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# *The Mikado*

or

## *The Town of Titipu*

Music by Sir Arthur Sullivan  
Book & Lyrics by W. S. Gilbert

**Stage Director**  
Melanie Cain

**Music Director & Conductor**  
Blake Walter

**Production Coordinator**  
Steven Nibbe

Music Hall, UW-Madison

July 17, 18, 23, 24, 25 - 7:30 p.m.

July 19, 26 - 3:00 p.m.

2015

The 53rd annual summer Gilbert & Sullivan production of the  
Madison Savoyards, Ltd.

[www.madisonsavoyards.org](http://www.madisonsavoyards.org)

**Act I**

**Courtyard of Ko-Ko's Palace in Titipu**

**Intermission - 20 minutes**

**Act II**

**Ko-Ko's garden**

The use of recording devices, photographic, or video equipment is strictly prohibited in the theater during the performance. Please turn off all electronic pagers, beepers, cell phones, alarms, and watches. Some performances are being professionally recorded.

*"I know it's something humorous, but lingering, with either boiling oil or melted lead."*

The Mikado

## Synopsis - The Mikado

The show opens in the town of Titipu where the chorus of nobles are joined by Nanki-Poo, disguised as a second trombone, who is looking for Yum-Yum, the ward of Ko-Ko. A noble lord named Pish-Tush asks what Nanki-Poo's business is with Yum-Yum, and learns that the minstrel had seen the girl a year ago when he was a member of the town band, and they had fallen in love. But Yum-Yum was betrothed to her guardian Ko-Ko, 'a cheap tailor.' However on learning that Ko-Ko was condemned to death for flirting, the minstrel has hurried back to try to claim Yum-Yum. Unfortunately on his return he finds that far from being dead, Ko-Ko has in fact been let out on bail, and appointed Lord High Executioner. There is worse to come as Pooh-Bah, who holds every major office of state, informs Nanki-Poo that Yum-Yum and Ko-Ko are to be married that very day.

Yum-Yum and her sisters, Pitti-Sing and Peep-Bo, appear with their schoolfellows. When Yum-Yum finally catches sight of Nanki-Poo he reveals that he is the son of the Mikado, and when they are alone, she admits she does not love her guardian. The two lovers realize that their cause is hopeless, and Yum-Yum leaves Nanki-Poo who then tries to kill himself. Meanwhile, Ko-Ko has received a letter from the Mikado, who threatens to abolish the post of Lord High Executioner and reduce Titipu to the rank of a village unless a beheading takes place within a month. On seeing Nanki-Poo about to 'terminate an unendurable existence,' Ko-Ko points out that suicide is a capital offence, and offers to do the job professionally. Nanki-Poo agrees, on the condition that he can marry Yum-Yum and enjoy one month of married life before he is beheaded. After the execution, Ko-Ko will then be able to marry the widowed Yum-Yum. Amidst the celebrations in storms, Katisha, having tracked down the object of her affections, Nanki-Poo, threatens to reveal his true identity. She is outshouted by a chorus of Japanese syllables: "O ni! bikkuri shakkuri to!" (one of the many possible translations of which is "So surprised, we hiccup! Bah!") . But the town dwellers are not to be deterred and 'joy reigns everywhere around.'

Act Two opens with Yum-Yum being prepared for her wedding. But soon the awful fact is out, that under the Mikado's law, the widow of a beheaded man must be buried alive. This places Nanki-Poo in a dilemma, if he holds Yum-Yum to this marriage, she dies a hideous death, if he releases her, she must marry Ko-Ko at once. The marriage is off, and Nanki-Poo determines to do away with himself that afternoon unless Ko-Ko will kill him at once. But it turns out that Ko-Ko can't kill anything. To make matters worse, the Mikado and his suite are approaching the town and will arrive in ten minutes. In desperation, Ko-Ko arranges to draw up an affidavit of Nanki-Poo's execution.

The Mikado arrives with Katisha who makes much of being his daughter-in-law elect. When Ko-Ko presents his certificate of execution, the Mikado reads it and says, "My poor fellow, in your anxiety to carry out my wishes you have beheaded the heir to the throne of Japan!" Ko-Ko and Pooh-Bah find Nanki-Poo and beg him to present himself, alive, to his father, thereby absolving them of his death. But Nanki-Poo, now married to Yum-Yum, is afraid of Katisha's wrath. Unless Ko-Ko will agree to marry Katisha himself, he and Yum-Yum will leave on their honeymoon at once. Katisha, meanwhile, is mourning the death of Nanki-Poo, and when Ko-Ko tries to woo her, she is at first reluctant, but he wins the formidable lady with a pack of flattering lies and a sad, lovelorn song.

Katisha adds her powerful pleas to the Mikado for everyone to be pardoned. The Mikado, a bit bewildered by it all nonetheless pronounces that 'Nothing could possibly be more satisfactory!'

Plot summary by by Andrew Lister, University of Warwick G&S Society

# Musical Numbers

## Overture

### Act I

1. Chorus: *If You Want to Know Who We Are* .....Men of Titipu
2. Song and Chorus: *A Wandering Minstrel I* .....Nanki-Poo and Men of Titipu
3. Song and Chorus: *Our Great Mikado, Virtuous Man* .....Pish-Tush and Men of Titipu
4. Song: *Young Man Despair* .....Poo-Bah, Nanki-Poo and Pish-Tush
5. Chorus and Song: *Behold the Lord High Executioner* .....Ko-Ko and Men of Titipu
- 5a. Song: *I've Got a Little List* .....Ko-Ko and Men of Titipu
6. Chorus: *Comes a Train of Little Ladies* .....Women of Titipu
7. Trio: *Three Little Maids from School* .....Yum-Yum, Peep-Bo, Pitti-Sing, Women of Titipu
8. Quintet: *So Please You Sir, We Much Regret* .....  
.....Yum-Yum, Peep-Bo, Pitti-Sing, Poo-Bah, Pish-Tush and Women of Titipu
9. Duet: *Were I Not to Ko-Ko Plighted* .....Yum-Yum and Nanki-Poo
10. Trio: *I am so Proud* .....Poo-Bah, Ko-Ko and Pish-Tush
11. Finale Act One: *With Aspect Stern and Gloomy Stride* .....Company

### Act II

12. Chorus and Song: *Braid the Raven Hair* .....Pitti-Sing and Women and Children of Titipu
13. Song: *The Sun, Whose Rays Are All Ablaze* .....Yum-Yum
14. Madrigal: *Brightly Dawns Our Wedding Day*...Yum-Yum, Pitti-Sing, Nanki-Poo and Pish-Tush
15. Trio: *Here's a How-de-do!* .....Yum-Yum, Nanki-Poo and Ko-Ko
16. Entrance of Mikado: *Mi-ya Sa-ma*.....Mikado, Katisha, Residents of Titipu
17. Song and Chorus: *A More Humane Mikado* .....Mikado, Residents of Titipu
18. Trio and Chorus: *The Criminal Cried as He Dropped Him Down* .....  
.....Ko-Ko, Pitti-Sing, Poo-Bah, Residents of Titipu
19. Glee: *See How the Fates Their Gifts Allot* . Mikado, Pitti-Sing, Poo-Bah, Ko-Ko and Katisha
20. Duet: *The Flowers That Bloom in the Spring* .....  
.....Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing and Poo-Bah
21. Recitative and song: *Alone, and Yet Alive* .....Katisha
22. Song: *Willow, Tit-Willow*.....Ko-Ko
23. Duet: *There Is Beauty in the Bellow of the Blast* .....Katisha and Ko-Ko
24. Finale Act Two: *For He's Gone and Married Yum-Yum* .....Company



1983



1990



1998



2008

## The Mikado Cast

The Mikado of Japan .....	Bill Rosholt
Nanki-Poo (His son, disguised as a wandering minstrel) .....	Dennis Gotkowski
Ko-Ko (Lord High Executioner of Titipu) .....	Matt Marsland
Pooh-Bah (Lord High Everything Else) .....	Anthony Ashley
Pish-Tush (A Noble Lord) .....	Michael Ward
Yum-Yum (Ward of Ko-Ko) .....	Angela Sheppard
Pitti-Sing (Ward of Ko-Ko, sister of Yum-Yum) .....	Sarah Z. Johnson
Peep-Bo (Ward of Ko-Ko, sister of Yum-Yum and Pitti-Sing) .....	Clarisse Tobia
Katisha (an elderly Lady, in love with Nanki-Poo) .....	Meghan Hilker

### Chorus:

Kendra Arbaiza Sundal, Aimee Teo Broman, Emma Everitt, Elizabeth Everitt, Ruby Mumm Fillian, Jack Innes, Rob Kennedy, Jackie Kolb, Grace Rosholt, Deborah Rudin, Nathan Rudin, Deana Schmidt, Randy Schumann, Brian Webb, Fred Younger.

## The Madison Savoyards Orchestra

### Violin I

Carol Carlson, *Concertmaster*  
Matt Dahm  
Mishan Han  
Aaron Yarmel

### Violin II

Greta Beckbill\*  
Jeremy Kienbaum  
Clayton Tillotson  
Maya Webne-Behrman

### Viola

Ju Dee Ang\*  
Joshua Dieringer

### Cello

Zou Zou Rubidoux\*  
Morgan Walsh

### Bass

Catherine Harris

### Flute

Daniele Breisach\*  
Sarah Westby

### Oboe

Andrew Olson

### Clarinet

Robert Taylor\*  
Bethany Schultz

### Bassoon

Brian Ellingboe

### Horn

Paul Manfredo Litterio\*  
Heath Ugoretz

### Trumpet

Kyle Erickson\*  
Megan Aley

### Trombone

Matthew Wilber\*  
Christy Schwartz

### Percussion

Neil Sisauyhoat

\* Principal

This project is supported by Dane Arts  
with additional support from the  
Pleasant T. Rowland Foundation and  
the W. Jerome Frautschi Foundation.



## Production Staff

Stage Director .....	Melanie Cain
Music Director .....	Blake Walter
Production Coordinator .....	Steve Nibbe
Stage Manager .....	Nicole Hageman
Assistant Stage Manger .....	Sarah Helms
Scenery, Lights, Sound, Projections .....	Corey Helser
Choreographer .....	Jessica Duplessis
Properties .....	Sarah Helms
Costume Designer .....	Rebecca Stanley
Costume Assistant, Makeup & Hair Artist .....	Monica Mims
Accompanist .....	Steve Radke
Publicity Coordinator .....	Christina Kay
Orchestra Coordinator .....	Robert Taylor
Overture Artist .....	Benett Holgerson
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## About the Savoyards

The success of the Gilbert & Sullivan operas prompted their business manager, Richard D'Oyly Carte, to build a theater for them in the heart of London. He chose the site of the ancient Savoy Palace and built the first theater in the world to be lit by electricity. It opened on October 10, 1881 with the transplanted *Patience*.

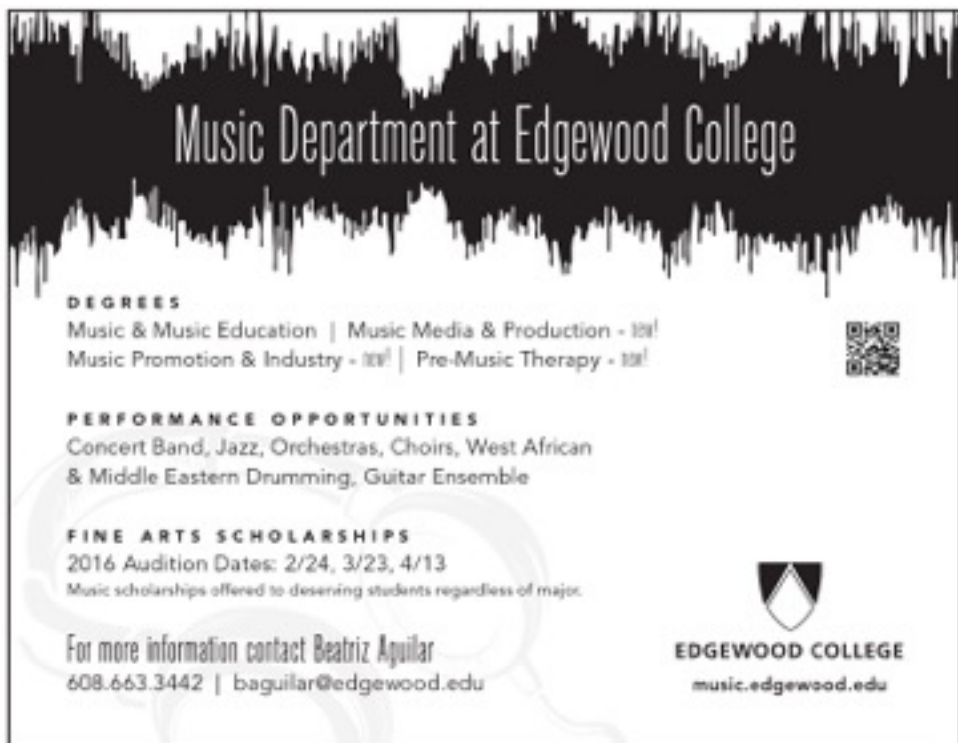
The first opera to premier in the Savoy Theater was *Iolanthe*. *The Mikado* opened in the Savoy Theater on March 14, 1885.

The works of Gilbert and Sullivan are so closely associated with the theater that they are often called “the Savoy Operas” and devotees of these operas are called “Savoyards.”

### Grateful Acknowledgement for Goods and/or Services

Kip Frautschi, Webcrafters, Edgewood College, Madison Ballet, Madison Opera.

Due to program deadlines and the tremendous number of volunteers, we expect that despite our best efforts, we've missed some of you who are very important to the success of each Savoyards production. We do want to thank you!




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## Melanie Cain, Stage Director

Melanie Cain, holds a DMA in Vocal Performance and Opera Production and an MM from the University of Wisconsin-Madison. Dr. Cain received her BA in both Music and Art from Luther College in Decorah, IA. Cain was Assistant Director/Stage Manager of the UW Opera's productions of *Orpheus in the Underworld*, Mozart's *Così fan Tutte* and *Le Nozze di Figaro*, and *Carmen*. She was administrator and project manager for Dorian Opera Theatre for several seasons. Currently, Dr. Cain operates Maven Vocal Arts, is Vice President of Board of Directors of the National Association of Teachers of Singing, and is Artistic Director of Fresco Opera Theatre in Madison.



### Stage Director's Notes by Melanie Cain

Japanese culture, at the time *The Mikado* was written, was all the rage in England. Depictions of Japan were seen through the art coming out of the region. Vases, fans, and jars illustrated elements such as beautiful gardens and traditionally dressed figures. These traditional images have become stereotypes of the culture, in some cases, creating a feeling that the images are disrespecting the culture instead of revering it. It was not Gilbert and Sullivan's intention to take a jab at Japan, but rather depict a fanciful view of the culture in order to satirize British politics and institutions. *The Mikado* has seen some backlash in recent years for using the traditional staging. For this *Mikado*, I decided to use a current art form rising out of Japan—Anime or Manga. Celebrating Japan's current popular artistic export while retaining the musical integrity of the work was a way for me to praise the culture much the way Gilbert and Sullivan were trying to do in 1885. I revere traditional staging of opera, but I do love to change things up and offer both the seasoned opera fan and new fans a modern take on the classics. *Melanie Cain*

## Blake Walter, Music Director

Blake Walter serves as a faculty member for the Edgewood College Music Department, where he teaches Music Theory, Ear Training, Conducting, and Music Appreciation and conducts the Edgewood Chamber Orchestra.

Blake received his Doctor of Musical Arts degree in Orchestral Conducting from the UW-Madison. He also spent five years studying with Marianne Ploger at the University of Michigan, working on advanced ear training and ear training pedagogy. Blake is an active free-lance conductor and has worked with The Madison Symphony Orchestra, The Wisconsin Chamber Orchestra, Dance Wisconsin and the Madison Community Orchestra.

Blake enjoys an eclectic mix of musical performance including Opera (with the Toledo Opera and The University of Wisconsin Opera Program), Musical Theater (over ten productions as Music Director/Conductor for University Theater at UW) and contemporary music: his recordings are commercially available on the Access and Orion labels and his performances have been featured in specialized programming on NPR.

This is Blake's fifth time serving as Music Director/Conductor for the Madison Savoyards, having worked with the company on *The Pirates of Penzance* in 2012 and 2005, the critically-acclaimed *Patience* of 2006 as well as the 2011 production of *Utopia, Limited*.



### Music Director's Notes by Blake Walter

Exoticism, or portraying characteristics of foreign lands, was a major influence in 19<sup>th</sup> century art, literature and aesthetics, exemplified by the operas of Georges Bizet, including *Carmen* (set in Ceylon). Exoticism led to a more specific focus on Asian cultures. The best examples (somewhat later) are Puccini's operas *Madama Butterfly* (set in Japan) and *Turandot* (set in China.) "World Expositions" throughout Europe and America, showcased costuming, dances, art and music of the ancient cultures.

## Music Director's notes, continued

*The Mikado*, is one of Gilbert and Sullivan's "exotic operas." In typical G & S style, the opera had very little to do with where it was set, and much more on satire of the British societal and political structures. We're often told that Asian musics are based on pentatonic scales (5 note, rather than 7 note scales). This is partly true, but there are approximately 18 different pentatonic scales used in music of Japan alone. Sullivan (and Puccini) used only the "Major Pentatonic" scale, or a scale based upon steps 1, 2, 3, 5 and 6 of a major scale. This scale was featured throughout *The Mikado*, and gives the work a stereotypical Japanese sound. This scale and a melodic quote are the only thing about the opera that actually depicts Japanese music or cultures, except for some vague reference to Japanese art.

*The Mikado* couldn't be more English! After the Overture and opening chorus, both of which use the pentatonic scale, the male lead, Nanki-Poo, sings an aria that features 4 different English song types including a ballade and a sea-song. In this same work, Gilbert references *Hamlet*, with the line "a thing of shreds and patches" (in the Shakespeare's, it's "a KING of shreds and patches.") There is one actual Japanese melody used; "Miya Sama," which was probably written quite recently in reference to *The Mikado*, as a marching tune for the Japanese military. Puccini used the same tune in *Madama Butterfly*.

*The Mikado* is perhaps the most complicated, the densest of any of the Savoy operas. It has the standard "patter song," but also contains music that can only be referred to a "patter-trios, quartets, and choruses, exploiting the vocal and diction techniques of the entire cast." The sheer quantity of text, skillfully set by Sullivan is amazing. There is also use of counterpoint, or the entwining of different melodies in to one texture, as exemplified by the trio "I am So Proud." Although there is only one aria that appears regularly in concert performance, the combination of text and music is, overall, the most incredibly intense and satisfying experience in G & S, for performers and audiences alike.

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- **From Sullivan's diary**, March 3, 1885: "Worked all night at Finale 1st Act. Finished at 5 a.m. 63 pages of score at one sitting!"
- *The Mikado* was first performed at the Savoy Theatre in London on March 14, 1885 and ran for 672 performances.
- **D'Oyly Carte** sent a company to New York in secret to give the first American performance at the Fifth Avenue Theater on July 20, 1885, opening a run of 250 performances.
- **One night in October 1885**, there were 117 performances of *The Mikado* in the USA

## Cast & Crew Profiles

**Kendra Arbaiza-Sundal** (chorus) is happy to be joining The Madison Savoyards for the third time, having previously appeared in *Ruddigore* (2004) and *Utopia, Ltd.* (2011). Kendra spent the last five years abroad, finding limited opportunities to sing while pursuing her Master's degree and teaching English. Before that she minored in music at Ithaca College and majored in vocal performance at Interlochen Arts Academy, so she is excited to be performing again. Kendra is grateful for the love and support of her husband, Daniel, in this and every endeavor.

**Anthony Ashley** (Pooh-Bah) Mr. Ashley is very pleased to be performing in this production, and to be continuing a cherished relationship with the Savoyards. He was the Private Willis in *Iolanthe* (2013) Sergeant of Police in the 2012 production of *The Pirates of Penzance*, and Pooh- Bah in *The Mikado* (2008). Mr. Ashley made his operatic debut at the University of Texas, as Sarastro in *The Magic Flute*, and has since performed with numerous organizations, including the Madison Opera and the Madison Symphony, Houston Grand Opera, Austin Lyric Opera, Opera East, Opera in the Heights, and the Houston G & S Society. He has been a featured soloist on several tours of the United Kingdom, performing evensong services at St. Paul's Cathedral and Christ Church, Oxford among others, and concerts of American spiritual and popular songs. Mr. Ashley would like to give special thanks to Savoyard's board member, Nan Schaefer, and her husband Bob for their kind generosity, sharing their home with this wandering minstrel.

**Aimee Teo Broman** (chorus) is appearing for the fifth time with the Madison Savoyards, having first appeared in *The Mikado* in 2008. She is a biostatistician at the University of Wisconsin and a violist with the Edgewood Chamber Orchestra. She thanks her wonderful husband, Karl, for minding the kids for the summer.

**Jessica M Duplessis** (choreographer) is a 2004 graduate of Keene state college with a degree in theatre dance and film. She is the artistic director of *Raw Inspirations Dance Company* and has been teaching dance in the Madison area since 2007. Jessica's work has been seen across the country and her theatre choreography experience includes multiple productions of *Footloose*, *Grease*, *Oklahoma* and much more.

**Emma Everitt** (chorus) is excited to be performing in this year's Madison Savoyards production of *The Mikado*. This is Emma's third appearance with the Savoyards. Previous productions include *The Pirates of Penzance* ( 2012) and *Iolanthe* (2013). Emma has performed with the Young Shakespeare Players for three seasons and has been singing with the Madison Youth Choirs since the age of 9. She has acted in the musicals *Little Women*, *The Little Shop of Horrors*, *Thoroughly Modern Millie* and *The Music Man* at Madison Country Day School, where she will be a junior this fall.

**Elizabeth Everitt** (chorus) is very excited to be in her first production with the Madison Savoyards. She has been singing with the Madison Youth Choirs for over nine years, and has sung with the Madison Choral Project and Madison Opera. She also participated in many musicals at Madison Country Day School, where she will be a senior this fall. She would like to thank her friends and family for their support in her musical endeavors.

**Ruby Mumm Fillian** (chorus) is a newcomer to the Madison theater community and is enjoying exploring the vibrant local arts scene. Prior to moving to Madison, Ruby sang for over 30 years in the Chicago area in several ensembles, including the Handel Week Festival Chorus, Vox Caelestis, and the William Ferris Chorale. In December, she performed in Oregon Straw Hat Players' production of *Amahl and the Night Visitors* and currently sings with the Philharmonic Chorus of Madison. Ruby wishes to thank the Madison community for its warm welcome and specifically, the Madison Savoyards for this opportunity to be part of such a rich and long-standing tradition.

## Cast & Crew Profiles

**Dennis Gotkowski** (Nanki-Poo) is currently pursuing his doctorate in voice performance at UW-Madison, in the studio of Jim Doing. He has recently performed with UW Opera, Madison Bach Musicians, Prairie Fire Theatre, and Dramatic Crossroads, and he is delighted to make his Madison Savoyards debut as Nanki-Poo. Past roles include Mayor Upfold (*Albert Herring*), Camille (*The Merry Widow*), Ferrando (*Così fan tutte*), Rinuccio (*Gianni Schicchi*), and Little Bat (*Susannah*). In addition to singing, Dennis maintains a busy schedule as a collaborative pianist, vocal coach, conductor, and organist/harpsichordist.

**Nicole Hageman** (Stage Manager) graduated with a BFA in Stage Management at UW-Milwaukee. She's stage managed for 6 years with professional and educational theatre companies alike. She was recently the assistant stage manager for Winter Dances at UW-Milwaukee, in which she ran projections and a live feed green-screen. Last summer she interned in San Diego at The Old Globe for *Othello*, starring Richard Thomas, Blair Underwood and Kristen Connolly. Nicole is working hard to become an efficient and trusted equity stage manager. Nicole would like to thank her mother, and her mentors in stage management: Michael Lussenden, Ryan Helgeson, and Jessica Berlin.

**Sarith Helms** (Assistant Stage Manager & Props Coordinator) is a Veteran and graduate from Edgewood College with a baccalaureate degree in Theatre Arts. She is excited to be working on her first show with Savoyards. She has directed One Acts and performed in multiple productions but believes to have finally found her true calling in Theatre. She thanks her life partner, Staci, for always supporting her in her crazy endeavors and for loving her endlessly. Previous endeavors include directing in *Queer Shorts 9*, the Student Directed One Acts and acting in *Urinetown*, *Love's Labour's Lost*, the *Murder Mystery in the Library*, and StageQ's *Much Ado About Nothing*. She has also designed costumes with StageQ.

**Corey Helser** (Scenic & Lighting Design) Scenic and Lighting design, construction and installation by Theater Support Services, LLC.

**Meghan Hilker**, (Katisha) currently a voice student at UW, is delighted to be joining the Madison Savoyards as Katisha in this year's production of *The Mikado*. Meghan studied voice performance at Penn State University and moved to Madison from Pittsburgh to pursue her graduate degree. Recently, she appeared as Arsace (*Semiramide*) and Mélisande (*Pelléas et Mélisande*) in the UW Opera Workshop Scenes Program. As always she is grateful for all of the love and support from her parents and teachers – she wouldn't be here without them!

**Jack Innes** (chorus) is delighted to be a part of such a wonderful show. Recent performances include *Rinaldo and the Galactic Crusades* with Fresco Opera Theatre, *On Golden Pond* with Strollers Theatre, and *W8ting 4 G-Dogg* at Broom Street Theater. Jack would like to thank Ms. Débora Barr for her constant support. Enjoy the show!

**Sarah Z. Johnson** (Pitti-Sing) With periodic breaks to have children (twins since she last appeared on stage at Music Hall), Sarah Z. Johnson has been feeding her G&S habit with the Madison Savoyards for nine years, where she has adored playing forward, funny mezzo roles like Pitti Sing in the Savoyards' 2008 *Mikado*, Pheobe Meryll in *Yeoman of the Guard*, and Lady Angela in *Patience*. In her real life, Sarah is Director of the Writing Center at Madison Area Technical College and a busy mother of four. She sends heartfelt love and gratitude to her husband Aaron for supporting her and running the household while she's been at rehearsals.



## Cast & Crew Profiles

**Matt Marsland** (Ko-Ko) is a recent graduate of St. Ambrose Academy and will be attending the University of Notre Dame this fall. He is thrilled to be performing with the Madison Savoyards again after such great experiences as Major General Stanley in *The Pirates of Penzance*, and a First Life Guard in *Utopia*. Other recent performances include Professor Harold Hill in *The Music Man*, Oliver Warbucks in *Annie*, the Beast in *Beauty and the Beast*, and chorus member in Madison Opera's *Fidelio*. He is a member of the Overture Center's Tommy Ensemble, and also won a Tommy Award for Outstanding Lead Performer for his portrayal of Prof. Harold Hill. Matt hopes to continue performing throughout his college career and beyond.

**Monica Mims** (Assistant Costume Designer, Hair & Makeup artist) Monica has been partnering with production companies to produce runway shows in Madison, Milwaukee and Chicago since 2006, shortly after graduating from MATC Madison with an Associate in Applied Science degree and Fashion Merchandising. While producing runway shows, Monica studied the art of hair and makeup through local designers in Madison. Now she freelances as a fashion stylist and hair/makeup artist for weddings and model comp cards. She also enjoys her part-time job as an Assistant Costume and Fashion designer, working side by side with Rebecca (costume designer).

**Bill Rosholt** (The Mikado) *The Mikado* is Bill's tenth production with the Madison Savoyards since 1999, having previously sung the roles of Arac, Strephon, The Usher, Guisepppe, The Pirate King (twice), King Paramount, Lord Mountararat, and most recently, King Hildebrand. He sings with the Wisconsin Chamber Choir, as he has since its inception in 1998. Bill does virtually no singing while helping to create cutting edge TomoTherapy cancer radiation treatment systems as a Development QA Engineer with Accuray. He is grateful to be singing in his fifth Savoyards' production with his daughter, Grace, and for everything his wife, Ann, does to make it possible.

**Grace Rosholt** (chorus) *The Mikado* is Grace's fifth production with the Madison Savoyards. Previous Savoyards productions include *Utopia Ltd.*, *The Pirates of Penzance*, *Iolanthe*, and *Princess Ida*. She has also participated in the Shorewood Hills summer musicals for the past six years. Grace's other interests include playing violin, piano, clarinet, and tennis, as well as Harry Potter, creating art, and playing with her pets. She especially enjoys singing with Madison Youth Choirs. This fall, Grace will be entering 6th grade at Kromrey Middle School in Middleton. She would like to thank all her friends and family for coming to see *The Mikado*!

**Debbie Rudin** (chorus) is thrilled to be performing with the Savoyards for the first time. She is an avid actress and participates often in the young Shakespeare players theater group. Most recently, this winter and fall, she was many characters including Portia, in *Julius Caesar*. Fall 2013 she was Duchess of Gloucester in *Richard II*. That summer she was Queen Gertrude in *Hamlet*, and the fall before that, Maria in *Twelfth Night*. In the summer of 2012 she was Duke Senior in *As you Like It*, and in the fall of 2011, she was in her first uncut play of *Winter's Tale* as Perdita.

**Nathan Rudin** (chorus), a lifelong musician, is delighted to be part of the Chorus in the Savoyards' production of *The Mikado*. When not singing, playing keyboards, or plotting variety shows, Nate serves the community as a physician for UW Health. He thanks his wonderful wife and children for helping to make his participation possible.

**Deana Schmidt** (chorus) is excited to be in her third performance with Madison Savoyards. She has been involved with Madison Youth Choir for nine years this year. She graduated from Waunakee High School this spring with dreams of going into a musical career. Deana wants to thank all of her

## Cast & Crew Profiles

**Randy Schumann** (chorus) is excited to be in his fifth successive Madison Savoyards production after being in *Princess Ida*, *Iolanthe*, *Utopia, Ltd.* and *The Pirates of Penzance*. His singing background includes sharing lead vocals with his wife, Diane, in a Madison-based variety band for a number of years. Currently, together with a keyboardist, they perform at wedding ceremonies and special events.

**Angela Sheppard** (Yum-Yum) is a senior at Edgewood College and is delighted to be playing the role of Yum-Yum in this year's production of *The Mikado*. Angela recently performed with the Edgewood Chamber Orchestra as a winner of the 2015 concerto competition. Angela is also the third time recipient of the Diane Ballweg music scholarship. She is double majoring in vocal performance and music promotion and industry and is also the lead singer of the local jazz group *Antique Nouveau*. She would like to thank her mother for her patience and undying support.

**Rebecca Stanley** (Costume Designer) has been designing stage costumes for theatre companies in Madison since 2000, shortly after she moved to Madison from Cincinnati, Ohio, where she got a degree in Fashion design from DAAP. Having been told her "fashion" ideas were actually "costumes" she embraced her penchant for designing not-subtle clothes and never looked back. Now she freelances as a thimble-for-hire, specializing in dance costumes, bespoke clothing, and increasingly, sewing instruction. She greatly loves evoking character and movement through fabric, and interpreting a story through color and form.

**Robert Taylor** (Orchestra Coordinator) received his Master's degree in music performance from Michigan State University and a Bachelor's degree in music from the University of Wyoming. He has performed with the Wisconsin Chamber Orchestra, Madison Symphony Orchestra, Children's Theater of Madison, the Madison Savoyards, and in ensembles and as a soloist for the First Unitarian Society's "Music for a Summer Evening" series. He has also performed with various orchestras in the Detroit and Chicago areas. Robert has been a performing participant for the Amici della Musica master classes with Karl Leister in Florence, Italy. In May, 2012, Robert was invited by the Berlin Philharmonic from a worldwide pool of 600 applicants to perform in an orchestra under the direction of Sir Simon Rattle. The concert was played to a full house in the Berlin Philharmonic's concert hall, the Philharmonie. In addition he also is the artistic director and performer with the *con vivo!* chamber music ensemble here in Madison and was invited on a concert tour in Germany by the German government in the summer 2015.

## Cast & Crew Profiles

**Clarisse Tobia** (Peep-Bo) is very excited to be portraying the role of Peep-Bo. Clarisse is a recent graduate from *Illinois Wesleyan University*, where she obtained a B.M. in Vocal Performance. Her roles while at Wesleyan included Queen of the Night in Mozart's *The Magic Flute*, Miss Titmouse in Penhorwood's *Too Many Sopranos*, and Rosalinde in Strauss' *Die Fledermaus*. Clarisse is also a talented composer and has premiered many works regionally. Clarisse would like to thank her family, friends, and teachers for their continued support in her musical endeavors.

**Michael Ward** (Pish-Tush) has been a long-time Gilbert and Sullivan enthusiast and this is his twenty fifth G&S production. He has previously appeared with the Savoyards seven times, with roles including: Tarara in *Utopia, Ltd.*, Antonio in *Gondoliers*, and Counsel in *Trial by Jury*. In addition to singing, he has done past work as stage manager, properties designer and scenic designer for G&S in both Madison and Ann Arbor. Dr. Ward is a retired faculty member of the UW Department of Orthopedics and Rehabilitation Medicine, and continues as a consultant for brain injury rehabilitation.

**Brian Webb** (chorus) is excited to return to the stage after a 24 year absence. He previously appeared with the University of Michigan Gilbert and Sullivan Society in *Princess Ida* and *The Yeomen of the Guard*. He would like to thank his kids for growing up so he could have the time to do something for himself (and his wife for her support.)

**Fred Younger** (chorus) has been singing with the Madison Opera chorus for over 30 years. This is his fourth Madison Savoyards production. His most recent appearance was in the 2013 *Iolanthe*. He's excited to be once again in the midst of the charm, wit & melody of G & S.

# Mikado Glossary

**Anchor, Her anchor's a-trip.** The anchor just hove clear of the ground.

**Bach, Johann Sebastian** (1685-1750). Son of Johann Ambrosius Bach, born at Eisenach. A very famous composer of organ music and a brilliant organist.

**Beethoven, Ludwig von.** Born at Bonn, probably December 16, 1770. Died at Vienna 26 March, 1827. A world famous composer; he became quite deaf towards the end of his life.

**Con fuoco.** (Italian) music. With fire; impetuously.

**Fugue.** A musical movement in which a definite number of parts or voices combine in stating or developing a single theme, the interest being cumulative.

**Full Court, The.** i.e. All the judges of the Court sitting together to hear the case.

**Gambado.** A fantastic movement, as in dancing.

**Gioco.** (Italian). Play or sport.

**Happy Dispatch.** In Japan the nobles and military enjoy the privilege of exercising the Happy Dispatch upon themselves.

The now abolished custom of Hari-Kari, or the voluntary taking of one's life to avoid disgrace, and blot out entirely or partially the stain on an honorable name, is a curious custom that has come down from old times.

The ancient heroes stabbed themselves, in the abdomen, as calmly as they did their enemies; and all their families must perish with them, unless there is a special writ of the Emperor.

The women as well as men knew how to use the short sword worn always at the side of the Samurai, his last and easy escape from shame.

Samurai was the name given to the military class among the Japanese.

Count-Heihachiro-Togo, a Japanese Admiral, born at Kagoshima in 1847, died 1907, is supposed to have exercised Hari-Kari upon himself. He served against China (1894), and as commander-in-chief of the Japanese navy completely defeated Russia at sea in the war of 1904-5.

**Helm, Her helm's a-lee.** The helm of a ship is a-lee when put over to the lee side. The opposite of a -weather.

**Lady from the provinces who dresses like a guy.** alludes to the custom of dressing up on Guy Fawkes Day.

**Judge Ordinary.** Judge of Divorce and Matrimonial Clauses. Strictly the title was non-existent at the date of the opera.

**Lucius Junius Brutus.** Lucius Junius was called Brutus (the Dullard) because he feigned stupidity to avoid the jealousy of his uncle, the great Tarquinius Superbus, King of the Romans. Enraged at the excesses of the Tarquins, Lucius Junius was

instrumental in bringing about the expulsion of Tarquinius Superbus from Rome in B.C. 510 after he had been King for twenty-five years.

Lucius Junius Brutus was one of Rome's first pair of Consuls and when his sons Titus and Tiberius, with others, were caught plotting for the return of King Tarquin they were brought up for judgement before their father, who though sadly torn between his love for them and his sense of duty, ordered the lictors to put all the traitors to death, and his sons first.

It is of King Tarquin and Lucius Junius Brutus that the two following and well-known stories are told.

(1) When Sextus, Tarquin's youngest son, was in doubt how to subdue the Gabii, he secretly sent a messenger to the King for his advice. Tarquin gave no verbal or written reply to the messenger but walked up and down his garden slashing off the heads of all the tallest poppies with his stick. The messenger, mystified, returned to Sextus and reported what had happened. Sextus, rightly interpreting the King's action, in one way and another brought about the ruin or death of all the most important men of the Gabii and so was enabled to deliver up the city to King Tarquin.

(2) When Tarquin sent two of his sons, Titus and Aruns and his nephew Lucius Junius Brutus on a mission to the Oracle at Delphi, the young men, for their own amusement, asked which of the three of them would attain chief power at Rome. The Oracle replied "He, who shall first kiss his mother".

On hearing this, Brutus pretended to trip up, fell and kissed the earth, as being the mother of everything mortal. How he later became one of the first pair of Consuls at Rome, after the expulsion of the Tarquins, is explained above.

**Madame Tussaud.** See under Tussaud.

**Madrigal.** A form of secular composition for two or more voices, practiced originally in North Italy in the 14th century. A madrigal set to music poems of high standing, as a contrast to the then prevailing type of story called Frottola, in which the poems were frivolous and sometimes vulgar.

A madrigal is a short amatory poem, part-song for several voices, without instrumental accompaniment.

**Mass.** Is employed as a musical term for the setting of the unvarying portion of the Liturgy, called the

<b>Miya sama,</b> miya sama	Prince, O Prince!
On n'm-ma no maye ni	What is it
Pira-Pira suru no wa	Fluttering there
Nan gia na	In front of your horse?
Toko tonyare tonyare na.	Refrain.

Ordinary. For the unvarying portions little music besides the original Gregorian chant has ever been provided.

These words are sung by the chorus as the procession enters, heralding the approach of the Mikado. Both words and music were based on a Japanese song

written in 1868 and popular in Japan for some time thereafter. The next verse, which is not used in the opera, continues as follows:

Don't you know that that  
Is a royal brocade flag  
Signifying our resolve  
To defeat our enemies?

**Monday Pops.** The famous "Popular Concerts", or Saturday and Monday "Pops", provided for forty years (1858-98) in winter and spring London's chief opportunity of hearing chamber music under the direction of Mr. Chappell of Bond Street.

Actually the Monday Popular Concerts began in 1858 experimentally and in 1859 definitely, whilst the Saturday Popular Concerts did not begin until 1865.

They took place at St. James's Hall, Regent Street, which was opened in 1858 and closed in 1905, and was, for nearly half a century, London's principal concert hall.

Many of the leading performers in Europe, such as Madame Schumann (1819-1896) and Dr. Joachim (1831-1907) were to be heard there in the works of Beethoven and other classic masters from Bach to Grieg.

Madame Clara Schumann, wife of the famous composer Robert Schumann, was one of the most accomplished artists amongst pianists of her time. Dr. Joseph Joachim, born in what is now Czechoslovakia, visited England at the age of 13 where to the end of his life he remained of all violinists the greatest public favorite and ranks as one of the leading solo violinists and one of the finest quartet leaders that the world has ever known.

**Nisi prius nuisance.** In Gilbert's day the words "nisi prius" practically meant "legal".

"At the present day the judge who goes on circuit sits under three commissions: (1) The Commission of General Gaol delivery, in virtue of which he clears the gaol of all persons awaiting trial; (2) The Commission of Oyer and Terminer, in virtue of which he tried those criminal cases in which the grand jury have found a true bill; (3) The Commission of Assize, which is a survival of the old Commission empowering the judge to take the verdict of that special sort of jury called an Assize, which was summoned for trial of certain issues (vide supra), and to which, by Stat West II c 30 was annexed the power to hear other cases "at Nisi Prius". Before the "Nisi Prius" writ was invented, if the plaintiff had an action in Oxfordshire, he had to come up to London to try it, and bring his witnesses, the sheriff of the county being directed by a writ of "venire facias" to bring up an Oxfordshire jury; after the Statute empowered the judges of Assize to try other issues in the counties, the writ was altered, and the sheriff was directed to bring up twelve lawful men from Oxford to try the Oxfordshire case in London, unless before the date specified the justices tried the cause in Oxford and spared everybody the trouble of coming to London". Grand juries were abolished (except in the counties of

London and Middlesex) by the Administration of justice (Miscellaneous Provisions) Act 1933. In these two counties they were abolished by the Criminal justice Act 1948.

**O ni! bikkuri shakkuri to!** Oh! surprise and wonder! sung by the chorus to interrupt Katisha when trying to disclose Nanki-Poo's identity.

"Ops". Opera.

**Parliamentary trains.** Originally meant trains required to be run by every Company under Railway Regulation Act 1844 (Section 6), by which companies were required to run at least one train each way every weekday from one end to the other of each line providing for conveyance of 3rd class passengers at parliamentary fare (not exceeding 1d. per mile) at a speed of not less than 12 miles an hour and stopping at each station.

The section also provided that the carriages were to be provided with seats and were to be covered in. This section was repealed by the Cheap Train's Act 1883 which required companies to provide a sufficient number of workmen's trains at cheap fares. At the date of the opera the expression would mean any slow uncomfortable train at cheap fares. Until comparatively recently 3rd class tickets at parliamentary fare (not exceeding 1d. per mile) were issued as "Parliamentary Ticket" and the expression was then familiar to the public.

**Protoplasmal primordial atomic globule.**

Protoplasm is the name given in modern biology to a substance composing, wholly or in part, all living cells, tissues, or organisms of any kind, and hence is regarded as the primary living substance, the physical and material basis of life, while Primordial refers to something existing at (or from) the very beginning. By using the above expression Pooh-Bah, in his pride, boasts that he can trace his ancestry to the beginning of time. Then, as now, Darwin's work inspired some opposition and Gilbert could not resist a gentle poke.

**Rum below.** A meaningless burden in ancient songs, especially sea songs. It can also refer to a thrust or a push, which is probably the meaning intended here.

**Snickersnee.** A long knife.

**Spohr, Louis** (1784-1859). Was born at Brunswick and died at Cassel in Germany. A great violinist and composer, he was also considered one of the best conductors of his time.

**Spot that is always barred.** An allusion to the spot-stroke in English Billiards whereby the red ball is pocketed in a top corner pocket from off its own spot so as to leave the cue ball in position for any easy losing hazard in either top corner pocket.

Kentfield and Roberts all played this stroke with success but Peall especially concentrated on this stroke and on 5 and 6 November, 1890, made a break of 3,304 comprising runs of 93, 3, 150, 123, 172, 120 and 400 spot strokes.

This stroke was eventually barred out of professional matches at the end of the 19th century and the "spot-

barred” game became consequently the rule for all players; nowadays the red ball is placed on the center spot after being pocketed twice consecutively in a top corner pocket from its own spot.

**Toco.** A flogging or thrashing. Slang English. But in this case it probably means bread and scrape.

**Tussaud, Madame Marie** (1760-1850). Founder of the waxwork exhibition known by her name.

Born posthumously at Berne, she was adopted in 1766 by her maternal uncle, Johann W. C. Kurtz or Creutz (later Curtius), taken to Paris in 1770 and taught wax-modeling.

In 1780 he started a “Cabinet de Cire” in the Palais Royal, while in 1783 the business was extended by the creation of a “Caverne des Grands Voleurs”, the nucleus of the “Chamber of Horrors”.

Curtius proved his patriotism on July 14, 1789 by taking part in the storming of the Bastille, but three brothers and two uncles of Marie Tussaud were in the Swiss Guard, and all perished bravely in defending the Tuileries on August 10, 1792.

Curtius and his niece were called upon to model the lifeless heads of a number of victims of the Terror. After the death, probably by poisoning, of her uncle in 1794, Marie married M. Tussaud, the son of a well-to-do wine grower from Macon. In 1800 she separated from him and, in 1802, brought her cero-plastic museum to England.

She started at the Lyceum in the Strand; thence she moved to Blackheath; Baker Street; and finally to the present site in Marylebone Road—burnt down in 1925 and rebuilt 1927-1928.

Most of the figures of well-known leaders of the French Revolution are said to be taken from life--Marat, Carrier, Fouquier-Tinville and Hebert; but Robespierre was “taken immediately after his execution by order of the General Assembly”. Other interesting relics include the blood-stained shirt in which Henry IV of France was assassinated; the knife and lunette of one of the early guillotines; Napoleon's traveling carriage, built at Brussels for the 1812 Moscow campaign etc.

Madame Tussaud died at Baker Street on 16 April, 1850, aged 90.

**Tam.** From an African name on the Gold Coast. It largely replaces the potato as a staple food in tropical climates. The edible starchy root of various plants, and in this case probably means Eastern bread whereas toco, already alluded to, means Western bread.

**“You forget that Japanese girls do not arrive at years of discretion until they are fifty.”**

A joke, as in the East women attain maturity earlier than in England. The Japanese girl leaves School to become a wife at sixteen, a mother at eighteen, and an old woman at thirty.

*The Mikado* glossary is adapted from the book, *Tit-Willow or Notes and Jottings on Gilbert and Sullivan Operas* by Guy H. and Claude A. Walmisley (Privately Printed, Undated) available on the Gilbert and Sullivan Archive <http://math.boisestate.edu/GaS/>.



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## A Greeting from the President of the Board

### *It's Madison; it's summer; it's Savoyards!*

Greetings and welcome to this year's production of *The Mikado*. This production represents our seventh effort with *The Mikado*. With nearly every production the Savoyards try something a bit different. This year instead of attempting realism in the way William S. Gilbert understood the Japanese setting we have looked at *The Mikado* through the lens of Anime, a Japanese art form that draws heavily on an animated and colorful style. While the anime will change the look of the show, you will find the music, words, and story remain very much as Gilbert and Sullivan staged the production.

Recent productions of *The Mikado* have gotten attention from some in the Asian community where suggestions of stereotyping have been raised, and accusations of an unwillingness to use actors and singers whose ancestry is Asian. The Madison Savoyards have strived to use the best performers available and to adhere closely to the presentation style of the original Gilbert and Sullivan production. If some manners, or actions, seem by today's standards stereotypical those items were not so at the time *The Mikado* was originally produced.

The cast is the visible part of our show, but no show goes on without the support of many technical people, volunteers, and the wonderful musicians sitting in the orchestra pit. For every person on the stage there is a least one or more people behind the scenes that help bring the show to life. We need to thank them all for their many contributions to making an entertaining and fun evening.

Further, we would be remiss if we did not make note of the many donors whose contributions help defray the multitude of expenses of performing a show with costumes, sets, lighting, make-up, and music. We rely on our donors to help keep us in the black and help make the ticket prices affordable.

The audience is a big piece of any show. They laugh with us and some sing along. The applause of the audience is the encouragement that keeps many of our performers continuing from one year to the next. Thank you for attending and enjoying the show.

*Jim Cain*

**President, Board of Directors  
Madison Savoyards, Ltd.**

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<i>Iolanthe</i> *	1963, 1971, 1979, 1988, 2001, 2013
<i>The Yeomen of The Guard</i> *	1964, 1984, 1995, 2009
<i>The Sorcerer</i> *	1965, 1992, 2007
<i>Trial by Jury</i>	1965, 1978, 1987, 1992, 2002
<i>The Pirates of Penzance</i> *	1966, 1970, 1976, 1981, 1987, 1996, 2005, 2012
<i>Princess Ida</i> *	1967, 1980, 1999, 2014
<i>HMS Pinafore</i> *	1968, 1972, 1977, 1986, 1994, 2000, 2010
<i>The Mikado</i> *	1969, 1975, 1983, 1990, 1998, 2008, 2015
<i>Ruddigore</i> *	1973, 1978, 1989, 2004
<i>The Gondoliers</i>	1974, 1985, 2003
<i>Patience</i> *	1982, 1991, 2006
<i>Utopia, Limited</i> *	1993, 2011
<i>The Grand Duke</i>	1997

\* Recorded by the Madison Savoyards

### Productions related to the world of Gilbert & Sullivan

<i>The Zoo</i> (B.C Stephenson & Sullivan)	1980
<i>Cox &amp; Box</i> (Bernand & Sullivan) *	2007
<i>Old Favorites</i>	1987
<i>A Politically Incorrect Evening with Gilbert and Sullivan</i>	1996
<i>A Gilbert and Sullivan Christmas Carol</i>	1997
<i>Ebenezer Scrooge or A Dickens of a Christmas</i>	1998
<i>Roses Red</i>	2002
<i>An Evening with Gilbert &amp; Sullivan</i>	1978
<i>Tarantara! Tarantara!</i> with the Madison Theatre Guild	2010

## Madison Savoyards Blu-ray HD video discs

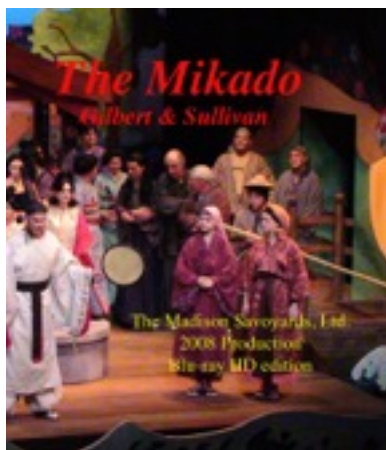
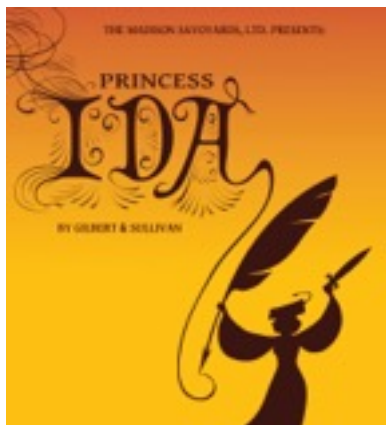
Since 2008 our video recordings have been done in high definition but until this year, we have not had the ability to produce Blu-ray HD discs.

Our first Blu-ray HD video disc, the 2014 production of *Princess Ida*, was released this spring.

“One thing new this year is that the Savoyards now offer Blu-rays as well as DVDs, and what a difference. I was able to make a direct A-B comparison of the two, and the Blu-ray offers a whole other dimension of clarity and life to the video (and cleaner sound as well). It is a major improvement.” Henry Fogel, Fanfare Magazine

Our second Blu-ray HD release is *The Mikado* from 2008. This is an entirely new video and audio remastering from the original source material.

Both Blu-ray HD releases are available only from **The Madison Savoyards**. The standard definition DVDs are also available both from The Madison Savoyards and Amazon.



All Madison Savoyards, Ltd. recordings include the complete performance from the Overture to final curtain calls and are indexed so that individual musical numbers can be easily found.

The original multi-channel audio recorded by **Audio for the Arts** is mixed to a Dolby digital 5.1 surround sound audio track.

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**Blu-ray HD discs:** *Princess Ida* (2014) and *The Mikado* (2008)

**DVDs:** *The Mikado* (2008), *The Yeomen of the Guard* (2009); *HMS Pinafore* (2010); *Utopia Limited* (2011); *The Pirates of Penzance* (2012); *Iolanthe* (2013); and *Princess Ida* (2014)





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