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President: CLIVE K. MOUL, Esq.

Presents

The Mikado

By William S. Gilbert and Arthur Sullivan

from

SATURDAY, 30th MARCH, to SATURDAY, 6th APRIL

at 7-30 p.m.

Produced by MISS VERA STUBBS

Hon Musical Director: CHAS. C. TWIGG, Esq.

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Dear friends.

Our presentation of "The Mikado" brings me to the end of my second and final year as President. Looking back over the past two years I relinquish my office happy that the Society is very well indeed. Our chorus and principals increase in number and quality each year (so much so that we have had to enlarge the stage). They are not afraid of breaking new ground — witness "The Sorcerer" last year and "The Grand Duke" next year. Above all they enjoy putting on a show for the followers of the Society, and I am sure their enthusiasm and the very happy rehearsals they have attended will give you a rewarding entertainment which will determine you to support us in our future concerts and productions.

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FROM THE MINISTER

LAST YEAR the Society presented a little-known Savoy opera, "The Sorcerer," and was rewarded by the extremely cordial welcome it received. This year we present "The Mikado," generally regarded as the most popular of Gilbert and Sullivan's works and, certainly, in box-office terms, the most successful. (When first produced in 1885, it ran continuously for nearly two years).

If last year, you — our patrons — came knowing little about "The Sorcerer," its musical numbers and its plot, we believe that you will come in a vastly different mood this time. For this opera is well-known and so there will be no surprises. Not that we are taking any chances. We are doing all that we can, by thorough preparation and good organisation, to ensure beyond doubt, that this presentation of "The Mikado," familiar though it is, shall be competent, attractive and entertaining.

It is with confidence that I commend this presentation of "The Mikado" to you.

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THE MIKADO has proved to be one of Gilbert and Sullivan's most popular operas, it was first produced on the 14th March, 1885.

Sullivan had refused to write any more operas on the lines of previous productions so Gilbert hit upon the idea of using a Japanese setting and so The Mikado sprang to life.

The Mikado is neither the wittiest nor the most pungent in satire of the Gilbert and Sullivan operas, and the action goes on always within measurable distance of a scaffold. What then are its special attractions? One of the most important is its inconsequential gaiety, an atmosphere of sheer fun that overlays the action to such an extent that even references to execution by either boiling oil or melted lead seem to belong to a Never Never Land in which it is impossible to take these things seriously.

The Mikado is a work brilliantly devised for the theatre, and herein lies its playability and charm. The plot, though no one takes it seriously, is so ingeniously devised that it runs as smoothly as a well oiled machine. So smoothly, indeed, that its cleverness in construction tends to be overlooked.

Pish-Tush in his song sets the scene with "Our Great Mikado" decrees that all young men who flirt or wink should forthwith be beheaded.

The Musical planning is excellent, after an opening male chorus, then the wandering minstrel with tenor ballad, a song of explanation by Pish-Tush (baritone) further narration by Pooh-Bah with Nanki-Poo and Pish-Tush joining in, the way is paved for the entrance of Ko-Ko preceded by a chorus of nobles "Behold the Lord High Executioner" (wittily set by Sullivan to the opening bars of "A Fine Old English Gentleman." Then after Ko-Ko and Pooh-Bah have an exchange on how to finance Ko-Ko's wedding with Yum-Yum out of public funds comes a female chorus the popular "Three Little Maids from School."

The second act is much shorter than the first but into it come two very striking figures the Mikado and Katisha who in many ways shows that she wears the Mikado's trousers, and although ugly tries to claim Nanki-Poo, who proves to be the Mikado's son, as her bridegroom in a very dramatic musical setting.

The Mikado remained at the Savoy in its first run for 672 evening performances. It was revived later and its progress today retains all the brightness of a comet without its evanescence.

BATLEY CONGREGATIONAL OPERATIC SOCIETY

THE MIKADO

W. S. GILBERT and ARTHUR SULLIVAN

DRAMATIS PERSONÆ

THE MIKADO OF JAPAN CLIVE MOUL NANKI-POO (his son, disguised as a wandering minstrel, and in love with Yum-Yum) ... MALCOLM BUNCHER KO-KO (Lord High Executioner of Titipu) ALLAN HAIGH POOH-BAH (Lord High Everything Else) ... GEOFFREY GREENWOOD PISH-TUSH (a Noble Lord) ... THEODORE ROBINSON JUDITH HALLER YUM-YUM (Three Sisters, Wards MARJORIE HARRAP PITTI-SING of Ko-Ko) **GLENYS BRETHERICK** PEEP-BO KATISHA (an elderly lady in love with Nanki-Poo) MARGARET WHITAKER

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The Mikado Musical Numbers

ACT I

1	Chorus of Men	If you want to know who we are
2	Song and Chorus (Nanki-Poo)	A Wand'ring Minstrel I
3	Song (Pish-Tush and Chorus)	Our Great Mikado, Virtuous Man
4	Song (Pooh-Bah with Nanki-Poo and Pish-Tush)	Young, man, despair
4a	Recit (Nanki-Poo and Pooh-Bah)	And have I journey'd for a month
5	Chorus with Solo (Ko-Ko)	Behold, the Lord High Executioner
5a	Song (Ko-Ko with chorus of men)	As some day it may happen
6	Chorus of Girls	Comes a train of little ladies
7	Trio (Yum-Yum, Pitti-Sing, Peep-Bo with chorus of girls)	Three little maids from school are we
8	Quartet (Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah with chorus of girls)	So please you, Sir, we much regret
9	Duet (Yum-Yum and Nanki-Poo)	Were you not to Ko-Ko plighted
10	Trio (Ko-Ko, Pooh-Bah, Pish-Tush)	I am so proud
11	Finale, Act I	With aspect stern and gloomy stride

	AC	ГП
1	Solo (Pitti-Sing and chorus of girls)	Braid the raven hair
2	Song (Yum-Yum)	The sun, whose rays are all ablaze
3	Madrigal (Yum-Yum, Pitti-Sing, Nanki-Poo and Pish-Tush)	Brightly dawns our wedding day
4	Trio (Yum-Yum, Nanki-Poo and Ko-Ko)	Here's a how-de-do
5	Entrance of Mikado and Katisha	Mi-ya-sa-ma, Mi-ya-sa-ma
6	Song (Mikado and chorus)	A more humane Mikado never did in Japan exist
7	Trio and Chorus (Pitti-Sing, Ko-Ko, Pooh-Bah and chorus)	The criminal cried as he dropped him down
8	Glee (Pitti-Sing, Katisha, Ko-Ko, Pooh-Bah and Mikado)	See how the fates their gifts allot
9	Duet (Nanki-Poo and Ko-Ko with Yum-Yum, Pitti-Sing and Pooh-Bah)	The flowers that bloom in the spring
10	Recit and Song (Katisha)	Alone, and yet alive
11	Song (Ko-Ko)	On a tree by a river
12	Duet (Katisha and Ko-Ko)	There is beauty in the bellow of the blast
13	Finale, Act II	For he's gone and married Yum-Yum

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OBITUARY

The Society records with deep regret the death of two of its founder members, and former Presidents.

Mr. F. ATKINS was a member of the chorus for the first production by the Society of The Mikado in 1949. He had until quite recently been an active chorus member. He had also held the position of programme editor.

Mr. S. W. LOCKYER was also in the first production of The Mikado, taking the part of Pooh-Bah. Mr. Lockyer played many major roles including King Gama in Princess Ida, The Duke of Plaza-Torro in the Gondoliers, Sir Joseph Porter in H.M.S. Pinafore, and the Major General in the Pirates of Penzance. Mr. Lockyer served the Society as secretary for two years.

The Society miss very deeply these two stalwart members.

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1950	Iolanthe	1960	Iolanthe
1951	The Pirates of	1961	The Gondoliers
	Penzance	1962	The Pirates of
1952	The Gondoliers		Penzance
1953	Ruddigore	1963	Ruddigore
1954	H.M.S. Pinafore	1964	Princess Ida
1955	The Yeomen of	1965	The Yeomen of
	the Guard		the Guard
1956	Princess Ida	1966	Trial by Jury
1957	Utopia Ltd.		and H.M.S. Pinafore
1958	Patience	1967	The Sorcerer

OUR THANKS . . .

are due to all the members of the cast who have given so many hours to rehearsals; to our Producer, Musical Director and Accompanist, to the many "back room" people who help in so many ways; to our patrons and members for their loyal support; and to our many advertisers without whose help this programme would not be possible.

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The Grand Duke

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