THE IMPRESARIO-PRODUCERS: MOZART MEETS MEL BROOKS

PRESENTED ONLINE: FRIDAY, 26 FEBRUARY 2021 – FRIDAY, 28 MARCH 2021

STANFORD UNIVERSITY DEPARTMENT OF MUSIC
DER SCHAUSPIELDIREKTOR (THE IMPRESARIO), K. 486 (1786)
BY WOLFGANG AMADEUS MOZART (1756-1791)
LIBRETTO: GOTTLIEB STEPHANIE (1741-1800)

THE PRODUCERS (2001)
LYRICS AND MUSIC BY MEL BROOKS (B. 1926)

Performed with permission:
Hal Leonard for the use of backing tracks and BMI
Erik Ingalls (string quartet arrangement of the orchestral score of
Der Schauspieldirektor)

ACKNOWLEDGMENTS

Special thanks to:

• Stanford University Department of Music

• Chris Chafe, Matt Wright, Adriana Ramírez Mirabál, and the JackTrip team, who spearheaded the effort to develop the low-latency platform JackTrip so that we, along with Stanford colleagues and students, could use it for remote rehearsals in real time.

• Zack Leuchars, for still photographs of the Dinkelspiel stage and for technical and logistical advice.

• William Keats, for program and publicity.

• Heather Hadlock, for permission to excerpt her article and for her academic inspiration.

• Residential Education, for the use of Toyon main lounge as the audition stage.

• Anthony Hom and IT services, for retrieving audio and movie files when all was lost!

• Grant Parker, for the creation of poster, abstract, and credit slides.

• Igor Ovchinnikov and Stanford University IT Technology Training, for the summer course on iMovie and for STAP for the funding.
I. Overture to *Der Schauspieldirektor*

II. “Opening Night” from *The Producers*

III. “I Wanna Be a Producer” from *The Producers*

IV. “Art is Calling for Me” from *The Enchantress* (1911)

V. “Da Schlägt die Abschiedsstunde” from *Der Schauspieldirektor*

VI. “Betrayed” from *The Producers*

VII. “Bester Jüngling” from *Der Schauspieldirektor*

VIII. “Climbing Uphill” from *The Last Five Years* (2001)

IX. “Til Him” from *The Producers*

X. Trio: “Ich bin die erste Sängerin” from *Der Schauspieldirektor*

XI. “We Can Do It” from *The Producers*

XII. Quartet: “Jeder Künstler strebt nach Ehre” from *Der Schauspieldirektor*

XIII. “Goodbye!”

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**MUSICAL NUMBERS**

**I. Overture to Der Schauspieldirektor**

**II. “Opening Night” from The Producers**

**The Company**

**III. “I Wanna Be a Producer” from The Producers**

**Professor Winterstock**

**IV. “Art is Calling for Me” from The Enchantress (1911)**

**Jin Hee, Ph.D., director**

**Tiffany Jiang, flute**

**Steve Lightburn, piano**

**V. “Da Schlägt die Abschiedsstunde” from Der Schauspieldirektor**

**Madame Herz**

**VI. “Betrayed” from The Producers**

**Monsieur Vogelsang, producer**

**VII. “Bester Jüngling” from Der Schauspieldirektor**

**Mademoiselle Silberklang**

**IX. “Climbing Uphill” from The Last Five Years (2001)**

**The Audition Crasher**

**“Til Him” from The Producers**

**Cody Stocker, saxophone**

**Grant Parker, bass**

**Michael Hashe, drums**

**Marie-Louise Catsalis, piano**

**X. Trio: “Ich bin die erste Sängerin” from Der Schauspieldirektor**

**Mme. Herz, Mlle. Silberklang, and M. Vogelsang**

**XI. “We Can Do It” from The Producers**

**Herr Buffo and Company**

**XII. Quartet: “Jeder Künstler strebt nach Ehre” from Der Schauspieldirektor**

**Mme. Herz, Mlle. Silberklang, M. Vogelsang, and Herr Buffo**

**XIII. “Goodbye!”**

**The Company**

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**Michael Hashe** (percussion) studied CS and Applied Math at Caltech ('19) and enjoys playing music in his all-too-rare free time. He too has had to give up his previous role as dog-sitter for that of cat-dad. He is Tiffany Jiang’s favorite percussionist.

**Tiffany Jiang** (flute) studied Music and Biology at Stanford ('19) and is thrilled to be playing virtual Mozart. In her spare time, she has been known to dog-sit, until she became a cat-mom. She is Michael Hashe’s favorite flutist.

**Steven Lightburn** received a Bachelor’s degree in Music from the University of California, Los Angeles; advanced study at Durham University, England; and a Master’s degree from the University of Southern California. A pianist of many talents, he is highly regarded as a solo artist, collaborative pianist, teacher, competitive judge, and music director. He has been on the staff of the San Francisco Conservatory of Music and Sacred Heart Preparatory School. He maintains an active teaching studio and is an accompanying pianist at Stanford.

**Grant Parker** (double bass) is Associate Professor and Chair, Department of Classics at Stanford, by day and a committed musician by night, whether singing tenor in choirs, playing double bass in orchestras, or accompanying his children at the piano. He has previously sung in the Department of Music’s productions of *Der Jasager* and *Die Fledermaus*, and in the pit orchestra for *A Little Night Music*, as well as both playing and singing — sometimes at the same time — in *Acis and Galatea*!

**Cody Stocker** graduated Stanford in 2017 with degrees in Music and Computer Science. While at Stanford, he played in the Stanford Wind Symphony, directed the Saxophone Choir, and played in other ensembles as opportunities arose, especially in the pit for *A Little Night Music, Candide*, and others. He currently works as a software engineer at Google and looks for any performing opportunities he can find.
THE CAST

Professor Chloe Winterstock ........................................ CHLOE WINTERSTOCK
Jin Hee, Ph.D. ................................................................. JIN HEE LEE
Madame Herz, Diva ...................................................... ELISABETH BOLES
Monsieur Vogelsang, Producer ........................................ AUSTIN ZAMBITO-VALENTE
Mademoiselle Silberklang, Diva ...................................... GRACE DAVIS
Audition Crasher ........................................................... ABBY ROSE MERRILL
Herr Basso Buffo ........................................................... VIRAGA PERERA

MOZART ENSEMBLE

Tiffany Jiang, flute
Mary Kim, violin 1
Marie-Louise Catsalis, violin 2, viola, piano
Patrick DeJardin, cello
Christian de Haan, bass
Jocelyn Chen, piano

PRODUCTION STAFF

Music Director and Producer
Marie-Louise Catsalis
Stage Director and Producer
Wendy Hillhouse
Technical Production
Andrew Forsyth
Christian de Haan

THE MUSICIANS

Jocelyn Chen is a sophomore studying Music and Chemistry at Stanford. She currently studies piano with Laura Dahl and previously studied with Miranda Wu. In addition to piano, Jocelyn also plays bassoon. In her free time, she enjoys baking, crafting, watching movies, and looking for new places to explore nature.

Patrick DeJardin (B.A., Piano & Music History, University of La Verne) is a pianist and cellist from Claremont, CA. Patrick and his partner Raymond moved to Stanford in September for Raymond’s graduate studies in the CCRMA program. During the pandemic, Patrick has been busy teaching piano at the Claremont Community School of Music, recording orchestral cello parts, and looking after his newly adopted rescue greyhound puppy!

Andrew Forsyth is a technical consultant (Andrew Forsyth Technical Consulting LLC) providing creative services for musicians, music makers, and other arts organizations. His mission is to promote the practice of arts through innovative techniques and tools. He is currently a technical support specialist for the Jacktrip Foundation. Andrew graduated from Stanford in 2014 with a B.A. in Symbolic Systems and a Master’s in Music, Science and Technology (‘15), during which time he performed in Stanford’s production of Cowell’s The Commission, Stanford Chamber Chorale, Asian American Theater Project, and Fleet Street.

Christian de Haan, originally from Lübeck, Germany, began his career as a professional swimmer. His career path then took a dramatic turn. He studied double bass, orchestral performance at Musikhochschule, Lübeck, from 1983 to 1990. His orchestral postings include Principle Bass Player for Brandenburger Symphoniker (1990–2017), Wuppertaler Symphoniker, Cape Town Philharmonic Orchestra, and others. In 2020, Christian moved to Los Altos, California, with family. Not bad for someone whose hobbies include windsurfing, kitesurfing, and surfing!

the San Francisco Conservatory of Music and the University of California at Berkeley. During her operatic career, she sang with the Metropolitan Opera, the Glyndebourne Festival, and major opera companies in the U.S., Europe, and Japan. Early in her career, Wendy won numerous competitions and awards including the Metropolitan Opera Auditions, the Pavarotti International Competition, the Loren L. Zachary Competition, and the Eleanor Steber Competition. In 1985, she was the first prize winner of the National Association of Teachers of Singing Artist Award. She participated in San Francisco Opera’s Merola Opera Program and apprentice programs of the Santa Fe and San Diego Operas. Currently a member of the voice faculty of Stanford University, she formerly taught at San Francisco Conservatory of Music. A past president of the San Francisco Bay Area Chapter of NATS, she also served as Governor of the Northern California Region.
ABBY ROSE MERRILL is a second-year undergraduate student intending to major in Theatre and Performance Studies. She currently studies voice with Kathryn Jennings, coaches with Steven Lightburn, and feels so fortunate to be part of this wonderful production!

VIRAGA PERERA is a recent graduate from the Stanford Master’s program in Electrical Engineering. Previously, he appeared as Polyphemus in the Department of Music’s production of Acis and Galatea. He studied voice with Wendy Hillhouse and is thankful for the Friends of Music scholarship that made it possible!

CHLOE WINTERSTEEN is pursuing her Master’s in Journalism at Stanford. She graduated in 2020 with B.A.s in both American Studies and Theater & Performance Studies, as well as a minor in Music. Chloe played the role of Desiree Armfeldt in our 2019 production of A Little Night Music and Venus in last year’s One Touch of Venus. She enjoys studying voice with Wendy Hillhouse and coaching with Steve Lightburn. Chloe’s experience in the Department of Music was the highlight of her time at Stanford, and she would like to thank the Friends of Music for their support.

AUSTIN ZAMBITO-VALENTE is a graduate student studying Music, Science, and Technology at Stanford. Austin also did his undergraduate degree at Stanford, double majoring in Music and Computer Science, which he completed in Spring 2020. Austin played a cameo role in One Touch of Venus and studies with Gregory Thomas.

THE DIRECTORS AND PRODUCERS

MARIE-LOUISE CATSALIS is a conductor, vocal coach, and keyboard accompanist who shares her love of vocal music with our music students at Stanford. Trained as a pianist, she completed a graduate opera repetiteur’s course at the Sydney Conservatorium; she also took part in the Pacific Music Festival, Saporo, Japan, where she gave recitals with chamber soloists of the Vienna Philharmonic and Santa Cecilia Orchestras, played in the festival’s orchestra under Michael Tilson Thomas, and worked with composer Lou Harrison. Marie-Louise Catsalis studied conducting with Simon Kenway (Sydney, Australia) and Bruno Aprea (Rome, Italy). Thereafter, she began to specialize in vocal music of the Italian Baroque, taking lessons in Italy and eventually completing the Master of Music degree at the University of New England, Australia. She went on to complete her doctoral studies at the University of Newcastle, Australia, which focused on the serenatas or occasional vocal music of Alessandro Scarlatti. The Impresario-Producers marks Marie-Louise’s sixteen production at Stanford since arriving in 2010, following The Wise Women, Candide, Trouble in Tahiti, The Ballad of Baby Doe, A Little Night Music, and One Touch of Venus, among others.

WENDY HILLHOUSE teaches voice at Stanford and has served as stage director for our productions since 2013. A mezzo soprano and voice teacher, she holds a Master’s degree in Liberal Arts from Stanford and Bachelor’s degrees from
couple of Broadway producers; when I lined up the two shows, I found a surprising number of points of connection. Could we do a mashup of the two?

We could, and we have. Taking inspiration from Stanford Associate Professor Heather Hadlock’s writings on women in opera, we set Der Schauspieldirektor in the context of an academic project by a woman who “dreams of making an impact in the field by staging an opera that portrays women with intention and pushes back against sexist themes.” Adding Mel Brooks’ wacky commentary on the trials of producing a Broadway show ("The worst show in the world") allows us to expand the cast of characters to showcase more of our talented students, to offer an entire opera for our annual production, and to indulge our taste for the absurd. For example, watch for the short clips of Marie-Louise accompanying auditions. Who knew she is so funny?

Looming over the whole project has been the intimidatingly mysterious world of remote production. Marie-Louise bravely took a class in iMovie and has done most of the initial movie editing (later refined by Christian de Haan), as well as musical preparation and direction. We all, faculty and students, have had to learn to record ourselves using technologies previously unexplored and to use Stanford’s own open-source JackTrip application to rehearse without the lag inherent in Zoom. We have tapped the expertise of students, department, and private resources. We are proud of the results, and hope you enjoy our show.

And one last note: We rely on box office receipts to help fund our production for the following year, so we need to generate some income from our current online show. We can’t charge for it, so we are asking for your kind donations, which will be directly applied to whatever we are able to perform next year. Your generosity will be deeply appreciated. — Wendy Hillhouse

HOW TO DONATE

You can donate by credit card using Stanford University’s “Make a Gift” (makeagift.stanford.edu). To direct your donation to this project, select “School of Humanities and Sciences” and “Dept or Program (specify below)” in the first two form fields at Make a Gift, and add the following text in the third field: “Dept of Music: The Impresario Producers (HAJTX)”.

MUSIC DIRECTOR’S NOTES: OUR PROCESS

Sheltering in place, but determined that “the show must go on”, we began this adventure six months ago. The cast rehearsed with backing tracks, either purchased for the production or made from scratch by pianists. Footage was filmed using laptops or cell phones, as were the many, many audio tracks that were compiled to make this work. Choreography and blocking were rehearsed over Zoom, as was the music. At the end of Fall quarter, JackTrip technology was made available to us, and so the intricate Mozart trio was rehearsed all together in real time, for the first time. As we all know, we returned to purple tier restrictions over the Winter break, which made it impossible to record the overture together as we had planned. Then along came Jocelyn Chen to our group and saved the day, as she joined me to record the piano duet version via JackTrip just before this production was made available to the public.

I am enormously grateful to Andrew Forsyth and Christian de Haan for sound editing expertise. Christian has also spent hours refining the movies — another skill to add to his list of double bass and water sports!

Lastly, one admission: Several devices (laptops, phones, audio boxes, even green screens) were harmed during the making of this film. May they rest in peace.

— Marie-Louise Catsalis

ABOUT THE ARTISTS

THE CAST

Elisabeth Boles is a second-year Ph.D. student in Environmental Engineering, working on research around coral reef sustainability. Elisa appeared with us in last year’s production of One Touch of Venus. She is very grateful to the Friends of Music for the opportunity to study voice with Wendy Hillhouse and continue cultivating her singing during her graduate studies!

Grace Davis is a junior majoring in Psychology who studies voice with Wendy Hillhouse. She has a strong interest in opera and musical theater, and serves as co-president of SLOCo (Stanford Light Opera Company). Grace also appeared with us in One Touch of Venus last year.

Jin-Hee Lee is a second-year undergraduate student intending to double major in Symbolic Systems and Music. She is grateful to study voice with Kathryne Jennings and coach with Laura Dahl and Steve Lightburn. Jin-Hee sings with Stanford Chamber Chorale, SLOCo, and a cappella group Everyday People. She also played a featured role in One Touch of Venus. She would like to thank the Friends of Music Board of Directors for their support.
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**PROGRAM NOTES**

*The Producers* originated as a 1967 film by Mel Brooks. Brooks wrote music and lyrics to turn the film into a musical, which premiered on Broadway in 2001; he subsequently turned the musical into a second movie in 2005. The Broadway musical ran for 2,502 performances and won a record-breaking 12 Tony Awards.

The story concerns a pair of Broadway producers who hatch a plot:

- **Step 1:** We find the worst play ever written.
- **Step 2:** We hire the worst director in town.
- **Step 3:** We raise two million dollars... One for me, one for you. There’s a lot of little old ladies out there!
- **Step 4:** We hire the worst actors in New York and open on Broadway and before you can say...
- **Step 5:** We close on Broadway, take our two million, and go to Rio.

But the show is so ridiculous that it becomes a hit.

*Der Schauspieldirektor* (*The Impresario*) is a Singspiel, or an opera with dialogue, by Wolfgang Amadeus Mozart. It was written in 1786 for a competition hosted by Joseph II and was first performed at the Schönbrunn Palace in Vienna. Described by Mozart as “a comedy with music,” the story involves an impresario who is forming a new theatrical company. He holds auditions at which two divas sing arias that display their differing talents; when both are hired, they argue about who will sing the lead role and who will be paid more. The situation is resolved when the tenor convinces them to compromise by dedicating themselves to the larger glory of art.

— Notes adapted from Wikipedia (en.wikipedia.org)

**STAGE DIRECTOR’S NOTES: THE IMPRESARIO-PRODUCERS**

Back in the summer of 2020, Mel Brooks’ movie of *The Producers* showed up on Amazon Prime. I love Mel Brooks, and I hadn’t seen the show or the movie, so I watched it. And Inspiration Struck!

Faced with the prospect of putting on an opera remotely, Marie-Louise Catsalis and I had been tossing around ideas for this year’s production. Mozart’s opera *Der Schauspieldirektor* was on the list, but it has a limited number of roles, and the story of divas battling it out over who will be the *prima donna* in a production seems so dated in its attitude toward women. Mel Brooks’ musical is about a
THE CAST

Professor Chloe Winterstock ........................................... Chloe Wintersteen
Jin Hee, Ph.D. ................................................................. Jin Hee Lee
Madame Herz, Diva .......................................................... Elisabeth Boles
Monsieur Vogelsang, Producer ............................................. Austin Zambito-Valetene
Mademoiselle Silberklang, Diva ............................................. Grace Davis
Audition Crasher ............................................................ Abby Rose Merrill
Herr Basso Buffo .............................................................. Viraga Perera

MOZART ENSEMBLE

Tiffany Jiang, flute
Mary Kim, violin 1
Marie-Louise Catsalis, violin 2, viola, piano
Patrick DeJardin, cello
Christian de Haan, bass
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THE MUSICIANS

Jocelyn Chen is a sophomore studying Music and Chemistry at Stanford. She currently studies piano with Laura Dahl and previously studied with Miranda Wu. In addition to piano, Jocelyn also plays bassoon. In her free time, she enjoys baking, crafting, watching movies, and looking for new places to explore nature.

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II. “Opening Night” from *The Producers*  The Company

III. “I Wanna Be a Producer” from *The Producers*  Professor Winterstock

IV. “Art is Calling for Me” from *The Enchantress* (1911) by Victor Herbert (1859–1924)  
*Tiffany Jiang, flute*  
*Steve Lightburn, piano*

V. “Da Schlägt die Abschiedsstunde” from *Der Schauspieldirektor*  Madame Herz

VI. “Betrayed” from *The Producers*  Monsieur Vogelsang, producer

VII. “Bester Jüngling” from *Der Schauspieldirektor*  Mademoiselle Silberklang

*Cody Stocker, saxophone*  
*Grant Parker, bass*  
*Michael Hashe, drums*  
*Marie-Louise Catsalis, piano*

X. Trio: “Ich bin die erste Sängerin” from *Der Schauspieldirektor*  Mme. Herz, Mlle. Silberklang, and M. Vogelsang

XI. “We Can Do It” from *The Producers*  Herr Buffo and Company

XII. Quartet: “Jeder Künstler strebt nach Ehre” from *Der Schauspieldirektor*  Mme. Herz, Mlle. Silberklang, M. Vogelsang, and Herr Buffo

XIII. “Goodbye!” from *The Producers*  The Company

MICHAEL HASHE (percussion) studied CS and Applied Math at Caltech (’19) and enjoys playing music in his all-too-rare free time. He too has had to give up his previous role as dog-sitter for that of cat-dad. He is Tiffany Jiang’s favorite percussionist.

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