



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, June 5, 2026 • 7:30 PM

Sunday, June 7, 2026 • 2:00 PM

DEPAUL OPERA THEATRE PRESENTS

DIE FLEDERMAUS

JOHANN STRAUSS, JR., COMPOSER
KARL HAFFNER AND RICHARD
GENÉE, LIBRETTISTS

Sir Emanuele Andrizzi, conductor

Hannah Zizza Stanfield, director

Sasha and Eugene Jarvis Opera Hall
2330 North Halsted Street • Chicago

Friday, June 5, 2026 • 7:30 PM
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Jarvis Opera Hall

DIE FLEDERMAUS

Sir Emanuele Andrizzi, conductor

Hannah Zizza Stanfield, director

PROGRAM

Act One: Eisenstein's Apartment

Intermission

Act Two: The Villa Orlofsky

Intermission

Act Three: The prison office of Warden Frank

The running time is 2 hours plus two 15 minute intermissions.

ACKNOWLEDGEMENTS

DePaul Opera Theater thanks Amy Peter, Grace Reynolds, The Theatre School at DePaul University, Haymarket Opera Company, and Opera Festival of Chicago for their assistance with this production.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

CAST

Gabriel von Eisenstein	J. R. Momeyer
Rosalinde, Eisenstein's wife	Deepti Kumar
Adele, Rosalinde's maid	Natalie Monell
	Isabella Wiliford (cover)
Ida, Adele's sister	Isabella Wiliford
	Cadence Dobson (cover)
Alfred, a tenor	Connor Trombly
Dr. Falke, a notary	Blake Staines
Dr. Blind, a lawyer	Nora Sullivan
	Mason Kurtz (cover)
Frank, a prison governor	Elliot Kovitz
Prince Orlofsky, a Russian prince	Daniela Pepe
Ivan, the prince's valet	Rowan Foley
Frogg, a jailer	Aidan Costanzo

CHORUS

SOPRANO

Celie Arnett
Camryn Cole
Cadence Dobson
Sofia LoConte

MEZZO

Brooke Craig
Meghan Krueger

TENOR

Cole Ichida
Mason Kurtz
Nora Sullivan

BASS

Justin Bach
Colin DeWitt
Nikos Warren

ORCHESTRA

FLUTE

Sho Roash
Zoe Strange

OBOE

Laura Patton

CLARINET

Aniela Meza
Megan Rideout Redeker

BASSOON

Finn McCune

HORN

Olivia Owen
Liam Weber

TRUMPET

Ethan Dunk
Julian Ramcharan

TROMBONE

Lawson Quesinberry

HARP

Autumn Selover*

PERCUSSION

Isabella Butler
Amy Lee

VIOLIN

Madelyne Garnot,
concertmaster
Corinne McLeod
Alirio Chacin-Guerra
Ella Dodge
Chien Chien Wu
Iwona Augustyn
Juan Angulo, *principal 2nd violin*
Ender Miranda-Estrada
Sofia Concha Pinto
Ashley Gomez
Zachary Green

VIOLA

David Phetmanysay, *principal*
Catherine Wicker
Ulzhan Ydyryssova
Elina Kim

CELLO

Grace Raper, *principal*
Yejeong Lee
Addison Swan
Jesus Avila

BASS

Yuyan Wang, *principal*

*denotes guest musician

PRODUCTION TEAM & CREW

Conductor	Sir Emanuele Andrizzi
Director	Hannah Zizza Stanfield
Choreographer	Amy Wilkinson
Musical Preparation	Nicholas Hutchinson
	Leo Radosavljevic
Dialogue Preparation	Katherine Coyl
Rehearsal Pianist	Nicholas Hutchinson
Stage Manager	Shelby Krarup
Assistant Stage Manager	Audrey Terhune
Production Manager	Darren Lee Brown
Costume Designer	Rachel Lambert
Lighting Designer	Ellie Fey
Scenic Designer	Emelia Buckley
Props Designer	Annabel Pottebaum
Supertitles Design	Hannah Zizza Stanfield
Asst Lighting Designer	Aria Morris
Technical Director	Darren Lee Brown
Assistant Technical Director	Emelia Buckley
Scenic Charge	Emelia Buckley
Props Assistant	Grace Reynolds
Master Electrician	Joseph Nelson
ALD/Programmer	Aria Morris
Wardrobe Supervisor	Jennifer Lightfoot
Master Carpenter	Emelia Buckley
Carpenters	Sam Lancaster
	Sydney Joos
Scenic Artisans	Danielle Patterson
	Sash Lindsey
Electricians	Maddy McKinney
	Colin Schaeffer
	Sarah Knoke
	Rin Schmidt
Lightwalkers	Danielle Patterson
	Sasha Lindsey
Lighting Programmer	Leah Donovan
Wardrobe	Jessie Gowens
	Megan Pirtle
	Megan Turner
	Gabriella Cianci
	Jaqueline Acosta
Board Operator	Leah Donovan
Supertitles Operator	Ella Kozak
Run Crew	Electra Tremulis
Jarvis Technical Director	Michael Sportiello
Jarvis Assistant Technical Director	Payton Kaye
Facilities Coordinator	Julia Miller

SYNOPSIS

Act One

Gabriel von Eisenstein has been sentenced to a short jail term for insulting a public official, but his friend Dr. Falke persuades him to delay reporting to prison and instead attend a lavish ball hosted by Prince Orlofsky.

Meanwhile, the maid Adele receives an invitation to the same party from her sister Ida. She pretends that a sick aunt requires her attention and asks Rosalinde for the evening off. Rosalinde, however, is troubled by the arrival of her former lover Alfred, who still passionately pursues her.

After Eisenstein departs supposedly for prison, Alfred remains behind to court Rosalinde. Their flirtation is interrupted when the prison governor Frank arrives to escort Eisenstein to jail. To avoid scandal, Alfred allows himself to be mistaken for Rosalinde's husband and is taken off to prison in Eisenstein's place.

Unknown to Eisenstein, Falke has arranged the entire evening as revenge for an earlier humiliation: after a costume ball, Eisenstein abandoned Falke drunk in the streets dressed as a bat, making him the laughingstock of Vienna.

Act Two

At Prince Orlofsky's glittering ball, guests enjoy an evening of music, dancing, and champagne. Dr. Falke has secretly invited all the principal characters as part of his plan to embarrass Eisenstein.

Adele attends pretending to be a young actress, and Eisenstein is astonished by her resemblance to his maid, though she convinces him he must be mistaken. Frank, the prison governor, also arrives under an assumed identity and quickly joins in the festivities.

Rosalinde enters disguised as a Hungarian countess. Eisenstein, not recognizing his own wife, begins to flirt with her enthusiastically. Rosalinde plays along in order to expose his infidelity. During their encounter she manages to obtain his pocket watch, which will later serve as proof of his behavior.

The act culminates in a festive ensemble celebrating champagne, pleasure, and the temporary freedom of masquerade, while Falke delights in watching his carefully orchestrated revenge unfold.

Act Three

The final act takes place in the prison early the next morning. The drunken jailer Frogg struggles to maintain order as the various deceptions begin to collide.

Frank returns from the party still unaware of everyone's true identities. Adele arrives hoping to secure support for her theatrical ambitions. Eisenstein finally comes to prison and is astonished to discover that someone claiming to be him has already been incarcerated.

Rosalinde appears and confronts Eisenstein with the watch he gave to the "Hungarian countess" at the ball, exposing his flirtation and hypocrisy. Falke then reveals the truth behind the entire scheme: the night's events were all part of his elaborate "revenge of the bat."

The misunderstandings are forgiven amid laughter and celebration, and everyone blames the evening's chaos on the power of champagne.

BIOGRAPHIES

Born in Rome, Italy, and educated at the prestigious Santa Cecilia Conservatory, where he immersed himself for nearly a decade in the rich Italian musical tradition, **Sir Emanuele Andrizzi** has become a highly accomplished conductor with a passion for the diverse facets of the musical arts and for the message of inclusivity that classical repertoire can bring to modern audiences. Andrizzi's dedication and artistry have garnered praise from esteemed publications such as the Chicago Tribune, Opera News, and the San Diego Union-Tribune, which have often applauded his versatility and extensive repertoire in symphonic, operatic, choral, and ballet music.

Throughout his career, Andrizzi has collaborated with renowned institutions including the Orchestra Sinfonica Siciliana, Lyric Opera of Chicago, Richmond Symphony, San Diego Opera, Joffrey Ballet, Orchestra Filarmonica Marchigiana, Wisconsin Chamber Orchestra, Chicago Philharmonic, Orchestra della Città di Ravenna, and Opera Theatre of Saint Louis. His contributions to notable festivals such as Millennium Park, Ravinia, Pitchfork, and the Latino Music Festival have further solidified his reputation as a versatile and imaginative artist.

Andrizzi's collaborative spirit has flourished through partnerships with many of the leading classical musicians of our time. He has enjoyed making music with distinguished international artists such as Frederica Von Stade, Maurizio Baglini, Frank Almond, Esteban Batallán, Julian Schwarz, Andrew Balio, Ferruccio Furlanetto, James Pellerite, David Taylor, Wael Farouk, Winston Choi, Almita Vamos, and Joyce Castle, among many others.

In 2018, Andrizzi undertook a mission to enrich Chicago's operatic landscape by founding the Opera Festival of Chicago. As the Music Director of this acclaimed festival, he has curated exceptional programs centered on Italian masterpieces rarely performed in Chicago and throughout the Midwest. Under his leadership, the festival has gained national and international attention, and its world-class performances have been broadcast on major classical music stations across the United States and abroad. In recent seasons, the Chicago Tribune recognized one of the festival's productions as among the best performances of the year for its daring artistic vision.

Equally committed to education, Andrizzi currently serves as Director of Orchestral Studies at Shenandoah Conservatory, following more than a decade as Conductor and Head of the Orchestral Program at Roosevelt University, where his leadership contributed significantly

to the growth of a nationally recognized orchestral studies program. Throughout his career, he has guest-conducted at some of the most distinguished music institutions in the United States, including the Jacobs School of Music at Indiana University, and has led conducting masterclasses at renowned schools such as the Bienen School of Music at Northwestern University and the Cleveland Institute of Music.

His dedication to mentoring the next generation of artists extends well beyond the university setting. Andrizzi has collaborated with prestigious professional training programs including the Ryan Opera Center at Lyric Opera of Chicago, where he served as the program's first conducting teacher, the Mediterranean Opera Studio and Festival, and the Chicago Opera Theater Young Artist Program. His commitment to education and artistic discovery also inspired the creation of the Opera Festival of Chicago's Young and Emerging Artists Programs.

Recognitions have followed Andrizzi throughout his career. He received the Illinois Council of Orchestras' 2021 Conductor of the Year Award and the Honorable Mention Award at the International Competition for Conductors of Contemporary Music "4X4 Prize." Earlier in his career, he emerged as a winner in the "P. Barrasso" International Competition for Chamber Music. In 2024, in acknowledgment of his tireless efforts in promoting Italian culture and music internationally, the President of the Italian Republic bestowed upon him the title of Officer of the Order of the Star of Italy. This distinction recognized his significant contributions to fostering cultural exchange between Italy and the United States, as well as his advocacy for both emerging and established Italian artists.

Originally from Rome, Italy, Andrizzi obtained a diploma in piano performance from the A. Casella Conservatory before pursuing studies in conducting and composition at the Santa Cecilia Conservatory in Rome with Maestros Aprea, Vandor, and Procaccini. After moving to the United States, he earned a master's degree in Conducting from Bard College and a DMA in Conducting Performance from Northwestern University under the guidance of Victor Yampolsky. On his path to becoming a professional conductor, he worked for several years as Assistant Conductor to the late Maestro Sir Andrew Davis and to Maestro James Conlon. Before his current appointments, he also served as the founder and Music Director of the Cervantes Orchestra of Chicago, an ensemble dedicated to the promotion and performance of Hispanic classical music.

Hannah Zizza Stanfield marks her fifth year working with the students and team at DePaul in various roles before coming on as director for both the fall and spring productions this season, as well as teaching Opera Workshop. As a trained soprano and instrumentalist, Hannah has a deep passion for opera and opera education. She holds triple undergraduate degrees from the University of Missouri in voice performance, flute performance, and French literature and education, as well as a masters in voice performance from Roosevelt University's CCPA with an additional concentration in musicology and a thesis covering the musical and textual treatment of Shakespeare's Ophelia in operatic contexts. Since finishing her masters, Hannah has been working regularly as a director and assistant director with companies around Chicago such as Chicago Opera Theatre, Haymarket Opera Company, Opera Festival of Chicago, and Roosevelt University, as well as spending winters in Florida with Sarasota Opera. Hannah would like to thank Dr. Nick Hutchinson and Maestro Emanuele Andrizzi for being such wonderful and patient collaborators, and her beloved cast of students for their hard work and dedication to our show.

Amy M. Wilkinson (PhD) is a Senior Lecturer at Loyola University Chicago where she teaches dance in the Department of Fine & Performing Arts. She has been an artistic associate and performance artist with numerous Chicago companies including Luna Negra Dance Theatre, Same Planet Different World, and Thodos Dance Chicago, for whom she also served as the educational outreach coordinator. As the Co-founder and Executive Director of IN/Motion, Chicago's International Dance Film Festival, Ms. Wilkinson focused extensively on supporting Chicago's arts community and enjoyed a number of partnerships with various arts organizations across the city including Pivot Arts, Chicago's Harris Theater for Music & Dance, Hubbard Street Dance Chicago, and the Kri Foundation in New Delhi, India. Ms. Wilkinson was a long-time artistic associate with CDI/Concert Dance Inc., where she collaborated on several Ravinia Festival commissions including Lincoln Letters, and Salon de Mexico; and she played a featured role in the Emmy nominated performance of Billy Sunday, Ruth Page's classic ballet re-envisioned by Venetia Stifler. A solo performance as part of the Out of the Woodwork series was named one of Rescripted's "best of 2018" list. Ms. Wilkinson's scholarship can be found in the Arts Education Policy Review, the Journal of Dance Education and Student Activism, Politics, and Campus Climate In Higher Education. Ms. Wilkinson is a former OpEd Public Greenhouse Fellow, and her research interests include political identity development, arts education, creative placemaking, and academic capitalism. <https://www.amywilkinsondance.com/>

Emilia Buckley is a Chicago-based Scenic Designer and is currently studying at the University of Cincinnati College-Conservatory of Music. Her recent credits include: *And The Word Goes Round* (Charge Scenic Artist) at UC-CCM, *Rope* (Associate Scenic Designer) at UC-CCM, and is excited to be scenic designing for *Ariande auf Naxos* in Spring 2027 at CCM. She is very excited to be working at Opera Festival of Chicago this summer as an Assistant Scenic Designer and Assistant Stage Manager.

Ellie Fey (she/her) is a 24 year old Chicago based Lighting Designer and Electrician. She graduated from The Theatre School at DePaul University in 2023 with a BFA in lighting design. Some of her design credits include *Lobby Hero* (Shattered Globe Theater), *The Drowsy Chaperone*; *Urinetown*; *TL,DR*; *Tell Me on a Sunday* (Theo Ubique Cabaret Theater), *Turn of the Screw* (The Music School at DePaul University), *The Sugar Wife*; *Superior Donuts*; *By the Way, Meet Vera Stark*; *Witch* (The Artistic Home), *The Unknown Variable* (Momentary Theatre), *Side by Side* by Sondheim; *The Lifespan of a Fact* (Oil Lamp Theater), *Here Be Sirens*; *Fizz and Ginger* (Chicago Fringe Opera), *MedeaMedeaMedea* (Theatre Evolve), *The Cottage* (Citadel Theatre). Ellie has received two Jeff Award nominations for outstanding lighting design for her work on *Lobby Hero* and *Witch*. In the coming months she will be designing *Adolescent Salvation* at Theatre Wit and *Southern Rapture* at Tin Drum Theatre Company. You can check out her portfolio at www.elliemfeydesigns.com.

Costume Designer **Rachel Lambert** is thrilled to be working with the DePaul School of Music again. Her Chicago design credits include productions with Goodman Theatre, The Second City, Northlight Theatre, Remy Bumpo, Shattered Globe, The Artistic Home, American Blues Theatre and many others. Regionally she has designed for Peninsula Players and the Texas Shakespeare Festival.

Annabel Pottebaum, props designer, is thrilled to join the team at DePaul for this production. Previously, she served as a high school theater educator in the West Chicago Suburbs for the past three years and carpenter for Northlight Theater. A graduate of Columbia College Chicago '23 her background in production design for film has lent itself to a variety of projects in theater, marketing, and more. She is extremely grateful to both the talented cast and tireless crew.

Shelby Krarup is thrilled to be back for her fourth season with DePaul Opera Theatre. She finds immense joy in working with the students here, and helping to nurture their artistry. Other recent credits

include: Lyric Opera of Chicago – Lyric Unlimited: Katie Strongest of the Strong; Euridice with Haymarket Opera Company; and Gilbert and Sullivan Opera Company Chicago . You may also see her out and about in historically inspired Star Wars cosplay at conventions, and playing violin with the Chicago City Wide Symphony Orchestra. Lots of love to Kimby, Athena, and Falkor. <3

A Dayton, Ohio native and Chicago resident, **Darren Lee Brown** has worked in theatre, film, and live events across Chicagoland since 2018. Entering his third year as the Production Manager and Technical Director for DePaul Opera Theatre, his credits include Street Scene, Dark Sisters, Orfeo ed Euridice, Suor Angelica, Gianni Schicchi, and Turn of the Screw. Additionally, he's served as Production Manager and Technical Director for Opera Festival of Chicago since 2023. He made his Chicago directorial debut this summer with the premiere of The Subtle, Sublime Transformation of Benny V at the Portage Arts Loft. Other managerial and collaborative partnerships involve Teatro Zinzanni, Steep Theatre, Prop Thtr, Ohio Renaissance Festival, and the Chicago International Puppet Theater Festival. In addition to technical theatre work, Darren holds an MFA in Acting from the University of Connecticut and performs and teaches extensively as a puppeteer. Acting and puppeteering credits include: Connecticut Repertory Theatre, The Monomoy Theatre, ESPN, Sesame Workshop, Mumford & Sons' Gentlemen of the Road Tour, Ohio Playwrights Circle, The Zoot Theatre Company, and Glass Apple Theatre. Most recently he performed as a lead puppeteer in the Midwest Regional Emmy winning television program Adventures of Em, in addition to his contributions in scenic design and puppet fabrication. He is the founder and Artistic Director of Ohio-based Rocky Horror Picture Show troupe, Dayton Rockyn since 2008. I G: @darrenlybrown

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