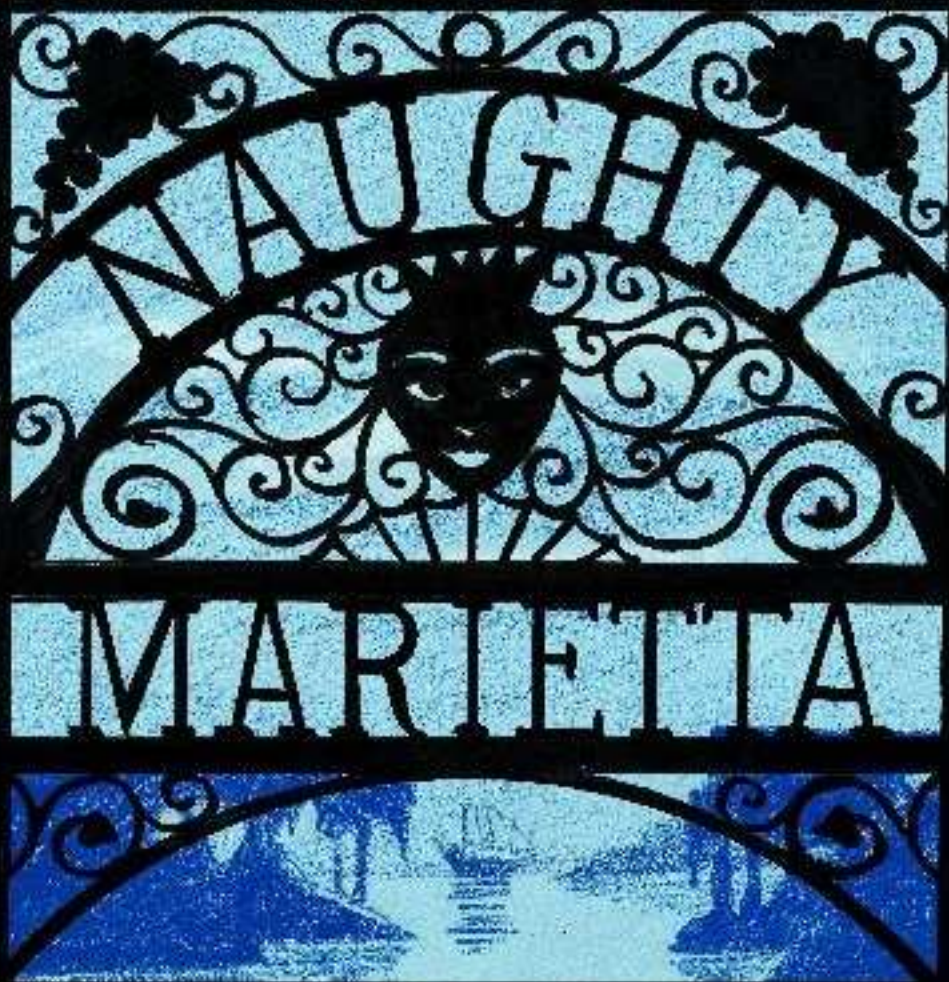


LIGHT OPERA OF NEW YORK

Presents

Victor Herbert's



At the Players
Thursday, January 21, 2010

Taming *Naughty Marietta*



By 1910 Oscar Hammerstein had established himself as *the* major force in the New York theatrical world. He had just built the Manhattan Opera House on 34th

Street, a successful challenger to the Metropolitan Opera, five blocks to the north.

The board of the Met feared the competition for its vocally stellar but otherwise stodgy productions, and negotiated a deal with him to not produce a “grand” opera for a decade. Hammerstein turned to operetta instead, and engaged Victor Herbert for the challenge.

Herbert’s most famous operetta was written between drafts of pilsner, on a barroom piano at the Hofbrauhaus at the corner of 30th Street and Broadway.

Hammerstein rented the New York Theater (the old Olympia) and Herbert’s *Naughty Marietta* became its crown jewel. Its star would be a five foot small soprano whom Oscar had discovered singing in cabaret in Milan and who had become the

leading diva of his company: Emma Trentini. Her musicality was impeccable, but her composure was not, nor was her English. She learned her part by rote!



At first Trentini balked at having to take the step down from opera to operetta. Later a dispute arose with Herbert when, at a special performance, she refused to encore “Street Song” in order to save her voice for the rest of the show. He stormed out of the pit and vowed never to work with her again—and never did! Herbert’s loss was Rudolph Friml’s gain. He recognized her talent and, with Otto Harbach, wrote *Firefly* for Trentini—Friml’s first big success, but at Herbert’s expense.

Librettist Rida Johnson Young was a member of Baltimore society seeking work in New York in pursuit of an acting career. Instead, she found her greatest talent as a lyricist and librettist. After *Naughty Marietta* she collaborated with Kern (*The Red Petticoat*), Kalman (*Her Soldier Boy*), Romberg (*Maytime*) and others on popular operettas.

Marietta opened in Syracuse, NY, moved to Broadway on November 7, 1910 and played 136 performances with revivals in 1929 and 1931, a 1935 film version with Jeanette MacDonald and Nelson Eddy, and a 1955 TV version with Patrice Munsel and Alfred Drake.

Hammerstein had indeed stuck to the letter of his agreement with the Met by not producing a “grand” opera, but violated its spirit brilliantly by producing a “grand” operetta!

Norman Keller



For more about Victor Herbert, see *Victor Herbert—A Theatrical Life* by Neil Gould, published by Fordham University Press, 2008, from which some of the above was drawn.

Naughty Marietta

Music by

Victor Herbert

Score compiled by

Dino Anagnost

New Libretto Adaptation by

Alyce Mott

Original 1910 Libretto & Lyrics by

Rida Johnson Young

The Cast

Captain Richard Warrington (Capt. Dick) John Tiranno
Marietta (Italian Contessa d'Altena) Kristin Vogel
Lieutenant Governor Grandet Richard Holmes
Etienne Grandet (Son of Lieut. Governor) Cory Clines
Simon O'Hara (Capt. Dick's servant) Matthew Hughes
Rudolfo (Italian owner of marionette theater) William Tost
Adah (Quadroon mistress of Etienne) Maria Elena Armijo
Marie Le Valteau (French Creole Voodoo Queen) Tracy Bidleman
Ensemble: Lesley Berry, Susan Case, Mark Heimbigner, Iris Karlin, David Kelleher-Flight, Brian Long, Leslie Middlebrook Moore, Leslie Tay

Ambience Strings

Violin: Shane Thor Galligan *Cello:* Isabel Castellvi
Violin: Magdalena Garbalinska *Bass:* Robert Bellamy
Piano & Conductor: Stephen Francis Vasta

Stage Director: Gary Slavin
Music Director: Stephen Francis Vasta
Produced by John Odell Behonek & Carol Davis
Costume Designer: Lydia Gladstone
Wardrobe: Michelle Lepler, Deborah Thomas Shull
House Manager: Cynthia Gowen

Special Thanks to: Tony Cockcroft (box office), Phil Bowers & Don Haupman (marketing), David Jones (season graphics), Kurt Keller (graphic production), Nathan Hull (logo graphics), Norm Keller (flyer & program), Cristina Milleur (props), Flexitoots: Craig & Olga Marin (marionette), Miranda Knowles & Ramona Flood (door), VLOG (costumes and rehearsal space), Theater Development Fund (costume collection). For the Players: John Martello (Executive Director), Dennis Davies (Asst. to Executive Director) and Raymond Ridore (Technical Director).

Musical Numbers

ACT I

1. Opening Chorus *Women*
2. Tramp! Tramp! Tramp! *Dick & Men*
3. Taisez Vous *Ensemble*
4. Naughty Marietta *Marietta*
5. It Never, Never Can Be Love *Dick & Marietta*
6. If I Were Anybody Else But Me *Simon & Adah*
7. 'Neath The Southern Moon *Adah & Etienne*
8. Italian Street Song *Marietta & Ensemble*
9. Finale *All*

ACT II

10. The Dream Melody Intermezzo *Orchestra*
11. Dance Of The Marionettes *Rudolfo & Marietta*
12. I'm Falling In Love *Dick, Marietta & Ensemble*
13. You Marry a Marionette *Etienne*
- 13a. Jeunesse Dorée *Orchestra*
14. The Loves of New Orleans *Ensemble*
15. Sweet By and By *Lt. Governor*
16. Live For Today *Marietta, Dick, Etienne, Adah & Ensemble*
17. Finale—Ah Sweet Mystery Of Life *Dick, Marietta & All*

Who's Who in *Naughty Marietta*

Ambience Strings (*Orchestra*) is a collective of Conservatory Players, performing together professionally since 2000. Our players have performed at some of the most prestigious events in NYC, as well as recording, touring and collaborating with some of the best pop artists of today. www.thestringcollectivenyc.com.

Dino Anagnost (*Score Compiler*) is in his 30th season as Music Director and Conductor of The Little Orchestra Society, a NYC professional orchestra in its 62nd season. He has conducted the Society in 1,000+ concerts, bringing his remarkable programming innovations to adults and children alike. Known for his vast knowledge of Vivaldi, American and International film scores, orchestra commissions and premieres, Anagnost and Mott are co-creators of the Victor Herbert Renaissance Project which with The Little Orchestra Society have created more first class complete evenings of Victor Herbert than any professional ensemble in the world. www.littleorchestra.org

Maria Elena Armijo (*Adah*): Recently: Annina (*Traviata*), New Rochelle Opera. Roles include: Angelina (*Cenerentola*), Stéphano (*Roméo et Juliette*), Second Witch (*Dido and Aeneas*), Mercédès (*Carmen*), Aminta (*Il Re Pastore*), L'Enfant (*L'Enfant et les Sortilèges*), Venus (*Orphée aux Enfers*), Dona Elvira (*Don Giovanni*). Ash Lawn, Syracuse, Empire, Tacoma, Bellevue, Off-Center and Dona Ana Lyric Operas; Dicapo Opera Theatre, OperaWorks. Concerts, recitals and festivals. MM, University of Washington.

John Odell Behonek (*Producer*) is founder/ treasurer of LOONY. A theatre professional from age eight, he managed to combine a love of performing arts with a 30-year career as a research biochemist and science educator. Past president of the Village Light Opera Group, the G&S Society of NY and the Theatre Association of NY State and currently secretary to the NY G&S Players.

Lesley Berry (*Ensemble*): Blue Hill Troupe roles: Mrs. Partlet (*Sorcerer*), Angela (*Patience*), Peep-Bo (*Mikado*), Cleo (*Most*

Who's Who in Naughty Marietta

Happy Fella). St. Bart's Players: Diana (*California Suite*), Sally (*Follies*), Meg Brockie (*Brigadoon*), Ruth (*High Spirits*), Joanne (*Company*), Mrs. Anderssen/Quintet (*Night Music*). Amateur Comedy Club: Sarah (*Table Manners*).

Tracy Bidleman (*Marie Le Valteau*) has been a singing actress for the better part of 30 years. Originally from Seattle, she has sung across the USA in professional theater fashion and finally ended up, as so many do, in the BIG apple to portray for you tonight a very charismatic, voodoo queen - ah, I love the theater!

Susan Case (*Ensemble*) is best known to NY audiences for her performances with the New York Gilbert and Sullivan Players and with Out of the Box Theatre Co. Favorite roles include Nedda (*Pagliacci*), Casilda (*Gondoliers*), Julia Jellicoe (*Grand Duke*), Aline (*Sorcerer*) and the Mother in *Amahl....*

Cory Clines (*Etienne Grandet*) was praised by *Opera News* as being in "excellent voice and show[ing] a real spark of stage savvy." This bass-baritone sings both protagonists and comedians on stages ranging from opera to musical theatre. Mr. Clines will also be seen in LOONY's upcoming production of *Mlle. Modiste* and will be returning to Ohio Light Opera this summer.

Carol Davis (*Producer/Stage Manager*): LOONY founder/Managing Director. Past president, Blue Hill Troupe, NYGASP; current president, G&S Society of N.Y. Carol has produced and/or staged all of the LOONY performances to date and is looking forward to directing *Mlle Modiste* in March.

Lydia Gladstone (*Costumes*): *Showtime*; Jeannette Burmeister (*The Full Monty-Northern Stage*); Margaret/Vi (*Dog Day Afternoon-Barefoot Theatre Co., NYC*); Mme. Pastia (*Le Cabaret de Carmen-American Opera Theatre*); *Tovarich-Musicals Tonight*. Also: Fraulein Schneider (*Cabaret*), Mrs. Lovett (*Sweeney Todd*), Shirley (*Frozen*), Rose (*Gypsy*), Witch (*Into the Woods*), Sally Adams (*Call Me Madam*), Kate (*Broadway Bound*); *Side by Side by Sondheim, Closer Than Ever, Jacques Brel*.

Mark Heimbigner (*Ensemble*): Proud member, Blue Hill Troupe, since '05, most

recently featured in *Princess Ida* and *Yeomen*. Professional cantor and section leader at St. Patrick's Cathedral, where he has sung for two Popes and numerous VIPs. MM in voice, Manhattan School of Music.

Richard Holmes (*Lt. Governor*) has sung 162 complete roles! Principal artist: Glimmerglass, Virginia, El Paso, San Antonio, Lake George, Columbus, New York Grand Operas; guest artist, Metropolitan Opera. Roles from Rossini's Figaro and Dandini to leads in operas by Britten, Argento, Barab, Harbison and Beeson; World premiere recording of "Sorry, Wrong Number." Festival soloist: Aix-en-Provence, Avignon, Stockholm, St. Petersburg, London, Prague, Paris, Amsterdam ... and Sioux City! 29-season NYGASP veteran. Next: Rossini *Stabat Mater* (Fairfield County Chorale), Dayton Opera debut. Recordings: Naxos, Vox, Albany, Lyrichord Records.

Matthew Hughes (*Simon O'Hara*) has been featured with the Blue Hill Troupe in roles including Charlie Dalrymple (*Brigadoon*), Cyril (*Princess Ida*), Fairfax (*Yeomen of the Guard*), Frederic (*Pirates*), Notary (*Grand Duke*). He will be seen as Marco (*Gondoliers*) in April. Matt also played Ernest in *Grand Duke* in Buxton, England, last summer.

Iris Karlin (*Ensemble*): Master's degree Magna Cum Laude (Haifa's University), continued vocal education in Germany, Austria and New York. Began her operatic experience with the Israeli Opera, has continued performing in the States with Pacific, NYC Lyric, Amore (Musetta in *La Boheme*), Amici and Metropolis Operas. This is her second LOONY appearance.

David Kelleher-Flight (*Ensemble*): A Canadian baritone, David has been heard in the title role of *Mikado*, Sir Richard (*Yeomen*), Samuel (*Pirates*), and Njegus (*Merry Widow*). Graduate of the Manhattan School of Music, he is currently a Doctoral Candidate at SUNY-Stony Brook. Aspen Music Festival, Banff Centre for the Arts, Ohio Light Opera, Ash Lawn Opera and Oxford Lieder Festival (UK).

Who's Who in Naughty Marietta

Brian Long (*Ensemble*) comes from Alaska, making a pit stop at Ithaca College to get his BM. NY credits include Teseo (*Il Sogno*) and Cheviot Hill (*Topsy Turvy Loves*). Other credits: Jester (*Once Upon a Mattress*) and Fyedka (*Fiddler...*), Monostatos (*Magic Flute*). Upcoming: Ellen Degeneres (*Bully Pulpit*) and Duke (*Patience*). Thanks to all his friends and family for their undying support, Love you all!!

Leslie Middlebrook Moore (*Ensemble*): Mezzo-soprano soloist with LOONY for the past four years, most recently at the Herbert Gala in October. Opera, operetta, oratorio and concert in Italy, Germany, Austria and Bulgaria; from Carnegie Hall to San Francisco. Recently: all mezzo roles (The Ring Cycle), Amneris in *Aida* and Mrs. Sedley in *Peter Grimes*, Katisha in *Mikado*, Duchess in world premiere of Gorbea's *The Time Machine*; companies: Virginia Opera, Wagner Festival Orchestra, One World Symphony, Opera of the Hamptons. Next: Bradamonte, Handel's *Alcina*; PWSA concert: "With A Song in Our Hearts" (Feb. 7 at 7 pm). www.LeslieMiddlebrook.com

Alyce Mott (*Libretto Adaptation*): produced playwright, stage director, arts administrator, co-founder of the *Victor Herbert Renaissance Project* with Dino Anagnost. Author of eight new Herbert librettos, each resulting in productions with The Little Orchestra Society at Lincoln Center with such stars as Patrice Munsel, Estelle Parsons and Lynn Redgrave. Ms. Mott has maintained www.vherbert.com since 1999, and last year launched Shop VHSsource, an international on-line digital publisher of original Victor Herbert performance materials.

Gary Slavin (*Stage Director*) would rather be directing and choreographing than doing anything else. He has staged pieces for the International Gilbert & Sullivan Festival in the UK, the Blue Hill Troupe, the NY International Fringe Festival, Off Broadway and theatres throughout the US and Europe. Every stage is a sandbox, a place to play, and the sandbox is his favorite place. LOONY has a great sandbox! Dear Audience: YOU are the theatre - thank you.

Leslie Tay (*Ensemble*) is a Singaporean character tenor whose roles include Monostatos and Goro. He has sung with companies including Bronx Opera and Brooklyn Repertory Opera. Leslie holds a Master of Music degree from the Manhattan School of Music where he was in the studio of Arthur Levy. www.leslietay.net

John Tiranno (*Capt. Richard Warrington*): Recent engagements include Alfredo in *La Traviata* (Granite State Opera), Lord Tolloller in *Iolanthe* (Nashville Opera), Dr. Caius in *Falstaff* (Toledo Opera), Faust in Gounod's *Faust* (Opera in the Heights), Handel's *Messiah* (Dayton Philharmonic), Mahler's *Symphony No. 8* (National Academy Orchestra of Canada), and both Haydn's *Creation* and Beethoven's *Symphony No. 9* (Vermont Mozart Festival).

William Tost (*Rudolfo*): Blue Hill Troupe roles include Mr. Lundie (*Brigadoon*), Lord Chancellor (*Iolanthe*), Old Adam (*Ruddigore*), Notary (*Sorcerer*), Tipseion (*Thespis*). Bill spent many years as the Girl's Father in the original *Fantasticks* and played the Old Actor in the Broadway revival. He dubbed a Pokémon movie last summer and has really done puppetry and marionette work, with Bil Baird!

Stephen Francis Vasta (*Music Director*): Veteran conductor, vocal coach, keyboardist, has conducted many operettas, including *Fledermaus*, *Merry Widow* and *Mikado* (Opera Northeast); *Orpheus in the Underworld* as Assistant Professor of Theatre at Ball State University (IN); and recently, *Trial by Jury* for Naples (FL) Opera. Equally adept in the realm of musical theatre, Mr. Vasta has been on the faculty of AMDA since 1993 and is a regular contributor to *Opera News* and the MusicWeb International website.

Kristin Vogel (*Marietta*): This spring Ms. Vogel returns to LOONY as Fifi in *Mlle. Modiste* and to Natchez Festival of Music as a Young Artist covering Mimi (*La Boheme*). Companies: Village Light Opera Group, Des Moines Metro Opera, Eugene Opera, Dicapo Opera Theater, Opera Manhattan, Liederkrantz Opera Theater, Opera Company of Brooklyn. MM: Manhattan School of Music. www.KristinKVogel.com

Light Opera of New York

Celebrating the 150th anniversary of Victor Herbert's birth, Light Opera of New York continues this season with *Mlle Modiste* on March 18, and *The Red Mill* on May 20. To order tickets, turn the page.

Now in its fourth year, LOONY is a professional, not-for-profit company devoted to the performance of staged operettas and operetta concerts. We produce classical operetta from a 21st century perspective. LOONY has performed a fully-staged *Fledermaus* for a private party, Victor Herbert's little known *The Magic Knight*, our own English translation of Offenbach's *Monsieur Choufleuri*, a staged production of William Gilbert's *Eyes and No Eyes*, a gender-reversed version of a G&S standard, *Mis(s)Trial by Jury*, complete with slightly over-the-top "auditions," to great acclaim, and concerts that draw songs and scenes from disparate operettas into a unified, sometimes wacky, theme.

LOONY is available to perform for your event with a range of programs, from a quartet of singers to a full-length, themed concert or a fully staged operetta. If you're interested email us at:
info@lightoperaofnewyork.org.

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We are grateful for the generosity of the following contributors whose donations help us offset our costs and keep our prices affordable, and help us provide access for audiences that cannot afford even our low prices. Guild members receive advanced notification of all productions and events and extra benefits. Contributions are fully tax-deductible. (LOONY is a 501(c)(3) organization.)

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What are your favorite operetta ages? Viennese Golden (*Strauss*), Viennese Silver (*Kalman*, *Lehar*), Victorian (G&S etc), Opera-Bouffes (*Offenbach*), Post 1870 Paris, American (*Herbert*, *Sousa*, *De Koven*), Broadway (*Friml*, *Romberg*, *Kern*), Zarzuela, Edwardian (*Edward German*), West End (*Novello*), Parody (*Besoyan*).

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