highlights include Lackey in *The Student Prince* and General Kromow in *The Merry Widow*, with the famous kick line and tambourine dance being a particular favorite. In addition to his singing and acting, his many years of partner dance experience make him a valuable member of the ensemble. When Michael isn't in a Winter Opera show, he is an application engineer for a local Financial Advisory firm.



Benedetta Orsi *Chorus Master*

Italian mezzo soprano Benedetta Orsi has been praised by Teresa Berganza as "perfect voice for belcanto." She is one of the 2018 nominees for Outstanding Achievement in Opera by St. Louis Theater Circle for her Carmen at Winter Opera St. Louis, reviewed by *Broadway Opera World*: "Benedetta Orsi has a quite breathtakingly beautiful voice, full and rich, with such easily accessed resources of power. She gives us a simply perfect 'Habanera.'" Along with concert appearances at Carnegie Hall in NYC and throughout Italy, England, the United States, and Spain, Ms. Orsi's performance credits include roles in *Anna Bolena*, *Maria Stuarda*, *Roberto Devereux*, *Carmen*, *Rigoletto*, *Un Ballo in Maschera*, *Cavalleria Rusticana*, *L'Italiana in Algeri*, *La Sonnambula*, *Werther*, *Il Turco in Italia* and *Il Trovatore*. Benedetta is one of the YA of Women's Hope Chorus. Her new album *Voix d'amour* will be produced in collaboration with LimenMusic and released in Spring 2019.

Jonathan Richey *Frosch*

Jonathan Richey is excited to be in his first named role with Winter Opera! Jonathan enjoys performing and directing in his hometown of St Louis, and can't believe it's already his third season with the company. Thank you so much to everyone who has come to see the opera and supports fine arts in the city, and be careful with those champagne toasts! Toi toi toi!

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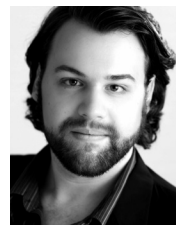
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TWENTY-FIFTH ANNIVERSARY SEASON



Brandon Scott Russell *Alfredo*

Brandon Scott Russell is a 2018 National Semi-Finalist in the Metropolitan Opera National Council Auditions. His recent role debuts include: title role in *Idomeneo*, title role in Bernstein's *Candide*, Rinuccio in *Gianni Schicchi* at the University of Cincinnati College Conservatory of Music; 1st Armored Man in *Die Zauberflöte*, cover of Tamino and Rodolfo with Cincinnati Opera; Cassio in Verdi's *Otello* with Springfield Regional Opera; Opera Theatre of Saint Louis cover Alfredo in *La traviata* and Dr. Marshall in *Regina*. He premiered the roles of: John Doe in Catan's *Meet John Doe*, Shalimar in Jack Perla's *Shalimar the Clown* and in concert Narraboth in *Salome* and Roméo from *Roméo et Juliette*. Upcoming include: The Teacher in Julien Bilodeau's *Another Brick in the Wall* with Cincinnati Opera and Edgardo in *Lucia di Lammermoor* with Knoxville Opera's outreach program.



Scott Schoonover *Conductor*

Scott Schoonover is Founder and Artistic Director of the critically acclaimed Union Avenue Opera in St. Louis, Missouri. At UAO he has served as conductor of more than 55 productions over the past 24 years including *H.M.S. Pinafore* and *Lost in the Stars* this past season. Schoonover has conducted for several other regional companies including many productions at Winter Opera St. Louis, Asheville Lyric Opera, Muddy River Opera, and regularly conducts the Webster Opera Studio performances at Webster University. Active as a choral conductor, Schoonover is Artistic Director and Conductor of the Missouri Women's Chorus and is director of music at Union Avenue Christian Church.



Leann Schuering *Sally*

Since moving to Saint Louis in 2015, soprano Leann Schuering has performed as a soloist with many of the area's best classical music organizations. Highlights of recent seasons have included leading lady Josephine in Union Avenue Opera's *H.M.S. Pinafore*, Vivaldi's *Gloria* with the Saint Louis Symphony Orchestra; Brahms' *Requiem* with the Chamber Orchestra of Grosse Pointe, Michigan; two solo concerts at LOFTRecital in Minneapolis; and her role debut of Miss Wordsworth in Union Avenue Opera's *Albert Herring*, for which she was praised for her "splendid work" (KDHX).



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Laura Skroska *Property Master*

Laura Skroska is excited to be returning to Winter Opera St. Louis for her third season. Laura studied technical theater at Northwestern University and SIU-Edwardsville. She received her MA and MFA in Painting from Fontbonne University. Laura is also Assistant Technical Director for the New Jewish Theatre, works with Union Avenue Opera as Properties Designer, and with Mustard Seed Theatre as a scenic painter. Prior to returning to theater, Laura taught painting and fashion design at South Broadway Art Project. Laura would like to thank her husband and family for their love and support.

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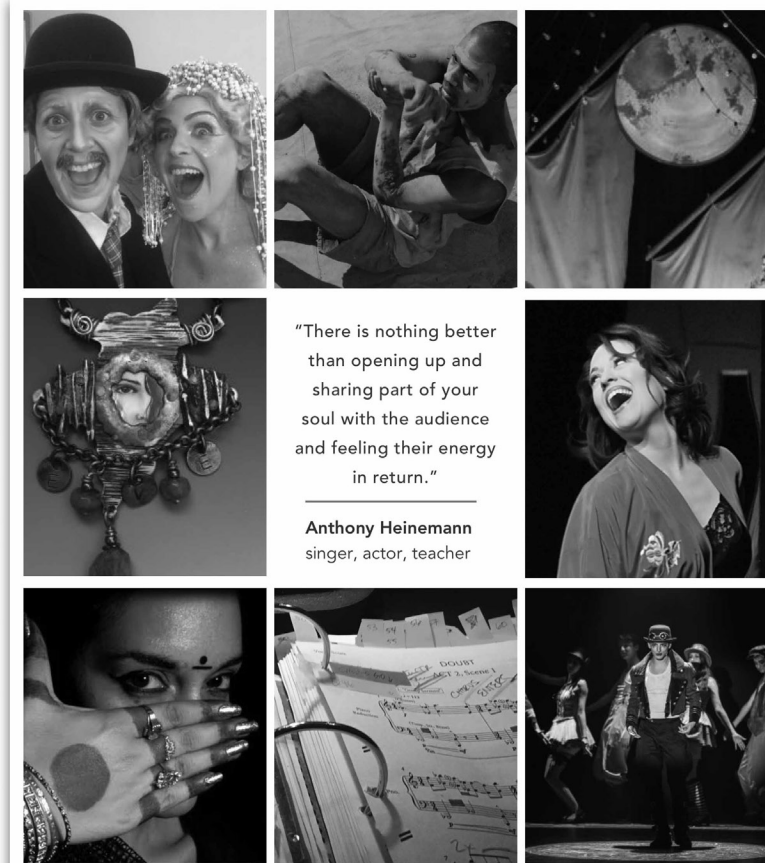


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Season 2 • 2008-2009

Samson and Delilah by Camille Saint-Saens

I Pagliacci by Ruggiero Leoncavallo

Don Pasquale by Gaetano Donizetti

Season 3 • 2009-2010

Il barbiere di Siviglia by Gioacchino Rossini

Werther by Jules Massenet

Gianni Schicci by Giacomo Puccini

Season 4 • 2010-2011

Opera Extravaganza

La Traviata by Giuseppe Verdi

Cavalleria Rusticana by Pietro Mascagni

Season 5 • 2011-2012

Rodgers & Hammerstein's A Grand Night for Singing

Ariadne auf Naxos by Richard Strauss

La Bohème by Giacomo Puccini

Season 6 • 2012-2013

The Mikado by Gilbert & Sullivan

The Ballad of Baby Doe by Douglas Moore

Tosca by Giacomo Puccini

Season 7 • 2013-2014

Faust by Charles Gounod

Falstaff by Giuseppe Verdi

Lucia di Lammermoor by Gaetano Donizetti

Season 8 • 2014-2015

Le nozze di Figaro by W.A. Mozart

The Wise Women by Conrad Susa

L'amico Fritz by Pietro Mascagni

Otello by Giuseppe Verdi

Season 9 • 2015-2016

The Yeomen of the Guard by Gilbert & Sullivan

Così fan tutte by W.A. Mozart

Il Trovatore by Giuseppe Verdi

Season 10 • 2016-2017

The Merry Widow by Franz Lehár

La Cenerentola by Gioacchino Rossini

Carmen by Georges Bizet

Season 11 • 2017-2018

The Student Prince by Sigmund Romberg

Les Pêcheurs de Perles by Georges Bizet

L'Elisir d'Amore by Gaetano Donizetti

HOST FAMILIES

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SPECIAL THANKS

WINTER OPERA SAINT LOUIS would like to extend our sincere thanks to the following people, without whom these productions would not take place:

Paul Weil *for your guidance, legal advice, and friendship.*

Dominic's Restaurant *for hosting our Opera Nights and Holidays on the Hill.*

Kathy McDonald *for helping with the bookkeeping.*

Tom Brockland, Conner Ash, & Jill Cooper *for your accounting services.*

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Mr. Willard Moseley & Mrs. Riebold *for donating and setting up the new computers.*

Trish Saleeby *for assistance with development.*

John Bradbury *for chauffeuring and hanging posters.*

Sharifa Black *for helping out in the office.*

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