

FOR IMMEDIATE RELEASE

February 10, 2006

Garry Marshall

Presents

Exiles in Paradise

Created and Performed by **Constance Hauman**, *soprano*
with

David Wolff, *piano*

Tereza Stanislav, *violin*

Cecilia Tsan, *cello*

Gary Bovyer, *clarinet*

Limited 6-Performance Engagement begins March 17th!

The latest event in the Falcon Theatre's **Garry Marshall Presents** series, *Exiles in Paradise*, explores the journey of Europe's exiled composers during the Nazi uprising and Holocaust of World War II. Music, film and documentary recreate the exile and influence of these artists in Hollywood, leading up to their trial and persecution during the McCarthy Era. This explosive period in history is brought to life through original 16mm films by Louis Klar, film collages by Richard Baim, historical footage, rare home movies and studio clips, as well as the songs of Fredrich Hollander, Arnold Schoenberg, Emmerich Kalman, Erich Wolfgang Korngold, Eric Zeisl, Walter Jurmann, Ralph Benatsky, Hanns Eisler and Kurt Weill.

Exiles in Paradise was chosen from 700 applicants to open Daniel Liebeskind's Jewish Museum in Berlin on September 10, 2001. Constance Hauman has also performed *Exiles in Paradise* at the 92nd St. Y in NYC, and, most recently, at the Austrian Embassy in Washington, D.C.

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Constance Hauman (Performer/Creator) recently appeared as 'Wanda' in Garry Marshall's production of *The Grand Duchess* with the LA Opera. A graduate of Northwestern University and The Santa Fe Opera apprentice program, she made her professional debut with the Long Beach Opera. She performed the role of 'Cunegonde' in *Candide*, composed and conducted by Leonard Bernstein at the London Symphony, the LA Music Center (directed by Gordon Davidson), Opera Theater of St. Louis, and in a national tour of France. Constance starred in the world premiere of Olga Neuwirth and Elfriede Jelinek's *Lost Highway* in Graz, Austria; Basel, Switzerland; and Cite de la Musique, Paris. International leading roles with: Theatre Champs Elysee; Opera National de Paris; L'Opera Comique; Opera de Marseilles; Opera de Rhin; Opera de Tours; Opera de Montpellier; Opera de Nancy; Opera de Nantes; Teatro Communale Firenze; Rome Opera; Festivale di Spoleto; English National Opera; Welsh National Opera; Alban Berg's *Lulu* in Copenhagen, Antwerp, and the Opera National de Paris ('Lulu'); *Gawain*, Royal Opera House Covent Garden ('Morgan le Fey'). United States credits: Santa Fe Opera; Los Angeles Opera; Long Beach Opera; Dallas Opera; Toledo Opera; New York City Opera; Michigan Opera Theater; Chicago Lyric; Miami Opera; Opera Theater of St. Louis; Pittsburgh Opera. Guest soloist with: Berlin Philharmonic under Barenboim; Berlin Radio Orchestra, Gerald Schwartz; Concertgebouw Orchestra, Minnesota Orchestra and San Francisco Symphony with Edo de Waart; The London Symphony under Bernstein and Tilson Thomas; Radio France Orchestra under James Conlon; The Chicago Symphony, Virginia Symphony, San Diego Symphony, Toledo Symphony, Nashville Symphony and the New World Symphony Orchestra in Miami; The New Japan Philharmonic and the Hong Kong Festival. She can be heard on the Milken Archives recording project as a soloist in the works of Robert Beaser, Hermann Berlinski and Kurt Weill. For the past 7 years, Miss Hauman's passion has been the ongoing development of *Exiles in Paradise*.

Out of Town Reviews- Representative

"Constance Hauman, a lustrous coloratura soprano of wide-ranging tastes and versatility, made headlines on music pages all over Europe as the waif/sex-goddess in Alban Berg's *Lulu*. Her gleaming soprano can be heard on a live recording on the Chandos label; but meanwhile, her performance piece, *Exiles in Paradise*, backed up by research worthy of a Ph.D., is tossed off with the pizzazz of a diva. And damned if Ms. Hauman doesn't lead with 'Falling in Love Again', caressing Friedrich Hollander's tune with a sensuality of phrase and brilliance of tone that owes not a lick to Marlene."

-- *The Wall Street Journal*

"While millions of Jews were transported from Nazi Germany to eventual death, others – including leading composers active in Vienna's arts scene – found refuge by immigrating to the United States. Although the Nazis had prohibited performances of their music as "degenerate," their emigration resulted in a cataclysmic brain drain for musical life in Germany and Austria, a loss that American soprano Constance Hauman spelled out in music with great dramatic force. Collages of film clips from Austria's and Germany's Nazi past formed the backdrop for Hauman's singing. The music ranged from sultry cabaret vocals in the signature style of Berlin music-hall nightlife of the 1920s and '30s (even some by 12-tone composer Arnold Schoenberg) to arias from Viennese opera (such as Erich Korngold's "The Dead City"). Hollywood owes a lot to Vienna. The legacy left in American film music by Viennese émigré composers who resettled in Los Angeles is little known here. Hauman's radiant singing, combined with a barrage of samples from Hollywood's cinematic past, including songs by Walter Jurmann from the Marx Brothers *farce A Night at the Opera*, careened to the end of the war with an electrifying performance of Kurt Weill's, 'Wie Lange Noch.'

-- *The Washington Post*

WHEN:	OPENS	Friday, March 17th, 2006
	RUNS THRU	Sunday, April 2nd, 2006
	PERFORMANCES	Fridays at 8pm and Sundays at 4pm
	PRICES	Tickets \$35 reserved; \$40 at the door

THE FALCON THEATRE is located at 4252 RIVERSIDE DRIVE, in Burbank.

For ticket reservations, call 818.955.8101

Please visit us on the web at www.falcontheatre.com

To arrange **PRESS SEATS**, schedule interviews or request editorial information
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