



LIBRETTO

FWOpera

A NEWSLETTER FOR OPERA FANS February 2011

The Mikado

May 14, 27 & June 4 at 7:30 p.m.

May 22 at 2:00 p.m.

Bass Performance Hall



817.731.0833

Box Office 817.731.0726 or 1.877.396.7372

1300 Gendy Street
Fort Worth, Texas 76107

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The Mikado



Music by
Arthur Sullivan

Libretto by
W.S. Gilbert

First Performance:
Savoy Theatre in London
on March 14, 1885



<i>The Mikado</i>	<i>Matthew Young,</i> <i>baritone**</i>
<i>Nanki-Poo</i>	<i>Logan Rucker, tenor+*</i>
<i>Ko-Ko</i>	<i>Lane Johnson,</i> <i>baritone+**</i>
<i>Pooh-Bah</i>	<i>Jesse Enderle,</i> <i>baritone**</i>
<i>Pish-Tush</i>	<i>Joel Herold, baritone+*</i>
<i>Yum-Yum</i>	<i>Jessica Cates,</i> <i>soprano+**</i>
<i>Pitti-Sing</i>	<i>Amanda Robie,</i> <i>mezzo+**</i>
<i>Peep-Bo</i>	<i>Laura Mercado-Wright,</i> <i>mezzo</i>
<i>Katisha</i>	<i>Meaghan Deiter,</i> <i>mezzo+*</i>

with the Fort Worth Symphony Orchestra

Conducted by Joe Illick

Directed by John de los Santos

+ Fort Worth Opera Debut Season

** Fort Worth Opera Studio Artist*

*** Festival Young Artist*

SYNOPSIS

Background: At one time, Nanki-Poo (the son of the Mikado of Japan) fled his father’s court in order to escape marrying the elderly Katisha. He disguised himself as a traveling musician and arrived in Titipu, where he met Yum-Yum (the young ward of Ko-Ko) and fell in love with her. Unfortunately, Yum-Yum was betrothed to her guardian, so in misery, Nanki-Poo left Titipu.

Act I: The wandering minstrel Nanki-Poo has returned to Titipu after hearing that Yum-Yum’s guardian Ko-Ko was condemned to death for the terrible crime of flirting. After introducing himself, Nanki-Poo learns from the noble lord Pish-Tush that Ko-Ko was given a reprieve and instead named Lord High Executioner. Since criminals must be beheaded in order, Ko-Ko cannot execute anyone until he first cuts off his own head. Pooh-Bah, the Lord High Everything Else, offers to share Yum-Yum’s whereabouts for a small fee. He tells Nanki-Poo that Yum-Yum is returning from school to wed Ko-Ko today.

The Lord High Executioner Ko-Ko arrives and reveals how he attained his special status. He explains to the nobles that he has a list of people who, if he must fulfill his duty as executioner, will not be missed. He tries to consult with Pooh-Bah about the amount of money that should be spent on Ko-Ko’s upcoming wedding celebration to Yum-Yum, but Pooh-Bah reveals through his varying conflicts of interest that he cannot advise one way or the other.

Arriving with a procession of school girls, Yum-Yum enters, joined by her sisters Pitti-Sing and Peep-Bo. Ko-Ko greets her warmly, but she is much more interested in welcoming Nanki-Poo, who confesses his love for her to Ko-Ko. Ko-Ko agrees that Yum-Yum is quite charming, but he has Nanki-Poo led away while he introduces the maids to Pooh-Bah. Pooh-Bah feels disrespected by the twittering girls, and they blame their youth for their improper behavior. All depart, leaving Yum-Yum behind.

Returning and finding himself alone with Yum-Yum, Nanki-Poo hopes to convince her to marry him by revealing his identity as the Mikado’s son. He explains that he had to flee his father’s court or marry Katisha, an elderly lady who misinterpreted his friendliness. As he begins to flirt with her, Yum-Yum reminds him of the strict penalties against such behavior, but they proceed to show each other how they would flirt successfully if not for the law.

Meanwhile, Pish-Tush and Pooh-Bah arrive with a letter from the Mikado expressing concern that no executions have taken place. Unless someone is beheaded in one month, the Mikado threatens to reduce Titipu to the rank of village. Ko-Ko, by law, being the next person in line to be beheaded, would prefer to find a substitute, especially since he fears, as the Lord High Executioner, his reputation will be tarnished if he cannot behead himself properly.

Nanki-Poo enters, resolved to kill himself at the prospect of life without Yum-Yum. After determining that Nanki-Poo will not change his mind, Ko-Ko offers him a much more spectacular death at the end of one month – a public beheading at the hands of the Executioner. Nanki-Poo agrees if, in return, he can marry Yum-Yum now and Ko-Ko can marry her after Nanki-Poo has been beheaded.

The people gather to ask Ko-Ko what he has decided to do, and he announces the agreement he has struck with the lad. As Nanki-Poo, Yum-Yum and the townsfolk rejoice, Katisha arrives much to the fright of the townsfolk and to Nanki-Poo’s dismay. Pitti-Sing revives the celebration by taunting Katisha, and Katisha tries to reveal Nanki-Poo’s true identity to the crowd. However, they refuse to hear her, driving her to swear revenge. Con’t next page

Credit: The Gilbert and Sullivan Archive



SYNOPSIS

Act II: Yum-Yum's sisters and fellow-maidens are helping to prepare her for her wedding to Nanki-Poo. Pitti-Sing advises her how to appear to be a modest bride. Left alone, Yum-Yum compares her natural beauty to the sun and the moon. Her sisters return to remind her that her new husband will be executed in a month, and Nanki-Poo arrives to find her crying. He tries to cheer her, but Ko-Ko comes with some distressing news for the young bride. According to the Mikado's law, when a married man is beheaded, his wife must be buried alive. Yum-Yum (less than excited about her impending death), Nanki-Poo and Ko-Ko all lament their messy situation.

Nanki-Poo again decides to kill himself, since he can't condemn Yum-Yum to death and he can't live without her. However, this will also mean that Ko-Ko has lost his stand-in for the beheading. Pooh-Bah enters to announce the Mikado is arriving at any minute for a surprise visit. Nanki-Poo offers to allow Ko-Ko to behead him immediately, but Ko-Ko is unprepared and decides to issue an affidavit stating that the young minstrel was executed, without actually carrying out the sentence. In order to rush Nanki-Poo out of town and out of sight of the Mikado, Ko-Ko sends Yum-Yum with him, and the couple leaves just as the Mikado arrives.

The Mikado commends himself for ruling with love, while Katisha, who has returned to Titipu in his company, declares herself his daughter-in-law-to-be. The Mikado explains further how he wants always to have the punishment fit the crime. Ko-Ko takes the opportunity to tell the Mikado that an execution has occurred and to describe it in full detail with the help of the townsfolk.

However, the Mikado announces that his visit is not about the lack of executions, but instead he is looking for his son, masquerading under the name of Nanki-Poo. Katisha reads the death certificate, which claims Nanki-Poo was beheaded, and while the Mikado is highly understanding of the situation, he must punish Ko-Ko, Pooh-Bah and Pitti-Sing for their part in the death of the "Heir Apparent."

The trio has no choice but to admit they lied to the Mikado and produce Nanki-Poo to save their own lives. Finding Nanki-Poo with his new wife, Yum-Yum, they apprise him of the situation. Nanki-Poo argues that he cannot come back to life because Katisha will insist on his execution for marrying another and then Yum-Yum will be buried alive. The only possible solution is for Ko-Ko to woo and marry Katisha himself.

Katisha, brokenhearted and alone, is at first furious with Ko-Ko for executing Nanki-Poo, but as he reveals his long-hidden passion for her, she accepts his love. When the Mikado has finished lunch, he returns for the execution. Katisha begs mercy for her newly acquired husband, Ko-Ko. Meanwhile, Nanki-Poo and Yum-Yum return, spurring Ko-Ko to argue since the Mikado's word is law, if he says a man is to die, then he is already as good as dead. Pleased at last, the Mikado and all his subjects celebrate the marriages with song and dance.

– Hannah Smith

Japanese or English?

When Gilbert wrote *The Mikado*, he used Japanese stereotypes popular at that time. Londoners were fascinated by the exotic location and people, so he stocked the opera with geishas, obis, kimonos, and a lot of fans!

Likewise, Fort Worth Opera has decided to portray a Western perception of Japan, although with a modern twist. In Tokyo today, you're as likely to see "Hello Kitty" backpacks, Segways, and very serious men in business suits with cell phones and iPads as you are traditional clothing and manners. Our production will be a mix of all things old and new – a tongue-in-cheek look at present-day Japan.



Historical Recording

In 1925, electrical recording was invented and surpassed the gramophone as the standard for the record industry. Beginning in 1926, D'Oyly Carte, founder of the Savoy Theatre (the home of Gilbert and Sullivan opera), decided to record all of their operas with the new technology, starting with *The Mikado*.



This recording was done at the height of the "golden age" of G&S singing, and it captures the voices of several Savoy legends: Darrell Fancourt as The Mikado, Derek Oldham as Nanki-Poo, Henry Lytton as Ko-Ko, Elsie Griffin as Yum-Yum, and Bertha Lewis as Katisha. It is available through Amazon.com as an MP3 download.

From its beginning in 1885, *The Mikado* has been very popular, opening in New York only five months after it opened in London. In 1886, 170 performances of the opera happened all on the same night across the United States.

Producers often alter the text to address local topics or tastes, and in 1888, a Texas version changed some of the words to the finale, "For he's gone and married Yum-Yum."

*For he's going to stay in Fort Worth -
Fort Worth,
Now pocket your malice
And slip off to Dallas,
Or come and partake of our mirth -
Mirth-mirth,
And join our expressions of glee.*



COMPOSERS



W.S. Gilbert
1836-1911

&

Arthur
Sullivan
1842-1900



The Origins of Partnership

Playwright and stage director William Schwenck Gilbert and composer Arthur Seymour Sullivan were introduced officially in 1869, but the future partners already knew of each other – Gilbert had reviewed, favorably, Sullivan’s first composition written specifically for the theater. When they met, Gilbert was working on a show for the Royal Gallery of Illustration. This pretentious-sounding theater was founded specifically to fill a void in London for more family-friendly entertainment. Until it came along, the city’s cultural diversions consisted of the Royal Opera House at the high end of the spectrum or a number of musical theater establishments that respectable Londoners shunned. Occasionally, the low-brow theaters would produce adaptations of French *opéra bouffe*, such as Offenbach’s *Orpheus in the Underworld*, but the writers used to their advantage the fact that rough translations of the works made the jokes much coarser than originally intended. The Gallery’s solution was to offer a variety of entertainments including concerts by respected singers, dramatic readings and newly composed operettas to entice a new audience altogether, which is where the matchmaking of Gilbert and Sullivan came into play.



Since their first project together was not a commercial success, running for a mere 64 performances, Gilbert and Sullivan would have gone their separate ways had not Richard D’Oyly Carte, an artist manager who aspired to build a theatre to present English comic opera only, stepped into the gap. Carte asked Gilbert for something to finish out an evening of short operettas and he asked that Sullivan set it to music. This simple request launched the 15 years (1875-1890) of association between the three men, with Carte as manager of what would later evolve into the home of Gilbert and Sullivan operettas – The Savoy Theatre. The relationship between the men, particularly between Gilbert and Sullivan, was always troubled to say the least, often relying on Carte to mediate. At the time, Sullivan was far more famous and he saw himself as a much more dedicated artist than Gilbert would ever be. He was polite, proper and wanted his music to be taken seriously. On the contrary, Gilbert was loud, boisterous and lived to ridicule everyone, which was often interpreted as cruelty by Sullivan. The composer, despite his frequent complaints to Carte about Gilbert, continued to work with him because, quite frankly, they were extremely successful together in turning out one hit show after another, and the healthy box office receipts helped alleviate the composer’s grievances.

– Hannah Smith

ARTISTS

Jessica Cates' performance in *Hotel Casablanca* at Seagle Music Colony really made Darren K. Woods, Fort Worth Opera's General Director, sit up and take notice of her. He already knew that she had a spectacular voice, but he found her comedic timing to be impeccable, too. A pretty, flirty comedienne with a voice to match – he knew that he had found his Yum-Yum.

A native of Greensboro, North Carolina, emerging soprano **Jessica Cates** recently completed her first summer as a young American artist with Glimmerglass Opera where she performed in *The Tenderland* and covered the role of Elisa in *Tolomeo*. Additionally, she appeared as a soloist in Steven Blier's *Killer B's* concert, a New York Festival of Song collaboration. Ms. Cates spent two summers with the Seagle Music Colony, where she performed Veronique in Thomas Pasatieri's *Hotel Casablanca* (2009), Susan in *Company* (2008), and Pamina in *The Magic Flute* (2008). As a studio artist with the Knoxville Opera Studio, she performed Lauretta in *Gianni Schicchi*, Rose in *Street Scene*, Zerlina in *Don Giovanni*, and Ann Putnam in *The Crucible*, as well as Edith in *Pirates of Penzance* and Countess Ceprano in *Rigoletto* also for Knoxville Opera.

Yum-Yum



Logan Rucker joined the Fort Worth Opera Studio this year after Darren discovered him at Seagle Music Colony. With a powerful, steely voice, he is a gifted actor in all kinds of opera, but he has a special gift for comedy. "Logan can make me laugh without saying a word," says Darren, "and he will bring this endearing quirkiness to Nanki-Poo that will make everyone love him."

Tenor **Logan Rucker** is a recent graduate of the Maryland Opera Studio. His roles there included Lenski in *Eugene Onegin*; Ferrando in *Così fan tutte*; Lysander in *A Midsummer Night's Dream*; Conrad in the workshop of *Ordinary People*, a new work by Robert Chumley; and Julian Black in the workshop of *Shadowboxer*, a new work by Frank Proto. Mr. Rucker has also spent summers at Seagle Music Colony where his roles included Rodolfo in *La Bohème*, Ovidio in the workshop of Jorge Martín's *Before Night Falls*, and First Armored Man in *The Magic Flute*. Other noted roles are Monastotos in *The Magic Flute*, Gaston in *La Traviata*, and the title role in *Bastien und Bastienne*.

Nanki-Poo



Meaghan Deiter performed Katisha in *The Mikado* at Seagle Colony in 2008. Her larger-than-life personality meshed perfectly with the character, and Darren knew he had a star on his hands. He also determined that he would ask her to join the Fort Worth Opera Studio, which she entered this year. "Meaghan has a unique color to her voice with a burnished sound, and what truly makes her stand apart for this role is her fearlessness of physical comedy," says Darren.

Always vivid on stage, mezzo-soprano **Meaghan Deiter** embraces the thrill of combining her vocal and dramatic training to create characters that make an impact. She is part of the Fort Worth Opera Studio for the 2011 season and makes her mainstage debut with Fort Worth Opera singing Katisha in *The Mikado* and Nireus in *Julius Caesar*. In the spring of 2009, Ms. Deiter was a studio artist with Kentucky Opera, and she spent the summers of 2008, 2009 and 2010 singing with the Seagle Music Colony in upstate New York singing Marcellina in *The Marriage of Figaro*, Dolly Levi in *Hello Dolly*, and the Old Lady in *Candide*. Ms. Deiter studied theater and voice as an undergraduate at the University of Kansas and continued at KU, receiving her master's degree in music in 2009.

Katisha



Darren has found that Lane Johnson has a quiet, reserved personality – when he's not on stage. "On stage, Lane transforms into an absolute wild man," says Darren. His voice is a bit different from the other singers' voices in this production. While Darren compares the other main characters' voices to various metals (silver, steel and brass), he describes Lane's voice as rich, warm and full-bodied, rather like a fine red wine.

A baritone on the rise, **Lane Johnson** will make his Fort Worth Opera debut in *The Mikado* and *Julius Caesar* during the 2011 Festival. Recent appearances include the role of Sciarrone in North Carolina Opera's inaugural performance of *Tosca*, Johann in Massenet's *Werther* with Winter Opera St. Louis, and as a young artist in the Wichita Grand Opera's 2009-2010 season. An enthusiastic supporter and performer of new works, Mr. Johnson sang the role of Paul Massai with the Voices of Change Ensemble in Dallas in a performance of *Bliss*, a new opera written by Maestro Joe Illick.

Ko-Ko





Special Announcement of the 2011 Opera Ball

Opera Ball Chair Sandy Cook has announced the date for the 2011 Ball:

**Saturday, September 17, 2011
Omni Fort Worth Hotel**

Come enjoy dinner, dancing to the wonderful sounds of Trey and the Tritones, a casino, and an amazing silent auction, all to raise funds for Fort Worth Opera ...

Mark your calendars!

Sandy & Philip Cook

Music

TREY & THE TRITONES

Darren K. Woods

Casino



Artist Sponsorship

We search the United States to find the best artists to perform at the Festival, and over the past years, we have introduced many established artists as well as up-and-coming stars to Fort Worth. We love having our audience members meet these very gifted singers (which is why we have the After Show Lounge after every performance), but for those of you who really want to support the artists through Fort Worth Opera, we have a sponsor opportunity for you.

If you become an artist sponsor, and by doing so help underwrite the artists' fees, we have planned some special events so you can spend time getting to know them. You will receive invitations to Fort Worth Opera events and dinners that our fantastic artists attend. We've also set aside some rehearsal times so you get an exclusive view of how the singers fine-tune their art before it hits the stage, complete with a private reception with the artists after they have finished rehearsal.



The sponsor reception dates are:

The Mikado and *Il Trovatore*:

Friday, April 29, 5:00 p.m.–6:00 p.m.

Following the *Il Trovatore* principal staging
3:30 p.m. – 5:00 p.m.

Julius Caesar and *Hydrogen Jukebox*:

Thursday, May 5, 5:00 p.m.–6:00 p.m.

Following the *Julius Caesar* principal staging
3:30 p.m.–5:00 p.m.

Sponsorship levels begin at \$7,500. Contact Nathan DePoint at nathan@fwopera.org or 817.731.0833 ext. 26 for more information.

In Memoriam

This past November, the Fort Worth Opera family lost one of our sweetest friends and certainly one of our biggest cheerleaders with the passing of LueAnn Claypool. LueAnn was a member of the Fort Worth Opera Board of Trustees, and she also served on the Executive Committee, Festival Committee, and Development Committee. If you didn't know her personally, you could always spot her at any event – she was usually the best-dressed one there! The board and staff of Fort Worth Opera and the rest of the Fort Worth Opera family will miss her greatly.



SPONSORS



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Fort Worth Opera Spotlight



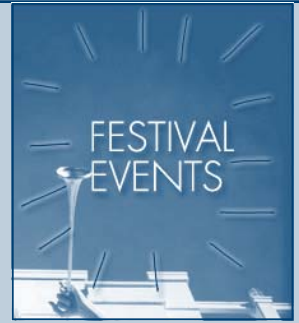
Fort Worth Opera would like to recognize Jo Ann Patton and all that she does for our organization. She has contributed more time and energy than just about any one else to this exciting opera company over many, many years.

Jo Ann began her involvement with Fort Worth Opera through the Fort Worth Opera Guild and then became a volunteer with the Marguerite McCammon International Voice Competition. Her first volunteer job for the McCammon was to cook dinner for the jury! Eventually, she became the treasurer for the competition, and she seems to hold a special talent for the position because she also serves as the treasurer for the Fort Worth Opera Ball.

Besides serving on the Opera Ball Committee for 15 years, Jo Ann is also a member of the Fort Worth Opera Board of Trustees and is the human resources chair on the Executive Committee.

Jo Ann is a native of Fort Worth, graduating from Paschal High School and attending the University of Texas. As a single mother with two girls, she worked at General Dynamics until she met and married Bob Patton. Together their extended family includes 9 great grandchildren ages 6 to 11.

Jo Ann is an avid gardener, golfer, and cook, and she loves to entertain at home. Fort Worth Opera sends this splendid unsung hero our best wishes for a million jobs well done!



Festival Committee Announces the 2011 Festival Events!

Festival Committee Chair Rita O'Farrell is delighted to announce that after last year's sold-out pre-performance events, we are planning **eight** pre-performance dining events during the 2011 Festival.

"We had such a wonderful experience at Ferré, and our patrons really loved being able to have a specially-created menu in a beautiful space, and then to be able to just walk across the street to the Hall. So, we decided to increase the number of events this year. It is a great way for our Opera family to meet people coming from out of town, as well as the perfect time to come together and celebrate before we experience our operas."

For performances at Bass Hall, events will take place at Ferré Ristorante, which is across the street from the hall, and Z's Café will cater the events before the *Hydrogen Jukebox* performances at the Sanders Theatre in the Fort Worth Community Arts Center.

A Grand Opening Night Dinner will take place before the performance of *The Mikado* on May 14, with remaining events before the performances on May 21, 27, 28, 29, June 2 and 4. These will all be special opportunities to mingle with the stars as well as with good friends.

Go to www.fwopera.org/events for all the details, or call 817.731.0833 ext. 25.

Dinner with the Stars

Tuesday, March 8, 6:30 p.m.
Fort Worth Club
306 W. 7th St.
Fort Worth, TX 76102



Fort Worth Opera welcomes soprano Ava Pine and countertenor Randall Scotting, this season's Cleopatra and Caesar, who will join us at the Fort Worth Club for Dinner with the Stars. You



will be treated to an insider's preview of our production of *Julius Caesar*, as well as performances by Ava and Randall. Go to www.fwopera.org/events for all the details and RSVP online, or call 817.731.0833 ext. 25.

Become a Producer

Come join the 2010-2011 Fort Worth Opera Festival Producers Club! Your \$1,000 donation to the club helps fund everything you see on the Festival stage – new works, sets, and costumes – ensuring that Fort Worth Opera continues to provide the high-quality performances you, our audience, expect. This year, one of the great incentives to become a member of the Festival Producers Club is to attend four special rehearsals.

Wednesday, April 27	<i>The Mikado</i> chorus rehearsal, 7:00 p.m.–9:00 p.m. The Vault (Fort Worth Community Arts Center)
Wednesday, May 4	<i>Julius Caesar</i> music rehearsals, 1:45 p.m.–4:00 p.m. The Vault (Fort Worth Community Arts Center)
Sunday, May 15	<i>Il Trovatore</i> sitzprobe, 1:00 p.m.–4:00 p.m. Van Cliburn Recital Hall (Bass Hall)
Monday, May 23	<i>Hydrogen Jukebox</i> final dress rehearsal 7:00 p.m.–10:00 p.m. Sanders Theatre (Fort Worth Community Arts Center)

Producers Club members will be the first to see this piece that has limited availability to ticket buyers!

Along with the rehearsal opportunities, your name will be permanently inscribed into the Fort Worth Opera Festival Book for the 2010-2011 Club, and you'll receive a Festival Producers Club pin to wear during the Festival to show your support of Fort Worth Opera!

Contact Nathan DePoint at nathan@fwopera.org or 817.731.0833 ext. 26 for more information.

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Keeping ahead of the Schedule!

Keep an eye on this section of the Libretto because the calendar will continue to expand as we add more events, educational opportunities, and dinners. You can also go to our website to get the latest information on events and even reserve your space online: www.fwopera.org.

2011 Fort Worth Opera Festival Performance Schedule

MON	TUE	WED	THU	FRI	SAT	SUN
May					<u>May 14</u> The Mikado 7:30 p.m. (BH)	
					<u>May 21</u> Il Trovatore 7:30 p.m. (BH)	<u>May 22</u> The Mikado 2:00 p.m. (BH)
	<u>May 24</u> Hydrogen Jukebox 7:30 p.m. (ST)	<u>May 25</u> Hydrogen Jukebox 7:30 p.m. (ST)*	<u>May 26</u> Hydrogen Jukebox 7:30 p.m. (ST)	<u>May 27</u> The Mikado 7:30 p.m. (BH)	<u>May 28</u> Hydrogen Jukebox 2:00 p.m. (ST)* Julius Caesar 7:30 p.m. (BH)	<u>May 29</u> Il Trovatore 2:00 p.m. (BH) Hydrogen Jukebox 7:30 p.m. (ST)
June	<u>May 31</u> <i>Voices of Tomorrow</i> Concert 6:00 p.m. (SA)	<u>June 1</u> Hydrogen Jukebox 7:30 p.m. (ST)*	<u>June 2</u> Hydrogen Jukebox 7:30 p.m. (ST)	<u>June 3</u> Il Trovatore 7:30 p.m. (BH)	<u>June 4</u> Hydrogen Jukebox 2:00 p.m. (ST) The Mikado 7:30 p.m. (BH)	<u>June 5</u> Julius Caesar 2:00 p.m. (ST) Hydrogen Jukebox 7:30 p.m. (BH)*

LEGEND: (BH) - Bass Hall; (ST) - Sanders Theatre; (SA) - St. Andrew's Episcopal Church;

*Bus service from Dallas provided to *Hydrogen Jukebox* for these select performances. Bus service from Dallas provided for all Bass Hall performances.