

LIGHT OPERA OF NEW YORK  
*PRESENTS*

# THE VAGABOND KING



At the Landmark on the Park  
76th Street and Central Park West  
Thursday, February 17, 2011 at 8:00 PM

# An American Composer

## Rudolf Friml 1879-1972



This master of the Romantic musical idiom left his native Prague following completion of studies with Antonin Dvorák, to seek fame and fortune in America as a burgeoning piano virtuoso in the manner of Chopin and Liszt. In 1904 he appeared in numerous solo recitals and as orchestral guest artist at Carnegie Hall under Walter Damrosch. Friml returned again in 1906 and settled for good in the US. For the next seven decades he led a full musical life of composition and concerts, claiming, "I am so full of music that if I don't sit down and let some of it flow I think I would burst from the pressure."

But it was as the composer of 19 Broadway operettas (1912 through 1934), including *The Firefly*, *Highjinks*, *Rose Marie*, *The Vagabond King* and *The Three Musketeers* that his name became a household word - with the world coming to know and love his music. In 1930 he composed the score for the Hollywood Operetta, *Lottery Bride*.

However, musical tastes change and by the mid-30's, Friml had to make a choice: to follow the popular trends of Hollywood and Broadway or return to his roots in serious music. He chose the latter and continued to compose and concertize on into his nineties. A gifted improviser, his concerts always featured

opportunities for the audience to suggest themes – his own as well as those of the masters and contemporaries like Rachmaninoff, etc., but in later years his focus was drawn to art songs, works for solo piano and film scoring.

At age 92 he became an original member of the Songwriter's Hall of Fame.

On his 90<sup>th</sup> birthday, Ogden Nash wrote:

*"I trust your conclusion and mine are similar  
T'would be a happier world if it were Frimlr"*

Reference: "Rudolf Friml" by William Everett. University of Illinois Press, Urbana. 2008.

by Jack Behonek



# ***The Vagabond King***

A Musical Play  
Based on Justin Huntley McCarthy's  
*If I were King*

Music by  
**Rudolf Friml**

**Book and Lyrics by Brian Hooker and William H. Post**  
**Piano and Orchestra Scores arranged by Josef Majer**  
**Adapted for Light Opera of New York (2011) by Alyce Mott**

STAGE DIRECTOR:  
**Gary Slavin**

MUSIC DIRECTOR:  
**Stephen Francis Vasta**

STAGE MANAGER:  
**Carol Davis**

ORCHESTRA MANAGER  
AND CONCERT MASTER:  
**Shane Thor Galligan**

EXECUTIVE PRODUCER:  
**John Odell Behonek**

STAGE DESIGNER:  
**David Jones**

COSTUME DESIGNER:  
**Lydia Gladstone**

LIGHTING DESIGNER  
**Daniel Winters**

PROPERTIES MASTER:  
**Jack Delbe**

HOUSE MANAGER:  
**Phil Bowers**

BOX OFFICE MANAGER:  
**Anthony Cockcroft**

## **Cast (in order of appearance)**

René . . . . . **Matthew Hughes**  
Huguette du Hamel . . . . . **Sarah Best**  
Tabarie . . . . . **David Macaluso**  
Tristan . . . . . **Paul Sigrist**  
Louis XI . . . . . **Erick Castille**  
François Villon . . . . . **Nathan Brian**  
Katherine De Vauxcelles . . . . . **Kristin Vogel**  
Thibault d'Aussigny . . **David Kelleher-Flight**  
Captain . . . . . **Stephen Faulk**  
Astrologer . . . . . **Jennifer Dorre**  
Lady Mary . . . . . **Katie Hall**  
Oliver. . . . . **Michael McAvoy**  
Toison (Burgundian Herald) . . . . **Brian Long**

Ensemble: **Katherine Corle, Jennifer Dorre, Stephen Faulk, Katie Hall, Matthew Hughes, David Kelleher-Flight, Anna Kirkland, Brian Long**

## **Special Thanks**

Phil Bowers (marketing); Nathan Hull (logo design); David Jones (show graphics); Kurt Keller (graphic production); Rick Stanley (graphics & website); Norm Keller (Guild, flyers, program & photos); Sefka Xam & Rick Stanley (running crew); Ellyn Amron Austin, Ramona Flood, Miranda Knowles, Christina Pagano (house); Matt Todd (accompanist); Georgia Van Dusen & Michelle Lepler (costumes); Village Light Opera Group (costumes, props and rehearsal space). For Landmark on the Park: Darius Lang, Events Manager; Ken Galloway, Sexton.

## ***To Hell With Burgundy!***

Paris is under siege by the Duke of Burgundy. King Louis XI, obsessed with dreams, is despised by Parisians. François Villon – poet, thief, rogue -- has lost his heart to Katherine de Vaucelles, cousin to Louis. He has sent anonymous verses through his jovial sidekick, Tabarie. In **Act I, scene 1**, all paths cross in the Pine Cone Inn, run by Huguette. Katherine seeks an assassin while Louis, in disguise, spies on Katherine. Villon unknowingly insults Louis, connects with Katherine, fights a Grand Marshal, and gets everyone arrested. In **Scene 2**, while exploring his latest dream, Louis plots revenge on Villon and Katherine. He'll grant Villon his wish to be King, let Katherine fall in love with a thief, and have Burgundy dealt with. In Scene 3, Villon finds himself the Count of Montcorbier – an equal to Katherine. Louis makes a 24 hour offer Villon can't refuse, and the act ends with war a certainty.

**Act II** finds Tabarie “dueting” with Oliver, the Master of the Royal Bath for the hand of Lady Mary. Huguette declares her love for Villon who has paid the army, fed all citizens and lulled Burgundy with a noisy Gala. He's also captivating Katherine, making the most of his 24 hours. Wiley Louis sweetens the deal if Villon can win Katherine's hand. However, the “day” turns the thief honest, and he confess his identity to Katherine. Horrified by falling for a thief, she sends him off to war with rejection. How's it turn out? Ah, well that's why you're here. *Alyce Mott*

## **Musical Numbers**

**Old Paris, during the reign of Louis XI  
(1461 - 1483)**

### **Act I**

**Overture** . . . . . Ambience String Orchestra

#### **Scene 1: The Fir Cone Tavern in May**

**Opening** . . . . . Chorus & Rene  
**Love for Sale** . . . . . Huguette and Chorus  
**Drinking Song** . . . . . Tabarie and Chorus  
**Song of the Vagabonds** . . . Villon and Chorus  
**Some Day** . . . . . Katherine

#### **Scene 2: Garden of King Louis**

**Only A Rose** . . . . . Villon and Katherine  
**Rose Reprise** . . . . . Katherine and All

#### **Scene 3: Same garden, next morning**

**Opening** . . . . . Chorus  
**Rose Reprise** . . . . . Katherine  
**Tomorrow** . . . . . Villon and Katherine  
**Finale Act I** . . . . . Toison and All

**Intermission**

### **Act II**

**Entr'acte** . . . . . Ambience String Orchestra

#### **Scene 1: Same garden, that night**

**Nocturne** . . . . . Chorus  
**Serenade** . . . . . Tabarie, Oliver and Lady Mary  
**Huguette Waltz** . . . . . Huguette  
**Love Me Tonight** . . . . . Villon and Katherine  
**Finaletto** . . . . . Villon and Chorus

#### **Scene 2: Square in old Paris**

**Church Music** . . . . . Chorus  
**Victory March** . . . . . Chorus  
**Finale (Only A Rose)** Villon, Katherine and All

# Who's Who in *The Vagabond King*

**John Odell Behonek** (*Executive Producer*) is a founder and current 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 is currently secretary to the NY G&S Players.

Mezzo-Soprano, **Sarah Best** (*Huguette*), celebrates a diverse career, spanning the repertoire of opera, operetta, musical theatre, and concert performance. Ms. Best completed her first season as a Young Artist with the Ohio Light Opera in the summer of 2010 (*Tessie Tura, Gypsy*) and (*Princess Samaris, Kismet*). In 2010 she returned to The Liederkrantz Opera Theatre as Fricka in *Das Rheingold*, (Previously seen as Orlofsky, *Die Fledermaus* and Nancy, *Martha*). She has also been a featured concert soloist at Carnegie Hall, participating in the Collegiate Chorale's 2009 Gala (*A Jubilant Song*). Ms. Best is a student of Dorothy Stone. For more information and upcoming engagements please visit: [www.sarah-best.com](http://www.sarah-best.com).

**Nathan Brian** (*François Villon*) Originally from Minnesota, Nathan is excited to be performing *Vagabond King* for the second time and performing with LOONY for the third time. Nathan has performed with The Minnesota Opera, Ohio Light Opera, Sarasota Opera, Johannesburg Symphony, and the Pine Mountain Music Festival. He has a performance degrees from The University of Michigan and the University of Utah. Nathan will be performing in *United*

*Parcels* on Theater Row later this winter and in the premiere of *Zip Goes a Million* in Los Angeles in the spring.

**Erick Castille** (*Louis XI*) is a Texas native and a recent graduate of Oklahoma City University. He is thrilled to be a part of his second show with LOONY, previously appearing as The Red Shadow in *Desert Song*. Some of Erick's past credits include Grosvenor in *Patience* with Light Opera of Oklahoma at Oklahoma City University: as Tony in *The Most Happy Fella*, John Sorel in *The Consul* and Falke in *Die Fledermaus*. Erick would like to thank his wonderful family, and his amazing friends for their unending love and support.

**Katherine Corle** (*Ensemble*): Credits: Suor Angelica, Trinity Opera, NY; Contessa - *Le Nozze di Figaro* and Mimi (cover) - *La Bohème*, Burgas, Bulgaria; Frasquita and Micaëla (cover) – *Carmen*, Hradec Králové, Czech Republic. Scenes: Cio-Cio-San (*Madama Butterfly*), Suzel (*L'amico Fritz*), and Desdemona (*Otello*). Katherine received a BFA w/ honors from NYU - Tisch and studies with Dorothy Stone.

**Carol Davis** (*Stage Manager*): Carol was the founding President of LOONY and is now stage-managing some of her favorite operettas. She has produced and/or directed many of the LOONY concerts and staged productions, as well as other similar productions both here and in England. Currently President of the G&S Society of NY, Carol has also headed the Boards of the Blue Hill Troupe and NYGASP.

## String CollectiveNYC (*Orchestra*)

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[www.stringcollectivenyc.com](http://www.stringcollectivenyc.com).

*Violin I: Shane Thor Galligan, Violin II: Kristin Sawyer Nikaj,  
Viola: Trevor Wadleigh, Cello: Jiliane Russo, Bass: Joe Higgins*

*Piano & Conductor: Stephen Francis Vasta*

# Who's Who in *The Vagabond King*

**Jennifer Dorre** (*Astrologer & Ensemble*): LOONY Debut. Favorite recent roles include Baker's Wife in *Into the Woods*, and Fiona in *Brigadoon*. She will be playing the role of Josphine in BHT's *HMS Pinafore* this April. Off stage, Jennifer is the Director of Design Operations at Victoria's Secret. Many thanks to cast & crew; special praise for Maureen, my parents, Chris, Glenn, Martha, and Lesley for helping support this "hobby" of mine.

**Stephen Faulk** (*Captain & Ensemble*) completed his graduate and undergraduate degrees at Georgia Southern University. Stephen has performed in over 20 productions with Georgia Southern Opera, Augusta Opera, Savannah Philharmonic, Ohio Light Opera, New York Street Opera, and the Orpheon Chorale.

**Lydia Gladstone** (*Costume Designer*): Performances include major roles in regional and stock companies throughout the Northeast and NYC. Her costumes have been seen in theatre companies and schools in NYC (off- and off-off Broadway) and on Long Island. She is thrilled to be doing what she loves with the encouragement and support of her family and friends. Thank you for supporting live theatre.

**Katie Hall** (*Lady Mary & Ensemble*) can most frequently be seen on stage with the New York Gilbert & Sullivan Players, with whom she has performed for over a decade. She has also sung with the National Chorale and the G&S Society of New York. Katie received her musical training at Mannes College of Music and has a B.A. in Art from Yale.

**Matthew Hughes** (*René & Ensemble*) 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*), and Marco (*Gondoliers*) last April. Matt also played Ernest in *Grand Duke* in Buxton, England, last summer. Last seen as Dori in LOONY's recent production of *The Red Mill*.

**David T. Jones** (*Stage Designer*) teaches theatre history and scenic design/decoration at York College, CUNY. He is Resident Scenic Designer for the Village Light Opera Group and Northern Highlands HS in Allendale, NJ. He also provides the promotional art for his friends at LOONY.

**David Kelleher-Flight** (*Thibault*), a Canadian baritone, has been heard in the title role of *Mikado*, Sir Richard (*Yeomen of the Guard*), Samuel (*Pirates of Penzance*), 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).

**Anna Kirkland** (*Ensemble*) received her BFA from NYU-Tisch and studies with Dorothy Stone. Credits include *Le Nozze di Figaro* (Marcellina, cover Contessa) and *Aida* (Sacerdotessa) with Burgas Opera, Bulgaria; *Carmen* (Mercedes) with Hradec Kralove Summer Opera Festival, CZ; and Mary Flynn in *Merrily We Roll Along* (NYC).

**Brian Long** (*Toison & Ensemble*) originally hails from Wasilla, Alaska and made his way to NYC via Ithaca College. He has been lucky enough to work with LOONY for this entire season and is quite pleased to return. NYC credits include Cheviot Hill (*Topsy Turvy Loves*), *Pygmalion* (cover), Ellen DeGeneres (*Bully Pulpit*), Teseo (*Il Sogno*) and The Duke (*Patience*). Also Jester/Minstrel (*Once Upon a Mattress*) and Fyedka (*Fiddler on the Roof*). Ithaca College - Bachelor of Music. Thank you to all my friends and family—and to LOONY—for your continued support!

**David Macaluso** (*Tabarie*) was most recently Ko-Ko in *The Mikado* and sang Sir Joe & Buttercup in the Drama Desk nominated *Pinafore*. He has directed/choreographed *Pirates*, *Ruddigore*, *Patience*, and *Gondoliers* (this summer). David is a graduate of Manhattan School of Music. Some credits: *Ruddigore* (Robin),

# Who's Who in *The Vagabond King*

*Fledermaus* (Falke), *Patience* (Grosvenor), *Evita* (Che), *Little Shop* (Seymour), *Rocky Horror* (Dr. Frank). Member AEA.

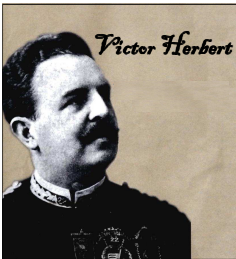
**Michael McAvoy** (*Oliver*) graduated from UConn with a degree in vocal performance. Professionally, he has performed in opera companies in Connecticut, Florida and New York. Most recently Michael played Hassi in LOONY's *Desert Song* and performed as Papageno (*The Magic Flute*) as an artist in residence with NY Lyric Opera.

*Vagabond King* is **Alyce Mott's** (*Libretto Adaptation*) first operetta libretto adaptation for a composer other than Victor Herbert. Next she tackles Romberg's ***Student Prince*** for the May 19th LOONY production. She is a playwright, stage director, internet entrepreneur and co-founder of the *Victor Herbert Renaissance*

*Project* with Dino Anagnost. Author of eight new Herbert librettos, she has enjoyed productions with The Little Orchestra Society at New York's Lincoln Center with such stars as Patrice Munsel, Estelle Parsons and Lynn Redgrave. Ms. Mott has maintained a Herbert web presence since 1999, and in 2007 launched an on-line digital publishing business specializing in the music of Victor Herbert. She is a member of DG, SDC, SAG and AEA.

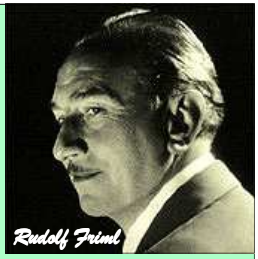
Visit her at [www.vhsource.com](http://www.vhsource.com).

**Paul Sigrist** (*Tristan*) is well-known to operetta audiences through his long association with NYGASP. On television he occasionally pops up on "Saturday Night Live" and "Late Night With Jimmy Fallon." He appears as Grateful Dead keyboardist Brent Mydland in the climatic



## How Rudolf Friml Got His Start

Followers of our past season will remember that the most famous composer of operetta in 20th century America was Irish-born Victor Herbert. It was announced in 1912 that operetta diva Emma Trentini would be starring in a new operetta on Broadway by Herbert



with lyrics by Otto Harbach entitled *The Firefly*. Shortly before the writing of the operetta, Trentini appeared in a special performance of Herbert's *Naughty Marietta* conducted by Herbert himself. When Trentini refused to sing "Italian Street Song" for the encore, an enraged Herbert stormed out of the orchestra pit refusing any further work with Trentini.

Arthur Hammerstein, the operetta's sponsor, frantically began to search for another composer. Not finding any other theatre composer who could compose as well as Herbert, Hammerstein settled on the almost unknown Friml because of his classical training. After a month of work, Friml produced the score for what would be his first theatrical success. *The Firefly* opened at the Lyric Theatre on December 2, 1912 to a warm reception by both the audience and the critics. The production moved to the Casino Theatre after Christmas, the same theater where *The Vagabond King* would open 13 years later, and it ran for a total of 120 performances. Trentini was named as a co-respondent in Friml's divorce from his first wife in 1915, and evidence was introduced that they were having an affair.

Reference: "Victor Herbert, A Life in Music" by Edward N. Waters, MacMillan Co, 1955. and Wikipedia

by Norm Keller

## These Stories Deserve to be Told



Here at LOONY, we deliver to you the best of Light Opera – but that takes a bit of doing. These musical gems come to us from a different time, when every song had a dance associated, when every comic lead arrived enshrouded in the individual shtick everyone expected, regardless of any real association to the actual plot, when a three-and-a-half-hour evening was *de rigueur*.

Alyce Mott, Steve Vasta, Carol Davis and I have endeavored to find the heart of the show, the story that allows the score to be sung, the direct and worthy tale buried within the often meandering script. The team has winnowed down the tale to its most essential and stirring elements. This music deserves to be heard, and these stories deserve to be told, but in our day and age and meeting our theatrical expectations, with less spectacle perhaps, but never lacking in heart. After all, a thwarted Love is a thwarted Love, and giant risk for the Thing One Believes In is the source of countless great stories.

This is one of those stories. Thank you for coming to see and hear the way we tell these stories today.

Gary Slavin, Stage Director

## Who's Who in *The Vagabond King*

scene of the feature film "The Music Never Stopped," slated for wide release later this year.

**Gary Slavin** (*Stage Director*) has been directing since he first discovered the theater at age 16. His work has been seen Off- and Off-off Broadway, at the NY Fringe Festival and the New York Musical Theater Festival, and in countless regional and stock houses across the US and in Europe as well as on television. He directs and choreographs for the Blue Hill Troupe, New York's only musical charity, and this Summer will be directing and choreographing *The Pirates of Penzance* for the Gettysburg Gilbert & Sullivan Festival. He will then travel to Buxton, England to stage *Pirates* for the acclaimed G&S Opera Company at the International G&S Festival.

**Stephen Francis Vasta** (*Music Director & Conductor*), a veteran conductor, vocal coach, and keyboardist, was music director for LOONY's Victor Herbert season last year. His conducting credits include *Die Fledermaus*, *The Merry Widow*, and *The Mikado* for Opera Northeast; *Orpheus in the Underworld* as Assistant Professor of Theatre at Ball State University (IN); Handel's *Rinaldo* at the University of Arkansas, Fayetteville; *Cimarosa's* //

*matrimonio segreto* at Berkshires Opera; and *Trial by Jury* and *H.M.S. Pinafore* for Opera Naples (FL) Opera. On the concert platform, he has guest conducted the Filharmonie Hradec Kralove, Czech Republic. Mr. Vasta's extensive musical theatre credits include *Damn Yankees* with Jamie Farr at the Cape Playhouse (MA); *Godspell* at the Edinburgh Fringe Festival; *Camelot* at Alabama Shakespeare Festival; *The Best Little W\*\*\*\*house in Texas* at Ball State University; *Oh! Coward* off-Broadway in New York; and the 1992-3 international tour of *Peter Pan* which played throughout the U.S., Canada, and East Asia. He has been on the faculty of the American Musical and Dramatic Academy (AMDA) since 1993, reviewing professionally since then as a contributing editor at both "Stereophile" and "Listener" magazines, and is a regular contributor to "Opera News."

**Kristin Vogel** (*Katherine*) is excited to return to LOONY after her highly praised performances as Marietta in *Naughty Marietta* and as the title role in *Mlle. Modiste* last season. Ms. Vogel will also be performing later this month as Filippa in the new opera *Piazza Navona* with Opera Manhattan. ([www.operamanhattan.com](http://www.operamanhattan.com)). Ms. Vogel was recently awarded the Blackburn-Killelea Award for Most Outstanding Female Young Artist at the

# Who's Who in *The Vagabond King*

Natchez Festival of Music, and will be covering Donna Elvira in *Don Giovanni* as a Festival Artist with Utah Festival Opera this summer. Ms. Vogel invites you to view her full resume on her website: [www.kristinkvogel.com](http://www.kristinkvogel.com).

**Daniel Winters** (*Lighting Designer*) holds an MFA in lighting design from Ohio University. His credits include, Off Broadway: *Adaptations For the Stage* The Director's Company, *The Monkey Show* Labyrinth Theatre Company, *Tick Parade* Dixon Place. Off-Off Broadway: *8 Track: B-sides and Mashups* Creative Destruction, *The Brokenhearteds* The Wings Theatre, *The Pajama Game* Amas Musical Theatre, *Impossible Country* Mud/Bone Collective

Regional: *Twelfth Night* Burning Coal Theater Company *Sleeping Beauty* Garage Theatre Company, *Evolve Dance Festival* Evolve Dance Company. Opera: *Rusalka* Opera Slavica, *The Magic Flute* Amore Opera. Regional: *To Kill A Mockingbird* Burning Coal Theatre Company, *Twelfth Night* Burning Coal Theater Company, *Sleeping Beauty* Garage Theater Company. Daniel is part of the New York based design partnership Burnside Design Studio, [www.burnsidestudio.com](http://www.burnsidestudio.com). He is also an accomplished photographer. See his work at [www.dwintersphoto.com](http://www.dwintersphoto.com) and [www.danielwintersdesign.com](http://www.danielwintersdesign.com)



## Working With Older Materials

We all love our American musical past whether it be old operettas or old musicals. If you are reading this program tonight you are here because of that love or perhaps because you have heard so much from a parent or grandparent about the beauty of these older works that you wish to see what it's all about. Actually, **hear** what it's all about is far more accurate.

In truth our minds remember the musical scores far longer than the spoken dialogue. Being a playwright, I fully acknowledge that we are the last contributor to be remembered. Hail the composer, hail the glorious starring voices, but who was that librettist? Years later, the audience comes into an experience such as tonight's LOONY presentation of Friml's *The Vagabond King* with a faint mist of memory regarding the story line – ah, yes, something about a thief saving France from something – but a far greater regard for “Song of the Vagabonds,” “Someday,” and “Only A Rose.”

At best these old librettos (book, story, plot, etc.) are creaky and feeling their age. At worst, they often weren't very good and are now simply hard to follow and/or – dare we say it – “boring.” Enter the modern playwright. Whenever I either choose to work on old material or am asked to “fix” an old libretto for whatever reason, I remain as faithful as possible to the original score. It is the music that is indelibly written in your hearts.

I always strive to 1) retain all numbers that made the score famous; 2) tell the same story with better conflict and logic while retaining its period feel; and 3) add depth and logic to all characters. My goals are simple: the audience should hear all their favorite musical parts as they remember them, be able to follow the story, care about the characters and yet NOT particularly notice while watching whether it has been “adapted.” I much prefer the simple accolade – “what a grand old show” to “what a great job you did with that old book.”

As you settle into thinking about what you've just seen, it's perfectly fine to analyze the differences which I have chosen as much as you like **afterwards** – we all do that. The more important question is “did you love it as you watched?” That's all I really care about.

*Alyce Mott, Librettist*



# If I Were King

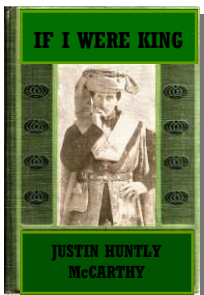


**The Man:**  
**François Villon**  
(1431 – 1463)  
was a French poet, thief, and vagabond. He is perhaps best known for his *Testaments* and his *Ballade des Pendus*, written while in prison.

Villon became a student in arts, perhaps at about twelve years of age. He received a bachelor's degree in 1449 and a master's degree in 1452.

His first major recorded incident, in 1455, was a scuffle over a girl, resulting in a death which was pardoned by King Charles VII. In a second scuffle, in 1456, over Catherine de Vaucelles, a woman he mentioned several times in his poems, he was so severely beaten that he fled to Angers to escape ridicule. Before leaving he composed *Petit Testament*, *Lais*, or "Legacy". Later he was implicated as ringleader in a robbery of a chapel for which he was sentenced to banishment. In 1461 he was released from jail where he was for supposed church-robbing, but the following year was once again imprisoned for theft. Released on bail, he fell into a street quarrel, was arrested, tortured and condemned to be hanged, but sentence was commuted to banishment in 1463. That is the last record of François Villon.

**The Book:** At the end of the 19th century, novelist Justin Huntly McCarthy sentimentalized the career of the 15th century poet, François Villon, in the fictitious *If I Were King* that borrowed the king-for-a-day theme, allowing Villon to defeat France's enemies and win the hand of an aristocratic lady, all in under 24 hours.



**The Play:** Adapted by the author as a play, it was performed on Broadway in 1901 (above) where it ran for 56 performances at the Garden Theater, and the following year in London (right) at the St. James.

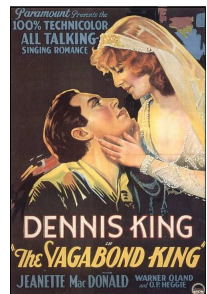


**The Operetta:** In 1923 Richard Rodgers and Lorenz Hart were at the beginning of their careers. They created a musical version of the McCarthy play for a Manhattan girl's school and then looked for a more prestigious venue for their collaboration. Broadway backers turned down the young team, but "borrowed" their idea and commissioned the more established Rudolf Friml to compose it.



**Broadway 1925:** The original production opened at the Casino Theatre on September 21, 1925. It starred Dennis King as Villon and Carolyn Thomson (left) as Katherine and ran for a successful 511 performances. The pro-

duction was lavish and used an unusually large pit orchestra. The operetta then had a successful run in London in 1927 at the Winter Garden Theatre, running for 480 performances. Then Hollywood took over (right).





**Hollywood 1930:** A 1930 musical film with the same title was filmed in two-color Technicolor, with Dennis King reprising his stage role, plus Jeannette MacDonald (left), and Lillian Roth. It was long thought lost, but was recovered and restored in 1998. Several non-Friml songs had been added in this version.

**Hollywood 1938:** A nonmusical film of *If I Were King* was made in 1938. It starred Ronald Colman as Villon. It included Frances Dee and Basil Rathbone and was a great success.



**Hollywood 1956:** The musical film was remade in 1956 in regular Technicolor and VistaVision. It starred Kathryn Grayson, Oreste Kirkop, Rita Moreno, Walter Hamden and Cedric Hardwicke. Only a few songs were

from the original, but new Friml numbers were added. Leslie Nielsen and Jack Lord were featured in villainous roles. This remake was not considered a success.

Reference: Wikipedia by *Norman Keller*

### Board of Directors

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## The 2011 LOONY Guild

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

Go to our website at:

[www.LightOperaOfNewYork.org](http://www.LightOperaOfNewYork.org)  
 for a list of last season's Guild members and a description of this season's benefits.

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*Above as of February 12, 2011*

### CORPORATE CIRCLE

LOONY is eligible for corporate matching grants and is grateful for gifts from **ExxonMobil** and **IBM**.

Our productions have been made possible, in part, by a generous gift from the **Victor Herbert Foundation, Inc.** in recognition of our very successful Victor Herbert season.

# LIGHT OPERA OF NEW YORK

*Embrace Classic American Operetta*

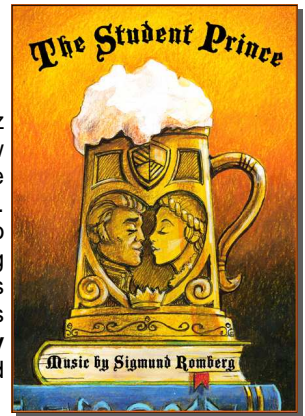
Now that you have seen *The Vagabond King*, won't you join us for *The Student Prince*, the final production in our American Operetta Season? If you haven't already done so, you can order tickets online or by phone (see information below).

## The Student Prince "Golden Days"

Thursday, May, 19, 2011—8:00 PM

New adaptation by Alyce Mott

Free from his stifling princely duties, young Karl-Franz matriculates at the university in Heidelberg. In the callow exuberance of university life, he falls in love with the waitress, Kathie, to whom he naively swears eternal love. Reality strikes. The king dies. And Karl-Franz must return to his kingdom, leaving Kathie behind forever. Romberg musically captures the broad sweep, from the prince's soaring joy to his crashing sorrow, with unforgettable tunes such as **Golden Days**; **Drink, Drink, Drink!**; **Deep in My Heart**; **Just We Two**; **To the Inn We're Marching** and **Serenade**. Nostalgia doesn't get any better than this!



### Ticket Ordering Information

Telephone: with a credit card, call 866 811-4111

Online: with a credit card, go to [www.LightOperaOfNewYork.org](http://www.LightOperaOfNewYork.org)

Ticket Prices: \$40 per show (plus a small service charge)  
Reserved Section—SOLD OUT.

Questions: 212 249-9470 or [www.LightOperaOfNewYork.org](http://www.LightOperaOfNewYork.org)

When you order your tickets online or by phone, please consider supporting us by joining our Guild and making a tax-deductible contribution to LOONY? There is never a service charge for making a donation. Or you can send a check to Light Opera Of New York, c/o Anthony Cockcroft, 222 East 71st St. Apt. 2B, New York, NY. See our website for benefits of membership.

\$30 Individual Member, \$50 Family Member, \$100 Patron, \$250 Sponsor,  
\$500 Donor, \$1,000 Benefactor