

THE 8<sup>TH</sup> ANNUAL  
CHANCELLOR'S  
FESTIVAL OF MUSIC

1984

University of Missouri-Columbia

THE UNIVERSITY OF MISSOURI-COLUMBIA



Greetings:

*It is once again my pleasure to welcome members of our community to the Chancellor's Festival of Music. This year's series of concerts and related events, the eighth annual celebration of this type at the University of Missouri-Columbia, is indeed a worthy successor to past festivals and will surely prove to be an extraordinary experience for us all.*

*This year we take note of the musical achievements of an entire era—an era whose music, more than any other, continues to delight us and whose institutions and traditions form the basis for much of our own musical life. Moreover, with the theme "The Grand Spectacle: Music of the Nineteenth Century," we pay tribute not only to the genius of now-legendary composers and performers, but to the new audience of that age. Modern concert-goers must trace their lineage, if not in fact then certainly in spirit, to the ticket-buying public of the nineteenth century. It was public support that allowed the kind of concert life we enjoy today, unprecedented before that time, to flourish.*

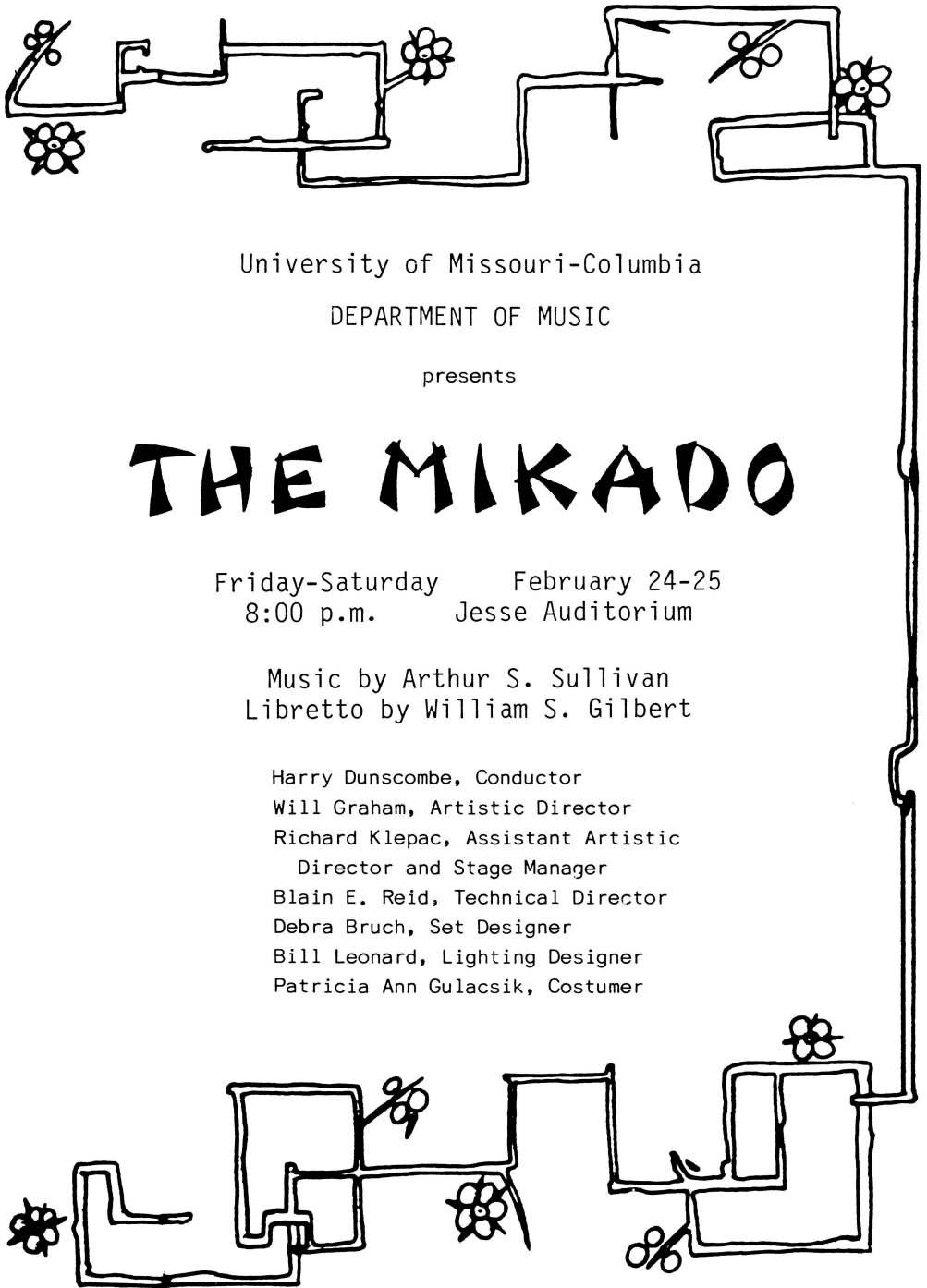
*The mark of that audience is to be found in the music. No matter the setting—the concert hall, the opera house, the recital stage, even the parlor—our nineteenth-century ancestors expected their musical experiences to be extravagant ones. Through music they sought to take an emotional ride. Musicians were more than willing to provide the vehicle. The sweet melodies, the lush harmonies, the dramatic contrasts, the technical brilliance, and the large performing forces all resulted from and contributed to these expectations. In short, through a confluence of aesthetical, musical, and sociological factors, the musical products of that time have every right to be considered "grand spectacles": artworks for the ears, the eyes, the mind, and the soul.*

*Fortunately the opportunity to indulge ourselves is at hand. Many of the special loves of the nineteenth century—grand opera, operetta, large works for chorus and orchestra, the virtuoso, musical nationalism, among them—will be featured as the Festival unfolds. In accordance with the Festival's purpose, this music will be brought to life by students, local musicians, faculty artists, and distinguished visiting musicians. This year's emphasis on the "grand spectacle" of an earlier time is but another reason for us to acknowledge the Chancellor's Festival of Music as a grand tradition at UMC.*

Cordially,



Barbara S. Uehling  
Chancellor



University of Missouri-Columbia

DEPARTMENT OF MUSIC

presents

# THE MIKADO

Friday-Saturday      February 24-25  
8:00 p.m.              Jesse Auditorium

Music by Arthur S. Sullivan  
Libretto by William S. Gilbert

Harry Dunscombe, Conductor  
Will Graham, Artistic Director  
Richard Klepac, Assistant Artistic  
Director and Stage Manager  
Blain E. Reid, Technical Director  
Debra Bruch, Set Designer  
Bill Leonard, Lighting Designer  
Patricia Ann Gulacsik, Costumer



## CAST

The Mikado of Japan (bass)	Mitchell Camp*
Nanki-Poo (tenor)	Timothy Bentch*
<i>His Son, disguised as a wandering minstrel, and in love with Yum-Yum</i>	
Ko-Ko (baritone)	John Wehrle*
<i>Lord High Executioner of Titipu</i>	
Pooh-Bah (baritone)	Harry Morrison+
<i>Lord High Everything Else</i>	
Pish-Tush (baritone)	Curtis Shaw*
<i>A Noble Lord</i>	
Yum-Yum (soprano)	Brenda Lang*
Pitti-Sing (mezzo soprano)	Pamela Howard*
Peep-Bo (soprano)	Anne Marie Paradise*
<i>Three Sisters, Wards of Ko-Ko</i>	
Katisha (mezzo soprano)	Kathryne Fowler
<i>An Elderly Lady, in love with Nanki-Poo</i>	

### Chorus of School-Girls, Nobles, Guards, and Coolies

David Barlet	*Kurt Bannick Ford	*Wendelin Lockett
*Ross Bernhardt	*Kara Gower	Larry Mudd
*Celeste S. Brown	*Myrna Kay Goessman	Sally Ries
Melania Bruner	*Sarah Griffiths	*Carol Robertson
*Terri Cooper	*Jeffrey Groves	Vincent Shelby
*Kevin L. Day	*Mark Holcomb	*Donna R. Thomas
*Carrie A. DeLapp	*Wendy Suzanne Hutson	Jess Wade
*Pamela Depperman	*Kelly Knight	*Christine M. Wallace
*Kristin Edmonds	Randall Leonard	*Randy Wilson
		Steven Wisecup

### Understudies

Mikado	-	Ross Bernhardt
Nanki-Poo	-	Steven Wisecup
Ko-Ko	-	Randy Wilson
Pooh-Bah	-	Larry Mudd
Pish-Tush	-	Ross Bernhardt
Yum-Yum	-	Carol Robertson
Pitti-Sing	-	Wendelin Lockett
Peep-Bo	-	Celeste S. Brown
Katisha	-	Wendelin Lockett

\*Friends of Music Scholarship Recipient  
 +Faculty Member, UMC Music Department



## Musical Numbers

### Overture

#### ACT I

Chorus, "If You Want to Know Who We Are"	<i>Nanki-Poo &amp; Men</i>
Air & Chorus, "A Wand'ring Minstrel I"	<i>Nanki-Poo &amp; Men</i>
Air & Chorus, "Our Great Mikado, Virtuous Man"	<i>Pish-Tush &amp; Men</i>
Trio, "Young Man, Despair"	<i>Pooh-Bah, Nanki-Poo &amp; Pish-Tush</i>
Recitative, "And Have I Journeyed for a Month"	<i>Nanki-Poo &amp; Pooh-Bah</i>
Air & Chorus, "Behold the Lord High Executioner"	<i>Ko-Ko &amp; Men</i>
Air & Chorus, "As Some Day It Might Happen"	<i>Ko-Ko &amp; Men</i>
Chorus, "Comes a Train of Little Ladies"	<i>Women</i>
Trio & Chorus, "Three Little Maids from School Are We"	<i>Yum-Yum, Peep-Bo, Pitti-Sing &amp; Women</i>
Quartet & Chorus, "So Please You, Sir, We Much Regret"	<i>Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah &amp; Women</i>
Duet, "Were You Not to Ko-Ko Plighted"	<i>Yum-Yum &amp; Nanki-Poo</i>
Trio, "I Am So Proud"	<i>Pooh-Bah, Ko-Ko &amp; Pish-Tush</i>
Finale, "With Aspect Stern and Gloomy Stride"	<i>Company</i>

#### ACT II

Air & Chorus, "Braid the Raven Hair"	<i>Pitti-Sing &amp; Women</i>
Air, "The Sun, Whose Rays Are All Ablaze"	<i>Yum-Yum</i>
Madrigal, "Brightly Dawns Our Wedding Day"	<i>Yum-Yum, Pitti-Sing, Nanki-Poo &amp; Pish-Tush</i>
Trio, "Here's a How-De-Do!"	<i>Yum-Yum, Nanki-Poo &amp; Ko-Ko</i>
March of the Mikado, Chorus & Duet, "Mi-Ya Sa-Ma"	<i>Mikado, Katisha &amp; Company</i>
Air & Chorus, "A More Humane Mikado"	<i>Mikado &amp; Company</i>
Trio & Chorus, "The Criminal Cried as He Dropped Him Down"	<i>Ko-Ko, Pitti-Sing, Pooh-Bah &amp; Company</i>
Glee, "See How the Fates Their Gifts Allot"	<i>Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko &amp; Katisha</i>
Quartet, "The Flowers That Bloom in the Spring"	<i>Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing &amp; Pooh-Bah</i>
Recitative & Air, "Alone, and Yet Alive!"	<i>Katisha</i>
Air, "Willow, Tit-Willow"	<i>Ko-Ko</i>
Duet, "There Is Beauty in the Bellow of the Blast"	<i>Katisha &amp; Ko-Ko</i>
Finale, "For He's Gone and Married Yum-Yum"	<i>Company</i>

## Synopsis

Act I. The Emperor of Japan's son Nanki-Poo has fled his father's court to escape marriage to Katisha, an elderly lady who mistook his "customary affability" for romantic interest. Disguised as a troubadour, he arrives in Titipu, the home of his true love--the maiden Yum-Yum--to renew his suit. The flames of love have been fanned by the news that her guardian Ko-Ko, a tailor who intends to marry her himself, has been condemned to death for flirting--recently defined as a crime by the Mikado's (the Emperor's) edict. After Nanki-Poo convincingly passes himself off as a minstrel by performing a medley of ballads and airs for an assembly of nobles, he inquires after Yum-Yum. From one nobleman, Pish-Tush, he discovers how local bureaucratic ingenuity has circumvented the high command: Ko-Ko has been released from jail and has been installed as the Lord High Executioner on the theory that "Who's next to be decapitated [sic] cannot cut off another's head until he's cut his own off." The corrupt Pooh-Bah, who has consolidated power by assuming many official duties and is thus known as the Lord High Everything Else, informs Nanki-Poo that in fact Yum-Yum is coming home this day to become the bride of Ko-Ko. The expectant groom now arrives with his retinue and proceeds to recount his remarkable rise to power. He concludes with a list of "social undesirables" who "never would be missed" were he ever forced to act in his official capacity.

With the arrival of the bride and her friends--models of Oriental feminine coyness, all seems ready for the wedding. The maidens, however, commit an inadvertent insult to the haughty Pooh-Bah, apologize, and retire. Yum-Yum stays behind, and seeing her alone, Nanki-Poo reveals his identity; the lovers demonstrate how they would flirt were it not illegal. (Many acts of crime are thereby committed!)

Their unhappiness is now complicated by unhappiness for the unsuspecting groom. A letter from the Mikado has arrived demanding an execution within a month. Ko-Ko determines that he must find a substitute for his own head. As Nanki-Poo, bent upon suicide at the prospect of a life without Yum-Yum, prepares to hang himself, the two strike the following scheme: Ko-Ko will allow Nanki-Poo to marry Yum-Yum immediately only on the condition that



he present himself for public execution after a honeymoon of one month. As the company gathers to wish the star-crossed lovers well, the festivities are interrupted by Katisha, who claims Nanki-Poo's hand. Refused, she issues threats to reveal his identity, but her attempts are outshouted by the crowd. The curtain falls as she promises revenge and the Mikado's wrath.

Act II. Realizing that their love is to be short-lived, Yum-Yum and Nanki-Poo prepare for their wedding. Joined by Pitti-Sing and Pish-Tush, they vow to make the best of time.

Suddenly Ko-Ko appears with more bad news: according to imperial law, when a man is beheaded, his wife must be buried alive! This leaves Yum-Yum in a quandary: if she marries Nanki-Poo, she too must die; if she does not, she must immediately marry Ko-Ko; if she marries Ko-Ko, Nanki-Poo will commit suicide and thus deprive her new husband of his own substitute for execution.

To make matters worse, Pooh-Bah enters amid the confusion to announce that the arrival of the Mikado and his suite is imminent.



Again, the element of bureaucratic ingenuity comes into play. Ko-Ko decides that if Nanki-Poo will marry Yum-Yum and will promise to leave the country with her, he will forge the affidavit stating that Nanki-Poo has been beheaded. Pooh-Bah can stand as witness in several of his official capacities. This reasonable solution is adopted.

When the Mikado arrives with Katisha, she restates her designs on Nanki-Poo. With some smugness, the falsified certificate of his death is presented, and the supposed witnesses, Pooh-Bah and Pitti-Sing, join Ko-Ko in recounting details of the gruesome event. Ironically, the visit of the Mikado has nothing to do with official business or executions; he has come in search of Nanki-Poo. When he learns of the beheading, he calmly informs the three that they have slain the heir apparent and, in spite of accepting their stunned apologies, announces with regal detachment that after luncheon each will be punished: death in boiling oil or melted lead.

In the meantime, Nanki-Poo and Yum-Yum have married. When Ko-Ko entreats Nanki-Poo to "return to life" to save his, the young man agrees only if the Lord High Executioner will marry Katisha. Resigned to such a fate, Ko-Ko woos the formidable lady with his now famous "willow song." When the Mikado appears for the scheduled boiling, Katisha pleads for mercy for Ko-Ko and his two accomplices. The heir apparent, very much alive, enters with his bride--and all ends happily with a rousing wedding toast.





## FEATURED ARTISTS



**WILL GRAHAM**, guest artistic director, is the director of Opera and Music Theater at the University of Missouri-Kansas City. He has served as Production Supervisor for Western Opera and as Chairman of the Opera Department of the Blossom Festival. He is also currently Director of Workshops for the Canadian Opera Company.

**HARRY DUNSCOMBE** conducted most of the opera productions at Florida State University during his ten-year tenure as a member of its faculty. Included were recent works by Carlisle Floyd and Gian-Carlo Menotti on which he worked with these composers. Dr. Dunscombe conducted a recent production of Britten's Albert Herring at UMC where he serves as Director of Orchestral Activities.



**KATHRYNE FOWLER**, mezzo soprano, has earned praise for her oratorio and opera performances throughout Europe. In addition she has appeared as soloist with the Denver Symphony Orchestra and with the Central City (Colorado) Opera. She served as visiting assistant professor of music at UMC in 1982-83 and is presently Head of the Voice Department at the University of New Mexico.



**HARRY S. MORRISON**, baritone, joined the faculty of the UMC Department of Music in 1960. He holds the B.A., M.A., and M.F.A. degrees from the University of Iowa. Prior to coming to UMC, Professor Morrison served on the faculties of the University of Idaho, the University of Iowa, and Parsons College. His career as a performer includes numerous appearances in opera and oratorio and on the recital stage.



## FEATURED ARTISTS

RICHARD KLEPAC, assistant artistic director and stage manager, currently teaches in the acting/directing program in the Department of Speech and Dramatic Arts at UMC. Dr. Klepac's production of She Stoops to Conquer was part of the 1983 UMC Summer Repertory Theatre.



BLAINE E. REID, technical director, is a graduate teaching assistant in the UMC Theatre program. He is pursuing an M.A. in Theatre with an emphasis in technical direction.



BILL LEONARD, lighting designer, is a master electrician for the University Theatre. Mr. Leonard is a senior majoring in Technical Theatre and English Literature.

DEBRA BRUCH, set designer, is currently pursuing her doctoral degree in Theatre at UMC. She received her Master's degree in scene design from UMKC and has designed such plays as The Liar and H.M.S. Pinafore. She has also worked as a scene painter for the Missouri Repertory Theatre in Kansas City and Summer Repertory Theatre at UMC.



PATRICIA ANN GULACSIK, costumer, has a B.F.A. degree in Fashion Design and Illustration from Stephens College. She has been an instructor at Stephens College, Columbia College and at UMC. Mrs. Gulacsik has also been a window display designer for Hudson's in Detroit and Bloomingdale's in New York City.



PRODUCTION STAFF

Executive Producer . . . . .	Donald E. McGlothlin
Producer . . . . .	Harry Morrison
Artistic Director . . . . .	Will Graham
Assistant Artistic Director/Stage Manager . . . . .	Richard Klepac
Musical Director and Conductor . . . . .	Harry Dunscombe
Assistant Conductor . . . . .	Frank Krager
Technical Director . . . . .	Blaine E. Reed
Set Designer . . . . .	Debra Bruch
Lighting Designer . . . . .	Bill Leonard
Costumer . . . . .	Patricia Ann Gulacsik
Chorus Master . . . . .	Duncan Couch
Vocal Coaches . . . . .	Janice Wenger Virginia Pyle
Rehearsal Pianist . . . . .	Nancy Wade
Assistant Chorus Master . . . . .	Jesse Wade
Technical Staff Supervisor . . . . .	Pat Atkinson
Make-up Designer . . . . .	Dina LaVée Wilson
Carpenter/Electrician . . . . .	Kathy Lawless
Electrician/Carpenter . . . . .	Matthew Morgan
Scene Shop Foreman . . . . .	Henry E. Tharp
Assistant Costumer . . . . .	Kathleen Harrison
Costume Crew . . . . .	Mary Frances Weber Brenda Tomlin
Assistant Stage Manager . . . . .	Robert Driver

Technical crews provided by Theatre 20 and Stagecraft classes.

The Department of Music extends special appreciation to the students and faculty in the University Theatre, to Larry Curry, Manager of Jesse Auditorium, and to Minnie Crane, Reservations Secretary of the Memorial Union, for their assistance with this production.





## ORCHESTRA

Harry Dunscombe, Musical Director and Conductor

Frank Krager, Assistant Conductor

### Violin I

\*Jie Li Gu,  
Concertmaster

Barbara Borg

\*Christine Rewolinski  
Darwin Smith

\*Lisa Sabez

### Violin II

\*Clarissa Southerlin,  
Principal

\*Diane Penney

\*Jill Clark

\*Tae Morgan

\*Margaret Jaben

### Viola

\*Jenny Shallenberger,  
Principal

\*Catherine Troutner

\*Michelle Cleaveland

\*Deanna Fedderson

### Cello

Linda Kruger, Principal

\*James Nancy

\*Kathryn Snyder

### Bass

\*Douglas Yarwood, Principal

\*John Howie

### Flute and Piccolo

Trudye Murr, Principal

\*Betsy Thurman

### Oboe

+Dan Willett

### Clarinet

\*Karen deBauche, Principal

\*Elizabeth Badger

### Bassoon

\*Paul Bartholomew

### Horn

Charles Harris, Principal

\*Elizabeth Brixey

### Trumpet

\*Douglas Petty, Principal

\*Mark Maher

### Trombone

\*Todd Yatsook, Principal

Todd Curry

### Timpani and Percussion

\*Kriste Knollmeyer

### Manager

\*David McCalley

### Librarian

\*Jack Batterson

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\*Friends of Music Scholarship  
Recipient  
+Faculty Member, UMC Music  
Department

THE 8TH ANNUAL CHANCELLOR'S FESTIVAL OF MUSIC  
THE GRAND SPECTACLE: MUSIC OF THE NINETEENTH CENTURY

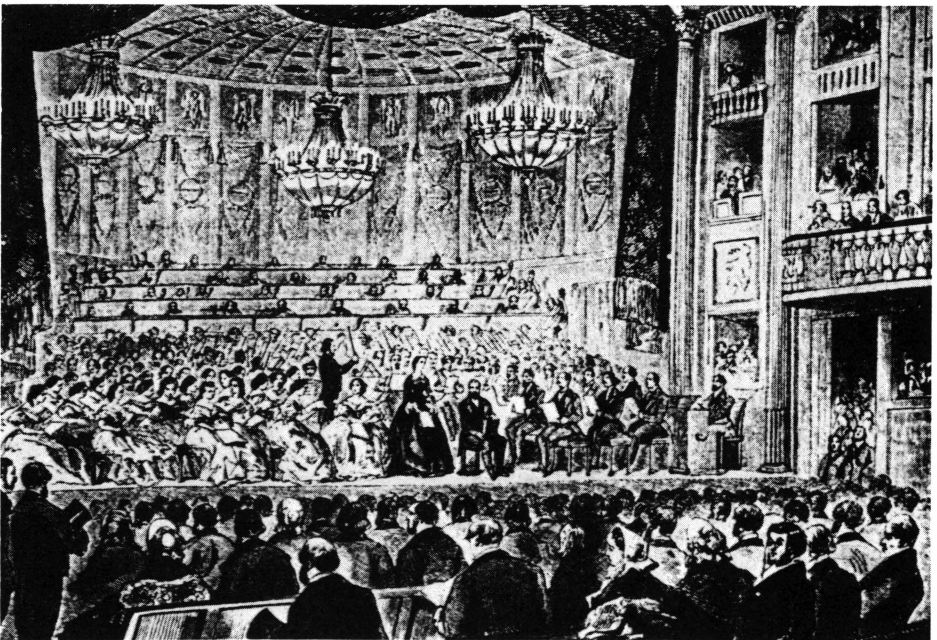
As the eighteenth century came to its close, the longstanding monopoly over fine art held by aristocratic and ecclesiastical interests found itself in serious jeopardy. A new social order created by the far-reaching realities of the industrial revolution and the potency of the democratic spirit was in the ascendancy in Europe and America. With it came a redefinition of the function of art and the artist in society just as revolutionary. At the center of these dramatic changes was a new force that was both the result and the beneficiary of such trends: a new mass audience for art, fortified by the redistribution of wealth, by urbanization, and by social awareness. Much of the history of nineteenth-century art can be best understood by appreciating the then novel relationship between the artist and his middle-class patrons. In the history of music this relationship was especially meaningful.

Whereas creative artists of earlier times had sought to edify the elite, their nineteenth-century counterparts were challenged with pleasing in the public arena a large and much less homogeneous audience. And in spite of nurturing their own often highly personal styles, they were generally sincere in taking the tastes and preferences of the new consumers into consideration. For example, the French literary figure Charles Baudelaire (1821-67) contended, with at least some exaggeration, that "Any book which is not addressed to the majority--in number and in intelligence--is a stupid book." Likewise, the undisputed genius of Italian opera of that period Giuseppe Verdi (1813-1901) confessed that he always composed with "one eye on art, the other on the public." The popular notion of the struggling or eccentric artist, dating from this time, is based, of course, on the plight of those unable to win the public's admiration or those unwilling to compromise to gain it.

Thus, during the nineteenth century, more people than ever before were able to avail themselves of the musician's art. Obviously much of the music created was tailored to the expectations of the audience. It is no coincidence that the era witnessed the proliferation of civic orchestras, public opera houses, amateur choral societies, festivals, academies, and music publishers, or that it oversaw the creation of the solo recital to showcase virtuoso artists whose musicianship thrilled legions of listeners. From a historical perspective, it is clear that there was a premium on music conceived and perceived as emotional expression and on musical extravagance and theatricality of diverse forms. Accordingly, the realm of music became at the hands of various masters a temple of profound art, an institution of moral instruction, a forum of diversified entertainment all directed to the new ticket-buyers.

In short, through a confluence of aesthetical, musical, and sociological factors, the musical products of that time were typically valued as "grand spectacles": artworks for the ears, the eyes, the mind, and the soul. The constantly growing number of patrons and the corresponding increase in the size of performance halls in a sense demanded such a concept and, at the very least, re-enforced the artistic intentions of many composers. This characteristically nineteenth-century attitude, which has continued to hold a strong appeal for music lovers of our century, will be brought into bold relief by a series of truly spectacular events in the 8TH ANNUAL CHANCELLOR'S FESTIVAL OF MUSIC. Whether it be the opulence and melodrama of opera, the satire and tunefulness of operetta, the story-telling responsibilities of the orchestra, the monumental work of art with powerful message, grand gestures, and gigantic forces, the adulation of the virtuoso, or the pride of nationalism, each in its own way will emphasize the interrelationship between music in the Romantic Era and the mass audience who reveled in it.

Notes by Michael Budds





## Gilbert and Sullivan and Their Mikado

A few weeks ago an event of some interest to musicians occurred at Christie's in London. The original costumes of the D'Oyly Carte Opera Company, which had been until its demise in 1982 the primary and definitive interpreters of the works of Gilbert and Sullivan, were sold at auction. That is the bad news. The good news is that the costumes, rich in the nostalgia of a by-gone era, were sold to acquire funds to resuscitate the troupe. The musical world is a poorer place now deprived of traditions directly handed down within that ensemble, but their repertory continues to hold its special appeal.

The forces that had blown the first breath of life into that now legendary theatrical company were a curious trio of Victorian talents: the librettist William S. Gilbert (1836-1911), the composer Arthur Sullivan (1842-1900), and the impresario Richard D'Oyly Carte (1844-1901). Together, through their comic operas, they masterminded a powerful countercurrent in the musical milieu of late nineteenth-century England. Sullivan was the "strange bedfellow" here. Even before his association with Gilbert and notwithstanding his Irish-Italian parentage, he was, in the eyes of many, the premiere composer of Victorian England. He had displayed musical genius as a child and had been carefully trained in England and Germany: he was prepared for far loftier accomplishments. Sadly, his collaboration with Gilbert in the popular theater, which began in 1871 and flourished between 1875 and 1895, was a continual source of dissatisfaction to him--in spite of its unqualified success.

Gilbert's appreciation for the absurd had enabled him to endure brief careers as government clerk and barrister before establishing himself as the author of zany verses and burlesques. He was a master satirist, and the popular theater offered him the perfect vehicle for exercising his wit. The enterprising D'Oyly Carte, worldly showman and shrewd businessman, provided both the personal and professional glue to make the alliance work. Gilbert and Sullivan were not friends--their interaction was dotted with philosophical differences, misunderstandings, petty antagonisms, and full-blown feuds!

That fact makes the quality of their joint efforts the more surprising. It is a rather weary indictment of the nineteenth-century musical establishment with its insistence on "profundities" that Sullivan himself could not be artistically gratified by his own comic operas. Many today still suffer from this sort of tunnel vision. The shame is compounded by the almost unique degree of success to be found in their so-called Savoy operas in realizing one of the fundamental objectives of opera: the union of words and music. The truth of this observation is easily documented by our traditions. Few people would respond intelligently to the mention of a Sullivan opera as they would to a reference to a Mozart opera or a Wagner opera, but the mention of a Gilbert and Sullivan operetta draws immediate recognition. This practice seems to be at least a tacit understanding that, unlike so many operas, there is a true artistic balance in

their works. That the composer and his music cannot be separated from the poet and his libretto is a fairly remarkable condition. One might not expect such an ideal to be so well realized in the middle-brow realm of the English-language Victorian theater.

The genesis of The Mikado (1885), their ninth and most acclaimed creation, is surrounded by interesting details. The preceding piece had not been taken up by the public as enthusiastically as their earlier works, and the team was casting about for new ideas. Their relationship was at an all-time low. Sullivan characteristically preferred projects of a more elevated kind. Gilbert, in a spirit of compromise, sought to find a mutually appealing subject, and did so, reportedly, after a Japanese executioner's sword decorating his library wall became dislodged and clattered to the floor. His solution was, of course, an opera with a Japanese theme.

The idea was a brilliant one. London was enjoying a Japanese craze. It was "fashionable" to be interested in Japanese art and customs. In Knightsbridge, moreover, Londoners were flocking to an imitation Japanese village peopled by real Japanese natives--geishas and all. The value of this resource was not lost on Gilbert, who learned firsthand about Oriental customs and deportment from the inhabitants of the theme park. The initial long run of The Mikado owed something to the fad for japonaiserie of the day.

Its endurance as an ever-green theatrical piece, however, owes very little to a fascination for things Japanese--because in fact, The Mikado is not about the Japanese, but about the English. Under the camouflage of kimonos and fans, of teahouses and imperial potentates, of Oriental torture and executions is a marvelous satire of English society. Its characters' names, for example, strongly evoke the Victorian nursery (Ko-Ko = cocoa; Yum-Yum = a feeding time encouragement; Peep-Bo = Little Bo Peep; Pitti-Sing = baby-talk for "pretty thing") and English slang (Nanki-Poo = nincompoop?; Pooh-Bah and Pish-Tush = nonsense syllables suggesting disgust, arrogance, and elitism). The characters are typically "social undesirables" so commonly found: the unscrupulous bureaucrat, the unfeeling aristocrat, the elderly "lady" who must have her own way. Ultimately it is the universality of these figures that speaks so strongly. Their English prototypes and their Japanese costumes and manners are easily forgotten.

Certainly Sullivan's score could hardly have been more English. Except for the occasional use of pentatonic scales and a quotation of a Japanese melody in the Mikado's march "Mi-ya Sa-ma," the prevailing influences are the English folk-song and part-song traditions. His carefully crafted melodies, masterful text-setting, and clean and often elegant orchestration produce a result that is deceptively simple. It is generally conceded that Sullivan was at his best when immortalizing Gilbert's verses through music. The Mikado is convincing proof of the inimitably British idiom the two created.

THE 8TH ANNUAL  
CHANCELLOR'S FESTIVAL OF MUSIC

THE GRAND SPECTACLE  
MUSIC OF THE NINETEENTH CENTURY

LA BOHÈME

New York City Opera  
8:00 pm, Friday, February 3  
Jesse Auditorium

THE MIKADO

UMC Opera Workshop  
8:00 pm, Friday-Saturday  
February 24-25  
Jesse Auditorium

AN EVENING AT ALDEBURGH

Eric Crozier & Nancy Evans  
UMC Faculty Performers  
University Singers  
8:00 pm, Friday, March 9  
Fine Arts Recital Hall

BEETHOVEN'S NINTH

UMC Choral Union  
Atlanta Symphony  
Robert Shaw, Conductor  
8:00 pm, Tuesday, March 27  
Jesse Auditorium

SYMPOSIUM

"The Impact of the Nineteenth-  
Century Audience on the Arts"  
2:40 pm, Thursday, February 16  
Fine Arts Recital Hall

LECTURE

Eric Crozier  
"Thomas Hardy: Novelist,  
Poet, Musician"  
2:40 pm, Tuesday, March 6  
Museum of Art & Archaeology

ORCHESTRA CONCERT

Saint Louis Symphony  
Leonard Slatkin, Conductor  
8:00 pm, Wednesday, March 14  
Jesse Auditorium

ALL DVOŘÁK PROGRAM

Czech Philharmonic  
Nathaniel Rosen, Cellist  
8:00 pm, Tuesday, April 3  
Jesse Auditorium

VOICE RECITAL

Patricia Miller, Mezzo Soprano  
8:00 pm, Sunday, April 15  
Fine Arts Recital Hall



THE EIGHTH ANNUAL CHANCELLOR'S FESTIVAL OF MUSIC

AN EVENING  
AT ALDEBURGH

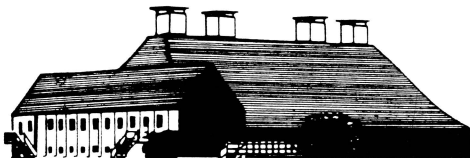
*Eric Crozier and Nancy Evans*

*UMC Faculty Performers*

*University Singers*

Friday, March 9 8:00 p.m.

Fine Arts Recital Hall



You are cordially invited to spend AN EVENING AT ALDEBURGH with UMC faculty artists, the University Singers, and distinguished guests from Great Britain: librettist and opera producer Eric Crozier and mezzo soprano Nancy Evans. The program will be highlighted by a performance of William Walton's *Facade--An Entertainment*. Mr. Crozier and Miss Evans will provide narration for this delightful musical setting of poems by Edith Sitwell and will present a multi-media show concerning the Britten-Pears School for Advanced Musical Studies and the International Aldeburgh Festival of Music and the Arts.

In addition, the University Singers, under the direction of Duncan Couch, will perform works by British composers which will be included in the ensemble's tour of Great Britain scheduled for May 17-June 7.

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*TICKET REQUEST*

Please reserve the following no. of tickets for AN EVENING AT ALDEBURGH

\_\_\_\_\_ Friday, March 9 @ \$5.00

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

I have enclosed a check for \$\_\_\_\_\_ payable to UMC Chancellor's Music Festival. (Please enclose a stamped, self-addressed envelope.)

Mail check by March 2 to:

Department of Music  
140 Fine Center, UMC  
Columbia, MO 65211

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LECTURE

ERIC CROZIER: *"Thomas Hardy: Novelist, Poet, Musician"*

2:40 p.m.

Tuesday, March 6

Museum of Art & Archaeology

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*ERIC CROZIER and NANCY EVANS*

Eric Crozier's career can be traced in terms of friendships. Before World War II he was the youngest director in the BBC Television Service; then as a stage-director, he became closely associated with Tyrone Guthrie at the Old Vic and at Sadler's Wells Opera. This in turn led to a friendship of many years with the composer Benjamin Britten and to an active collaboration in the writing and staging of his opera Peter Grimes (Crozier staged the English premiere in 1945 and the American premiere at Tanglewood in 1946), The Rape of Lucretia, Albert Herring, and others.

Britten and Crozier also collaborated in founding The English Opera Group in 1947 and The Aldeburgh Festival of Music and the Arts which, founded in 1948, is still flourishing. In 1950 Crozier was invited to join the distinguished novelist, E. M. Forster in a libretto for Britten's opera, Billy Budd, based upon Herman Melville's story. This in its turn led to a long friendship with Forster.

Eric Crozier is married to Nancy Evans, the noted English mezzo soprano. In addition to creating the role of Nancy in Albert Herring, Nancy Evans sang Polly in Britten's version of The Beggar's Opera and Lucinda Woodcock in Love in a Village. Joining The English Opera Group in 1947, she alternated with Ferrier in the title role of Britten's The Rape of Lucretia. Mrs. Crozier presently serves as Co-Director of Singing with Peter Pears at the Britten-Pears School for Advanced Musical Studies.

