



THE MIKADO

by Gilbert & Sullivan

A Sparkling New Irish Production

Live Broadcast from
The National Concert Hall, Dublin
26 August 2021
at 19.30pm (GMT)



An Roinn Turasóireachta, Cultúir,
Ealaíon, Gaeltachta, Spóirt agus Meán
Department of Tourism, Culture,
Arts, Gaeltacht, Sport and Media



With grateful thanks from



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THE IRISH TIMES



Just a few words...



Having completed our celebration of the 200 anniversary of Beethoven with a collaborative production of Fidelio with the National Concert Hall, who knew that that would be the end of live theatre experiences for much of the world for eighteen months. Lyric Opera Ireland's production of Fidelio was, in fact, the last opera performed to an audience in Ireland. Little did we know that the basic requirements of human contact would be deprived from us for so long, the very essence of creating a production would be denied us. This makes this production more than just a production. It is a heralding in of a new day, a new way of creating our own personal stories and the way we interact with each other.

When Minister Catherine Martin, TD, and The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media decided to assist the many artists and creative teams throughout Ireland with their Live Performance Support Scheme, this was the nudge we needed to rise up once again and do what we are best at doing – creating productions for our audiences. To make contact with colleagues and invite them to be part of Lyric Opera's re awakening was a task I certainly did not mind doing. The sheer joy in peoples voices expressed their happiness and immense need in getting back to creating opera and theatrical works.

This special team has been brought together to bring an iconic work back to the stage ...with a little difference. Each and every person associated with this production is special and have worked tirelessly in making sure that the end product was created in the safest and Covid controlled environment as possible.

To the National Concert Hall: Robert Read - CEO and their entire staff, we appreciate that we are the first outside company to be allowed present a production of this size in the hall since the pandemic arrived.

A new company who will be part of our productions in the future is Seismic, who have shown great care and expertise in the preparation of the filming and streaming of The Mikado.

To our colleagues all around the country and indeed, around the world, we wish you a huge success in your endeavours to bring theatrical events of all kinds to your communities. We must push, and be creative in bringing the "trinity" back – Composers, Practitioners and you our Audiences.

So we wait for the day when we can fling our doors open wide and hear such magnificence coming from every stage. It is a persons right and a need to be able to experience the depth and emotional experiences which we took for granted before this pandemic.

Thank you for being with us this evening and we hope, here, at Lyric Opera Ireland, that you can enjoy this for this amazing old warhorse, wherever you might be around the world.

Yours very sincerely

Cav. Vivian J. Coates
General & Artistic Director
Lyric Opera Ireland



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Artistic Director Cav. Vivian J. Coates
Presents

THE MIKADO

or
The Town of Titipu

Music by Sir Arthur Sullivan
Libretto by Sir William Schwenk Gilbert

Director

Cav. Vivian J. Coates

Music Director

Colm O'Regan

Choreographer

Debbie Kiernan

Set Designer

John O'Donoghue

Costume Designer

Cav. Vivian. J. Coates

Lighting Designer

John Gallagher

The Lyric Opera Chorus
Chorus Master Colm O'Regan

The Lyric Opera Orchestra
Concert Master Hugh Murray

Live from the National Concert Hall, Dublin
26 Saturday 2021 at 19.30 pm GMT



THE MIKADO

by
Sir William Gilbert & Sir Arthur Sullivan

The Mikado	Derek Ryan (<i>Bass</i>)
Nanki-Poo	Andrew Gavin (<i>Tenor</i>)
Ko-Ko	Joe Conlan (<i>Baritone</i>)
Pooh-Bah	Ben McAteer (<i>Baritone</i>)
Pish-Tush	Conor Prendiville (<i>Tenor</i>)
Yum-Yum	Ava Dodd (<i>Soprano</i>)
Pitti-Sing	Annaliesa Evans (<i>Mezzo</i>)
Peep-Bo	Katie Weir (<i>Soprano</i>)

Gentlemen of the Titipu Club, Waiters and Waitresses,

The Lyric Opera Chorus

Sam O'Shea, Rory Day, Ruth Berkeley, Kevin Olohan, James Deegan,
Amy Penston, Ben Escorcio, Ciaran Olohan, Shane Lavelle, Emma Power

The Lyric Opera Ensemble Orchestra

Leader Hugh Murray

Christine Kenny, Anthony Mulholland, Maria O'Connor, Stephane Petiet
Miriam Koczar, James McAfferty, Ciaran Sutton, Coral O'Sullivan,
Stephen McDonnell, Eoin Leahy, Liam Daly, Dylan Tierney

Actors

Jimmy Dixon, Harry O'Loughlin, Tom Singleton

There will be one intermission of 10 minutes after Act 1
Approximate performance time including intermission is 2hrs 10mins
By kind permission of the D'oyly Carte Opera Trust.



Dublin, Monday 9th April 1894. Sir Arthur Sullivan rehearses the orchestra of the Dublin Musical Society in the hall of the National University. It's the only known photo of Sullivan with an orchestra... and it's recognisably the National Concert Hall.

Robinson & Sons, Grafton Street, Dublin.

Courtesy of Dr. Anne Stanyan - The Sir Arthurs Sullivan Society.



Sir William Schwenck Gilbert by the artist Frank Montague Hall (1845 – 1888)
Oil on canvas 1886. Courtesy of the National Portrait Gallery, London.



Synopsis Act 1

The setting – a London Club in the middle of Mayfair in the year 1941. Leather suites and palms surround this decadent club where we find the ‘gentlemen’ alive to the strains of Sullivan “We Are Gentlemen of Japan”. They are interrupted by Nanki-Poo, a fresh-faced musician requiring the whereabouts of Yum-Yum. Nanki-Poo explains that he met Yum-Yum a year ago while playing second trumpet – an instrument that he plays without much talent – in the Titipu big band “A Wand’ring Minstrel, I”. It was love at first sight, but hopeless, since she was engaged to her older guardian,

Ko-Ko is the chief entertainer at the club. However, Nanki-Poo has recently heard the happy news that Ko-Ko has been condemned to death by breaking the law against flirting, and has rushed to London in order to marry Yum-Yum. Nanki-Poo is informed by the nauseating Maitre D of the club, Pish-Tush and the club’s owner Pooh-Bah, that Ko-Ko has since been freed and made Lord High Executioner, its highest ranking official. Pooh-Bah, who keeps a secret life as a Japanese spy, has become Lord High “everything else” after all of the other officials resigned in protest, also offers (for a small fee) the information that Yum-Yum and Ko-Ko are slated for marriage this very day “And the Drums Will Crash”. Nanki-Poo is determined to find Yum-Yum at all costs.

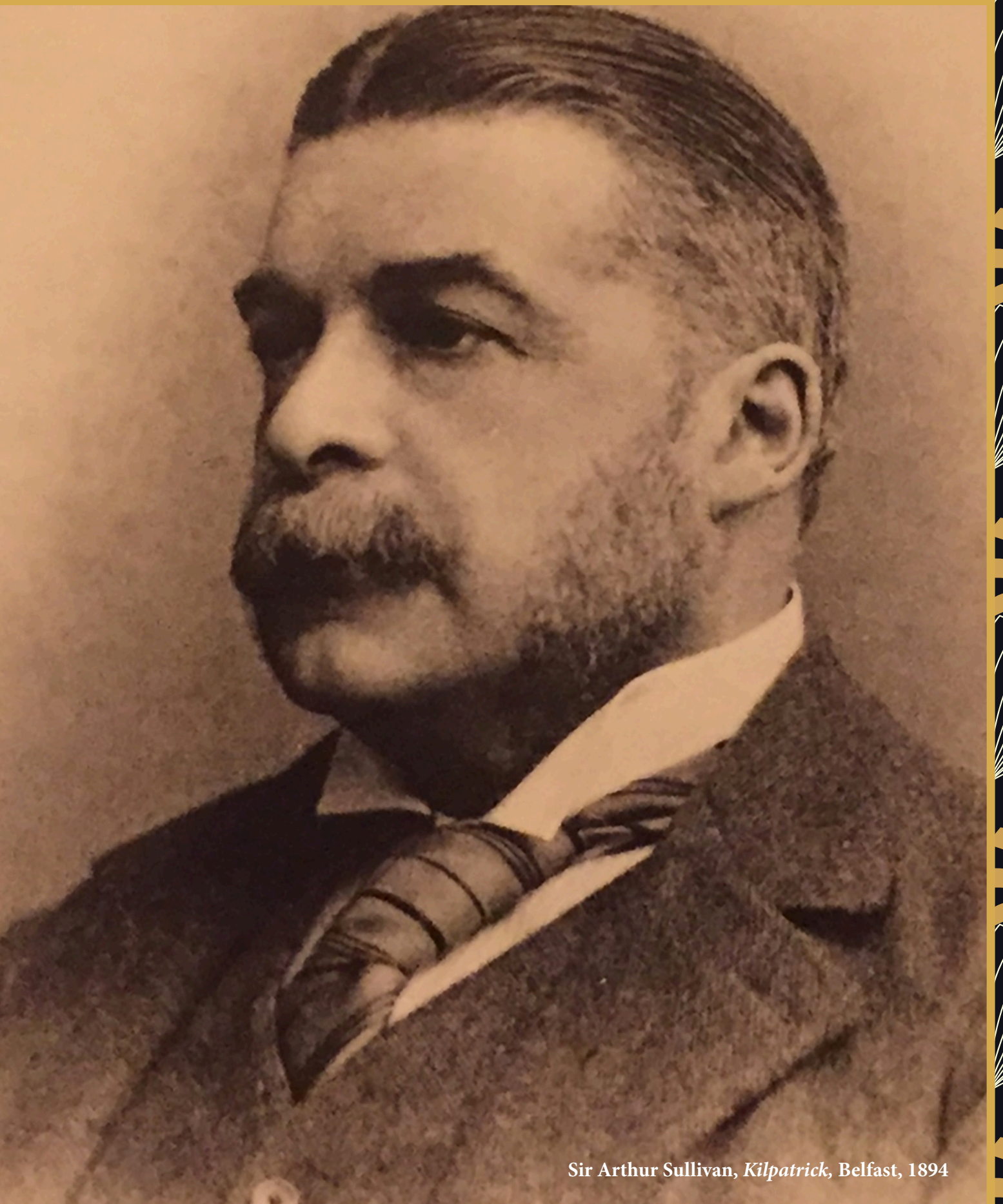
Ko-Ko arrives at the Titipu Club amid joyful and distainful acclamation from the Gentlemen of the club “Behold the Lord High Executioner”, proclaiming his enthusiasm for ridding society of officious Covid Officers, Newlyweds, Children with earphones and any other offenders on his list “I’ve Got a Little List”. As Ko-Ko bribes Pooh Bah’s multiple official positions into giving him wedding advice, Yum-Yum enters with her two scatty friends, Peep-Bo and Pitti-Sing “Three Little Maids”. Ko-Ko tries to kiss his unwilling bride-to-be, when Yum-Yum suddenly collides into Nanki-Poo. The lovestruck trumpet player begs her to turn down Ko-Ko and marry him instead, but Yum-Yum points out that, after all, ‘a wandering minstrel’ is hardly a suitable husband.

Nanki-Poo confesses to her his real identity, that he is, in fact the son of the Mikado, himself! He had been forced to flee for his life when Katisha, an older woman in his father’s circle of friends, claimed him in marriage under the flirting law. While Nanki-Poo and Yum-Yum realize their entangled suit, they sneak a forbidden kiss “This Is What I’ll Never Do”.

Ko-Ko, trying in vain to soliloquize, receives a letter from his boss stipulating that, unless someone is beheaded within a month, his position will be abolished and the town will be reduced to village status. Since Ko-Ko is already under sentence of death for flirting, Pooh-Bah and Pish-Tush suggest that he simply execute himself. He tries to appoint Pooh-Bah as Lord High Substitute, but Pooh-Bah declines the honor “I Am So Proud”. With no one willing to act as a volunteer, a solution must be found.

The solution arrives in the person of Nanki-Poo, who, devastated that Ko-Ko is going to marry the girl of his dreams, is searching for an archway, or a bannister in order to hang himself. Nanki-Poo is persuaded by Ko-Ko to be his substitute for the execution, but on one condition: that Yum-Yum be his bride until he is beheaded at the end of the month. Ko-Ko begrudgingly consents to the marriage, and there is much rejoicing by all “Let the Throng Our Joy Advance”.

Katisha arrives disguised as Lady K, an international artist to investigate the Titipu Club. Following a tip-off that Nanki-Poo now appears as second trumpet. Suddenly she sees Nanki-Poo and claims him for herself “Katisha’s Entrance”. She is informed by Pitti-Sing and the rest of the company that, unfortunately, her request cannot be fulfilled because of his upcoming wedding. “For He’s Going to Marry Yum-Yum”. Katisha dismisses her and decides to give them a flavour of her act “The Hour of Gladness”, before spitefully attempting to reveal Nanki-Poo’s true identity. Yum-Yum, anticipating her intentions, drowns her out in song. A vengeful Katisha leaves the celebrations laughing at what’s to come...her revenge.



Sir Arthur Sullivan, *Kilpatrick*, Belfast, 1894



Synopsis Act 2

Yum-Yum's friends prepare her for the upcoming wedding in a gazebo behind the club "Braid the Raven Hair". Yum-Yum sings one of her show pieces "The Sun and " when her happiness is shattered when she's reminded that her husband is to be executed in a month. Looking on the bright side of the situation, they momentarily try and forget the dreaded ordeal "Sing a Merry Madrigal".

Just before the wedding, Ko-Ko announces his latest discovery: he will not be able to marry Yum-Yum after all, since, according to the law, when a married man is executed, his wife must be buried alive! Nanki-Poo realizes that, by insisting on the wedding, he dooms Yum-Yum to a hideous death. However, if he releases her from her promise, she must marry Ko-Ko at once "Here's a Howdy Do!". To Ko-Ko's dismay, Nanki-Poo decides that the only way to solve the problem is to hang himself as he originally planned.

Pooh Bah announces the arrival of the Mikado, himself, causing Ko-Ko to insist that Nanki-Poo honor his contract and die by the hands of the Lord High Executioner. To his surprise, Nanki-Poo accepts. Ko-Ko admits that, in truth, he is incapable of killing even a fly – he had always thought his duties as Lord High Executioner were purely nominal. To convince the Mikado that his orders have been followed, Ko-Ko suggests that they create a certificate of Nanki-Poo's execution, witnessed by all of the officials of the land (i.e., Pooh-Bah... for some cold hard cash). However, Nanki-Poo must promise to leave and never return. Nanki-Poo agrees to do so only on the condition that he marry Yum-Yum immediately.

The Mikado - who looks very similar to Churchill - believes that the punishment should always fit the crime "The Mikado Song". Ko-Ko informs him that the demanded execution has taken place but quickly finds

out that the Mikado has come about another matter – his son, who ran away a year ago, has been masquerading about Mayfair, disguised as a second trumpet player. Ko-Ko, Pooh-Bah and Pitti-Sing try to convince the Mikado otherwise, but Katisha discovers his name on the execution register.

The Mikado, understanding that Nanki-Poo's true identity had been kept a secret, regretfully points out that the punishment for killing the Heir Apparent doesn't take this into consideration. Katisha is devastated with the loss of Nanki-Poo "Alone and Yet Alive" when Ko-Ko springs into action, telling her that he'll die on the spot if she doesn't accept his love. "Tit Willow". Katisha is touched by the story, and the two realize that they are, in fact, a perfect couple "Beauty in the Bellow".

Ko-Ko realizes that Nanki-Poo must be brought back to life immediately. However, Katisha would then insist on the execution of the newlywed Nanki-Poo, causing Yum-Yum to be buried alive. Nanki-Poo suggests the ultimate solution – Ko-Ko must marry Katisha! Ko-Ko is extremely reluctant – but, when Nanki-Poo insists this is the only way he will "reappear" in Mayfair, Ko-Ko sets off to win Katisha's heart.

As the Mikado has finished lunch and is about to boil Ko-Ko, Pitti-Sing and Pooh-Bah in oil, Katisha begs him to show them mercy.

Katisha is devastated with the loss of Nanki-Poo "Alone and Yet Alive" when Ko-Ko springs into action, particularly since she now has the hots for Ko-Ko, she has gone and married him. The Mikado is understanding, but mentions that this does not solve the problem – his son is still slain. With that, the Heir Apparent himself appears, along with the Mikado's new daughter-in-law, causing everything to fall happily into place as the Mikado calls the show to an end.

A Falling Sword

By Ian Bradley

The Mikado has been performed more times than any other Gilbert and Sullivan opera. Its initial run at the Savoy Theatre, which began on 14 March 1885, stretched to 2672 performances and lasted for nearly two years. It has continued to delight audiences ever since in many different forms.

Surprisingly, perhaps, *The Mikado* was written at a time when the spirits of Gilbert and Sullivan were at a low ebb and relations between them rather strained. Sullivan, suffering from the kidney complaint that afflicted him throughout his adult life, had collapsed following the curtain call at the first night of their eighth collaboration, *Princess Ida*, on 5 January 1884 and subsequently announced that he would write no more light operas and devote what time he had left to serious music. 'With *Princess Ida*', he wrote, 'I have come to the end of my tether – the end of my capability in that class of piece'. Gilbert was infuriated by this remark and the two men's morale was not improved by the fact that their latest piece failed to attract the expected audiences, thanks partly to unusually hot weather through the summer of 1884. *Princess Ida* limped on until October when it was replaced at the Savoy Theatre by a revival of *The Sorcerer* in a double bill with *Trial by Jury*.

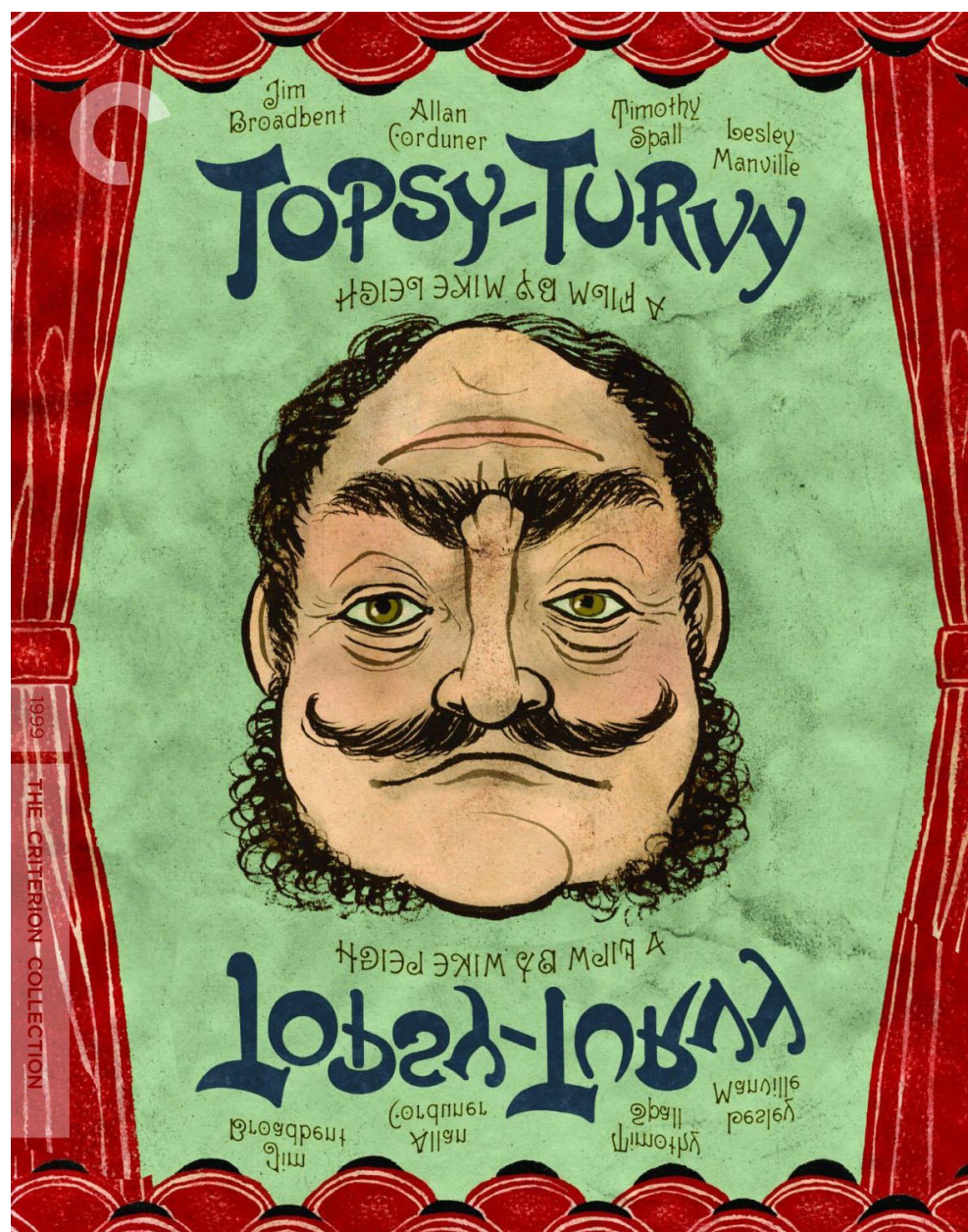
Richard D'Oyly Carte was desperate to have a new comic opera to revive the flagging fortunes of his company. Gilbert responded to his request for a new piece by resurrecting his favourite and rather fanciful opera plot based on a magical lozenge. Sullivan rejected this idea, as he had two years earlier, and told Gilbert in no uncertain

terms that he was fed up with ridiculous plots and topsyturvy situations and wanted a more straightforward libretto where the music would not be subordinate to the words and could stand on its own. 'I should like to set a story of human interest and probability', he wrote pointedly, 'where the humorous words would come in a humorous situation and where, if the situation were a tender or dramatic one the words would be of a similar character'.

Gilbert took this response as a personal slight and wrote back '*I cannot consent to construct another plot for the next opera*'. Sullivan, equally emphatically, replied: '*the tone of your letter convinces me that your decision is final and that further discussion is useless*'.

D'Oyly Carte desperately tried to mediate between his two difficult protégés but his efforts were in vain and it began to look as though the partnership which had produced seven highly successful comic operas had come to an end.

The situation was saved, at least according to a story which may be apocryphal but is too good not to tell here, by a dramatic accident which could have inflicted a tragic and even more conclusive end to the partnership. One day in May 1884, as Gilbert was pacing up and down in the library of his new house in Harrington gardens, Kensington, a large Japanese executioner's sword fell from its mounting on the wall and crashed to the floor. This inspired the dramatist with the theme for his next



opera. He decided to set it in Japan and make one of the leading characters an executioner. The resulting libretto, although hardly free of the topsyturvy elements which have come to be synonymous with Gilbert's plots and inspired the title for Mike Leigh's 1999 film about the making of *The Mikado*, was straightforward and dramatic enough for Sullivan to feel happy with, and composer and librettist will once again reconciled.

Things Japanese were all the rage in England in the mid-1880s. Oriental prints and ceramics were on sale

in the most fashionable West End stores. Liberty's was enjoying a spectacular success with its Japanese style fabrics and dresses and a Japanese village had been set up in Knightsbridge, complete with geisha girls serving tea in the traditional manner.

The Mikado cashed in on this fascination with Japan while being as quintessentially English in both words and music as anything Gilbert and Sullivan wrote.

Ian Bradley is author of *The Complete Annotated Gilbert and Sullivan* (new enlarged 20th anniversary edition published by Oxford University Press in August 2016) and Honorary Life President of St Andrews University Gilbert & Sullivan Society with whom he regularly performs.

D'OYLY CARTES OPERA COMPANY.



So much to listen out for *By Ian Bradley*

Act 1

The early vocal bars of the opening chorus of gentlemen of Japan are confined to the pentatonic scale (with five notes per octave as opposed to the usual seven), giving an oriental flavor to the music – a device also used by Puccini in *Madam Butterfly* and a rare nod by Sullivan to *The Mikado's* Japanese setting. There is nothing remotely Japanese, however, about the song with which Nanki-Poo introduces himself as 'A wandering minstrel' with its double change of mood from romantic ballad to rousing martial tune and on to rollicking sea shanty.

Pish-Tush's aria, with its less than reverential tone about the person of the Mikado, was doubtless one of the elements in the opera which the British Government feared would cause offence to Prince Fushimi of Japan and which led to a complete ban on all performances around the time of his state visit to Britain in 1907. Although most people felt the Government was being over-sensitive, several diplomats who had served in Japan called for a permanent ban on performances of *The Mikado*, with one asking what the feelings of Roman Catholics would be 'if the sacred office of the Pope were made the subject of burlesque'.



T H E S A V O Y .

THAT'S RIGHT, GENTLEMEN! MUCH BETTER TO BE ALTOGETHER THAN PULLING DIFFERENT WAYS.



Annaliesa Evans as Pitti-Sing, Ava Dodd as Yum-Yum and Katie Weir as Peep-Bo in rehearsal with Lyric Opera Ireland 2021 ©



In fact, *The Mikado* could hardly be more English, a quality emphasized by the fact that the chorus 'Behold the Lord High Executioner', heralding the arrival of Ko-Ko, the cheap suburban tailor, so closely resembles the tune of the old English air 'A Fine Old English Gentleman'.

'Three little maids', given a treble encore on the opening night and continuing to remain one of the most popular numbers from the opera, was one of the first songs in *The Mikado* which Sullivan set to music. The bassoon 'gurgles' which follows the line 'Freed from its genius tutelary' was added much later, possibly at a rehearsal in 1895.

Act 2

The opening female chorus, mirroring more gently the opening male chorus in Act I, leads into Yum-Yum's ravishing aria, 'The sun, whose rays' which was originally designed to be sung in the first act, following 'Three little maids' and the quartet 'So please you, sir, we much regret'. At a rehearsal following the opening night, Leonora Braham, playing Yum-Yum, told Sullivan that she had been too exhausted by the two earlier songs to do it justice and he agreed to move it to Act II to give her a breathing space. A resemblance to the 'Song of the Bird' in Wagner's *Siegfried* has been detected by some critics.

A further indication of the essential Englishness of *The Mikado* score is provided in the madrigal 'Brightly dawns our wedding day'. It is one of only two proper madrigals in the Savoy operas, the other being 'When the buds are blossoming' in *Ruddigore*. A much more authentically Japanese note is sounded in the chorus 'Miya sama' which introduces the arrival of *The Mikado*. Known as the 'Tokotonyare Song' it was composed by Masujiro Omura with words by Yajiro Shingawa in the early years of the Meiji era, which began in 1868. A war song of the Japanese Imperial army, it was sung by loyalist troops who put down a rebellion against the Mikado in 1877.

The Mikado's song, 'My object all sublime' was very nearly cut from the show following the dress rehearsal. Gilbert felt that it held up the action and only a last-minute deputation from the chorus led him to change his mind and keep it in. It has some characteristic Sullivan touches, like the quotation from the fugue in Bach's organ fantasia in G Minor (BWV 542) on clarinet and bassoon when the Mikado refers to 'Masses and fugues and "ops" by Bach, interwoven with Spohr and Beethoven'.



Another characteristically English note is struck with the glee ‘See how the fates their gifts allot’ which expresses Gilbert’s sense of the arbitrariness and unfairness of life. ‘The Flowers that bloom in the Spring’, another song to receive a treble encore on the first night, also has a bright English feel. Essentially English too is Sullivan’s setting of Ko-Ko’s plaintiff ‘Tit willow’ song with its echoes of the Willow Song in Shakespeare’s Othello for which Sullivan wrote a not wholly dissimilar melody.

Ian Bradley is author of *The Complete Annotated Gilbert and Sullivan* (new enlarged 20th anniversary edition published by Oxford University Press in August 2016) and Honorary Life President of St Andrews University Gilbert & Sullivan Society with whom he regularly performs.



Katie Weir as Peep-Bo, Ben McAateer as Poo-bah, Ava Doss as Yum-Yum and Annaleisa Evans as Pitti-Sing in rehearsal with Lyric Opera ireland 2021 ©



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CAV. VIVIAN J COATES

Director & Costume Designer

Returning from abroad having worked in most of the opera companies in the UK, Vivian Coates has spent much of his career in Ireland nurturing and presenting young Irish talent on stage and guiding them on their first professional rung of the ladder. He is recognised for the tireless work he has done in keeping core opera alive in this city. He is privileged to be able to mix his opera productions with his love for musical theatre directing and designing in most of the main theatres in Ireland which include The Gaiety Theatre, Dublin, The Grand Opera House, Belfast, The National Opera House, Wexford and the National Concert Hall, Dublin. Opera productions include **Aida, Il Trovatore, Don Giovanni, Hansel und Gretel, I Due Foscari, La Traviata, Carmen, Nabucco, Macbeth, La Bohème, Turandot, Suor Angelica, The Turn of the Screw, Rusalka, Cavalleria rusticana, Madama Butterfly and Attila** and many others. With many musical theatre projects in his repertoire, Mr Coates has received extraordinary accolades for his recent work with The International Gilbert and Sullivan Festival in Harrogate receiving five star reviews for three of his productions. In 2015 he designed two sets for The Music of Northern Ireland, which received 4 EMMY'S in the 2016 roll of honour. In 2007 he was honoured to receive a Knighthood and title of Cavaliere by the Italian Government for his work in presenting Italian opera in Ireland. Recent productions include **The Barber of Seville** and **Fidelio**



DEBBIE KIERNAN

Choreographer

Copper Face Jacks The Musical, Parade (Pleasance Theatre London) Singing In the Rain (Cork Opera House), Jesus Christ Superstar (Gaiety Theatre Isle of Man), King Lear, Pirates of Penzance, Trainspotting (Olympia Theatre) Anglo The Musical (Bord Gais Theatre), On such as We the (Peacock Theatre), A Life (Abbey Theatre), Mannie The Musical (Theatre festival), Jack and the Beanstalk, Aladdin, Robinson Crusoe and Cinderella (Gaiety Theatre) Peter Pan (Tivoli theatre), Jack and The beanstalk, Cinderella, Aladdin and Red Riding hood (Everyman Palace), Beauty and The Beast (INEC), Snow White (UCH).

Director & Choreographer: Hansel & Gretel, The stories of Hans Christian Anderson (Verdant Productions), Turandot (Opera in the open), Aladdin (UCH), Cats, Into the Woods & Hairspray (Phoenix Productions)

TV: Opening for the IFTA Awards, Jedwards Dream Factory, All Ireland talent show 1,2&3.



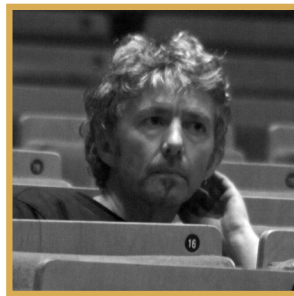
COLM O'REGAN

Music Director

Born in County Wicklow, Colm holds a BMus (Hons) from the Cork School of Music and studied piano and conducting at Conservatorio Giuseppe Tartini, Trieste. He is currently the Musical Director for the UK/International Tour of The Book of Mormon, and has appeared as guest conductor on the show in London's West End.

Previously Colm was Musical Director of Shrek the Musical (UK Tour), deputy Musical Director of Wicked (International Tour), and Musical Director on the long-running Starlight Express in Bochum, Germany.

In Ireland Colm recently conducted The Hunchback of Notre Dame at The Cork School of Music and played piano for West Side Story in the Bord Gais Energy Theatre. Other theatre credits include the London premiere of The m(Other) Life (Wyndham's Theatre, West End) and the concert production You Won't Succeed on Broadway if you Don't Have Any Jews (Garrick Theatre, West End). As an arranger, Colm has worked in the US on Broadway Rocks (State Theatre, NJ) and the Buckhill Skytop Music Festival, among other productions throughout the UK and Ireland.



JOHN O'DONOGHUE

Set Designer

John is a graduate of N.C.A.D.

Design credits include :

Westside Story in Concert (Bord Gais Energy Theatre) Vincent (National tour) Hamlet and The Lion, the Witch and the Wardrobe (Cork Opera House), , Singing in the Rain , The Full Monty, (Olympia Theatre) Posadh Figaro (An Taibhear), Fiddler on the Roof, My Fair Lady , The Great Waltz ,The Gondoliers, Oklahoma ,Gigi and The Billie Barry Show all at the Gaiety Theatre, Seagulls Dance (Draiocht) , The Promise , Pirates of Penzance , Cabaret , Rent and Assassins, (The Helix), On Golden Pond , Steel Magnolias, Sweeney Todd , Michael Collins and Parade (Watergate Theatre), Follies , The Producers and The Witches of Eastwick (Wexford Opera House) Eoin Colfer's Lords of Love (Jerome Hynes Theatre) , Ritual for Dolls and Who's Afraid of Virginia Woolf (Mill Theatre), A Man of No Importance, Tommy, Spring Awakening , The Adams Family (Civic).

John has designed many productions in The National Concert Hall some of which include Oklahoma, Annie , Camelot , Oliver ,Carousel , Iolante ,The Mikado , South Pacific , Fiddler on the Roof, Yeoman of the Guard, HMS Pinafore, An Evening with Gilbert and Sullivan, My Fair Lady ,The King and I, The Sound of Music , and The Wizard of Oz.



JOHN GALLAGHER

Lighting Designer

John's television career began in RTE, before moving to BBC Northern Ireland and later BBC Television Centre, London. Productions included Eastenders, Top of the Pops and Blue Peter.

His work has been seen in locations as diverse as Orlando Florida, Morocco (Medi 1 TV) and Singapore.

Television includes: Mastermind, The One Show, and Weakest Link for BBC, Ireland's Got Talent (Virgin Media 1), Flinch (Netflix), Masterchef (Media Corp Channel 5), London Olympics 2012.

Theatre, exhibition and live events include: The Turner Prize, HBO Game of Thrones Exhibition, Bedbound (Dublin, Edinburgh and Royal Court London), Rapunzel and Peter Pan (Gaiety Theatre Dublin), Swan Lake (Ballet Ireland) and recently West Side Story in Bord Energy Gais Theatre, Dublin



DEREK RYAN

The Mikado

Derek is from Tipperary, Ireland and studied with Dr. Veronica Dunne (R.I.P) and Robert Bicknell in London.

He is well known throughout Ireland for his extraordinary voice which has taken him to tour America several times including a performance in Carnegie Hall with The Irish Ring, off Broadway and most recently for a performance of Poets and Patriots in Washington's National Cathedral.

He has received many awards which include Best Male Vocal at W.I.F.L.O. Best Over All Performance at the Gilbert and Sullivan Festival Buxton, England with Festival Productions and has performed several times with Lyric Opera Ireland.

He has co-written and starred in a tribute show to Paul Robeson - his life long hero. He performs regularly in aid of The Irish Cancer Society and The Cystic Fibrosis Association. He has sung with the R.T.E Concert Orchestra in their production of Jesus Christ Superstar, playing Caiaphas.



JODY TREHY

Sound Design

Jody Trehy graduated from UCD with a degree in English and French.

He also studied Sound Engineering in Ballyfermot Senior College, Dublin. He is a director of One Louder Sound LTD. supplying design, engineering, equipment and crew for musical theatre, television, live music, live-streaming, ballet, corporate entertainment, etc.

Recent projects include: The Dead (Gaiety Theatre & live-stream), Primrose Square (Draocht & live-stream), Angela's Ashes (Irish & UK tour), The Nutcracker (Pavilion Theatre, Dublin), Oliver (NCH, Dublin), South Pacific (Theatre Royal, Waterford), etc.



ANDREW GAVIN

Nanki-Poo

Andrew completed his Masters in Music Performance at the Royal Irish Academy of Music in 2016, achieving First Class Honours under the tuition of Mary Brennan. A graduate of the National University of Ireland, Maynooth, Andrew attained First Class Honours in English Literature. In 2016 Andrew was awarded the PwC Wexford Festival Opera Emerging Young Artist bursary and is a former member of the Irish National Opera ABL Aviation Studio. Andrew is currently undertaking his doctoral studies at the Royal Irish Academy of Music and Trinity College Dublin. Operatic highlights include Fenton in Verdi's Falstaff, Pedrillo in Mozart's Die Entführung aus dem Serail, Tamino and Monostatos in Mozart's Die Zauberflöte, Arbace in Mozart's Idomeneo, Telemachus in Monteverdi's The Return of Ulysses, Ormindo in Cavalli's L'Ormindo, Andrés, Cochenille, Pitichinaccio and Franz in Offenbach's The Tales of Hoffmann, and the roles of Bob Doran, Mr. Alleyne and O'Halloran in the world premiere of Andrew Synnott's Dubliners.

Oratorio engagements include the Evangelist in Bach's St. John Passion, St. Matthew Passion and Christmas Oratorio, Rossini's Stabat Mater, Liszt's Coronation Mass, Beethoven's Symphony No. 9 and Mass in C, Handel's Messiah and Solomon, Mendelssohn's Symphony No. 2 (Lobgesang) and the complete Mozart mass series of the Dún Laoghaire Choral Society. Upcoming engagements include Tebaldo in Bellini's I Capuleti e i Montecchi at Wexford Festival Opera, Mr. McCarthy in the World Premiere of Andrew Synnott's The 47th Saturday and Jupiter in Händel's Semele with Opera Collective Ireland.



BEN MCATEER

Pooh – Bah

Northern Irish baritone, Ben McAteer trained at the National Opera Studio, London and on the Guildhall School of Music & Drama opera course. Before embarking on a musical career, he studied Chemistry at the University of St Andrews.

In the 2021/2022 season, highlights include Officer Two & Blazes in Peter Maxwell-Davies' The Lighthouse for Irish National Opera, Grand Inquisitor The Gondoliers for Scottish Opera in both Scotland and London, and performs with the RTÉ National Symphony Orchestra. He also features on a disc of undiscovered songs by Irish composer Ina Boyle with Iain Burnside, released on Delphian Records in August 2021.

Notable concert performances include the world première of Turnage's At Sixes & Sevens with the LSO, Carmina Burana at the Barbican, and performances of Vaughan Williams' Fantasia on Christmas Carols and Copland's Old American Songs with the Ulster Orchestra. Previous roles with Lyric Opera Ireland - Marcello La Bohème and Captain Corcoran H.M.S Pinafore.



CONOR PRENDIVILLE

Pish – Tush

Conor Prendiville is a tenor who recently graduated with a masters degree from the Royal Irish Academy of Music where he studied with Owen Gilhooley and Dr. Dearbhla Collins. He is this years 'Rising Stars' at the University Concert Hall in UL and a Member of the Wexford Factory at the Wexford Festival Opera as well as previously being a company artist at the Cork Opera House.

Conor has performed the roles of Tamino Die Zauberflöte, Don Ottavio Don Giovanni and Don Basilio/ Don Curzio Le Nozze di Figaro, Rinuccio Gianni Schicci, Beppe I Pagliacci, Dr Caius Falstaff, Ronald Abandoned, Captain Stephen McNeff's Banished.

Conor has performed as a soloist in various concerts including Handel's 'Messiah', Britten's 'Rejoice in the Lamb', Bach's 'John Passion' and 'Actus Tragicus', Mozart's 'Coronation Mass' and 'Spatzenmesse' as well as Kevin O Connell's 'Mass' and 'Aifreann'.



JOE CONLON

Ko-Ko

Joe is one of our most established Actors with a vast array of experience in Theatre, Film, Radio. He has played leads in many musicals including: Guys and Dolls, 42nd Street, Fiddler on the Roof and Joseph - all at the Gaiety Theatre, Oliver! - Civic Theatre, Aladdin - Helix Theatre, Me and My Girl. He has performed extensively with the RTÉ Concert Orchestra Make Mine Music on RTE1 , Music for Fun at the NCH, Magic of the Musicals with Marti Webb and Linda Martin and his TV and Film work include Fair City, Late Late show, Mrs Browns Boys, Albert Knobs, Widows Peak, Brave Heart , The Olivier Awards for the BBC live from the West End, and Borstal Boy Gaiety Theatre. Joe also won Best supporting role in Annie Get your Gun 1999 along with the best comedian in two years running for Ko-ko in the Hot Mikado and Jerry /Daphne in Some Like it Hot at the Festival Of Light Opera at the Waterford ,Theatre Royal. For the Past 10 years he has played the iconic role of the Gaiety Dame at the Gaiety Theatre Panto - Little Red Riding Hood, Peter Pan, The Snow Queen Rapunzel, Robin Hood , Cinderella, Pirates and the Caribbean, and he will appear in this year's production of The Little Mermaid starting on Sunday Nov 28th. Joe is also the Artistic Director of the RATSS Stage School and he is working on the Stage Production of 'The Tales of Helpman' by Bobby Helpman who played the Childcatcher in Chitty Chitty Bang Bang with Director Aonghus Og McNally. Joe Is an ambassador for the Irish Cancer Society and will do the Camino next April to raise funds for the Irish Cancer Society and the awareness of Men's health in our country.



DANNA DAVIS

Katisha

Danna is delighted to be joining the cast of 'The Mikado', after playing roles such as the the Wicked Witch in Lyrics production of 'The Wizard of Oz'.

A few Theatre Credits include Sister Act (Mother Superior, NCH), Grease (Festival Productions (Gaiety) , Aspects of Love and JFK: A Musical Drama (Olympia), The Taffeta's (Gaiety .) Simply Sondheim, (Northern Ireland Opera Fringe Festival ,BBC).

Music Theatre Ireland credits : I Love You, You're Perfect, Now Change (King's Head London,Dublin's Andrew's Lane, Pavillion Theatre) , Noel Coward Centenary Concert, Kander and Ebb And The World Goes Round (NCH) Film/

TV credits : assistant vocal coach for Ella Enchanted,, cartoon voice over credits Norman Normal (TG4), Zombie Hotel (BBC) and The Ugly Duckling (Magma Films) and Ugly and Me (RTE) .





AVA DODD

Yum – Yum

Irish soprano Ava Dodd is a Masters student in the Royal College of Music, London. Ava is a Karaviotis Scholar and studies under the tutelage of Professor Janis Kelly. While studying with Professor Mary Brennan and Dr. Dearbhla Collins at the Royal Irish Academy of Music, she completed a BA in Music Performance and graduated with a first class Honours. Ava was awarded The RDS Collins Memorial Award and Bursary 2021, first prize in the International Grand Prix of Romania “Trophaeum Artis Cantorum”, the Royal Dublin Society Music Bursary Competition, 2020, the Northern Ireland Opera’s Glenarm Festival of Voice Competition, and was also named the “Young Opera Voice of 2019”. Ava swept the boards at the 2019 Feis Ceoil, winning seven competitions, including the Gervase Elwas Cu and in 2018, she was also awarded the Most Promising Performer award in the Irene Sandford Competition. Ava has performed at National Opera House, the National Concert Hall, The Project Arts Centre, Birr Theatre, RDS Concert Hall, the Peacock Theatre and Kilmainham Gaol. Her repertoire includes the title role of Calisto for the RIAM’s and La Liberazione di Ruggiero by Francesca Caccini and the Dublin premiere of Banished by Stephen McNef. In September 2021, Ava returns a Young Artist to the Wexford Factory and will make her Wexford Opera Festival debut in the role of Perdita in Ein Wintermärchen,



KATIE WEIR

Peep – Bo

Katie Weir is a 20 year old student on Full Scholarship training at The Urdang Academy in London. Katie was the Featured Winning “Soloist” with The Cross Border Orchestra of Ireland where she performed in many Prestigious Arenas throughout Ireland and the UK including The SSE Arena Belfast, RDS Dublin, Echo Arena Liverpool, Newry Town hall, Kilkenny Hub and NUI Galway.

Katie has received Distinctions in all of her Musical Theatre Singing and Classical Singing exams and was delighted to be a Recipient of the Higher Achiever Award from the RIAM for Excellence in these disciplines. Katie’s Vocal Coach is Maureen V Ward.

Notable Credits include ‘Cosette’ in Les Miserables, ‘Jemima’ in Cats, ‘Belle’ in Beauty and the Beast, ‘Blousey Brown’ in Bugsy Malone, ‘Beth’ in Oliver, ‘Sandy’ in Grease, ‘Eliza’ in My Fair Lady.

Katie was chosen to represent Ireland at the ‘World Championships of Performing Arts’ where she won the “Award for Excellence” in the Opera category. She was also awarded a Scholarship to the New York Film Academy for their Musical Theatre and Singing course.

Katie is delighted to be performing with Lyric Opera in Gilbert and Sullivan’s ‘Mikado’ and wishes all cast and crew the very best.



ANNALIESA EVANS

Pitti – Sing

Annaliesa trained initially at the DIT Conservatory of Music & Drama. She has performed with Festival Productions, Lyric Opera, RTÉ Concert Orchestra, Waterford CO, Glasnevin Musical Society and Rathmines & Rathgar Musical Society. Annaliesa has made 5 Cruise ships her home, including 2 seasons as lead vocalist, P & O Oriana (Headliners Theatre Company), performing in 10 different shows on-board.

Annaliesa is delighted to return to Lyric Opera, having previously played Hebe HMS Pinafore and Pitti-Sing The Mikado. With sister company Festival Productions credits include Lily St Regis Annie, Babette Beauty and the Beast, and she looks forward to reprising Glinda The Wizard of Oz this coming Christmas at the NCH.





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Odds and ends

By Gerry Coates

Gilbert would have been regarded by many as an arrogant person and as the rich aristocrat of the Savoy Theatre. He was tall and commanding in stature and used to having his own way. He had a quick biting wit that did not tolerate fools gladly.

He enjoyed exposing the humbug which he saw in the bureaucracy of Government – the House of Lords, the Navy, the Police and graft and bribery patronage in *The Mikado*. He, also, took a strange dislike to “elderly ugly ladies” as is shown in his treatment of Buttercup (*Pinafore*), Lady Jane (*Patience*) and Katisha (*The Mikado*) along with some others. Sullivan always did his best (much to Gilbert’s annoyance, at times) to ease the pain inflicted on those poor souls. This was commented upon by a BBC conductor in 1938 when he wrote:

“It was Sullivan’s great sense of humour that made him the ideal composer for Gilbert. There are many things in that great writer of polished lyrics that are cruel, but Sullivan’s music takes away the edge of satire and gives it a twist of humour that is nowhere excelled or even equalled. There has been no real successor to Sullivan, and I think there never will be.”



Sullivan was a good-natured person who found it easy to make friends, something Gilbert on the other hand found difficult to do. The latter, as well as being aristocratic, was a stern disciplinarian and was not popular with the cast. A difference between the pair was highlighted by the New York journalist who remarked on how they both took their bows on a first night on Broadway:

"Sullivan came gracefully, all smiles with a certain affable decorum and easy living which made his short stout look less short and less stout than it really was. Gilbert had to be dragged on and arrived in the presence of an applauding multitude with the air of a man who resents an indignity."

Gilbert enjoyed his visits to topsy-turveydom:

"Where vice is virtue – virtue vice;
Where vice is nasty – nasty nice;
Where right is wrong and wrong is right:
Where white is black and black is white."

But there was a serious side to him. He could be sentimental and moralistic in a Dickensian way as he showed in what he himself regarded as the best of all verses in the Book of Bab's Ballads. This verse highlights the social injustice of the Christmas scene among the slum tenements of Victorian Britain:

"They've seen that ghastly pantomime,
They've felt its blighting breath,
They know that rollicking Christmas time
Meant cold and want and death.
Starvation – Poor Law Union fare,
And deadly cramp and chills,
And illness – illness everywhere –
And crime, and Christmas bills."



On 22 November 1900 Sullivan died. He was only fifty eight. He was buried in St. Paul's Cathedral where the choir for that occasion was the cast of the Savoy Theatre. Within a few months both the Queen and D'Oyly Carte were also dead. Gilbert carried on still writing the odd play and searching for a successor to Sullivan, which he was never able to do. He wasn't all that enthused by his knighthood which he received in 1907. He died tragically on 29 May 1911. He lived in a large mansion to the north of London in the grounds of which was a large pond. A lady guest at his house, while swimming in the pond, got into difficulties. Gilbert, spotting the danger, jumped in and succeeded in bringing her to safety but he suffered a heart attack from the exertions and died. He was seventy five years old.

It is sad to think that, apart from the Savoy Operas, only the Book of Bab's Ballads in the case of Gilbert and a few songs in the case of Sullivan, are all that have survived to this day from their great output of work.

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All government public health guidelines relating to safe working practices under Covid-19 have been strictly followed in the making of The Mikado.

Thank you to all our wonderful artists, creative teams and production teams for their extraordinary contribution in making this new production, their resilience and imagination in the most difficult of times, and for their hard work in bringing live theatre and opera back to you, our audiences where it belongs.



**An Roinn Turasóireachta, Cultúir,
Ealaíon, Gaeltachta, Spóirt agus Meán**
Department of Tourism, Culture,
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Musical Numbers

Act I

Overture

2. "A Wand'ring Minstrel I" (Nanki-Poo and Men)
 3. "Our Great Mikado, virtuous man" (Pish-Tush and Men)
 4. "Young man, despair" (Pooh-Bah, Nanki-Poo and Pish-Tush)
 - 4a. Recit., "And have I journey'd for a month" (Pooh-Bah, Nanki-Poo)
 5. "Behold the Lord High Executioner" (Ko-Ko and Men)
 - 5a. "As some day it may happen" ("I've Got a Little List") (Ko-Ko and Men)
 6. "Three little maids from school are we" (Yum-Yum, Peep-Bo, Pitti-Sing, and Girls)
 7. "So please you, Sir, we much regret" (Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah, and Girls)[n 4]
 8. "Were you not to Ko-Ko plighted" (Yum-Yum and Nanki-Poo)
 9. "I am so proud" (Pooh-Bah, Ko-Ko and Pish-Tush)
 10. Finale Act I (Ensemble)
"With aspect stern and gloomy stride"
"The threatened cloud has passed away"
"Your revels cease!" ... "Oh fool, that fleest my hallowed joys!"
"For he's going to marry Yum-Yum"
"The hour of gladness" ... "O nil bikkuri shakkuri to!"
"Ye torrents roar!"
-

Act II

11. "Braid the raven hair" (Pitti-Sing and Girls)
12. "The sun whose rays are all ablaze" (Yum-Yum) (Originally in Act I, moved to Act II shortly after the opening night)
13. Madrigal, "Brightly dawns our wedding day" (Yum-Yum, Pitti-Sing, Nanki-Poo and Pish-Tush)
14. "Here's a how-de-do" (Yum-Yum, Nanki-Poo and Ko-Ko)
15. "Mi-ya Sa-ma"[18] "From every kind of man obedience I expect" (Mikado, Katisha, Chorus)
16. "A more humane Mikado" (Mikado, Chorus) (This song was nearly cut, but was restored shortly before the first night.)
- 17 "The criminal cried as he dropped him down" (Ko-Ko, Pitti-Sing, Pooh-Bah, Chorus)
18. "The flowers that bloom in the spring" (Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing, and Pooh-Bah)
19. Recit. and song, "Alone, and yet alive" (Katisha)
20. "On a tree by a river" ("Willow, tit-willow") (Ko-Ko)
21. "There is beauty in the bellow of the blast" (Katisha and Ko-Ko)
22. "Finale Act II" (Ensemble)
"For he's gone and married Yum-Yum"
"The threatened cloud has passed away"