

IMPERIAL COLLEGE OPERATIC SOCIETY

presents

THE
MIKADO



by
GILBERT and
SULLIVAN

11th February to 15th February

at 7.30 p.m.

10p

THE MIKADO

OR: THE TOWN OF TITIPU

By W.S. Gilbert & Arthur S. Sullivan

Produced by *IAN GLEDHILL*
Musical Director *DAVID POLLARD*
Rehearsal Accompanist *PAT NUTTALL*

The Committee

Chairman *STEVE THURLOW*
Vice-Chairman *STEVE BODLE*
Secretary *PAUL OVERTON*
Treasurer *RICHARD STOCKTON*
Publicity Officer *TIM FRAIN*
Ticket Manager *MIKE TRIPP*
R.C.M. Representative *PAT ELLIOTT*
General Adviser *ROGER NICHOLLS*

In accordance with the requirements of
the Greater London Council:

Smoking is not permitted in any part
of the auditorium. The Public may leave
at the end of the performance by all
exit doors, and such doors must at that
time be open. All gangways, passages
and staircases must be kept entirely
free from chairs or any other obstructions.

Programme

ACT I: Courtyard of Ko-Ko's Official Residence

Interval of 20 minutes. Refreshments will be on sale.

ACT II: Ko-Ko's Garden

DRAMATIS PERSONAE

The Mikado of Japan COLIN DAVIS

Nanki-Poo, his son
(disguised as a wandering minstrel) BRIAN PARSONS

Ko-Ko
(Lord High Executioner of Titipu) PETER MILLS

Pooh-Bah
(Lord High Everything Else) ROGER WOODWARD

Pish-Tush
(A Noble Lord) TIM JOHNSON

Yum-Yum	}	three schoolgirls Wards of Ko-Ko	PAT ELLIOTT
Pitti-Sing			DEBBIE KEMP
Peep-Bo			JANE STANFORD

Katisha, an elderly lady
(in love with Nanki-Poo) SUE COCHRANE

CHORUS OF SCHOOLGIRLS

Harriet Bagot	Alison Mould
Christine Barson	Teresa Quinn
Lindsay Bott	Catherine Sanbrook
Thelma Hill	Catherine Sinker
Gill Hook	Sue Stanford
Michelle Lillis	Jean Wagner
Chris McCloud	Vickie Walker
Janice Mills	Carolyn Ward

Cecily Woods

CHORUS OF NOBLES

Kevin Austin	Tony Moorby	Richard Stockton
Philip Bingham	Roger Nicholls	Stan Switala
Steve Bodle	Paul Overton	Max Taylor
Steve Chaytow	John Reddie	Steve Thurlow
Tim Frain	Hal Rounds	Mike Tripp
Andrew Goodall	Richard Wilson	

THE MIKADO comes from Gilbert & Sullivan's "middle" period, when both collaborators were at the height of their powers, and its history has been one long success story; acclaimed at its first performance, acclaimed ever since, and as much acclaimed today. Aside from its undoubted popularity, it must be one of the few light operas which have no serious defects, indeed, one is tempted to claim that it is the most perfect light opera ever written.

According to tradition, the idea for the opera came to Gilbert when a Japanese sword crashed from its hangings in his study. Picturesque though this story is, it is unfortunately without a shred of evidence, and yet it is quoted in most books on Gilbert & Sullivan. Another more likely story about its early history is that the plot was written by Gilbert in no fewer than eleven drafts before he was finally satisfied.

The Mikado has changed but little since its first performance, some irrelevant lines of dialogue were pruned away, and Yum-Yum's song was shifted from its original position after the quartette in Act I to the beginning of Act II. This was probably at the request of Leonora Braham, the first Yum-Yum, who would otherwise have had to sing four numbers in succession. A very rare early edition of the libretto prints the song twice, once in each of its two positions. There are also a few minor changes to words of some of the songs. Curiously, though, The Mikado was nearly a very different opera to what it turned out to be, for two of its most famous songs had a very narrow escape from deletion. Ko-Ko's "Little List" song was a very late addition, for it does not appear in pre-publication editions and drafts; and the Mikado's song was only saved from Gilbert's blue pencil by the Savoy chorus, who went to him in a body and begged him to retain it.

Although the opera contains only one genuine oriental melody ("Miya Sama"), in style and character, there is much that is oriental in both words and music.

Many of Sullivan's melodies have a soft sensual delicacy suggesting sliding silks or fluttering fans. Gilbert too was influenced by the east and by writers on the east. I myself am firmly convinced that "The Sun whose rays" was inspired by the Japanese verses of Longfellow's poem, KERAMOS.

It seems that "Tit Willow" was modelled on "The Willow Song" from OTHELLO, certainly the two have much in common; Sullivan evidently thought so too, for his musical setting of the latter is remarkably similar to that of his better known song.

Finally, it might be interesting to comment in a slightly adverse manner on Gilbert's lack of zoological knowledge! Tigers do not occur on the Congo or the Niger, nor does the Willow Tit occur in Japan; though to be quite fair to him it must be admitted that since that little feathered songster did not receive the English name by which it is now known till some time after the opera was written, it is unlikely that that was the species which Gilbert had in mind!

MICHAEL WALTERS

FOR THE COMPANY

Stage Manager	<i>Andy Potter</i>
Assistant Stage Manager	<i>John Midlane</i>
Set Design	<i>Nigel Stevens</i>
Lighting Design	<i>Niel Pielou</i>
Properties	<i>Steven (Fred) Cann</i>
	<i>David Scott</i>
Set built by	<i>S. Blackburne</i>
	<i>D. Everett</i>
	<i>C. Byard</i>
	<i>T. Haddrell</i>
	<i>N. Walker</i>
	<i>R. Pickup</i>
	<i>P. Jarvis</i>
	<i>R. Austin</i>
Wardrobe Mistress	<i>Lindsay Bott</i>
House Manager	<i>Susan Arnold</i>
House Staff	<i>Sue Crease</i>
	<i>Rita Connolly</i>

ORCHESTRA

Leader

Richard Shorter

Violins

*Mervyn Pitchers
Jane Malkin
Michael Withers
Jane Gwyn
Jeff Pusey
Michael Lever
David Seal
Davide Grede
Theresa Smith
Pamela Tonks*

Violas

*Eirlys Gravelle
Paul Appleyard
Susan Roach*

Cellos

*Kristal Armstrong
Andrew Popperwell*

Bass

Helen Lawson

Flute

*Julia Crowther
Judith Herbert*

Oboe

Ian Craig

Clarinet

*Don Monro
Dave Lester*

Horn

*Fred Shaub
Pauline Tew*

Bassoon

Sheilia Cook

Trumpet

*Harold Sim
Dave Burgess*

Trombone

Timpani

Andrew Fairhead

Orchestra Arrangers

*Gill Hook
Dave Seal*

**Thurs. 20th March
at 1pm in the Great Hall:**

**A CONCERT OF EXCERPTS
from various Gilbert and Sullivan operas**

19th July to 3rd August 1975:

**I.C.O.S. tour to Budleigh Salterton
to perform "PATIENCE"**

The Society wishes to thank I.C. Dramatic Society for their invaluable help in the staging of this production.

Photography: *Paul Jarvis*

Poster Designs: *Ian Gledhill, Steve Arnold*

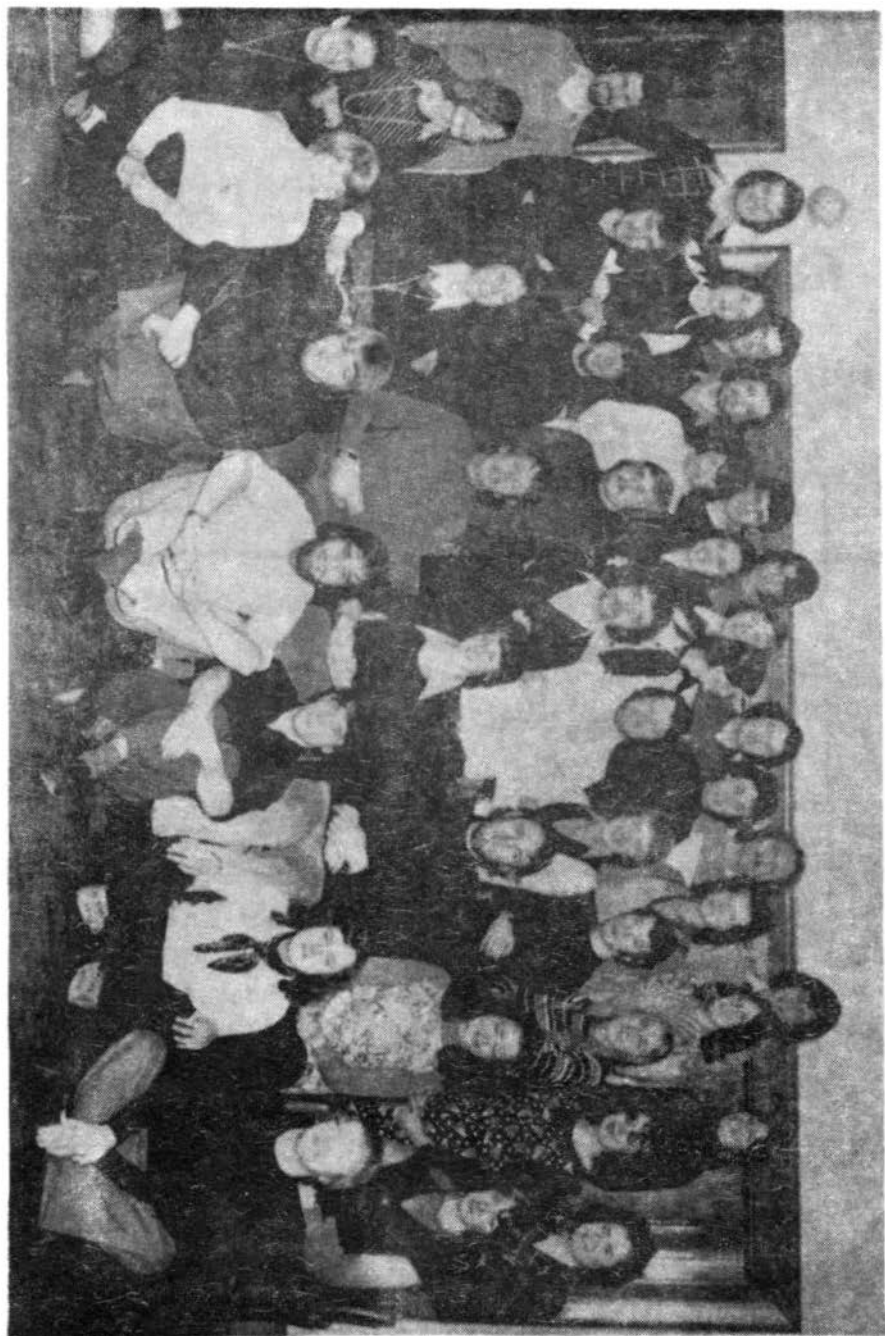
New Members of the Society are urgently needed

for CAST
STAGE CREW

We meet at 7.30 p.m. every Tuesday evening
in the Mathematics Department Library,
53 Prince's Gate.

Anyone interested is asked to come along.

G.L.C. Public Performance Licence held by
SUSAN ARNOLD



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All the best for the future of the new ones!
RM

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Nanki-Poo, his son BRIAN PARSONS
(disguised as a wandering minstrel)

Ko-Ko *Infinitely obliged, your Majesty Peter* PETER MILLS
(Lord High Executioner of Titipu)

Pooh-Bah *Artistic verisimilitudes to our virtuous Mik* ROGER WOODWARD
(Lord High Everything Else)

Pish-Tush TIM JOHNSON
(A Noble Lord)

Yum-Yum three schoolgirls PAT ELLIOTT
Pitti-Sing DEBBIE KEMP
Peep-Bo Wards of Ko-Ko JANE STANFORD

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Gill Hook Sue Stanford
Michelle Lillis Jean Wagner
Chris McCloud Vickie Walker
Janice Mills Carolyn Ward

with love kisses to a very impressive Emperor.
Cecily Woods *To Colin with love & very best wishes from Beverly.*

CHORUS OF NOBLES

Kevin Austin Tony Moorby Richard Stockton
Philip Bingham Roger Nicholls Stan Switala
Steve Bodle Paul Overtton *Charm* Max Taylor
Steve Chaytow John Reddie Steve Thurlow
Tim Frain Hal Rounds Mike Tripp
Andrew Goodall Richard Wilson

Thank you for many exciting rounds of one-upmanship. G with love, Sue

I only regret that I was never on stage with you have you Jane xxx