

# OBERLIN COLLEGE

## Gilbert & Sullivan Players



# LA PERICHOLE

by JACQUES OFFENBACH

English version by MAURICE VALENCY, Orchestration by Julius  
Burger, by permission of Boosey and Hawkes, Inc., publishers.

## Highfield

FALMOUTH, MASS.

Producer  
W. HAYDEN BOYERS

Directed by  
TIMOTHY S. MAYER

Music Director  
JAMES H. PAUL

AUGUST 3 - 7

1965

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## OBERLIN PLAYERS REPERTORY

- July 6 - 10** **PATIENCE—Gilbert and Sullivan**  
Gilbert and Sullivan prove once again that the highbrow aesthete's lot is not a happy one—when the "highbrow" is educated beyond his intelligence.
- July 13 - 17** **PRINCESS IDA—Gilbert and Sullivan**  
Academic high jinks from Tennyson to coeducation are taken in stride by the Players of the world's first coeducational college.
- July 20 - 24** **THE MERRY WIDOW—Franz Lehar**  
Nostalgia, gaiety and romance combine to weave their magic spell in this, the world's most beloved modern operetta.
- July 27 - 31** **THE SORCERER—Gilbert and Sullivan**  
J. Wellington Wells and his magical spells back again after a highly acclaimed first visit to Cape audiences two summers ago.
- Aug. 3 - 7** **LA PERICHOLE—Offenbach**  
Love and intrigue in old Peru, seasoned liberally with Parisian spice, result in a witty, tuneful satire.
- Aug. 10 - 14** **THE MIKADO—Gilbert and Sullivan**  
Everybody's favorite, given loving but not-too-reverent treatment with accumulated know-how from eleven different productions.
- Aug. 17 - 21** **THE BEGGAR'S OPERA—John Gay**  
With this mordant parody of domestic morals and foreign opera the Players return to the fountainhead of English light opera from which stem all the others.
- Aug. 24 - 28** **IOLANTHE—Gilbert and Sullivan**  
The fragile fantasy of Fairyland joins battle with the platitudinous pomposity of the Peerage.

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## DRAMATIS PERSONAE

DON ANDRES, Viceroy of Peru .....	John Lithgow
DON PEDRO, Governor of Lima .....	John Ostendorf
COUNT PANATELLAS .....	Frank Spoto
THE MARQUIS OF TARAPOTE .....	Paul O'Niell
LA PERICHOLE, a Street-singer .....	Kirsten Falke
PAQUILLO, her Lover .....	Timothy Jerome
GUADALENA	Lee Allera
ESTRELLA { the Three Cousins .....	Ursula Kingsbury
VIRGINELLA }	Alice White
THE OLD PRISONER .....	Richard Camhi
FIRST NOTARY .....	James Cope
SECOND NOTARY .....	Lloyd Anderson
THE TURNKEY .....	Robert A. Gibson

**Chorus of Townspeople, Courtiers, Soldiers, Indians:** Chris Christoff, Bryant Dennison, Jane Doerschuk, Peter Edson, Richard Gamble, Deborah Holbrook, John Hunter, Tom Jones, Charlotte Lantery, Otis Laury, Janet McNeill, Sara Maxwell, Toni Mergentime, Patricia Plumb, Elizabeth Rosenberg, Mark Schomer, Howard Spendelow, Lisa Tracy.

ACT I: A Public Square

ACT II

Scene 1: A Hall in the Viceroy's Palace.

Scene 2: The Dungeon of Recalcitrant Husbands

ACT III: A Public Square.

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## MEET THE STAFF

**W. HAYDEN BOYERS**, Producer of the Players and Professor of Romance Languages and Literature at Oberlin College, has been head of this organization since its establishment on the Oberlin campus, and spearheaded the group's move to the Cape in 1953. Having worked with G & S for many years, Dr. Boyers has developed an understanding of these light operas that is rare in this country and highly respected among Savoyards.

**ROBERT A. GIBSON**, Director of Productions, has returned for his fifth season at Highfield. Mr. Gibson was stage manager and director of productions with the D'Oyly Carte Opera Company. He was stage manager for Radio City Music Hall and the Roxy Theatre in New York before becoming associated with the Oberlin College Players. He is presently engaged in various projects for the Diocese of Raleigh, N.C., and the Better World Movement, Rocca di Papa, Rome, Italy.

**NEWELL COOK**, General Manager, graduated this year from Oberlin College and has returned for his fourth season on the Cape. He has been associated with the Players throughout his four years of college, and was President of the company in 1964-65. In addition to directing campus productions of *The Yeomen of the Guard* (1963) and *Iolanthe* (1965), Nook created, produced and directed the Mummer's Guild musical, *When in Rome, Oberlin*, last fall.

**TIMOTHY S. MAYER**, a member of the company since 1957, returns to Highfield this summer as Stage Director. As President of the Harvard Gilbert and Sullivan Players, member of the Executive Committee of the Harvard Dramatic Club and two-time author for the Hasty Pudding theatricals, Tim has been an important figure in Harvard theatre. Last year he directed Gilbert and Sullivan's *Utopia Ltd.* at the Loeb Drama Center, wrote the lyrics for the Hasty Pudding show, *No Hard Feelings* and, this spring, directed *The Threepenny Opera*. His plans for next fall include directing *The Tempest*.

**JAMES PAUL**, completing this summer his sixth season at Highfield and his fourth season as Music Director of the company, adds to his own brilliant musicianship the wealth of experience needed to conduct the Gilbert and Sullivan operettas. An Oberlin graduate, he also studied for two years at the Mozarteum in Salzburg, Austria. His studies included voice under Max Lorenz and Julius Patzak, and conducting with Kurt Prestel.

**GUY J. SMITH**, Set Designer and Technical Director, has been an active member of the company for the past five years. He graduated this spring from Oberlin College, where he directed the fall production of *Trial by Jury*, and was set designer/technical director for the spring production of *Iolanthe*.

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## MEET THE CAST

**KIRSTEN FALKE**, a 1963 graduate of Oberlin College, appeared at Highfield last summer in *Die Fledermaus* and *La Vie Parisienne*. She attended the Mozart-eum in Salzburg, Austria, where she was the solo contest winner for the Mozart Festival Week. Kirsten has had leading roles in *Hin U. Zuruck*, Stravinsky's *Les Noces*, and *The Fantasticks*, and has performed with the Concert Opera Society in New York. She is presently studying voice and plans a career in concert and opera singing.

**TIMOTHY JEROME**, a graduate of Ithaca College School of Music, returns for his second season with the Oberlin Players on Cape Cod. Tim has played leading roles in many operas and dramas, including *The Magic Flute*, *I Pagliacci*, *Macbeth*, and *La Boheme* with the Syracuse Symphony. He has also appeared in many light operas and G & S favorites: *The Boy Friend*, *Kiss Me Kate*, *Wonderful Town*, *The Yeomen of the Guard*, *HMS Pinafore*, and *The Gondoliers*. This fall Tim will be a student at the Manhattan School of Music.

**JOHN LITHGOW**, an artist and actor as well as singer, has served on the executive boards of the Harvard Dramatic Club and the Harvard Gilbert and Sullivan Society. After spending three summers acting in Shakespearean drama, John has joined the Players for his first season at Highfield.

**FRANK SPOTO** is spending his first season with the Players on the Cape. During the past year he was a member of the Oberlin Opera Theatre and the College Choir, and he was a soloist with the choir on its Russian tour in the spring

of 1964. This year he sang the part of Count Almaviva in excerpts from Rossini's *The Barber of Seville*.

**JOHN OSTENDORF**, a newcomer to Highfield this season, has been a student at Oberlin and at the University of Connecticut. He played the Music Man in the first amateur production of that show in Greenwich, Connecticut. John has also been a soloist with the Oberlin College Choir, and has sung in summer stock musicals in Cleveland.

**URSULA KINGSBURY**, a student at the Eastman School of Music, is spending her first summer on the Cape with the Players. She is a voice major, studying with Leroy Morlock and Arthur Kraft. Ursula spent last summer at the Eastman Opera Workshop, and plans a career in music.

**ALICE WHITE**, an English major at Oberlin College, is spending her second summer at Highfield, where she sang in the chorus last year. Alice has been a member of the company for two years, and has sung in *The Yeomen of the Guard*, *HMS Pinafore* and *Iolanthe*, as well as playing the role of Mrs. Partlet in the campus production of *The Sorcerer* last fall.

**LLOYD ANDERSON** is spending his second summer on the Cape, having sung in the chorus here in 1962. He graduated this year from Oberlin College, where he was a member of the Chapel Choir and the Madrigal Group. Andy has sung in the chorus for several of the Players' campus productions, including *The Pirates of Penzance*, *HMS Pinafore* and *Iolanthe*.

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## THE STORY

*La Perichole* is opera bouffe in the typical Offenbach manner, which means a special brand of amorous topsy-turvydom which is at once free-and-easy and incredibly self-inhibited. If at times the plot is reminiscent of Lesage and Beaumarchais, the resemblance is not purely coincidental.

The scene is vaguely Peru and the heroine is the street-singer *la Perichole*, who makes the transition from rags to riches—and the man of her heart—via the time-honored route of intrigue and not-too-squeamish virtue. Separated by dire poverty from her lover, Paquillo, she becomes the mistress of the Viceroy, who has seen her at a fiesta and has become infatuated with her. His courtiers point out, however, that protocol demands that the mistress of a Viceroy be a married woman. Inevitably the search for a husband-in-name-only leads to Paquillo who is so plied with wine that at the ceremony he does not recognize his beloved. With returning sobriety come recognition and realization of the situation. He revolts and is thrown into the Dungeon for Recalcitrant Husbands, from whence he escapes with the aid of *la Perichole*, leaving in his place the Viceroy himself, who had been so ill-advised as to disguise himself as the jailer. A wild chase follows, Paquillo and *la Perichole* are apprehended but are pardoned by the Viceroy who is touched by the singular virtue and devotion of the loving pair.

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## ORCHESTRA

**Violins:** James Stanford, Concertmaster; Marianne Barcellona, Carl Rosow, Charles Roxin. **Viola:** Marcia Herman. **Cello:** Joyce Hunter, Elizabeth McLaughlin. **Bass:** Curtiss Bravine. **Flute:** Maryellen Butin, Dorothy Allman. **Oboe:** James Ross. **Clarinet:** Karl Krelove, James Straw. **Bassoon:** Mary Drake. **Cornet:** Larry Ferris, Richard Moreau. **Horn:** Mary Wiegand, Nancy Martin. **Trombone:** David Rupp, Ed Fontanella. **Percussion:** Peter Coombs. **Tympani:** David Crosby.

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## MUSICAL NUMBERS

### ACT I

Lift Up Your Voices ..... Chorus  
 We Are Three Cousins ..... Guadaluena, Estrella and Virginella  
 It's He! It's He! Our Viceroy! ..... Chorus  
 Without a Word to Anybody ..... Don Andres  
 Duet—The Soldier and the Indian Maid ..... La Perichole and Paquillo  
 Circus Scene ..... Chorus  
 Duet—The Muleteer and the Peasant Maid ..... La Perichole and Paquillo  
 Oh My Dearest, From My Heart I Swear It ..... La Perichole  
 Finale

### ACT II

#### Scene 1:

Oh How Noble, How Handsome ..... Chorus of Courtiers  
 Trio—This Truth it is Great and We Should Share It .. Paquillo, the Count and Don Pedro  
 Finale of Scene One

#### Scene 2:

Trio—We Husbands Bowed Our Heads in Silence! .... The Count, Paquillo and Don Pedro  
 Were I A Rogue ..... Paquillo  
 Duet—In These Unholy Caverns ..... La Perichole and Paquillo  
 Trio—The Jolly Jailer ..... Don Andres, La Perichole and Paquillo  
 Finale of Scene Two

### ACT III

Forward, Dragons! ..... Soldiers' Chorus  
 Once Again the Sacred Hour Approaches ..... Chorus  
 Duet—Of All the Good and All the Treasure ..... La Perichole and Paquillo  
 Finale—A Spaniard Knows

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