



WINCHESTER AMATEUR OPERATIC SOCIETY

FIFTIETH

ANNIVERSARY PRESENTATION OF
THE

MIKADO

1962

1912-1962

GOLDEN JUBILEE YEAR

WINCHESTER

AMATEUR OPERATIC SOCIETY



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ROY and VERA PORTSMOUTH

50 YEARS OF MUSIC AND STAGE CRAFT

How it began

"SCOTT in the Antarctic" . . . "Excursion to London for 4/- return" . . . "Best Dinner Ale—1/- gallon" . . . so read the announcements in the press at the time, 50 years ago, when the telephone rang (yes, the telephone was in use in those days) in the house of Mr. Noel Hanbury. The speaker at the other end was a certain J. E. Whitwam . . . the subject was music and the stage.

There had been in Winchester previous operatic productions under a Mrs. Scott, but since her departure from Winchester 10 years previously in 1902 nothing had been produced.

This lack of Operatic entertainment worried J. E. Whitwam, and for that matter Mrs. Whitwam whose persistent prodding of her husband to "Get on and do something about it" prompted him to make the telephone call to Mr. Hanbury.

These two far-seeing gentlemen after talking for a considerable time on the "new-fangled speaking wire" eventually decided to call a meeting of people who might be interested in forming an Operatic Society.

A public meeting was then arranged for 19th October, 1912, at the Masonic Hall, Parchment Street, Winchester, under the heading "Proposed Amateur Operatic Society for Winchester."

Of the many ladies and gentlemen who attended this meeting was one George Sands from the Salisbury Operatic Society who was invited in an advisory capacity.

His words of wisdom at this inaugural meeting have served the Society well over the past 50 years and such remarks as "Enthusiasm," "Comradeship," "Confidence in Officers" and a "Strong Committee" have proved to be the lubricant which has kept the machinery of the Society running so smoothly.

He also said, "The Society should not attempt anything below the status of G. & S. . . ." The Society have most certainly kept faith with those remarks!

It is interesting to note that Mr. Sands also stated that nothing should be attempted like the "Chinese Honeymoon" and whilst there is no record of this work having been performed perhaps we are a little close geographically with the Mikado!

Further meetings were held and during the November meeting the first officers of the Society were elected as follows:—

President: Earl of Northbrook; Hon. Secretary: J. E. Whitwam; Hon. Treasurer: E. W. Toby; Committee: N. Hanbury, Major H. Stevenson, Major C. S. Woolridge, B. D. Cancellor, H. J. Elsmore, H. W. Warren, J. W. Elkins, H. F. Savage, W. J. Lansdell and E. J. Holloway.

. . . the die was cast.

STORY OF THE OPERA

ALTHOUGH this Opera is entitled "The Mikado," not very much is seen of that great potentate; which is quite in accordance with Japanese custom, so vastly different to ours in matters of Royalty. The Opera concerns much more closely the adventures of Nanki-Poo, the Mikado's son and heir, who has fled in disguise from the Court to escape from Katisha, a very plain elderly lady, the daughter-in-law (elect), whom the Mikado had ordered him to marry within a week or perish. Nanki-Poo, in his disguise as a wandering minstrel, is strenuously hunting from town to town for his beautiful sweetheart, "a gentle maiden, Yum-Yum," and he seeks the help and advice of the noblemen gathered on the stage as to her whereabouts, and learns that she is betrothed to her guardian Ko-Ko, a cheap tailor, who strangely enough has been

condemned to death for flirting by order of the Court. Nanki-Poo naturally enough considers that this will be the means of freeing Yum-Yum, and then to his amazement learns that Ko-Ko has been reprieved and promoted to the highest rank of Lord High Executioner. As he is under sentence of death for flirting, Ko-Ko is informed that this has been arranged to circumvent the Mikado's decree that flirting is a capital offence; he cannot cut off any citizen's head until he has cut off his own. In his dilemma he consults the all-powerful Pooh-Bah, a haughty and exclusive personage, who readily agrees to take over from all the high officers of State who have resigned their posts because they were too proud to serve under an ex-tailor. Incidentally he will take over all the salaries of the high officers, and these are in formidable numbers to make the arrangement a very paying concern for Pooh-Bah.

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

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

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

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

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

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

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

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

A. C.

38th PRODUCTION THE MIKADO

By SIR W. S. GILBERT and SIR A. SULLIVAN

Dramatis Personae

The Mikado of Japan	-	-	-	-	-	-	-	ROBERT WILTON
Nanki-Poo (His son, disguised as a wandering minstrel)	-	-	-	-	-	-	-	REGINALD REED
Ko-Ko (Lord High Executioner of Titipu)	-	-	-	-	-	-	-	NORMAN KEMISH
Pooh-Bah (Lord High Everything Else)	-	-	-	-	-	-	-	HORACE TAYLOR
Pish-Tush (A Noble Lord)	-	-	-	-	-	-	-	AUSTEN HOOKER
Yum-Yum	} Three Sisters—Wards of Ko-Ko {	-	-	-	-	-	-	BARBARA DE RETUERTO
Pitti-Sing		-	-	-	-	-	-	PHYLLIS HAMBLIN
Peep-Bo		-	-	-	-	-	-	ANN MOULT
Katisha (An elderly lady, in love with Nanki-Poo)	-	-	-	-	-	-	-	DOROTHY CROSBY

Chorus of School Girls

EILEEN BEISLY	MARGARET BONE	RUBY BOXALL	ESTHER BRYANT
MARGARET ELTON	MURIEL BISHOP	MADLINE FURMIDGE	STELLA HARDING
IRENE HAYNE	JANE HUBBLE	SUSAN JONES	JOYCE MACKERETH
CHRISTINE MONTAGUE	RETA OWTON	VERA PORTSMOUTH	ANN SEAWYER
	SHEILA TUCKER	DOREEN VEYSEY	

Chorus of Nobles—Guards—Coolies

GEORGE ALLAN	RONALD BAVERSTOCK	ROGER BEVAN	JOHN BLAKE
BRYON CAVILL	PETER CHEW	BERNARD CLARKE	GEOFFREY GOATER
GERALD HARDING	COLIN HARRIS	MERVYN HAYNE	BRIAN HURST
RAYMOND HUTCHINS	WILLIAM JONES	CHRISTOPHER PETERS	TREVOR SACREE
ERIC SALTER	JOHN SEDWELL	HAROLD SHAWYER	GEOFFREY SMITH
	RONALD STAINER	PAUL TIPPLE	RICHARD TROWER

Producer and Stage Director: GLADWYS STARLING

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

THE CAST WILL BE MOST GRATEFUL IF YOU WILL REFRAIN FROM SMOKING

MUSICAL NUMBERS

OVERTURE

ACT I

COURTYARD OF KO-KO'S OFFICIAL RESIDENCE

1. CHORUS OF MEN - - - - - "If you want to know who we are"
2. SONG AND CHORUS (*Nanki-Poo*) - - - - - "A wand'ring minstrel I"
3. SONG (*Pish-Tush and Chorus*) - - - - - "Our great Mikado, virtuous man"
4. SONG (*Pooh-Bah, with Nanki-Poo and Pish-Tush*) - - - - - "Young man, despair, likewise go to"
- 4a. RECIT. (*Nanki-Poo and Pooh-Bah*) - - - - - "And have I journey'd for a month"
5. CHORUS WITH SOLO (*Ko-Ko*) - - - - - "Behold the Lord High Executioner!"
- 5a. SONG (*Ko-Ko, with Chorus of Men*) - - - - - "As some day it may happen"
6. CHORUS OF GIRLS - - - - - "Comes a train of little ladies"
7. TRIO (*Yum-Yum, Peep-Bo, and Pitti-Sing, with Chorus of Girls*) - - - - - "Three little maids from school are we"
8. 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

KO-KO'S GARDEN

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

ORCHESTRA

	<i>Cellos</i>	<i>Bassoon</i>
<i>1st Violins</i>	JANE COWAN	NIGEL ROWE
NELLE FULCHER	DOROTHY MILNER	
AUDREY DOBSON	LEONARD STARLING	
GLADYS HARTNELL		<i>Horns</i>
INGRID LEUCHTENBERG		PETER MORRIS
ARTHUR PUNTER		CHARLES JACKSON
	<i>Double Bass</i>	
	ERNEST COTTLE	
		<i>Trumpets</i>
<i>2nd Violins</i>	<i>Flutes</i>	STANLEY PAYNE
PAMELA DAVIS	JOAN KING	CHARLES RHODES
HELEN TAYLOR	JOHN CLARKE	
DAVID DANCY		<i>Trombones</i>
MARGARET WELCH	<i>Oboe</i>	GORDON CUTLER
	ALEC ORTON	BRAM TAYLOR
		<i>Timpani</i>
<i>Violas</i>	<i>Clarinets</i>	WILLIAM BENNETT
ANN HARRIS	TOM GREGSON	
HAROLD POOLEY	ROY HARWOOD	
<i>Accompanist at Rehearsals</i>		DORIS PEARCE
<i>Assistant to Producer</i>		VALERIE CAVILL
<i>Stage Manager</i>		PHILIP KING
<i>Stage Assistants</i>		WARWICK BURDEN KENNETH COULTER EDWARD LISTER FREDERICK SIMPRINS JOHN SNOW
<i>Lighting</i>		JAMES OFFORD
<i>Call Boy</i>		GEORGE ROJAHN
<i>Prompter</i>		VALERIE CAVILL
<i>Make-up Assistants</i>		JULIA BARKER NORRIS ELTON GAIL LANG LAWRENCE WARD MURIEL WILSON
<i>Wardrobe Mistresses</i>		ENID BAVERSTOCK ELLEN DAY

Costumes: B. J. SIMMONS & Co.

Scenery: STAGE SCENERY LTD.

Make-up: JULES MARTIN

Wigs Dressed by MESSRS. E. S. ATTWOOD

PREVIOUS PRODUCTIONS

"The Pirates of Penzance" - - - -	1913	"Iolanthe" - - - - -	1937
"The Mikado" - - - - -	1914	"Tom Jones" - - - - -	1938
"Iolanthe" - - - - -	1920	"Monsieur Beaucaire" - - - - -	1939
"The Yeomen of the Guard" - - - -	1921	"Merrie England", Concert Version -	1947
"The Gondoliers" - - - - -	1922	"Iolanthe" - - - - -	1948
"Patience" - - - - -	1923	"The Gondoliers" - - - - -	1949
"Ruddigore" - - - - -	1924	"Patience" - - - - -	1950
"Trial by Jury" and		"Trial by Jury" and	
"H.M.S. Pinafore" - - - - -	1925	"The Pirates of Penzance" - - - -	1951
"Princess Ida" - - - - -	1926	"Princess Ida" - - - - -	1952
"The Mikado" - - - - -	1927	"The Mikado" - - - - -	1953
"Iolanthe" - - - - -	1928	"Ruddigore" - - - - -	1954
"Merrie England" - - - - -	1929	"The Yeomen of the Guard" - - - -	1955
"The Gondoliers" - - - - -	1930	"Trial by Jury" and	
"Utopia Limited" - - - - -	1931	"H.M.S. Pinafore" - - - - -	1956
"The Yeomen of the Guard" - - - -	1932	"The Gondoliers" - - - - -	1957
"Cox and Box" and		"Utopia Limited" - - - - -	1958
"The Pirates of Penzance" - - - -	1933	"Patience" - - - - -	1959
"Ruddigore" - - - - -	1934	"Die Fledermaus" - - - - -	1960
"Princess Ida" - - - - -	1935	"The Gypsy Baron" - - - - -	1961
"The Mikado" - - - - -	1936		

SINCE THE FORMATION OF THE SOCIETY OVER
£3,000
HAS BEEN GIVEN TO VARIOUS CHARITIES

FOUNDER MEMBERS

The Members of the 1962 Company are proud to carry on the worthy tradition established by the Founders of the Society and send greetings to:

MR. D. ALEXANDER	MR. E. CHALKLEY	MR. B. CONDUIT
MRS. CROSBY	MR. A. J. CROSBY	MR. R. ELKINS
MR. H. ELSMORE	MISS E. FIELDER	MISS G. FIELDER
MISS HEATHER	MR. E. J. HOLWAY	MRS. MICKLAM
MISS A. MOODY	MR. C. Y. PINNICK	MISS LUCIE RICHARDS
MRS. STACKARD	MRS. WHITE	MRS. D. WILD

In addition to those advertised, three performances have been given to Schools.

The Secretaries are available at each performance and will be delighted to give you details of membership of the Society. Both acting and non-acting members are always welcome, and applications may be sent at any time to the Secretaries at "Overdale", Twyford (Telephone Twyford 3350).

THE SOCIETY EXTENDS A CORDIAL WELCOME
TO MEMBERS OF VISITING SOCIETIES.

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AUBREY HARDING (*Chief Steward*)

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MICHAEL BLOODWORTH
ROBERT BOXALL
ERNEST BURTON
JOHN CAYE
WALTER COOPER
ROBERT COPE
REGINALD CROFT
VICTOR CROSBY
CYRIL FEE

RAYMOND FURMIDGE
GERALD HAYNE
EDGAR HOLMES
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HENRY PEARCE
NEIL PEARSON
WILLIAM POWELL
ALLEN RENTON
ANTHONY SMITH
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GLADYS BEVAN
PATRICIA BINSTREAD
KITTY BISHOP
HILDA BONE
SHEILA CLARK
MURIEL COOPER
OLIVIA CROFT
VERA CROFT
ROSEMARY CROSS
JOAN DAVEY
MARION DAWSON
JOY DAY
LYNNE DAY
JANE EDMONDS
DOBOETH ELKINS
MARJORIE ELKINS
BEATRICE FLETCHER

KATHLEEN FISH
JANICE FRENCH
DOROTHY FURMIDGE
MARY HANCOCK
MARY HARRIS
MARGARET HILL
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A LICENSED BAR and BUFFET

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THE BANQUETING HALL

At the Matinée tea will be served
during the first interval

Have we "GOT YOU ON OUR LIST" for the Society's
ANNUAL DINNER DANCE AT THE GUILDHALL

ON

THURSDAY - MAY 24th

TICKETS MAY BE OBTAINED FROM ANY MEMBER
OF THE COMMITTEE