

THE MIKADO

OR
THE TOWN OF TITIPU



GUILDHALL
MAY 10 TO 14 - 1927

SESSION
1926-1927



TENTH
PRODUCTION

Winchester Amateur Operatic Society



WILL BE GIVEN

At THE GUILDHALL, WINCHESTER
On MAY 10th, 11th, 12th, 13th and 14th, 1927

MATINEE, SATURDAY, MAY 14th

Special Matinee for Winchester College
The Winchester School for Girls and
The Winchester County School for Girls

£1,175

Has been given by the Society to local charitable objects as the
result of the following productions :

"The Pirates of Penzance" -	1913	"Patience" -	-	1923
"The Mikado" -	1914	"Ruddigore" -	-	1924
"Iolanthe" -	1920	"Trial by Jury" and	i	1925
"The Yeomen of the Guard" -	1921	"H.M.S. Pinafore" -	f	
"The Gondoliers" -	1922	"Princess Ida" -	-	1926

FOREWORD

THIRTEEN years ago, in May 1914, the Winchester Amateur Operatic Society produced the most popular of the wonderful series of Gilbert and Sullivan Operas, "The Mikado," and many will remember the extraordinary success of this, the second production of the Society, the initial venture being "The Pirates of Penzance."

Each succeeding year, allowing for the gap caused by the Great War, the Society has placed before the public with unvarying success practically the whole of the series of the more popular Operas, and now once more the members, with sincerest pleasure and keenest enthusiasm, are presenting "The Mikado" to their friends and patrons, in the confident hope that their efforts will meet with an equally warm welcome and appreciation as received on the occasion of the first production in 1914.

It was only natural that when the series had been practically completed the question should arise amongst the members as to whether new ground should be broken in operatic work or whether the production of Gilbert and Sullivan opera should be continued. By an overwhelming vote, it was decided to produce "The Mikado" once more, and many of the Society's friends have expressed their great pleasure at this decision of the members. What the future may bring forth in regard to this question we cannot of course say, but the public need no assurance that whatever works are later on produced nothing will be done without due regard to its tastes and wishes, and also to the vital importance of sustaining the excellent standard of interpretation and efficiency which has marked all the productions of the Winchester Society in past years.

One of the most interesting facts in regard to the present production is that nearly the whole of the active membership of the Society as now constituted is changed from that of the first presentation in 1914. Only two of the present members of the Ladies' Chorus were in the original production and one of the Men's Chorus, while only one of the present principals acted in that capacity then. It speaks much for the vitality and enthusiasm of the Society as such that in spite of constant and inevitable changes the standard of each succeeding production is kept at an excellent high level and deservedly wins the approbation and patronage of increasing numbers of the public.

The Society has done excellent work, too, year by year in helping local charities by welcome contributions to their funds, and we think it not out of place to draw attention to the fact that in the Royal Hampshire County Hospital will be found eloquent testimony to the members' endeavours to help the sick and suffering, for in the X-Ray Department of that institution can be seen working daily a great deal of splendid apparatus made available by contributions from the Society's funds.

The members of the Winchester Amateur Operatic Society gladly avail themselves of this opportunity of expressing their grateful acknowledgments and thanks for the cordial reception invariably given them at their production of Gilbert and Sullivan Operas, for this reception has always proved a splendid incentive to everyone to give of their best, and they on their part also express the hope that they may be privileged for many years to come to entertain and amuse those who eagerly look forward year by year to the Society's productions. The attitude of the whole of the active membership may truthfully be summed up in the time-honoured quotation, "Tis not in mortals to command success, but we'll do more, deserve it!"

A final word of thanks is due certainly to Mr. Noel Hanbury for his splendid and tactful leadership during the whole of its existence. Also to the indefatigable Hon. Secretary, Mr. J. W. Grimmett, and all those who so readily assist him in carrying out its thousand and one details necessary for the successful running of the Society.



PRINCIPALS IN THE CAST

‘THE MIKADO’
or THE TOWN OF TITIPU



A letter from THE MIKADO

THE STORY OF THE OPERA.
ACT I.

A COMPANY of Japanese noblemen, on the rising of the curtain, are discovered in the Courtyard of Ko Ko's Palace in Titipu standing and sitting in "attitudes queer and quaint" and singing their own praises.

"If you want to know who we are
We are gentlemen of Japan."

A strolling minstrel, Nanki-Poo, a one-time member of the Titipu town band, enters in great excitement and inquires the whereabouts of Yum-Yum (the ward of Ko-Ko, a cheap tailor), with whom he has recently fallen in love. He has heard that Ko-Ko, who was betrothed to his ward, has been condemned to death for flirting, so that the great obstacle to his courtship being likely to be soon removed, he is anxious to resume his love-making, for Yum-Yum secretly returns his affection.

But unfortunately for Nanki-Poo, Ko-Ko has been reprieved and raised to the exalted rank of Lord High Executioner, and Pish-Tush explains in detail how this came about.

The Mikado has issued an extraordinary decree making flirting a capital offence, and the promotion of Ko-Ko from convict to Lord High Executioner is a consummate answer by the city authorities to this decree, for being under sentence of death himself for flirting he cannot cut off anyone else's head until he has cut his own off.

The appointment arouses righteous indignation amongst the State officials who, too proud to take office under an ex-tailor, resign in a body.

Pooh-Bah, "a particularly haughty and exclusive person," steps nobly into the breach and saves the situation by accepting all the posts—and incidentally the salaries.

He tells Nanki-Poo that Yum-Yum is arriving that day from school to be married to Ko-Ko, and refers him to the Lord High Executioner for any further information about her.

Ko-Ko arrives on the scene in all the panoply of his high office, and in song and speech pleasantly informs everyone of his long list of victims to be, this list being most comprehensive and complete.

No one appears to have been missed out, and his audience is much impressed. No doubt many of them recognise their own portraits in his gallery of victims, and shiver accordingly.

‘The Mikado’



PRINCIPALS IN THE CAST

STORY OF THE OPERA (continued).

Yum-Yum arrives with her escort of beautiful school-fellows, who all break into song :

" Comes a train of little ladies
From scholastic trammels free
Each a little bit afraid is
Wondering what the world can be ! "

Nanki-Poo arrives. Ko-Ko is jealous and asks to be presented. This leads to Nanki-Poo confessing his love for Yum-Yum to Ko-Ko, which the latter receives in characteristic fashion. He is not even angry, it appears, but all the while his busy little brain is working on the problem.

A letter arrives from the Mikado to the effect that no executions have taken place in Titipu for a year and " what about it ? " The post of Lord High Executioner must be abolished and the city reduced to the rank of a village unless business is placed on a sounder footing and the rust of Ko-Ko's axe removed.

So someone must be beheaded, and the problem is who shall it be. Pooh-Bah suggests Ko-Ko himself, no doubt with a view of securing still another lucrative post, and is not the ex-tailor under sentence of death for flirting? Ko-Ko disagrees, and there is a pretty wrangle. Pish-Tush suggests " get a substitute," and the nimble brain of Ko-Ko seizes on the idea at once. " Pooh-Bah, I appoint you Lord High Substitute ! " Truly a Gilbertian way out of a dilemma. Of course, Pooh-Bah declines the honour, for there is very little money to be made out of dying, and Ko-Ko is in a predicament.

Nanki-Poo arrives, tired of life and contemplating suicide. Ko-Ko is struck with another brilliant idea. Here is the very man for a substitute—" Don't spoil yourself by committing suicide, but be beheaded handsomely at the hands of the Public Executioner ! " Although rather dubious about the advantage of this at first, in spite of Ko-Ko's glowing account of the actual ceremony when it takes place, Nanki-Poo eventually agrees, but makes his own condition, namely, that he may marry Yum-Yum at once and enjoy a month's respite in her company. After his execution Ko-Ko is welcome to her.

Nanki-Poo and Yum-Yum come in for a good deal of good-humoured banter from the townsfolk.

" May all good fortune prosper you,
May you have health and riches too,
May you succeed in all you do,
Long life to you—TILL THEN ! "

But who is the fierce-looking lady of uncertain age and still more uncertain charms who bursts upon the revellers? It is Katisha come to claim her perjured lover, the Mikado's son, who some time back fled from his father's Court and her unwelcome attentions, preferring the life of a strolling minstrel as a " Second Trombone " and the chance of a little quiet love-making with Yum-Yum. Yes, Nanki-Poo is really the Heir Apparent, and once again resisting her ardent wooing, for Katisha has no false modesty and pleads her suit before all and sundry with great vehemence, he is subjected to dire threats of exposure from the indignant middle-aged lady. To think that he prefers this milk-and-water maiden to one whose charms include a left shoulder blade which people come miles to see and a circulation the largest in the world is unthinkable, and so Katisha proceeds to let the cat out of the bag. But it is not to be, for the people refuse to listen to her and shout her down. Spluttering with wrath, Katisha departs, vowing vengeance.

ACT II.

And now for the wedding. Everything looks merry and bright, at least for a month, but for a bombshell dropped from the nimble-witted Ko-Ko. " When a married man is beheaded his wife is buried alive ! " His authority for this legal discovery is unquestioned, for has he not " counsel's opinion," to wit, Pooh-Bah? " Here's a how-d'ye-do ! " Yum-Yum objects to such a stuffy death, and we don't blame her. Really, marriage with Ko-Ko would be preferable to this. But the Mikado is close at hand looking for his long-lost son. Ko-Ko thinks he has come to enquire about the sad lack of executions in Titipu, and shivers accordingly. But he at once starts scheming a way out, and a pretty little scheme it is too. Nanki-Poo and Yum-Yum must disappear, get married, and he will arrange an execution, etc.

'The Mikado'



SCENES AND PRINCIPALS IN THE OPERA

STORY OF THE OPERA (continued).

The Mikado arrives and highly-flavoured details are given of the happy despatch of the supposed victim by the three conspirators, Ko-Ko, Pitti-Sing and Pooh-Bah. But Katisha's eagle eye catches sight of the beheaded one's name on the Coroner's certificate, and the game is up. Ko-Ko is driven up into a corner and there seems to be no way out of the dilemma. All three are placed under sentence of death for compassing the death of the Heir-Apparent, so again there is another "Here's a how-d'ye-do." There is only one way out of the difficulty and that a drastic one for poor Ko-Ko—he must marry Katisha, Nanki-Poo must return to life, Pooh-Bah must be squared and the Mikado placated. The scheme works, but at what a cost to Ko-Ko. Like Yum-Yum, however, he thinks wedded unhappiness for life is preferable to life in some other world minus a head, and so he succumbs.

And so, as is always the case in these charming Operas, everything ends happily and one and all break into song, the Mikado included:—

"The threatened cloud has passed away,
And brightly shines the dawning day.
What though the night may come too soon
We've years and years of afternoon!"

A. C.

'THE MIKADO'

or The Town of Titipu

Lyrics by Sir W. S. Gilbert

Music by Sir A. Sullivan

Dramatis personæ:

The Mikado of Japan	- - - - -	WILLIAM KIDD
Nanki-Poo (<i>his Son, disguised as a wandering minstrel, and in love with Yum-Yum</i>)	- - - - -	FRANK MAJOR
Ko-Ko (<i>Lord High Executioner of Titipu</i>)	- - - - -	ARCHIE CLEMENTS
Pooh-Bah (<i>Lord High Everything Else</i>)	- - - - -	NOEL HANBURY
Pish-Tush (<i>a Noble Lord</i>)	- - - - -	SYDNEY JOHNSTON
Go-To	- - - - -	J. T. M. HEARSEY
Yum-Yum	- - - - -	EMMIE LOCK
Pitti-Sing	Three Sisters—Wards of Ko-Ko	GRACE BEAVIS
Peep-Bo	- - - - -	PHYLLIS SPIRE
Katisha (<i>an elderly Lady, in love with Nanki-Poo</i>)	- - - - -	VERENA CARSE

CHORUS of School-girls, Nobles, Guards, and Coolies.

ACT I.—COURT-YARD OF KO-KO'S OFFICIAL RESIDENCE.

„ II.—KO-KO'S GARDEN.

Chorus of School Girls:

BROWN, E. H.	FIELD, N.	KING, M.	PINNICK, E. L.
CHILDS, N. R.	GARD, A.	LANSLEY, M. A.	PORTSMOUTH, C.
CHISNELL, E. M.	GARDNER, G.	LOKE, M.	SMITH, W.
CLANCHY, D.	HARROD, D.	MAJOR, G.	WATTS, J.
COATES, G.	HERRING, G.	MATHEWS, M. R.	WEBB, N.
FAITHFULL, A.	HUBBERD, G.		

Nobles:

BASCOMB, F. A.	ELKINS, R.	LAVERTY, D. G.	SAVAGE, W.
CHISNELL, F.	FENNELL, J.	MILLS, G. H.	SOLOMON, E. E.
CLAVERTY, A.	GRIMMETT, J. W.	MONTAGUE, L.	WETTON, W.
COCKS, W. M.	HASTED, A. A.	RUSH, L. B.	WHITEHEAD, G.

Guards: R. GARD, F. NEWMAN

Coolies: L. TANNER, F. CROCKETT

'The Mikado'

ACT I



ACT II SCENES IN THE OPERA

'The Mikado'

MUSICAL NUMBERS

OVERTURE.

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*) - "Young man, despair likewise to go."
- 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*, *Peep-Bo*, and *Pitti-Sing*, with *Chorus of Girls*) - "Three little maids from school are we."
8. QUINTET (*Yum-Yum*, *Peep-Bo*, *Pitti-Sing*, *Pooh-Bah*, and *Pish-Tush*, 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*, *Pish-Tush*, and *Pooh-Bah*) - "I am so proud."
11. FINALE, ACT I - - - "With aspect stern and gl'omy stride."

ACT II.

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! If I marry you."
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, a little Tom-tit sang, Willow, tit-willow."
12. DUET (*Katisha* and *Ko-Ko*) - "There is a beauty in the bellow of the blast."
13. FINALE, ACT II - - - "For he's gone and married Yum-Yum."

'The Mikado'



ACT II SCENES IN THE OPERA

Winchester Amateur Operatic Society

Orchestra

- 1st Violins.*
 MISS RAISTRICK.
 MISS COLECLOUGH.
 MISS EDMANDES.
 MRS. GILL.
- 2nd Violins.*
 MISS BOYS.
 MISS S. BUTT.
 MISS G. FIELDER.
 MRS. LLOYD.
- Viola.*
 MRS. ALCOCK.
 MR. HARRIS.
- Cellos.*
 MR. F. ALCOCK.
 MRS. MACKENZIE.
- Double Bass.*
 MR. C. COOMBS.
 MR. E. F. STEERGOULD.
- Clarinets.*
 MR. E. CLINTON.
 MR. C. WOODS.



'Three little girls from school are we!'

Orchestra

- Cornets.*
 MR. A. F. MORRIS.
 MR. W. JACOBS.
- Horns.*
 MR. H. L. F. BURCH.
 MR. J. E. STREETER.
- Baritone.*
 MR. A. HAY.
- Trombones.*
 MR. F. TURLING.
 MR. E. LANGHOPE.
- Oboe.*
 MR. L. TREANOR.
- Flutes.*
 MR. F. FITCH.
 MR. A. KEMBLE.
- Timpani.*
 MR. A. FARRELL.

SOUVENIR PROGRAMMES

- | | | |
|-------------------|------------------|-------------------------|
| MISS BUNKER. | MISS LLOYD. | MISS L. RICHARDS. |
| MISS V. BUTT. | MISS E. LOKE. | MISS D. SMITH. |
| MRS. A. CLIMENTS. | MISS D. MATHEWS. | MRS. A. V. SMALL. |
| MISS COLERICK. | MISS MOODY. | MRS. F. SMITH. |
| MRS. CROFT. | MRS. S. MURRAY. | MISSES J. & B. WHITWAM. |
| MISS DICKS. | MISS D. PINNICK. | MRS. WILD. |
| MISS JOURNEAUX. | MISS PRIVETT. | MISS E. WATTS. |
| MISS LABDON. | | |

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| B. DOWLING. | J. INGRAM. | M. POWER. |
| M. DOWLING. | V. JOHNSTON. | G. SUMMINS. |
| M. EASTHER. | M. LAVINGTON. | M. STROUD. |
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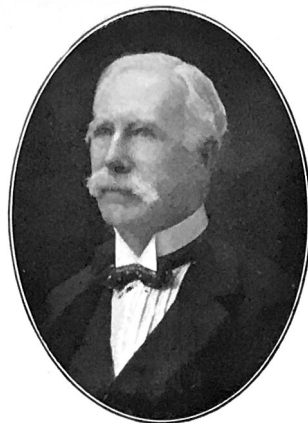
'The Mikado'



ACT II SCENES IN THE OPERA

1927

Winchester Amateur Operatic Society



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H. CROFT. J. T. LAVERTY. C. S. WOOLDRIDGE.
J. W. ELKINS. D. G. LAVERTY.

Musical Director :
MALCOLM SARGENT, Mus. Doc.

Deputy Conductor :
HUBERT F. CLARK.

Producer and Stage Manager :
NOEL HANBURY.

Assistant Stage Manager and Property Master :
L. W. MATHEWS.

Accompanist :
DORA SMITH, L.R.A.M.

Secretary :
J. W. GRIMMETT.

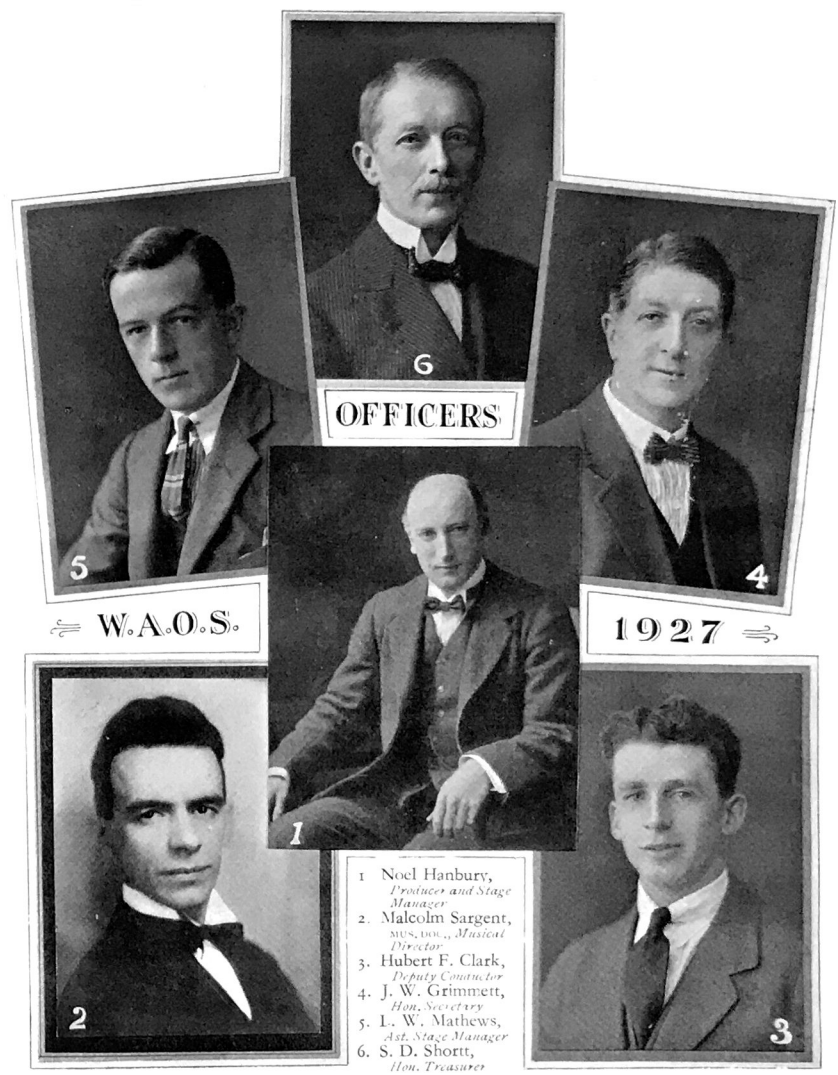
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H. CROFT.
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R. MATHEWS.
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J. C. WHITEHURST.

Winchester Amateur Operatic Society



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1927

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- 2 Malcolm Sargent,
Mus. Doc., Musical Director
- 3 Hubert F. Clark,
Deputy Conductor
- 4 J. W. Grimmett,
Hon. Secretary
- 5 L. W. Mathews,
Asst. Stage Manager
- 6 S. D. Shortt,
Hon. Treasurer

Winchester Amateur Operatic Society



Ko-Ko: "Stop! Stop! listen one moment!"

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BIERLEY, MRS.	COCKS, COLONEL.	FOWLER, MAJOR AND MRS.
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	CARRIS, REV. J. AND MRS.	

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 GOODMAN, CANON.
 GUDGEON, MR. STANLEY.
 GILBERT, CAPT.
 GUNN, REV. ALAN.
 GODWIN, DR. H. J. AND MRS.
 GODDARD, MR. AND MRS. F. W.
 GODWIN, MR. C. E. AND MRS.
 GILL, MR. AND MRS. MAURICE.

THE VERY REV. THE DEAN OF WINCHESTER.
 HANBURY, MR. NOEL, C.B.E., AND MRS.
 HENSLEY, DR. AND MRS.
 HEWETT, REV. G. M. A. AND MRS.
 HEATHCOTE, MR. ARTHUR M.
 HOARE, MR. AND MRS. ARTHUR.
 HUNT, MR. WILLIAM A. AND MRS.
 HUDLESTONE, MISS MAUDE P.
 HEATHCOTE, MRS.
 HIGHT, DR. AND MRS.
 HILLIER, MR. WALLER.
 HOBBS, COL. J. S.
 HAYWOOD, MRS.
 HINDS, MR. C. C. A.
 HICKS, MR. F. M.
 HUBBLE, CAPT.
 HAIG, COL.
 HESLINT, COL. C.
 HAMEL, H. DE, ESQ.
 HOGG, MISS.
 HODGSON, MISS.

IRVING, MR. R. E. G. AND MRS.

JOWITT, MR. R.
 JAMISON, COL. J. BLAND AND MRS.
 JOHNS, MR. E. F. AND MRS.
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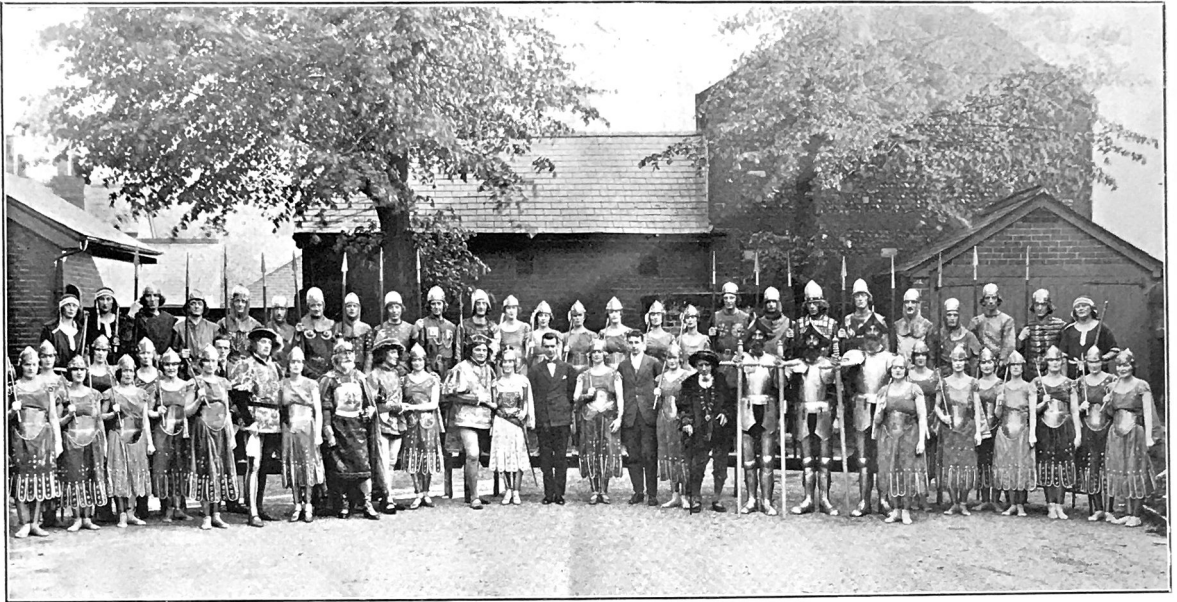
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"PRINCESS IDA" Performed at the Guildhall, Winchester, May, 1926

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