

F DIE FIEDERMAUS

Lamont Opera Theatre presents:

by Strauss II



Thurs, Apr 23–Sat, Apr 25 at 7:30pm
Sun, Apr 26 at 2:30pm
Newman Center for the Performing Arts
Gates Concert Hall

Directed by Matthew Plenk
Conducted by Lawrence Golan
With the Lamont Symphony Orchestra

**Lamont School
of Music**

Lamont Opera Theatre

presents:

***Die Fledermaus* (1874)**

Music by Johann Strauss II

Libretto by Karl Haffner & Richard Genée

Please silence your cell phones

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Director's Note

Welcome to *Die Fledermaus*—a show about revenge, denial, social climbing, and the deeply held belief that if you put on a mask and drink enough champagne, your problems will simply...rebrand themselves.

Johann Strauss II gives us a world where consequences are negotiable, honesty is optional, and the solution to being publicly embarrassed is to host a more exclusive party. If that feels familiar, it should. The only real difference between 19th-century Vienna and now is that tonight's bad decisions are being live-streamed (you're welcome).

Let's be clear: this is a story in which a man is sent to prison, forgets to go, attends a party instead, and somehow still ends up morally vindicated. If you're looking for realism, you took a wrong turn somewhere in the lobby. What you'll find instead is something much better: an unapologetic celebration of theatricality, artifice, and the joy of watching everything almost fall apart in perfect 3/4 time.

Which brings me to the people who actually made this controlled chaos possible. Our design team has built a world that knows exactly what it is: extravagant, self-aware, and just a little too much—in the best way. Thank you for embracing the spectacle and for trusting that subtlety is, occasionally, overrated.

To our music staff: thank you for holding this entire enterprise together with elegance and precision while the rest of us gleefully test the limits of both. Strauss's score only sounds effortless because of your relentless care, and we are deeply grateful.

And to our cast: thank you for diving headfirst into this delightful chaos. Your commitment, flexibility, and sheer stamina—musical, physical, and comedic—are what make this world believable (or at least joyfully convincing). You've done the hard work of turning rehearsals, notes, and long hours into something that feels spontaneous, alive, and just a little dangerous.

And to you, our audience: welcome to the conspiracy. Opera only works if we all agree—performers, musicians, and audience alike—to believe in something slightly ridiculous for a few hours. Tonight, you are not just observers; you are collaborators in the illusion. Your laughter, your attention, your willingness to go along with it—that's what turns all of this from rehearsal into performance.

So settle in, silence your phones (unlike our characters, you *can* avoid public embarrassment), and enjoy the evening. The masks are metaphorical, the champagne is mostly fake, and the chaos is very, very real.

Warmly,
Matthew Plenk
Artistic Director, Lamont Opera Theatre

Synopsis

Prologue

Five years prior to the opera's events, Gabriel von Eisenstein and his friend, Dr. Falke, attended a costume party together—Mr. Eisenstein as a butterfly, and Dr. Falke as a bat (Fledermaus, in German). Rather than making sure his friend got home safely after their night of revelry, Mr. Eisenstein left Dr. Falke in a local park to fall asleep in what was left of his bat costume. The event made local news, and thus Dr. Falke became known as “Dr. Fledermaus”.

The day the curtain rises, Mr. Eisenstein has been tried for insulting a police officer, and rather than his sentence being commuted, his sentence has been extended from five days to eight.

Act I

The Eisenstein home

As evening falls, the lusty young tenor Alfred serenades his beloved Rosalinde—Mrs. Eisenstein—from outside the great room window. Adele, the couple's maid, overhears him while receiving the evening mail. She receives an invite to a ball at the Brown Palace that evening, hosted by the “super old, super rich, super crazy” Prince Vladimir Orlofsky. However, her hopes of a night of revelry are dashed when Rosalinde does not buy her “sick aunt” story. With the room clear, Alfred makes his entrance through the window. Their amorous reunion is short-lived, cut short when voices are heard arguing outside.

Gabriel storms in with his lawyer, Mr. Blind, whom he blames for his sentence being extended. After an explosive argument, Adele emerges to try her “sick aunt” story on Mr. Eisenstein. The ploy is again ineffective, but events are interrupted by Dr. Falke, who arrives to lay the groundwork for his revenge.

Dr. Falke gives Gabriel a hard time before telling Rosalinde about her husband's deeds five years prior. Once the two men are alone together, Falke convinces Gabriel to attend the Orlofsky party instead of going to prison. Then, via secret note, he asks Rosalinde to attend the ball in disguise—the objective being to expose her husband's infidelity. Indignant, she accepts her assigned role as the Hungarian “Countess Hunyani,” then releases Adele to facilitate her “tete a tete” with Alfred. Mr. Eisenstein emerges dressed for “jail,” and the trio struggles to hide their excitement about the party. The moment Gabriel is out the door, Alfred again pops in. Another love duet is interrupted by the arrival of the prison warden, Frank, and his jailer, Frosch. Mistaking Alfred for Mr. Eisenstein, Frank arrests Alfred—though not before much persuading, drinking, and singing.

INTERMISSION

Act II

The Ballroom

Dr. Falke marshals his team of actors, revealing that the entire party is a pre-arranged plot to make a fool of Mr. Eisenstein. Even “Prince” Orlofsky and Adele's sister, Ida, are hired hands. Adele arrives shortly; after expressing concerns about someone recognizing her, Falke suggests she pretend to be a young actress named Olga.

Eisenstein arrives next, under the guise of a French nobleman, Marquis Renard. Upon spotting Adele, he points her out, but through her “laughing song” he is convinced that “Miss Olga” could not possibly be his chambermaid. Rosalinde is the next to arrive as Countess Hunyani. The prison warden, Frank, also makes an appearance, posing as Chevalier Chagrin. Eisenstein repeatedly makes a fool of himself, first with the Chevalier and then with the Countess. Frustrated, he accuses the Countess of faking her identity. It only takes another aria to convince him otherwise. The guests dance and sing until daybreak, when the clock strikes 6 a.m. Frank and Gabriel make a hasty exit, allowing the other guests to finish one more rousing chorus.

INTERMISSION

Act III

A local prison

Frosch, the jailer, has been unable to sleep due to Alfred's constant singing. After enduring a few of opera's most famous tenor hits, Frosch occupies an empty cell and seals his ears with bread. Frank returns shortly. After Frank sends Frosch to get a lawyer for “Mr. Eisenstein,” the real Gabriel arrives to serve his time. When Eisenstein realizes he's “already been arrested,” he masquerades as Blind to interrogate his wife and her sidepiece. He can't resist revealing himself—or going after Alfred—for long, and a crisis is averted by Frank's reentrance with Frosch. Rosalinde then identifies the real Eisenstein and reveals her identity as the Countess. Fooled again, Eisenstein is suddenly surrounded by party guests, who have come to see their plot's conclusion. Dr. Falke gets his moment, and with so much gone wrong, the Eisensteins choose to overlook each other's infidelity...with no signs of repentance. With revenge complete and the status quo returned, all toast their libation of choice, “King” Champagne.

Lamont Opera Theatre & Lamont Symphony Orchestra

Matthew Plenk, Artistic Director, Stage Director, Producer

Lawrence Golan, LSO Music Director, Conductor

Sahar Nouri, LOT Music Director

Creative Team

Matthew S. Crane, Set Designer

Steven McDonald, Scenery Director

Emily Maddox, Lighting Designer

Matthew Plenk, Costume Designer

Maggie Sczekan, Choreographer

Roderick Borden, Technical Director

Sara Sachs, Production Stage Manager

Musical Preparation:

Sahar Nouri, Chorus Master

Beth Nielsen, Pianist Coach

Cody Garrison, Pianist Coach

Heidi Melton, German Diction Coach

Ke-Yuan Hsin, Assistant Conductor

Production Team

Ryan Huckaby, Assistant Technical Director

Garret Glass, Newman Center Associate Director of Production Services

Michael Furry, Building Operations Coordinator

Lauren Hergenreter, Spot Operator

Nathan Janzen, Dramaturg, Supertitles Manager

Ashley White, Supertitles Operator

Tringa Pasoma, Lighting Board Operator

Joshua Swan, Assistant Technical Director

Trevor Marrs, Shop Foreman

Bonnie Bour, Properties Manager

Sabrina Abbott, Master Electrician

Sarah Tabala, Scenic Charge Artist

Justin Nickerson, House Manager

Evie Becker, **Ruby Gregerson**,

Marleigh Hickey, **Alex Macneill**,

Charlotte Murray, **Luke Sewpersaud**, and

Matthew Spanton, DU Technical Theatre Interns

Maggie Sczekan, **Mackenzie Laun**,

Nathan Janzen, and **Bonnie Bour**, Opera Graduate Teaching Assistants

Angela Mitchell, Manager of Marketing and Communications

Maggie Sczekan, Marketing Coordinator

Kiera Cockbain, Graphic Designer

Manmade Media, Videography

Die Fledermaus

Role

Thursday, Saturday

Friday, Sunday

Gabriel von Eisenstein

Nathan Janzen

Anthony Wirtz

Rosalinde

Regan Lewis

Delaney Schnathorst

Frank

Yang Zhang

Ziyang Yu

Prince Orlofsky

Alma Sejmenovic

Bonnie Bour

Alfred

Alejandro Izurieta

Junze Zhang

Dr. Falke

Maotong Yu

Puting Liu

Dr. Blind

Daniel Basurto

Will Letheby

Adele

Mackenzie Laun

Megan Pryor

Ida

LJ Hansen

Sandy Paz Garcia

Frosch

Kevin Silva Nunez

Kevin Silva Nunez

Ivan

Tedi Corn

Tedi Corn

Chorus:

Soprano

Keira Thomas

CeCe Wynne

Addison Maloy

Cat Frenzel

Xaria Siplin

Emma McKinny

Caroline Copthorne

Yaoru Gao

LJ Hansen

Alto

Erin Hoglund

Marissa Margolin

Isabella (Bella) Moroni

Grace Bartholomew

Teodora Kandić

Elle Housely

Elle Laikind

Yen Rae Wee

Adam Kowalski

Iris Hannon

Tenor

Will Letheby

Kevin Silva Nunez

Junze Zhang

Alejandro Izurieta

Jacob Burrows

Bass

Daniel Basurto

Ziyang Yu

Tristan Cruz

Rynn Christner

Puting Liu

Maotong Yu

Yang Zhang

Lamont Symphony Orchestra

Violin I

Alayna McNeil, *concertmaster*
Cesar Reyes Cenicerros
Auty Scherden
Calvin Luo
Madelyn Munley
Annabelle Linke
Sarina Paolini
Grace Olivier
Collin Hartman †
Bryant Denmark

Violin II

Timoteo Cruz-Leyva, *principal*
Breanna Lee
Ju-Young Kim
Melissa Monjaras
Kate Kaczmarek
Joshua Wylly
Daniela Pacheco Gomez †
Elizabeth Tsarevski

Viola

Sebastian Saiz-Harrison, *principal*
Verónica Gil Amarista
Gregory Moix
Ansel Klucsor
Elidi Clark †
Baron Balfour

Cello

Hudson Schill, *principal*
Elijah White
Bethany Hovermale
Jaxon Cox
Katreia Mori
Charlotte Gelwick †

Bass

Justine Barrera, *principal*
Merritt Silfer
Dominic Smallwood

Flute/Piccolo*

Jeremy Collins, *principal*
Sarah Hutchings*

Oboe

Gabby Gillespie, *co-principal*
Rosy Barba, *co-principal*

Clarinet

Isaac Quaas, *principal*
Kaitlyn Rosling

Bassoon

Robert Nael, *principal*
Luca Dovalina

Horn

Zachary Reginl, *principal*
Katelyn Marsh
Cooper Donley
Jaila Carr
Olivia Walt

Trumpet

Andrew Kagerer, *principal*
Katie Thompson

Trombone

Antonio Ricafort, *principal*
Christian Baeck
Gianni Milano

Percussion

Tres Salas, *principal*
Sean Woodmansee
Adria Shields
Jakob Garcia

Harp

Alex Wong

LSO Staff

Ke-Yuan Hsin, *manager*
Bryant Denmark, *librarian*
Auty Scherden, *LSO assistant*

† Denotes on-stage string quartet

Biographies

Lawrence Golan currently serves as Music Director/Conductor of the Yakima Symphony Orchestra (Washington) and the York Symphony Orchestra (Pennsylvania). In addition, he is conductor of the Lamont Symphony Orchestra & Opera Theatre at the University of Denver (Colorado), Music Director Laureate of the Denver Philharmonic Orchestra, and Official Conductor of the Concurso Internacional de Piano Compositores de España in Madrid, Spain.

Lawrence Golan was the Grand Prize Winner of the 2024 St. Cecilia International Music Competition in the UK and was also awarded First Prize in four different categories, both as conductor and composer. In addition, he is a 10-time winner of ASCAP Awards for the Innovative Programming of Contemporary Music, 5-time Global Music Award winner, 3-time American Prize winner, 3-time Downbeat Magazine Award winner, and 2-time Prestige Music Award winner. He was the Grand Prize Winner of the American Prize in Orchestral Programming and the First Place winner of the Ictus International Music Competition.

Previous positions include Principal Guest Conductor, Bayerische Philharmonie in Munich, Germany (2022-2024), Music Director, Denver Philharmonic Orchestra (2013-2024), Resident Conductor, Phoenix Symphony (2006-2010), founder and Artistic Director, Atlantic Chamber Orchestra (1998-2003), Music Director, Portland Ballet Company (1997-2013), and Music Director, Southern Maine Symphony Orchestra (1990-2001). Lawrence and his wife Cecilia, who is from Buenos Aires, Argentina, have two young children. www.lawrencegolan.com

Winner of OPERA America's Marineau Grant for Women Conductors, **Sahar Nouri** has built a dynamic career in opera, leading productions across the United States and abroad. In 2025–26, she debuts with the Sacramento Philharmonic (*La traviata*) and conducts *Die Zauberflöte* in Prague and *Le nozze di Figaro* at the University of Michigan. She is Music Director of Lamont Opera Theatre at the University of Denver and Associate Conductor and Chorus Master at Opera Colorado. A singer's conductor and multilingual artist, she is praised for her sensitivity to breath, phrasing, and language. Sahar began her career as a violinist with the Tehran Philharmonic Orchestra and later worked as a pianist coach with major opera houses before turning to conducting.

Associate Professor **Matthew Plenk** is the Artistic Director of Lamont Opera Theatre. He is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, is a Samling Scholar, and holds a bachelor's degree from the Hartt School of Music and master's degree from Yale University. His many awards include Grand Finalist in the 2007 Metropolitan Opera National Council Auditions.

Mr. Plenk made his Metropolitan Opera debut in the 2007/2008 season as the Sailor's Voice in *Tristan und Isolde* under the baton of Maestro James Levine. He has since appeared at the MET as Arturo in *Lucia di Lammermoor*, Janek in *The Makropoulos Case*, the Song Seller in *Il Tabarro* and Marcellus in *Hamlet*, and appeared as Arturo in the MET's 2011 tour of Japan. Other opera engagements have included Steuerman in *Der fliegende Holländer*, Los Angeles Opera, RAI Torino; Frederic in *The Pirates of Penzance* and Macduff in *Macbeth*, Opera Theatre of St. Louis; Tamino in *Die Zauberflöte*, Virginia Opera; Ferrando in *Così fan tutte*, Central City Opera and Atlanta Opera; Don Ottavio, Boston Lyric Opera and Des Moines Metro Opera; and Nanki-Poo in *The Mikado*, Virginia Opera.

(Continued.)

Mr. Plenk made his Carnegie Hall debut with the Metropolitan Opera Chamber Ensemble, singing the Brahms *Liebeslieder Walzer* and duets by Schumann. He has appeared with the Houston Symphony, Colorado Symphony, and Minnesota Orchestra, and in concert performances of *Salome*, *Daphne*, and *Tristan und Isolde* with the Cleveland Orchestra, Boston Symphony Orchestra and the Philadelphia Orchestra. He worked with Naxos Records and Yale University in a collaborative project to record the complete songs of Charles Ives.

Matthew S. Crane is a Colorado based scenic designer. Past designs with the University of Denver include: *Suor Angelica*, *Gianni Schicci*, *A Midsummer Night's Dream* with Lamont Opera Theater, and *Into the Woods*, *Medea*, *Everybody*, *macbitches*, *Shakespeare's R&J*, *A Bright New Boise*, and *The Thanksgiving Play* with the theater department. Recent local designs include: *Romeo and Juliet*, *Junie B. Jones*, *A Gentleman's Guide to Love and Murder* (Arvada Center), *Mary Poppins*, *Sister Act* (Colorado Springs Fine Arts Center), *The Tempest*, *Richard II* (Colorado Shakespeare Festival), and *The Last Yiddish Speaker* (Theater Or). In addition to theatrical design, Matthew is an associate designer with Lionfish Design, providing design and art direction for live events, broadcasts, and corporate clients. M.F.A. Rutgers University, Mason Gross School of the Arts.

Steven McDonald is a Professor at the University of Denver, where he serves as the Technical Director for the Department of Theatre. Recently, Steven's focus has been building professional partnerships with Colorado companies through DU's Theatre Tech Internship Program. The program provides students with paid opportunities to work with professional companies and designers in a supportive setting that prepares them for the entertainment industry. In the last twelve months, TTIP has built 16 shows, including eleven plays, four musicals, and an opera, and was awarded a 2025 True West Award by the Denver Gazette.

Steven has worked for a variety of performing arts organizations as a Sound and Lighting Designer, Stage Manager and TD, including Aurora Fox, Boulder Ensemble Theatre Company, PACE, Phamaly, Little Theatre of the Rockies, Edge Theatre Company. The Seattle Rep, South Coast Repertory Theatre, Single Carrot Theatre, the Colorado Dance Festival, Rocky Mountain Revels, and 22 seasons with the Colorado Shakespeare Festival. At DU, Steven teaches Stage Management, Sound Design, Properties, Lighting and Stage Technology. Steven earned his MFA in Theatre Design & Production from the University of California, Irvine.

This is **Emily Maddox's** seventh production with Lamont Opera Theatre. Her previous Lamont designs include *The Little Prince*, *L'Opéra Enchanté: L'enfant et les sortilèges* and *Les Mamelles de Tirésias*, and *The Marriage of Figaro*. Emily attended the University of Oklahoma, where she received her BFA in drama in 2014. She has had the privilege of working in 54 different theatres and performance spaces throughout Colorado in her time here. Her recent designs include *The Bottle Tree & Poe's Midnight Dreary* (Community College of Aurora), *Miss Holmes* (Phamaly Theatre Company), *Anonymouse* (University of Colorado Boulder), *The Nacirema Society Requests the Honor of Your Presence at a Celebration of Their First One Hundred Years* and *The Odd Couple* (Firehouse Theater Company), *The Last Session* (Town Hall Arts Center), *Cabaret*, and *In the Heights* (Vintage Theatre). Emily was the recipient of a 2023 Henry Award for her work on *The Royale* (Butterfly Effect Theatre of Colorado) and a 2023 Onstage Colorado Award for her work on *Sondheim* (Cherry Creek Theatre).

Sara Sachs (she/her) is an award-winning stage manager, designer, educator, and live events technician based in Colorado. She has worked with over fifty local, regional, and national companies, including Unbridled Productions, Evan Bernardin Productions, Creative Endeavor Office, the Denver Center Theater Company, Opera Colorado, Phamaly, and many more. She is the Production Manager for DU's Lamont School of Music, as well as the Technical Director for Cherry Creek School District's Overland High School in Aurora.

Her shows have received various Henry and Bobby G awards and nominations, including *Hedwig and the Angry Inch* (at the Arch), *Newsies*, *Spamalot* (Inspire Theatre Company & Parker Arts), *Urinetown*, and *Sister Act* (Overland High School).

Sara graduated Cum Laude from the University of Denver in 2016, where she double-majored in Theatre and Italian with a minor in History. She received a departmental distinction in Stage Management, and was one of fewer than ten recipients of that year's Crimson and Gold award.

The **DU Theatre Technical Internship Program** provides University of Denver students with paid opportunities to work with professional companies and designers in a supportive setting that prepares them for work in the entertainment industry. During the build process, students are engaged in the construction shop with working artists, and then experience the challenges of moving the show elements to a professional venue, working with the theatre company's team to install and present the show.

In the last twelve months, TTIP has built 16 shows, including eleven plays, four musicals, and an opera, and was awarded a 2025 True West Award by the Denver Gazette. Past projects include four full productions for Lamont Opera Theatre, *Furlough's Paradise*, *Birthday Candles*, *Eureka Day*, *Bad Books*, *Job*, *Confederates*, *POTUS*, *Cullud Wattah*, *Truth Be Told*, *The Minutes*, *Letters For Suresh*, *On The Exhale*, *Alma*, *Heroes of the Fourth Turning*, and *American Son* for Curious Theatre Company. *Rock of Ages*, *Legally Blonde*, *School of Rock*, *Escape to Margaritaville*, *Sound of Music*, *Footloose*, *Matilda*, and *The Full Monty* for Parker Arts. *Ballot of Paolo Aguilar*, *Enemy of the People*, *Holly Alaska!*, *Coal Country*, *The Children* and two seasons of the Summer Theatre Truck with BETC. *Acts of Faith* and *Stockade* for Local, *A Midsummer Night's Dream* for Phamaly Theatre Company (in the Kilstrom Theatre at DCPA), *Box* at the Edinburgh Fringe, *Paul Reiser: Life, Death & Rice Pudding* (Amazon Prime), and *Reunion* for NYC-based Creative Endeavor.

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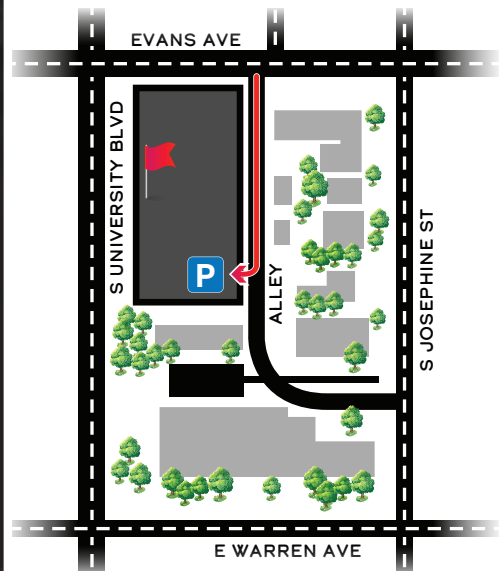
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Jennie's Concert: A Brass Celebration

Gates Concert Hall

Free admission, no ticket required

Friday, May 1, 7:30 p.m.

Honors Concert

Hamilton Recital Hall

Free admission, no ticket required

Sunday, May 3, 4:30 p.m.

The Brandenburg Project

Hamilton Recital Hall

Free admission, no ticket required

Tuesday, May 5, 7:30 p.m.

Cello Studio Recital

Hamilton Recital Hall

Free admission, no ticket required

Wednesday, May 6, 7:30 p.m.

Lamont Wind Ensemble

Gates Concert Hall

\$5 for reserved parterre, or FREE general admission

Thursday, May 14, 7:30 p.m.

Lamont Choirs

Gates Concert Hall

\$5 for reserved parterre, or FREE general admission

Saturday, May 16, 7:30 p.m.

CPR Classical Presents The Spirituals Project Choir

Gates Concert Hall

\$5 for reserved parterre, or FREE general admission

Wednesday, May 20, 7:30 p.m.

Viola Studio Recital

Williams Recital Salon

Free admission, no ticket required

Friday, May 22, 7:30 p.m.

Liederabend

Hamilton Recital Hall

Free admission, no ticket required

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