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
Dramatis Personæ

The Mikado of Japan

Jeffrey Petryk

Nanki-Poo [His Son]

Jeffrey Hinze • Kurt Alakulppi

Ko-Ko [Lord High Executioner of Titipu]

Jeff Caldwell • Aaron Brandon Caughey

Pooh-Bah [Lord High Everything Else]

Mel Ulrich • Paul Elgin

Fish-Tush [a Noble Lord]

Christopher Johnson • Daniel J. Yarr III

Yum-Yum

Denise DeVoe • Alison W. Guay

Pitti-Sing [Three Sisters - Wards of Ko-Ko]

Rochelle Reed • L. Ellen Taylor

Peep-Bo

Jennifer Sanderson • Kim Shreiner

Katisha [an elderly Lady, in love with Nanki-Poo]

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.

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 charactured, 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 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.
The University Symphony Orchestra
Ruben Gurevich, Conductor

Violin I
- Shauna McBride
- Karen Sorensen
- Alan Sharp
- Michelle Davis
- Rebekah Coates
- Shirley Lee
- David Tobin
- Jubilee Cooke
- Melanie Edwards
- Joseph Bichsel
- Brian Schultdt
- Nora Engebretsen
- Chris Marcum
- Teresa Wang
- Kristina Hattwig
- Gretchen Yanover

Cello
- Marvin Western
- Steve Beagles
- Todd Gowers
- Phil Wright
- Ellen Bercovitz
- Jill Hermes
- Ellen Bercovitz
- Jason Ladum
- Andy Wickstrand

The University Opera Chorus
Matthew Changhoon Park, Chorus Master

Soprano
- Kelly Bowman
- Anne Marie
- Dustman
- Deirdre Jasper
- Kristen Miles
- Susan Marghanabari
- Kathleen E. Mohan
- Maria Moser
- Lynn Stratmeyer
- Alice Bridgeforth
- Jennifer Busch
- Patricia Starr
- Cheryl Hoffman
- Daniel Dunne
- Brad Fanta
- Greg Elder
- Marc T. Montague
- Paul C. Mueller

Alto
- Glenn V. Rumbaca
- Matthew Underwood
- Tom Arnold
- Mark Baratta
- Robert H. Carlson
- Brian Coon
- Kerry Dahlen
- Keith McKenzie
- Alastair Murdoch

Tenor
- Ramesh and Shanta Gangolli
- John G. and Ann Hauberg
- Milton and Virginia Katims
- Albert and Audrey Kreg
- Lester and Belle Levine
- William E. Mahlik
- Linda L. Miller
- Daniel and Anandha Neuman
- John M. Paterson
- Maynard and Ellen Pernell
- Andrew and Marianna Price
- Melville and Mary Price
- Gilbert J. Rod
- Joseph Polderr White
- Seattle Youth Symphony

Bass
- Matthew Underwood
- Mark Baratta
- Robert H. Carlson
- Brian Coon
- Kerry Dahlen
- Keith McKenzie
- Alastair Murdoch

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The Mikado’s Rickshaw Attendants
Jason Ladum — Andy Wickstrand

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