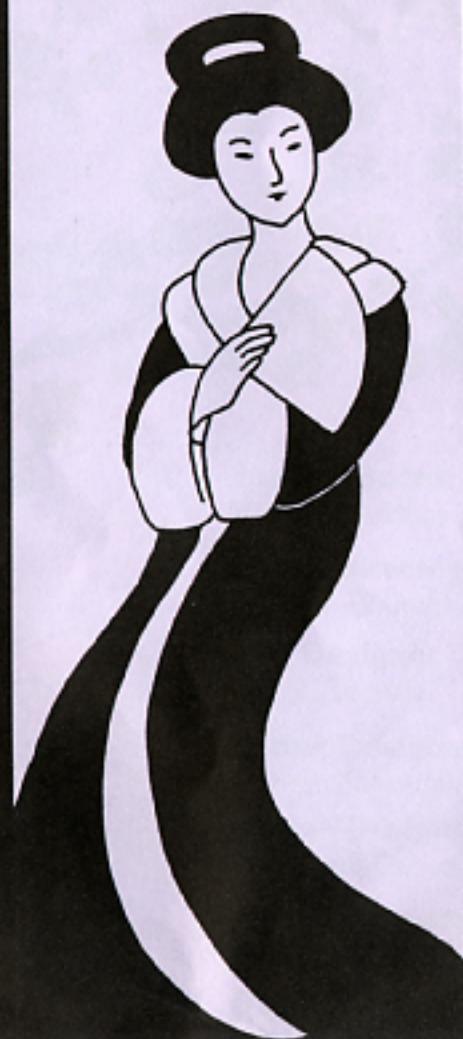


MADISON SAVOYARDS, LTD., PRESENTS  
**GILBERT & SULLIVAN'S**



THE  
M  
I  
K  
A  
D  
O

July 22nd & 23rd 8:00 pm  
24th 1:00 pm  
29th & 30th 8:00 pm

**WISCONSIN  
UNION  
THEATER**



THE  
MIKADO

**Stage Director**  
Michael Goldberg

**Music Director**  
William Weinert

**Set Designer**  
D.R. Torney

**Lighting Designer**  
Kenneth Ferencek

**Costume Designer**  
Susan Lynn Gustaf

**Technical Director**  
Jim McWilliams

**Stage Manager**  
Eric Replinger

**Asst. Chorus Master**  
Steve Kushner

**Producer**  
John Barker

**Publicity Director**  
Dennis Palzkill



## Argument

Before the action of the opera begins, Nanki-Poo has fled from the court of his father, the Mikado of Japan, to escape marriage with an elderly lady named Katisha. Assuming the disguise of a musician, he has then fallen in love with a fair maiden, 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 hastening to the court of Ko-Ko in Titipu to find out whether Yum-Yum is now free to marry him.

From Pooh-Bah (a corrupt and proud public official) and Pish-Tush (a nobleman), Nanki-Poo learns that Ko-Ko has instead 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 of Lord High Executioner. He is in a quandary to find someone to execute, when Nanki-Poo appears, bent upon suicide because he cannot marry Yum-Yum. By conceding to him the right to marry Yum-Yum for a month, Ko-Ko persuades Nanki-Poo to be the subject for the public execution when that 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. As all are singing a merry madrigal, 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 quandary to find someone to execute, especially as he has heard that the Mikado is at that moment on his way to Titipu. Nanki-Poo magnanimously offers himself for immediate decapitation, but Ko-Ko is unable to perform the act without some practice.

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 this 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 at the prompting of Katisha 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—or find some other way out....



## Musical Numbers

Overture ..... Orchestra

### Act I: The Titipu Town Square

If You Want To Know Who We Are ..... Nanki-Poo, Men  
 A Wand'ring Minstrel I ..... Nanki-Poo, Men  
 Our Great Mikado, Virtuous Man ..... Pish-Tush, Men  
 Young Man, Despair ..... Pooh-Bah, Nanki-Poo, Pish-Tush  
 And Have I Journeyed For A Month ..... Nanki-Poo, Pooh-Bah  
 Behold The Lord High Executioner ..... Ko-Ko, Men  
 As Some Day It May Happen ..... Ko-Ko, Men  
 Comes A Train Of Little Ladies ..... Girls  
 Three Little Maids From School Are We ..... Yum-Yum, Peep-Bo, Pitti-Sing, Girls  
 So Please You, Sir, We Much Regret ..... Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah, Girls  
 Were You Not To Ko-Ko Plighted ..... Yum-Yum, Nanki-Poo  
 I Am So Proud ..... Pooh-Bah, Ko-Ko, Pish-Tush  
 With Aspect Stern And Gloomy Stride ..... Ensemble

*There will be a 15-minute intermission.*

### Act II: Ko-Ko's Garden

Braid The Raven Hair ..... Pitti-Sing, Girls  
 The Sun, Whose Rays Are All Ablaze ..... Yum-Yum  
 Brightly Dawns Our Wedding Day ..... Yum-Yum, Pitti-Sing, Nanki-Poo, Pish-Tush  
 Here's A How-De-Do! ..... Yum-Yum, Nanki-Poo, Ko-Ko  
 Mi-Ya Sa-Ma ..... Mikado, Katisha, Girls, Men  
 A More Humane Mikado ..... Mikado, Girls, Men  
 The Criminal Cried As He Dropped Him Down .....  
 Ko-Ko, Pitti-Sing, Pooh-Bah, Girls, Men  
 See How The Fates Their Gifts Allot ... Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko, Katisha  
 The Flowers That Bloom In The Spring .....  
 Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing, Pooh-Bah  
 Alone, And Yet Alive! ..... Katisha  
 Willow, Tit-Willow ..... Ko-Ko  
 There Is Beauty In The Bellow Of The Blast ..... Katisha, Ko-Ko  
 For He's Gone And Married Yum-Yum ..... Ensemble





### Technical Staff

**Key Grip:** Jean Hodgkin

**Master Electrician:** Don Darnutzer

**Master Carpenter:** Randy Ary

**Carpenters:** Mary Kahl, Michael Toseff, Bob Lasser, Laura Thomas, Liz Goddall

**Costumes:** Jan Kettler (wardrobe mistress), Louise Lathrop, Mary Ann Goczy, Jeannie Jerde

**Makeup Designer:** Betsy Cox

**Makeup:** Jan Kettler, Mary Ann Goczy, Kay Zorich, Louise Lathrop, Ellen Carla Barker

### Production Staff

**Assistant Stage Manager:** Rachele Fenster

**Props Assistant:** Jon Gember

**Rehearsal Accompanist:** Miriam Steiner

**Publicity & Program:** Martha Aarli, Marja Barger-Carlsen, John Barker, Ellen Huelster, Jeannie Jerde, Mary Larson, Jean Nielsen, Christine Slowinski, Ann Stevning-Roe, John Stofflet, Joanne Weintraub

**Graphic Artist:** Sarah White

### Dramatis Personae

THE MIKADO OF JAPAN ..... LYNN BERG

NANKI-POO, *His Son, disguised as a wandering minstrel,*

*and in love with Yum-Yum* ..... THOMAS MURPHY

KO-KO, *Lord High Executioner of Titipu* ... PATRICK JOSEPH LINEHAN

POOH-BAH, *Lord High Everything Else* ..... JUDSON HARMON

PISH-TUSH, *A Noble Lord* ..... MARK RANUM

YUM-YUM } ..... WENDY JAQUINT

PITTI-SING } *Three Sisters, Wards of Ko-Ko* ... ALLISANNE APPLE

PEEP-BO } ..... RACHEL RIESE

KATISHA, *An Elderly Lady, in love with Nanki-Poo* . JULIE R. SODDY

#### **Chorus of School-Girls, Nobles, Guards and Coolies:**

Martha Aarli, Kathleen Allen, Marja Barger-Carlsen, Mary Donovan, Jean Fuszard, Mary Ann Goczy, Cindy Hall, Katherine Knowles, Mary Larson, Louise Lathrop, Monica Magee, Charlotte Mullen, Jean Nielsen, Lynn Phillips, Pamela Shannon, Ann Stevning-Roe, Kay Zorich, Jeanne Zwettler, Scott Altman, John Chisholm, Bruce Clawson, Tom Cleary, Robert Cook, Jon Fliegel, Jeffrey Golden, Tim Hawley, Jim Kanner, Mark Meier, Tom Schaefer, Paul Schick, John Seaton, Thomas Trull, Fred Tuck, Steven Zwickel

**Elders:** Frederic Cassidy, Margaret Steadman

**Children:** Peter Georgelan, Jack Magee, Katherine Nauman

**Keep your savings in  
"Harmony" with these  
economic times!**

**When you need a bank that does more for you!**

**M&I Bank of Hildale**

401 North Segoe Road Phone 238-9373  
Member: Federal Deposit Insurance Corporation

### Madison Savoyards Orchestra

William Weinert, Conductor

Gretchen Wallbrunn, Concertmaster

Violin I	Raymond Leung	Flute	Kathleen Cook	
	Wendy Buehl		Peggy Bruns	
	Gretchen Wallbrunn			
	Anna Bittar			
Violin II		Oboe	Linda Edelstein	
	Greg Reed		Clarinet	Grant Von Wald
	Hector Valdivia			Maureen Seibert
Lola Yde				
Viola		Bassoon	Terry Grush	
Viola	Steven Bruns	Horn	Steve Thurlow	
	Karen Bryan		Robin Von Wald	
Cello		Trumpet	Connie Fellows	
	Peter Steffens		Michael Gilbert	
Cello	Philip Marquess	Trombone	Terry Austin	
Bass	Blake Feist	Percussion	James Latimer	



### Stage Director's Note

Classic—of the highest class; of the first order; approved as a model; standard; leading (OED)

From *W.S. Gilbert: His Life And Strife*, by Hesketh Pearson, 1957:

"[Gilbert and Sullivan's disagreements during their long professional collaboration were] rooted in their natures. Fortunately, their divergences in personality were complementary in art, and it is certain that if they had resembled one another at all closely the perfect unity of their operas could not have been attained. Though inspired by Gilbert's words, Sullivan's music gave them wings, and there emerged an ideal combination of charm and vivacity, delicacy and vigour, sweetness and strength. Had he lived at an earlier period Sullivan would have produced the folk tunes of a nation. As it was, he composed its swan-songs. And when we consider that it came from a man whose illness was both constant and agonizing, we have to admit that history contains no parallel instance of so much joy and beauty created by one who suffered so much.

"Gilbert's singularity as a librettist was due to his versatility. Many others had been able to write excellent lyrics or clever patter songs or admirable comic verse or witty dialogue, but Gilbert could do the lot, and each of them at least as well as the best of anyone else. Furthermore, he created a world of his own, unlike any other, imposing his own personality on all its inhabitants, a burlesque world into which no real figure was permitted to enter. He showed a masterly restraint in maintaining the atmosphere of this artificial dreamland, never carrying a humorous idea too far, never allowing sentiment to become emotional, and never forgetting that the puppets should be subservient to the plot. He knew to a syllable the practical limitations of his medium and studiously kept within them.

"Even his satire, his most individual quality, never obtrudes. It is sufficiently superficial to be pleasing; it amuses without hurting. By satirizing everything in general, he satirized nothing in particular, and people willingly laugh at themselves when they are able to laugh at others. The Gilbertian cosmos could only have been fashioned by one who enjoyed life and sympathized with the predicament of his fellow creatures."

—Michael Goldberg



### About The Savoyards

The success of Gilbert & Sullivan's operas prompted their business manager, Richard D'Oyly Carte, to build a theater for them in the heart of London. On the site of the ancient Savoy Palace, D'Oyly Carte built the first theater in the world to be lit by electricity. It opened on October 10, 1881, with *Patience*. The works of Gilbert & Sullivan are so closely associated with the theater that they are often called the Savoy Operas, and their devotees are called Savoyards.

### Music Director's Note

*The Mikado*, or, *The Town Of Titipu*, is one of only two operettas which Gilbert set in a specific exotic locale (the other being *The Gondoliers*). Although Sullivan considered using large doses of authentic Japanese music to reflect the setting, his final decision was to add only an occasional pinch of Japanese flavoring—and the right decision it was.

Gilbert's satirical counterpoint of authentic (and imagined) Japanese customs versus situations drawn directly from the society of Victorian London is complemented both by the strong Japanese quality of sets, costumes and gestures and by the rich blend of British musical styles—from hornpipe to military march to madrigal—provided by Sullivan. This spicy dissonance between the visual and musical contexts is one key to the unique appeal of *The Mikado*.

—William Weinert



---

---

**Nobody knows Madison like**

**ISTHMUS**



---

---

**Coming August 19: our Third Annual Manual**

---

---



## Who's Who

**Lynn Berg** (Mikado) is presently a doctoral candidate at the UW. He has appeared in many opera productions both at the University and with the Madison Civic Opera. His first Gilbert & Sullivan role was that of Don Alhambra in a concert version of *Gondoliers* with the Wisconsin Chamber Orchestra.

**Thomas Murphy** (Nanki-Poo) is a 1982 graduate of the UW School of Music, majoring in Applied Voice, and a student of Thomas Faracco. He recently appeared as the Chevalier in the University Opera production of Poulenc's *Dialogue Of The Carmelites* and as the Circus Director in the Madison Civic Opera's *Bartered Bride*. He has previously performed with the Madison Savoyards as Dick Dauntless in *Ruddigore* and as Frederick in *The Pirates Of Penzance*.

**Patrick Joseph Linehan** (Ko-Ko) is a veteran Madison Savoyard. He has appeared in *H.M.S. Pinafore* (1977) as Captain Corcoran, in *Iolanthe* (1979) as the Lord Chancellor, and in *The Pirates Of Penzance* (1981) as Major General Stanley. This past spring he wrote and performed a one-man show, "Pocket Lint: An Evening of Political Satire," produced in the Fredric March Play Circle. In the real world he is a dissertator and lecturer in the Department of Political Science and an academic dean in the College of Letters and Sciences.

**Judson Harmon** (Pooh-Bah) is an evaluation consultant at the State Department of Public Instruction. Judd has studied with Helen Ceci in Milwaukee and has sung in Madison and Milwaukee. He appeared as the Pirate King in *The Pirates Of Penzance* in 1981. He played the part of Pooh-Bah in high school in St. Paul 31 years ago.

**Mark Ranum** (Pish-Tush) made his Madison Savoyards debut as the poet Burthorne in last year's *Patience*. A student at the UW, he has appeared in productions at the University Opera and Madison Theatre Guild. He has also sung with Robert Fountain's Concert Choir.

**Wendy Jaquint** (Yum-Yum) is a 20-year-old junior at the UW-Madison. She has been studying voice with Ilona Kombrink for the past two years. She played the title role in last summer's production of *Patience* and Olga in University Theatre's production of *The Merry Widow*. She likes peanut butter and chocolate (together).

## ORIENTAL SPECIALTIES



**Fine imported gifts  
Jewelry, clothing and  
home accessories  
from the Far East.**

**Downtown**  
548 State St.  
255-9651  
Mon-Fri 10-8:00  
Sat 10-5:30  
Sun 12-5:00



**Walnut Grove**  
4010 Univ. Ave.  
233-8899  
Mon-Fri 10-9:00  
Sat 10-5:30

**Allisanne Apple** (Pitti-Sing), a mezzo-soprano, has appeared with Madison Savoyards in such roles as Mad Margaret in *Ruddigore* and Iolanthe in *Iolanthe*. Other credits include the Fairy Queen in *Iolanthe* with Skylight Comic Opera in Milwaukee, and a year as a member of the Connecticut Opera's Resident Ensemble.

**Rachel Riese** (Peep-Bo), a NATS Competition winner, is making her Madison Savoyards debut. Last summer she appeared as Maria in *West Side Story* in her native Appleton. She has also sung the roles of Lola in *The Gallantry* and Sylvia in Haydn's *Deserted Island*, both with the University Opera.

**Julie R. Soddy** (Katisha) makes her third appearance with Madison Savoyards. Last summer she appeared as Lady Angela in *Patience* and the previous summer as Kate in *The Pirates Of Penzance*. She has also appeared in various productions with the University Opera, Madison Theatre Guild and Madison Civic Opera. Next fall she plans to begin graduate work in voice at Indiana University.

**Michael Goldberg** (Stage Director) has directed three other Savoyards shows: *Iolanthe* (1979), *The Zoo* (1980) and *The Pirates Of Penzance* (1981). He has served on the Savoyards Board of Directors and was producer for *Princess Ida* (1980). For the UW-Madison Opera he has directed Britten's *Albert Herring* and Stravinsky's *The Rake's Progress*. He is the Program Director of the Wisconsin Union Theater.

**William Welner** (Music Director) is serving as musical director for the Madison Savoyards for the first time this summer. No stranger to the pit at the Union Theater, he has been principal clarinetist in the Savoyards Orchestra for the past two productions. A native of Pittsburgh, he has studied music in Oberlin, Ohio; Salzburg, Austria; Milwaukee and Madison, and is currently a doctoral candidate in choral conducting at UW-Madison. He has conducted choral ensembles and operatic productions at both UW-Madison and UW-Milwaukee. During the academic year, he serves as Assistant Professor of Music at UW-Parkside in Kenosha.

Gray  
Willer  
PRESS

offset printing

design camera work

typesetting

posters newsletters forms

invitations flyers letterheads

8 S. Carroll Madison, WI 53703 608/255-1219



**D.R. Torney** (Set Designer) previously designed the set for the Savoyards' 1982 production of *Patience*. Most recently, he designed for the Victory Theatre Association Dayton production of *Paf* and served as Tour Technical Director for the Dayton Ballet. He has designed for the Madison Civic Opera productions of *Aida*, *Carmen*, *Faust* and *Turandot*. He has also worked for dinner theater, dance, film and television.

**Susan Lynn Gustaf** (Costume Designer) recently moved to Albuquerque, N.M., where she designed costumes for the Albuquerque Opera Theatre productions of *Merry Wives Of Windsor*, *Little Jo* and *Carmen*. She has worked at the Albuquerque Civic Light Opera and on the United Methodist Production of *Trial By Jury*. Before leaving Madison, she designed for Madison Civic Repertory Theatre, Wisconsin Youth Theatre and Madison Theatre Guild. She has also worked at the Alley Theatre in Houston, UW-Madison, Butler University, University of Colorado-Butler and the Colorado Shakespeare Festival. *The Mikado* marks her seventh production with the Madison Savoyards.

**Kenneth Ferencsek** (Lighting Designer) designed lighting for Madison Savoyards' productions of *Princess Ida*, *Pirates Of Penzance* and *Patience*. He is lighting director for WHA-TV and a freelance lighting designer for theater, ballet and modern dance, designing shows most recently in Montreal and Toronto. He has taught lighting at the University of Montreal and is an active member of IATSE Local 251, Madison stagehands.

**Eric Replinger** (Stage Manager) has worked as Stage Manager, Master Electrician and Assistant Lighting Designer with the University Theatre and Madison Civic Repertory Theatre. This is his first production with Madison Savoyards.

**Betsy Cox** (Makeup Designer) got her first technical experience in high school on such productions as *Harvey*, *Tom Jones*, *South Pacific* and *Anything Goes*. She also worked several summers with the Riverside Players in Neenah, Wis., her home town, on *The Music Man*, *The King And I* and *Damn Yankees*. The past two summers she has been a volunteer at American Players Theatre in Spring Green. She is finishing her B.A. in Agricultural Journalism at UW-Madison.

Sheet Music  
and Books

Guitars

Band and Orchestra  
Instruments

Recorders

Amplifiers and  
P.A. Systems

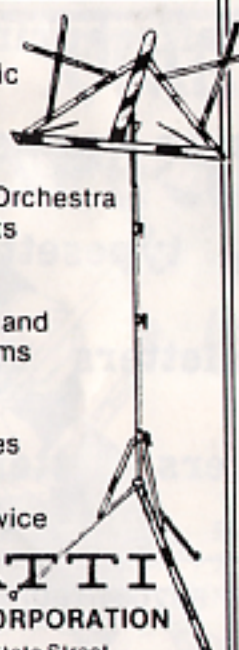
Drums

Accessories

In Store  
Repair Service

**PATTI**  
MUSIC CORPORATION

414 State Street  
Madison, Wis. 53703



## THE SOAP OPERA

soaps    sachets    hair care  
colognes    massage oils    hennas  
fragrances    clays    brushes  
lotions    sponges    mail order

319 State Street



### Dear Patron of the Arts:

We are delighted to welcome you to our 1983 production—*The Mikado*.

The Madison Savoyards was founded 21 years ago with a commitment to excellence in the production of Gilbert & Sullivan operas. Today, this commitment forms the strong foundation on which the company lives. For those of us close to the Savoyards, there is always a great deal of excitement and anticipation as we approach each new season. For our dedicated and tireless staff it is the culmination of months of work and preparation. We are confident you will share our excitement and satisfaction and that you will enjoy this year's performance.

It has been gratifying for us to see how far Savoyards has progressed in the past 21 years, but at the same time we are concerned with the tremendous increase in operating expenses. We receive no major outside funding and must rely almost entirely on ticket sales to cover our production costs. Your assistance is needed if we are to continue in our tradition of quality theater presentations.

Donations in any amount (tax-deductible) will be sincerely appreciated. Unless otherwise specified, we will acknowledge all contributors in our program in the following categories:

**Member** ..... \$5 to \$24  
**Patron** ..... \$25 to \$49  
**Sustaining Member** \$50 to \$99  
**Benefactor** ..... \$100 and up

Please make checks payable to:  
**Madison Savoyards, Ltd.**  
and send to  
**Madison Savoyards, Ltd.**  
P.O. Box 1612  
Madison, WI 53701

We also need your help in other areas: publicity, costumes, programs or props. If you'd like to volunteer, please call me at 241-0168 or Alex Feldman at 251-5812.

Your generous contributions are of vital importance to us. They enable us to continue to bring the music and lyrics of the Gilbert & Sullivan repertoire to the Madison community. We thank you for your help.

**Jeannie Jerde, President**



### Madison Savoyards Executive Board of Directors, 1983:

Jeannie Jerde, President; John Barker, Vice-President; Jean Nielsen, Secretary; Ellen Huelster, Treasurer; Richard Knowles; Dennis Palzkill; John Stofflet. Alternates: Christine Slowinski; Julie Soddy.



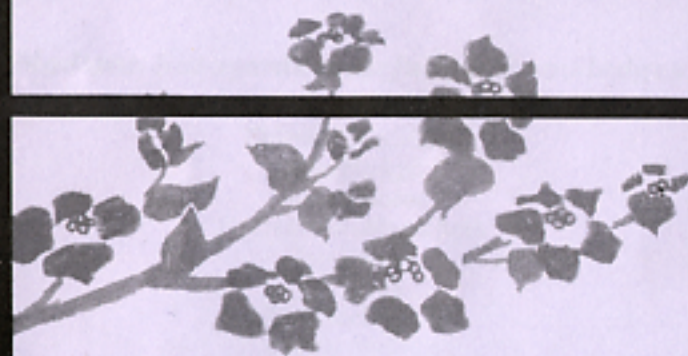
**Madison Savoyards gratefully acknowledges:**

Gilbert V. Hemsley, Jr.  
Oriental Specialties  
Jean Hodgins  
Karlos Moser  
R. Cameron Monschein  
Jay Young  
Al Novak  
Rod MacDonald  
Danny Abelson  
Arno Werner  
Chris Barker  
Renee Gusman  
IATSE Local 251  
WHA-TV  
UW Opera  
Madison Theatre Guild  
Burke Scenic Studios  
Madison Civic Opera  
Skylight Comic Opera  
Center for Public Representation  
Richard Knowles  
Barry Carlsen of Art Works  
Ellen Lovell  
Alex Feldman  
Isthmus  
The Capital Times  
Wisconsin State Journal  
National Promotions  
UMGASS  
O.K. Garden  
Holy Redeemer Church  
UW Costume Shop  
Madison Civic Repertory Theatre  
Patti Music  
Goodman's Jewelers  
World Bazaar  
WORT, WHA, WERN, WERU, WIBA, WISM, WTSO



**Our very special thanks to Luther Memorial Church.**





***Many thanks to our contributors!***

**Benefactors:**

F.G. Cassidy  
Elisabeth Holmes  
First Wisconsin National  
Bank of Madison

**Sustaining Members:** James W. Cain  
Alfred S. Gima, M.D.

**Patrons:** Evan and Catherine Richards  
William Frost  
Emmett Bennett  
Robert A. Luening  
Joanna Overn

**Members:** Carolyn Heidemann  
Mr. and Mrs. Philip Derse  
David and Judith Peterson  
Anne E. White