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Upcoming Concerts

UNIVERSITY MASTERS SERIES: Patricia Michaelian, piano, May 16,
 8:00 PM, Meany Theater
The Contemporary Group, May 17, 8:00 PM, Meany Theater
University Percussion Ensemble, May 18, 8:00 PM, Meany Studio
 Theater
Collegium Musicum, May 19 and 20, 8:00 PM, Brechemin Auditorium
University Singers, May 22, 8:00 PM, Meany Theater
University Madrigal Singers, May 23, 8:00 PM, Meany Theater
University Wind Ensemble & Symphonic Band, May 24, 8:00 PM,
 Meany Theater
University Jazz Combos, May 25, 8:00 PM, Brechemin Auditorium
Soni Ventorum Wind Quintet, May 26, 8:00 PM, HUB Auditorium
Baroque Chamber Ensemble, May 27, 8:00 PM, Brechemin Auditorium
Young Composers, May 30, 8:00 PM, Brechemin Auditorium



School
 of
 Music
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The Schools of Music and Drama
 present the 82nd program of the 1988-89 season
 and the 203rd Opera Theater Production.

The Mikado

or, The Town of Titipu

Music
 Sir Arthur Sullivan

299
 1989
 5-13

Libretto
 W. S. Gilbert

Conductor
 Ruben Gurevich

Director
 Vincent Liotta

Set Design
 William Forrester

Lighting Design
 Marianne Meadows

Costume Design
 Heather Hudson

DAT 11,476 Act I / CASS 11,478 Act I
 11,477 Act II / CASS 11,479 Act II

May 11, 1989 - 8:00 PM
 Donor Recognition Night

May 12 & 13 - 8:00 PM
 May 14 - 3:00 PM

Meany Theater

Dramatis Personæ

The Mikado of Japan	Jeffrey Petryk
Nanki-Poo [<i>His Son</i>]	Jeffrey Hinze ● Kurt Alakulppi ○
Ko-Ko [<i>Lord High Executioner of Titipu</i>]	Jeff Caldwell ● Aaron Brandon Caughey ○
Pooh-Bah [<i>Lord High Everything Else</i>]	Mel Ulrich ● Paul Elgin ○
Pish-Tush [<i>a Noble Lord</i>]	Christopher Johnson ● Daniel J. Yarr III ○
Yum-Yum } Pitti-Sing } [<i>Three Sisters – Wards of Ko-Ko</i>] Peep-Bo }	Denise DeVoe ● Alison W. Guay ○ Rochelle Reed ● L. Ellen Taylor ○ Jennifer Sanderson ● Kim Shreiner ○
Katisha [<i>an elderly Lady, in love with Nanki-Poo</i>]	Cynthia Beitmen ● Ann E. Wopat ○

Chorus of School Girls, Gentlemen, and Guards

● May 11 & 13
○ May 12 & 14

———— The action takes place in the town of Titipu ————

There will be a short intermission between Act I and Act II.

Act I; / hr 15 min. Act II. / hr.

About The Mikado

When *Princess Ida*, the opera which immediately preceded *The Mikado* closed in October, 1884, Sullivan wrote to Gilbert:

“With Princess Ida I have come to the end of my capability in that class of piece. My tunes are in danger of becoming mere repetitions of my former pieces, my concerted movements are getting to possess a strong family likeness. I have rung all the changes possible in the way of variety and rhythm. It has hitherto been word-setting, I might almost say syllable-setting, for I have looked upon the words as being of such importance that I have been continually keeping down the music in order that not one should be lost.”

He goes on to state his desire to set “a story of human interest and probability.” Gilbert’s response to this was to create *The Mikado*, a story which is much less satirical in its outlook than any of his earlier libretti. (Although the coincidences necessary for the plot of the story must give new meaning to the concept of probability). As a result, *The Mikado* takes on an air of gaiety which is much more blithe than that of the earlier Gilbert & Sullivan works. While, as one critic of the time put it, “the action goes on within measurable distance of a scaffold,” there is always at the forefront the atmosphere of sheer fun. This combination of silliness and black humor gives each character a definition which, while in many ways more caricatured, is at the same time much more individual. It is thus (in an admittedly Gilbertian manner) that *The Mikado* does manage to fulfill Sullivan’s desire for human scale by creating recognizable, and comforting, personalities. It is the recognizable qualities of each of the characters that we have chosen to capitalize upon in this production.

When this fun is wrapped in the exotic and colorful surroundings of what seems to be the unmistakably oriental, the charm of the visual only serves to enhance the magical quality of Gilbert’s never-never land. By Gilbert’s own admission, it is difficult to trace the actual inspiration for setting the story in Japan but it seems clear that the play was not inspired by a Japanese sword falling from his wall (as is commonly believed) but rather more generally by the fad for things Japanese which was prevalent in London of the 1880’s. It is in this spirit that we have created a visual production combining the forms of Japanese prints with the typically Japanese use of color and clashing pattern (so riotous to our Western eyes) into which to place our otherwise very Occidental characters.

Finally, for those of you familiar with *The Mikado*, you may notice some significant differences in the orchestration which you will hear this evening from that which is traditionally heard. The version which we are using was commissioned by the Kentucky Opera Association and has been edited from the original autograph parts which were obtained from the D’Oyly Carte company.

— Vincent Liotta

The Story

Before the story begins, Nanki-Poo has fled to the town of Titipu from the court of his father, the Mikado of Japan, to escape marriage with a lady of the court, named Katisha. There, he has assumed the disguise of a musician and fallen in love with Yum-Yum; but he has been prevented from marrying her by her guardian, Ko-Ko, who wishes to marry her himself. Ko-Ko, however has been condemned to death for flirting; and, when Act I opens, Nanki-Poo is returning to Titipu to find out whether Yum-Yum is now free to marry him.

From Pooh-Bah and Pish-Tush, Nanki-Poo learns that Ko-Ko has become Lord High Executioner, thus preventing the sentence of decapitation from being carried out. Ko-Ko is, in fact, going to marry Yum-Yum that very afternoon.

Everything seems to be going well for Ko-Ko, but suddenly a letter comes from the Mikado ordering him to execute somebody or else lose his position as Lord High Executioner. He is in a quandry to find someone to execute, when Nanki-Poo appears, bent upon suicide because he can not marry Yum-Yum. By allowing Nanki-Poo to marry Yum-Yum for a month, Ko-Ko persuades him to be the subject for the public execution when the month is up. There is general rejoicing in this apparent solution to the problem, marred only by the unexpected appearance of Katisha, in quest of the vanished object of her affections, Nanki-Poo. She is driven away, but threatens to go to the Mikado about the matter.

Act II opens with Yum-Yum preparing for her marriage with Nanki-Poo. Ko-Ko comes in with the news that he has just discovered a law stating that when a married man is executed his wife must be buried alive. To save Yum-Yum from that fate, Nanki-Poo decides to kill himself at once. But this again throws Ko-Ko into a quandry to find someone to execute (especially as he has heard that the Mikado is on his way to Titipu). Nanki-Poo magnanimously offers himself for immediate decapitation, but Ko-Ko is unable to perform the act.

Another way out of the difficulty presents itself: Ko-Ko has Pooh-Bah make a false affidavit that Nanki-Poo has been executed, and bids Nanki-Poo and Yum-Yum leave the country.

The Mikado soon appears. Ko-Ko thinks that the object of his visit is to see whether the execution has taken place. He accordingly produces the affidavit and describes, with gusto, the execution. But the Mikado has actually come in search of his lost son. When the fact transpires that the person whom Ko-Ko has supposedly executed is really the Mikado's son, Ko-Ko and his accomplices are declared guilty of "compassing the death of the Heir Apparent." The only hope for them is to admit the falsehood of the affidavit and produce Nanki-Poo alive. But, as Nanki-Poo has already married Yum-Yum and so can not marry Katisha, Katisha will surely insist on the execution of Nanki-Poo and Yum-Yum. So Nanki-Poo refuses to "come back to life." Ko-Ko solves the problem by offering his hand in marriage to Katisha and she accepts him. Nanki-Poo and his new bride Yum-Yum return to reveal themselves to the Mikado and all live happily ever after.

Production Staff

Staff for The Mikado

Stage Manager _____ Behn Rudo
Chorus Master _____ Matthew Changhoon Park
Technical Director _____ Bob Taft
Rehearsal Accompanist _____ Kevin Johnson, Chris Vincent
Assistant Costume Designer _____ Mary Beth Gagner
Assistant Lighting Designer _____ Richard Nichols
Assistant Stage Manager _____ Robert Charboneau, Angela Romig
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Running Crew:

Robert Barnes, Douglas Cunningham, Robbie Fredreksen, Ingrid Ho, Mark Mains, Johnny Ng, Maria Prekeges, Diane Waynewood

Scene Shop Crew:

Chris McBride, Malcolm Brown, Paul Taylor, Alan Weldin, Jeanne Franz, Bill Forrester, Lisa Bellaro, Scott Atherton, Manson Root, and Drama 101 & 210 students

Costume Crew:

Martha Mattus, Laurette Chasse, Louise Foster, Deborah Barker, Wendy Overland, and Drama 101 & 211 students

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Restored original performing version of the Mikado used by special arrangement with Fredric Woodbridge Wilson.

*The Schools of Drama and Music wish to thank the Friends of Opera for their funding support of Stuart Dobbie.

The University Symphony Orchestra
 Ruben Gurevich, *Conductor*

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Shaun McBride
 Karen Sorensen
 Alan Sharp
 Michelle Davis
 Rebekah Coates
 Shirley Lee
 David Tobin

Jubilee Cooke
 Melanie Edwards

Cello

Joseph Bichsel
 Brian Schuldt
 Nora Engebretsen
 Chris Marcum
 Teresa Wang
 Kristina Hattwig
 Gretchen Yanover

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Marvin Western
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Krista Lake

Horn

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 Pete Hodges

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Ron Cole
 Michael Kane

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Dan Oie

Bass

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Ellen Bercovitz

Flute

Jill Hermes
 Ellen Bercovitz

Oboe

Liangong Yu
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