



MIKADO

1953

# Foreword

*To our Patrons and Friends.*

THE presentation of the popular Opera "The Mikado" once more is a great event in the history of the Winchester Operatic Society and one that has been eagerly looked forward to by the many friends and patrons of the Society, particularly in this the great Coronation year that will witness the rejoicings and festivities throughout the country to mark the official crowning of Her Majesty the Queen in Westminster Abbey on June 2nd.

To all Opera lovers the staging of "The Mikado" once more means the introduction of a very old friend that has delighted so many in years gone by with its gay wit and humour and the lovely music of Sir Arthur Sullivan. This is the fourth production of the Opera to Winchester audiences, and intensive rehearsals have been carried out at St. Maurice's Hall under the skilled direction of Mr. Lawson Mackay as Producer and Mr. John Sealey as Musical Director.

It will be of interest to mention that a special Civic and Consular night has been arranged again, through the kind offices of the Mayor, on Saturday evening, May 9th. Among the guests who will be present is the Lord Lieutenant His Grace The Duke of Wellington, K.G., the Lord Chancellor and Lady Simonds, the High Sheriff and Lady Makins, the Lord Mayor and Lady Mayoress of Portsmouth, the Mayors and Mayoresses of Southampton and nine other towns, the Dean of the Consular Corps of Southampton and other members of the Consular Corps, General Manager D'Oyly Carte Opera Company, Officer Commanding Troops, Winchester, Commanding Officer H.M.S. Ariel, Officer Commanding the Depot of the Royal Hampshire Regiment, the Vice-Presidents of the Society and members and Officers of the City Council.

The present production brings to mind an interesting happening in the very early days of the Savoy Operas and which may possibly be new to many Gilbert and Sullivan lovers. Sir William Gilbert looked upon "The Mikado" with special favour and it occurred to his publisher that the story of the Opera by its author would be warmly welcomed by many of his friends and admirers. The project received the hearty approval of Gilbert and with more than his usual geniality, for this was his final literary effort. The publication soon took shape, resulting in a handsomely-bound book, splendidly illustrated with charming water-colours and pen and ink drawings by Alice B. Woodward and with the full story of "The Mikado" written by Gilbert and in a highly original fashion. The customary libretto of the Opera was freely departed from and Gilbert gave full rein to his inventive powers of description and ready wit in the telling of the new story. Even the song numbers did not escape his humorous treatment, and to give an instance, Koko's famous song, "I've got a little list," found an entirely new list of victims to be "dispatched," these dealing mainly with children's trying domestic rulers. Gilbert had a warm place in his heart for children. His second verse in Koko's song, and a very telling and amusing one, runs as follows:—

*"There's the nursemaid who each evening in curlpapers does your hair  
With an aggravating twist—SHE never would be missed  
And tells you that you mustn't cough, or sneeze or yawn or stare.  
She never would be missed—I'm sure she'd not be missed.  
All those who hold that children shouldn't have too much to eat  
And think cold suet pudding a delicious birthday treat,  
Who say that little girls to bed at seven should be sent  
And consider pocket-money isn't given to be spent,  
And doctors who on giving you unpleasant draughts insist—  
They never would be missed—they'd none of them be missed."*

Gilbert's new "Story of the Mikado" found instant and warm appreciation from Savoy Opera lovers in the bygone days, and it found a treasured place in the libraries of those friends and devotees who were only too pleased to welcome such a new departure from the gifted pen of the great writer of the Gilbert and Sullivan librettos. Gone and forgotten are 70-odd plays and sketches which Gilbert wrote in his younger days, but the Savoy Operas still hold an honoured place in the minds and hearts of succeeding generations. That affection and esteem will still give "The Mikado" the premier position in the many Operas so constantly produced, and the Society extends the heartiest good wishes that its many friends and patrons will thoroughly enjoy the performances throughout the Opera Week.

A. C.

WINCHESTER  
AMATEUR OPERATIC SOCIETY  
(29TH SESSION)

. . . present . . .

“*The Mikado*”

OR THE TOWN OF TITIPU

GUILDHALL, WINCHESTER

MAY 9th CIVIC NIGHT, 12th, 14th, 15th, 16th, 1953.

MATINEE SATURDAY, MAY 16th.

MAY 8th, PRIMARY SCHOOLS. MAY 11th, SECONDARY SCHOOLS.

MAY 13th, WINCHESTER COLLEGE AND ST. SWITHUN'S SCHOOL.

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*Story of the Opera*

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ALTHOUGH this Opera is entitled “The Mikado,” not very much is seen of that great potentate ; which is quite in accordance with Japanese custom, so vastly different to ours in matters of Royalty. The Opera concerns much more closely the adventures of Nanki-Poo, the Mikado’s son and heir, who has fled in disguise from the Court to escape from Katisha, a very plain elderly lady, the daughter-in-law (elect), whom the Mikado had ordered him to marry within a week or perish. Nanki-Poo, in his disguise as a wandering minstrel, is strenuously hunting from town to town for his beautiful sweetheart, “a gentle maiden, Yum-Yum,” and he seeks the help and advice of the noblemen gathered on the stage as to her whereabouts, and learns that she is betrothed to her guardian Koko, a cheap tailor, who strangely enough has been condemned to death for flirting by order of the Court. Nanki-Poo naturally enough considers that this will be the means of freeing Yum-Yum, and then to his amazement learns that Koko has been reprieved and promoted to the highest rank of Lord High Executioner. As he is under sentence of death for flirting, Koko is informed that this has been arranged to circumvent the Mikado’s decree that flirting is a capital offence ; he cannot cut off any citizen’s head until he has cut off his own. In his dilemma he consults the all-powerful Pooh-Bah, a haughty and exclusive personage, who readily agrees to take over from all the high officers of State who have resigned their posts because they were too proud to serve under an ex-tailor. Incidentally he will take over all the salaries of the high officers, and these are in formidable numbers to make the arrangement a very paying concern for Pooh-Bah.

Yum-Yum arrives for her wedding to Koko while he is busily engaged in making out a comfortable list of his many friends who thoroughly deserve the happy dispatch by his well-sharpened axe. Koko interviews the charming members of the bridal party, and the ladies, headed by the bride-to-be, make their dutiful curtseys to the reluctant Pooh-Bah. They are not in the least enamoured of the strange-looking bridegroom-to-be and his formidable weapon. Very reluctantly Yum-Yum allows Koko to kiss her. The arrival of Nanki-Poo rather complicates matters, and he soon arranges a welcome *tête-à-tête* interview with his lovely sweetheart.

The excitement is intense, but a direful letter from the Mikado spreads dismay amongst the more-or-less happy throng. No executions have taken place in Titipu for a year and the high office of the Lord High Executioner will be abolished and the city reduced to the rank of a village unless an execution is arranged within a month, by order of the Mikado. Koko, in a terrible state of fright, declares, "Somebody must be beheaded and who shall it be?" No one volunteers. Koko suggests that Nanki-Poo should be the victim, but Nanki-Poo threatens to commit suicide and proceeds to carry it out as soon as possible. This will be his revenge on Koko who is stealing his lovely bride-to-be in marriage. He agrees to Koko's plan if he is allowed to marry Yum-Yum, and Koko agrees to this, although very reluctantly. Katisha, the far-from-lovely spitfire, arrives on the scene and there is great excitement. She is a termagant of the first order and she makes her presence felt in more than ordinary fashion.

Yum-Yum is in tears despite all the preparations for the wedding, for she learns from Koko that when a married man is beheaded *his wife is buried alive*. She heartily demurs to a wedding which has such a hideous ending.

The Mikado is now on his way to the scene and there is a great to-do. Pooh-Bah comes to the rescue and suggests that the matter can be arranged in regard to the execution. Koko is to inform the Mikado that an execution has taken place and they are all ready with an explanation. The Mikado is much impressed, for the coroner's certificate, signed by Pooh-Bah, is to hand.

The description of the execution by the three plotters, Koko, Pooh-Bah and Pitti-Sing, is a Gilbertian invention not easily forgotten.

But the Mikado springs a terrible surprise on the company, for he announces that he has really come to find the whereabouts of his son and heir, Nanki-Poo. The "fat is now in the fire," for Nanki-Poo has to be found, and at once. As it happens, he appears with his lady love, Yum-Yum, both on the way to enjoy their honeymoon.

The Mikado is appeased; there are explanations all round and a capital solution of all the problems, Katisha revealing that she is married "to this miserable object Koko," denouncing him as a traitor. The Mikado, in his pleasure at finding his son and heir, announces that he accepts Koko's flood of explanations and pardons all the chief offenders. There are many complications and all settled in true operatic fashion. The wooing of Katisha by Koko provides much laughter. He has got to go through it, and at last melts her stubborn heart with a most touching song of "The little tom-tit." The grovelling of the three conspirators stirs the Mikado almost to tears, but he soon recovers and greets his Crown Prince, Nanki-Poo, in a most affectionate manner.

Koko's interview with the Mikado is carried through with wonderful detail, the ex-tailor gaining the last word in a masterly manner. The Opera draws to a close with the joyous strains of Nanki-Poo and Yum-Yum in the tuneful number, "The threatened cloud has passed away and fairly shines the dawning day," soon joined in by the whole company in the rousing chorus:—

*"With joyous shout and ringing cheer  
Inaugurate our new career.  
Then let the throng our joy advance  
With laughing song and merry dance."*

A. C.

# “The Mikado”

OR THE TOWN OF TITIPU

*Dramatis personae :*

The Mikado of Japan	-	-	-	-	-	ROBERT WILTON	
Nanki-Poo ( <i>his Son, disguised as a wandering minstrel, and in love with Yum-Yum</i> )	-	-	-	-	-	STANLEY HARRISON	
Ko-Ko ( <i>Lord High Executioner of Titipu</i> )	-	-	-	-	-	STANLEY RICHARDSON	
Pooh-Bah ( <i>Lord High Everything Else</i> )	-	-	-	-	-	HORACE TAYLOR	
Pish-Tush ( <i>a Noble Lord</i> )	-	-	-	-	-	AUSTEN HOOKER	
Yum-Yum	}	<i>Three Sisters—Wards of Ko-Ko</i>	-	-	-	{	CONSTANCE SMITHERS
Pitti-Sing							HAZEL PONSFORD
Peep-Bo							ANN HILLIER
Katisha ( <i>an elderly Lady, in love with Nanki-Poo</i> )	-	-	-	-	-	DOROTHY CROSBY	

Chorus of School-Girls, Nobles, Guards and Coolies.

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ACT I - COURTYARD OF KO-KO'S OFFICIAL RESIDENCE

ACT II - KO-KO'S GARDEN

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*Chorus of School-Girls :*

QUEENIE BIRD  
MARY BRAY  
VALERIE COOPER  
MARGARET ELTON  
MURIEL FISHER

EDITH FRANCIS  
MADELINE FURMIDGE  
WINIFRED GOSLING  
IRENE HAYNE  
PATRICIA KNIGHT  
MARGARET MORGAN

IRIS O'GRADY  
CLARICE PORTSMOUTH  
VERA PORTSMOUTH  
STELLA ROBERTS  
MARJORIE WILLIAMS

*Chorus of Nobles :*

RONALD BAVERSTOCK  
PETER BRYANT  
LIONEL CHEW  
DAVID COUND  
ERNEST FULFORD

GERALD HARDING  
MERVYN HAYNE  
RAYMOND HUTCHINS  
ERIC JOLE  
WILLIAM JONES  
ALFRED LAMBERT

WILLIAM LEWINGTON  
JOHN O'GRADY  
WESLEY SAVAGE  
GEOFFREY SMITH  
FRED WATTERSON

*Guard :*

LESLIE MARSHALL  
DAVID MOREY

*Coolies :*

VICTOR HEAL  
ERNEST HUNT

*Sword Bearer :*

BRIAN CHALK

*Producer and Stage Director :*  
LAWSON MACKAY

*Musical Director :*  
JOHN SEALEY,  
B.MUS., F.R.C.O., A.R.C.M.

## MUSICAL NUMBERS

### OVERTURE

### ACT I

- |     |  |   |   |   |   |
|-----|--|---|---|---|---|
| 1.  | CHORUS OF MEN  | - | - | - | “ If you want to know who we are ”        |
| 2.  | SONG AND CHORUS ( <i>Nanki-Poo</i> )   | - | - | - | “ A wand’ring minstrel I ”                |
| 3.  | SONG ( <i>Pish-Tush and Chorus</i> )   | - | - | - | “ Our great Mikado, virtuous man ”        |
| 4.  | SONG ( <i>Pooh-Bah, with Nanki-Poo and Pish-Tush</i> )                             | - | - | - | “ Young man, despair, likewise go to ”    |
| 4a. | RECIT. ( <i>Nanki-Poo and Pooh-Bah</i> )   | - | - | - | “ And have I journey’d for a month ”      |
| 5.  | CHORUS WITH SOLO ( <i>Ko-Ko</i> )  | - | - | - | “ Behold the Lord High Executioner! ”     |
| 5a. | SONG ( <i>Ko-Ko, with Chorus of Men</i> )  | - | - | - | “ As some day it may happen ”             |
| 6.  | CHORUS OF GIRLS  | - | - | - | “ Comes a train of little ladies ”        |
| 7.  | TRIO ( <i>Yum-Yum, Peep-Bo, and Pitti-Sing, with Chorus of Girls</i> )             | - | - | - | “ Three little maids from school are we ” |
| 8.  | QUARTET ( <i>Yum-Yum, Peep-Bo, Pitti-Sing and Pooh-Bah, with Chorus of Girls</i> ) | - | - | - | “ So please you, sir, we much regret ”    |
| 9.  | DUET ( <i>Yum-Yum and Nanki-Poo</i> )  | - | - | - | “ Were you not to Ko-Ko plighted ”        |
| 10. | TRIO ( <i>Ko-Ko, Pooh-Bah and Pish-Tush</i> )                                      | - | - | - | “ I am so proud ”                         |
| 11. | FINALE, ACT I  | - | - | - | “ With aspect stern and gloomy stride ”   |

### ACT II

- |     |   |   |   |   |   |
|-----|---|---|---|---|---|
| 1.  | SOLO ( <i>Pitti-Sing and Chorus of Girls</i> )                              | - | - | - | “ Braid the raven hair ”  |
| 2.  | SONG ( <i>Yum-Yum</i> )   | - | - | - | “ The sun, whose rays are all ablaze ”                              |
| 3.  | MADRIGAL ( <i>Yum-Yum, Pitti-Sing, Nanki-Poo and Pish-Tush</i> )            | - | - | - | “ Brightly dawns our wedding day ”                                  |
| 4.  | TRIO ( <i>Yum-Yum, Nanki-Poo and Ko-Ko</i> )                                | - | - | - | “ Here’s a how-de-do! If I marry you ”                              |
| 5.  | ENTRANCE OF MIKADO AND KATISHA  | - | - | - | “ Mi-ya-sa-ma, mi-ya-sa-ma ”  |
| 6.  | SONG ( <i>Mikado and Chorus</i> )   | - | - | - | “ A more humane Mikado never did in Japan exist ”                   |
| 7.  | TRIO AND CHORUS ( <i>Pitti-Sing, Ko-Ko, Pooh-Bah, and Chorus</i> )          | - | - | - | “ The criminal cried as he dropped him down ”                       |
| 8.  | GLEE ( <i>Pitti-Sing, Katisha, Ko-Ko, Pooh-Bah, and Mikado</i> )            | - | - | - | “ See how the Fates their gifts allot ”                             |
| 9.  | DUET ( <i>Nanki-Poo and Ko-Ko, with Yum-Yum, Pitti-Sing, and Pooh-Bah</i> ) | - | - | - | “ The flowers that bloom in the spring ”                            |
| 10. | RECIT. AND SONG ( <i>Katisha</i> )  | - | - | - | “ Alone, and yet alive ”  |
| 11. | SONG ( <i>Ko-Ko</i> )   | - | - | - | “ On a tree by a river, a little Tom-tit sang, Willow, tit-willow ” |
| 12. | DUET ( <i>Katisha and Ko-Ko</i> )   | - | - | - | “ There is beauty in the bellow of the blast ”                      |
| 13. | FINALE, Act II  | - | - | - | “ For he’s gone and married Yum-Yum ”                               |

# Winchester Amateur Operatic Society

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Scenery	- - - - -	STAGE SCENERY LTD., LONDON

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## £2,013

*The above sum is the total amount given to various charities since the formation of the Society*

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 MISS K. COLECLOUGH  
 MRS. B. C. DOBSON  
 MRS. G. HARTNELL  
 MRS. M. M. PAYNE  
 MRS. P. H. WARWICK

*2nd Violins :*  
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 MISS G. FIELDER  
 MISS H. TAYLOR  
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*Violas :*  
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*Trumpets :*  
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*Trombones :*  
 MR. T. COXON  
 MR. C. HASKELL

*Timpani :*  
 MR. W. DUNN

## ANNUAL DINNER AND DANCE

The Society is holding its Dinner and Dance at the Guildhall on Monday, May 18th, and a cordial welcome is extended to all friends who would like to be present.

Tickets for same (price 15s.) may be obtained from any member of the Committee or from the Chief Steward.

## PAST PRODUCTIONS

“ The Pirates of Penzance ”	-	1913	“ The Yeomen of the Guard ”	-	1932
“ The Mikado ”	-	1914	“ The Pirates of Penzance ”	-	1933
“ Iolanthe ”	-	1920	“ Ruddigore ”	-	1934
“ The Yeomen of the Guard ”	-	1921	“ Princess Ida ”	-	1935
“ The Gondoliers ”	-	1922	“ The Mikado ”	-	1936
“ Patience ”	-	1923	“ Iolanthe ”	-	1937
“ Ruddigore ”	-	1924	“ Tom Jones ”	-	1938
“ Trial by Jury ” and			“ Monsieur Beaucaire ”	-	1939
“ H.M.S. Pinafore ”	-	1925	“ Merrie England,” Concert Version		1947
“ Princess Ida ”	-	1926	“ Iolanthe ”	-	1948
“ The Mikado ”	-	1927	“ Gondoliers ”	-	1949
“ Iolanthe ”	-	1928	“ Patience ”	-	1950
“ Merrie England ”	-	1929	“ Trial by Jury ” and		
“ The Gondoliers ”	-	1930	“ The Pirates of Penzance ”	-	1951
“ Utopia ”	-	1931	“ Princess Ida ”	-	1952



*Chief Steward* : AUBREY J. HARDING

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MISS B. S. WRIGHT  
MRS. M. E. WRIGHT

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## A Licensed Bar and Buffet

IN THE BANQUETING HALL

will be available to patrons during the Intervals