

THE MIKADO

OR THE TOWN OF TITIPU

THE JERSEY
GILBERT and SULLIVAN
SOCIETY



JERSEY OPERA HOUSE

Kindly sponsored by Anne Crossland

Directed by Jacqui Audrain
Musical Director: John Shield

23 - 27 May 2017

Programme



JACQUI AUDRAIN
DIRECTOR AND CHOREOGRAPHER

Back in the annals of time, I began my romance with the theatre aged 9, as a Sunbeam in the Salvation Army, starring as Jenny, a girl who wanted to be everything except herself. Some six years later, after a successful audition, I joined the semi-professional Crescent Theatre, Birmingham. As an adult, I became a teacher and examiner of Drama & Theatre Studies, and a youth worker. Since that time, I have acted in and directed over 100 plays and musicals, from Shakespeare to Ayckbourn, Lloyd-Webber to Gilbert and Sullivan, worked locally with the Samarès Players, the JADC, the Jersey Green Room Club and the Jersey Gilbert and Sullivan Society. The difference today is, unlike Jenny, I am very happy with my lot and for that I think I can thank the theatre.



JOHN SHIELD
MUSICAL DIRECTOR

Having previously directed *The Mikado* and played Ko-Ko several times, John decided to change his function before risking enforced redundancy. He enjoys working with the splendid instrumentalists from time to time and is joined in the pit with two of the other founder members of the Society involved in this production.



A Day in the Life of the Tailor of Titipu

It has not been a good day! Some days aren't. Take that day last month. I awake a humble tailor betrothed to Yum-Yum and the next thing I know I am thrown into jail sentenced to death for contravening our great Mikado's new law against flirting. Yet before the day is out, I am free, the citizens of Titipu having elected me the Lord High Executioner on the simple logic that I could hardly cut off another's head until I'd cut my own off! Of course, all the great officers of state took umbrage and promptly resigned - all except Pooh-Bah who magnanimously took over all the vacant posts - and the salaries to go with them!

And so, we come to today, my wedding day. It dawned brightly enough, but that was the calm before the storm. First, Nanki-Poo, a mere wandering minstrel, had the gall to inform me that he loved Yum-Yum. Well, I soon got rid of him. Then a letter from the Mikado arrives. He's noticed that no executions have taken place in Titipu for a year. This must be resolved in a month - or else! Then Nanki-Poo reappears intent on performing the "Happy Despatch", so wretched was he at the prospect of life without Yum-Yum. Ah-ha, I thought, if I can persuade Nanki-Poo to allow me to execute him publicly with due pomp and ceremony, at one stroke I can satisfy His Majesty and remove the obstacle to my future happiness with Yum-Yum. Nanki-Poo agreed, but on the condition that he can marry Yum-Yum first. Reluctantly, I consented. It was the worst decision I ever made.

I then discovered that when a married man is beheaded his wife is buried alive. That put a real damper on the party. Yum-Yum has rather gone off the idea of marriage and Nanki-Poo is intent on carrying out the Happy Despatch immediately. As if this were not bad enough, Pooh-Bah rushed up to say that the Mikado was ten minutes away and would doubtless expect his orders to have been carried out. Consternation!

And then I had a brainwave. Nanki-Poo should disappear and I would swear an Affidavit, witnessed by Pooh-Bah, saying the required execution had taken place. Once again there was a price: Nanki-Poo would marry Yum-Yum, but if all goes well, and I keep my head, I should keep my head. It now only remains for me to convince His Majesty. I rather suspect that it will take all my ingenuity.



Ko-Ko receives a letter from 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 wandering minstrel I |
| 3 | Song (Pish-Tush and Chorus) | Our great Mikado, virtuous man |
| 4 | Song (Pooh-Bah with Nanki-Poo and Pish-Tush) | Young man, despair, likewise go to |
| 4a | Recit. (Nanki-Poo and Pooh-Bah) | And have I journeyed 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, Pitti-Sing, Chorus of Girls) | Three little maids from school are we |
| 8 | Quartet (Yum-Yum, Peep-Bo, Pitti-Sing and Pooh-Bah 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, Pooh-Bah and Pish-Tush) | I am so proud |
| 11 | Finale, Act I | With aspect stern and gloomy 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, Pish-Tush) | Brightly dawns our wedding day |
| 4 | Trio (Yum-Yum, Nanki-Poo and Ko-Ko) | Here's 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 |
| 7 | Trio and Chorus (Pitti-Sing, Ko-Ko, Pooh-Bah, Chorus) | The criminal cried |
| 8 | Glee (Pitti-Sing, Katisha, Ko-Ko, Pooh-Bah, 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 beauty in the bellow of the blast |
| 13 | Finale, Act II | For he's gone and married Yum-Yum |



Dramatis Personæ

The Mikado of Japan	Michael Blackie
Nanki-Poo (his Son, disguised as a wandering minstrel and in love with Yum-Yum)	Richard Joynt
Ko-Ko (Lord High Executioner of Titipu)	Tim Swinton
Pooh-Bah (Lord High Everything Else)	Mark Bond
Pish-Tush (a Noble Lord)	Stefan Gough
Three Sisters – Wards of Ko-Ko	
Yum-Yum	Kelly Watson
Pitti-Sing	Nicola Austin
Peep-Bo	Jess Le Marquand
Katisha (an elderly Lady, in love with Nanki-Poo)	Maria Stegenwalner

Chorus of Schoolgirls and Chaperones

Michele Brignall
Gabriella Brown
Naomi Buckfield
Jackie Coutanche
Jennifer Ellenger
Jaz Harley
Elaine Heuston
Estelle Joynt
Gill Labey
Rosemarie Langlois
Julia Le Feuvre
Lucy Marsh-Smith
Anne-Marie Neale
Anne Platts
Grace Voisin
Iris Whorrall

Chorus of Nobles

Alan Blampied
Mark Brignall
Harry McRandle
Peter Routier
Brian Arnold
Graham Austin
Clive De La Cour
David Frank
Mark Godel
Frank Le Quesne
Sebastian McNeilly
Peter Winn

Pit Singers

Annette Blanchet
Sue Chipperfield
Kathy Gillen
Jenny Parajon
Doreen Queree
Jill Sear
Regina Thomsen
Susan Turnbull
Simon Appleby
Gordon Brown
Julian de la Cour
Ian Dove
Mike Halsey
Stephen Higginson
Andrew Jelley
William Millow



"Tit Willow"

The Production Team

Director and Choreographer - Jacqui Audrain
 Musical Director - John Shield
 Deputy Stage Manager - Sally-Ann Hardman
 Floor Manager - Andrew Wooton
 Stage Crew - Friends and Members of the Society
 Fly Crew - Andrew Heard
 Technical Manager and Set - Mike Wynes
 Lighting Design and Operator - Mike Wynes
 Sound - Dave Cheetham
 Get-In Team - Alan Otterwell and Nigel Pawley
 Properties - Vicki Cotter
 Publicity - Michelle Parker
 Programme Design - Michelle Parker
 Make-up Consultant - Gayle Stewart
 Make-up - Jane Fox and Val Nelson
 Wardrobe - Berenice Costumes
 (www.berenicecostumes.co.uk)
 Local Wardrobe Manager - Val Nelson
 Photography - Vic Tucker



Val Nelson



Mike Wynes



Grace Garnier



Sally-Ann Hardman

Ladies and Gentlemen of the Orchestra

Violin	French Horn
Pat Woodsford	Alan Jones
Julie Riley	
Julie Robinson	Percussion
Vanessa Moore	Michelle Bichard
Cello	Viola
Graham Boxall	Verity Le Brun
Oboe	Double Bass
Jean Hall	Hugh Morshead
Clarinet	Oboe
Mim Poingdestre	Jean Hall
Laura Poingdestre	
Bassoon	Flute
Nick Hubbard	Helen Reid
	Andrew Goodyear
Trumpet	Keyboard
Luke Brown	Grace Garnier
Natasha Ronayne	
Trombone	Rehearsal Accompanists
Wendy Buckley	Grace Garnier
	Anne Hembry
	Annette Blanchet
	Louise Risby

Grace Garnier – Repetiteur
 Grace has been a keen pianist since the age of 6, first learning the piano in Jersey with Timothy De Quetteville. At the age of 13 she was selected to take a place at the prestigious Chetham's School of Music in Manchester to further her studies under the tutelage of Mr. John Gough. Since returning home to Jersey in September 2013, Grace has been focused on accompaniment, winning the Florence Le Cornu Memorial Salver for Outstanding Accompaniment in the 2013 Jersey Eisteddfod. Grace is in her second year as the Society's accompanist and is aiming to take a degree in Teaching at Primary School level where she would like to use her musical knowledge and experience to help inspire a new generation of young musicians.



"The sun whose rays are all ablaze"

MICHAEL BLACKIE

Michael's first venture into performing was at school in *Iolanthe* as a member of the Chorus of Fairies, later appearing as Lady Jane in *Patience*. He is pleased to have graduated to "trouser" roles and has taken Principal roles in all the Gilbert and Sullivan operas, directing three, as well as organising a number of the Society's concerts. A member of Holy Trinity Church Choir, he is also a member of the Jersey Green Room Club, the Jersey Amateur Dramatic Club and has performed with the Samarès Players and three times with Jack Higgins Productions. He is in his second term as Chairman of the Society.



RICHARD JOYNT

Richard has been a regular performer with the Jersey Gilbert and Sullivan Society since 2011. He played the lead tenor role of Marco in *The Gondoliers* (2011), Colonel Fairfax in *The Yeomen of the Guard* (2012), Dick Dauntless in *Ruddigore* (2014), The Defendant in *Trial by Jury* and Ralph Rackstraw in *H.M.S. Pinafore* (2015), and Lord Tolloller in *Iolanthe* last year. He has contributed to various concerts and private performances that the Society has staged. Richard is married to Sharon and they have two children, Alex and Estelle (who having been one of Sir Joseph's younger cousins in *H.M.S. Pinafore* in 2015 and a Fairy in *Iolanthe* last year, is delighted to be one of the schoolgirls in this year's production).



TIM SWINTON

Tim has been interested in acting since he was at school and starred (he thought) as Peer Gynt's mother. He has appeared in *Woman in Mind* as an imaginary husband, *Oh! What a Lovely War* also for Jacqui Audrain, as Macduff in *Macbeth* for The Samarès Players, Sarah the Cook in *Dick Whittington* at the Opera House, and most recently as the eponymous Neville in *Neville's Island* at Jersey Arts Centre. He was honoured to direct Mr Blackie, the Mikado himself, in *Relatively Speaking* last year, also at Jersey Arts Centre. This is his first foray into Gilbert and Sullivan.



MARK BOND

Music has always been a part of Mark's life, learning the piano at five years old and singing all the way through his school life in choirs and stage productions. After five years in a rock band in home-town Torquay, he acted with local Amateur Operatic groups. For the last twenty-five years, Mark's focus has been on church music, both classical and contemporary; also, he is an organist. On arriving in Jersey 14 years ago as Rector of St. Brelade, Mark was encouraged to take the part of the Pirate King in *The Pirates of Penzance* (he has since played the Sergeant of Police) and has performed with the Society ever since, playing the Carpenter in *H.M.S. Pinafore*, Sir Roderick Murgatroyd in *Ruddigore* (twice), Lord Mountararat and Private Willis in *Iolanthe*, Pish Tush in the previous production of *The Mikado*, Colonel Calverley in *Patience* and Wilfred Shadbolt, the gaoler, in *The Yeomen of the Guard*.



STEFAN GOUGH

This is Stefan's 13th Gilbert and Sullivan production: his second in a (minor) principal role. It is also his 103rd overall in the last 25 years. In those years he has worked with over 20 different companies at over 20 different venues in Jersey, the Isle of Wight and Bridport, Dorset. His Roles have included: a Glaswegian Bench, a Swedish Tourist, a Hippy Bear, a Lion, an Austrian Duke, an Austrian Butler, a German Emperor, a German Mayor, the Great-great-great-great-great-grandson of one of the Three Wise Men, a Norman Bishop, a New England Priest, a Caribbean Pirate, a Hungarian Linguist, a Danish Ambassador, an Apostle, a French Policeman, a Plantagenet Prince, a Knightsbridge Tramp, a Nottinghamshire Sheriff and Ronnie Corbett. Yes, that's right, Ronnie Corbett. Stefan is delighted to have been given the chance to extend his singing range with the delightfully fun part of Pish Tush.



KELLY WATSON

Born in Kirkcaldy, Scotland, Kelly moved to Jersey from London in 2006. She has had singing lessons since childhood and has sung with several choirs in Jersey, including Cantique, Eight, Holmchase, Polyphonie, and Voices. Kelly is currently studying with Jane Highfield (former Professor of Singing at RAM and GSMD) and has been concentrating on expanding her repertoire as a soloist, particularly in the field of opera. This is Kelly's fourth leading role with the Jersey Gilbert and Sullivan Society, having previously performed Rose Maybud in *Ruddigore* (2014), Josephine in *H.M.S. Pinafore* (2015) and Phyllis in *Iolanthe* (2016).



NICOLA AUSTIN

Nicola moved to Jersey in 2004 and works as a pharmacist at the Jersey General Hospital. Since living here, she has played various roles including Kate in *Kiss Me Kate*, the Beggar Woman in *Sweeney Todd* and has been a Principal in many productions since joining the society, including the title role in *Iolanthe* last year. Having reluctantly accepted that she was now more likely to play mothers than daughters (she enjoyed playing Mrs Pike in *Dad's Army* in 2014), Nicola is particularly pleased to be playing one of the Three Little Maids this year.



JESS LE MARQUAND

As a student, Jess played the flute and performed in the Jersey Youth Wind Band before moving to England for studies. Since returning to the Island, Jess discovered enjoyment in singing. She became a member of the Gilbert and Sullivan Society in 2011 and appeared as Vittoria in *The Gondoliers*. She has also performed in *Ruddigore* (2014) and *H.M.S. Pinafore* (2015) and was Celia in *Iolanthe* last year. Jess also sings with Les Contours Choir and enjoys performing in concerts throughout the year.



MARIA STEGENWALNER

Ah, "it's Katisha!" She is described as 'an elderly lady of the court' which all sounds a bit depressing until you realise that, in Victorian Britain, this referred to any woman over forty. It is my pleasure to play Katisha, a tough, and often misunderstood character. She has a couple of the most beautiful songs in the whole G&S repertoire. Since I took part in *Iolanthe* last year I have had a lot of fun rehearsing for *The Mikado*, singing in concerts, and performing with Acapella Jersey. I am looking forward to directing *NUNSENSE!* for the Jersey Green Room Club in September.



Glossary

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

Cervical vertebrae. The seven bones of the spinal column that that join the skull to the body; the neck bones.

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. i.e. All the judges of the Court sitting together to hear the case.

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 honourable name.

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.

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

Lucius Junius Brutus. Consul of Rome, 309 B.C., who sentenced his own sons to death for their part in a conspiracy.

Miya sama, 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.

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.

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. They took place at St. James's Hall, Regent Street (to which reference is made in "Utopia Limited") which was opened in 1858 and closed in 1905, and was, for nearly half a century, London's principal concert hall.

Mystical Germans. The practice of preaching long sermons was prevalent with certain German divines at the time of "The Mikado".

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. By an Act of 1844, it was laid down that there must be at least one train a day to all stations on a line – a very uncomfortable journey.

Protoplasmal primordial atomic globule. Protoplasm: the name given to a substance composing, wholly or in part, all living cells, tissues, or organisms of any kind - hence the primary living substance; Primordial refers to something existing at (or from) the very beginning.

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 word of Dutch origin meaning small sword or cutlass.

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. A term in English Billiards.

Toko. Victorian slang for punishment.

Yam. From an African name on the Gold Coast, now Ghana. It largely replaces the potato as a staple food in tropical climates.



"Begging the Mikado's Pardon"

OUR THANKS

The Director, entire Company and the Society would like to thank the following for their invaluable and much appreciated assistance in bringing this production to you:

BBC Radio Jersey, Berenice Costumes, The Jersey Amateur Dramatic Club, the Jersey College for Girls Preparatory School, The Jersey Green Room Club, The Jersey Opera House, Gayle Jones, Le Quesne's Nursery, the Pawley Family, The Pallot Steam and Motor Museum, St Brelade's Church, St. Mary's School, Vauxhall Baptist Church, the families of the Cast for their forbearance...

and Anne Crossland for her valued and very kind sponsorship.



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