



The Edinburgh Gilbert and Sullivan Society

THE MIKADO

Any individual wishing to take part in the Society's 2011 production should complete the attached application form and return it to the Secretary, Rachel Allan, **NO LATER THAN 5pm on SATURDAY 22 MAY 2010.**

Please indicate on the application form if you would prefer information to be sent to you by e-mail or by post. If you require information to be sent to you by post please enclose two stamped, addressed, envelopes with your application form.

Auditions will be held on SUNDAY 23 MAY 2010, from 10am, at St Andrew's and St George's Church, George Street, Edinburgh. You will be notified of your audition time in writing. If you require your audition to be outwith certain times on 23 May, or if you wish to audition and are unable to attend on that date, please let the Secretary know and everything possible will be done to accommodate you.

Details of the audition pieces for principals are available on our website (www.edgas.org). The audition piece for a place in the Chorus will be a short musical item of your choice. Please bring your music with you to your audition.

All the information you need for the auditions should be available on our website but if you have any queries the Secretary, Rachel Allan, (secetary@edgas.org, tel. 0131 4666 836), the Musical Director, David Lyle (md@edgas.org, tel. 0131 476 0506) and the Director, Alan Borthwick (director@edgas.org, tel. 0131 669 5723) will all be pleased to give you any additional information you require

PLEASE NOTE: The Society aims to stage a production of the highest possible standard and this requires a level of commitment from all members. Any individual applying to take part in to 2011 production must be physically fit to take part in the production (there will almost certainly be kneeling in this show!) and be available to attend the majority of rehearsals. While we understand that unforeseen circumstances may arise, any individual who is aware at the time of applying that 1) they will be unavailable for any rehearsals, or 2) they intend to take part in any other production within four weeks of the Society's production, should bring this to the attention of the Secretary when submitting their application form. The Council will consider each situation on a case by case basis.



The Edinburgh Gilbert and Sullivan Society

PRODUCTION APPLICATION FORM 2010/2011 – THE MIKADO

Please return the completed form by post to Miss Rachel L Allan, Flat 6, 23 Orwell Place, Edinburgh, EH11 2AD or by email to secretary@edgas.org
NO LATER THAN 5pm on SATURDAY 22 MAY 2010.

I appeared in the Society's 2009 production YES / NO

I apply to audition for Chorus only / I apply to audition for the part(s) of:

If unsuccessful for the part(s) above I am willing:-

to play another part YES / NO

to understudy any part YES / NO

to take part in the chorus YES / NO

I am a Soprano / Alto / Tenor / Bass

NAME (in block letters) -

ADDRESS -

Post Code -

Tel No. (home)

(mobile)

E-mail address:

I would prefer information to be sent to me by e-mail / by post.



The Edinburgh Gilbert and Sullivan Society

THE GILBERT AND SULLIVAN SOCIETY OF EDINBURGH

THE MIKADO

KING'S THEATRE, EDINBURGH, 2011

DIRECTOR'S NOTES FOR PRINCIPALS / UNDERSTUDIES

These brief notes are prepared in the hope that you might find them of help when preparing for the auditions. Naturally, any basic ideas about characterisation will be discussed with the successful applicants after casting.

Overall Note: To move from working on *Utopia Limited*, one of the least known of all the Gilbert and Sullivan operas, to working on *The Mikado*, probably the best loved light opera of all time, represents a massive step for the Company. It is tempting to think that *The Mikado* will play itself and won't need the same level of concentrated hard work that we needed last season, but it is my belief that the better the opera the better the performance has to be to support the inspiration of author and composer. *The Mikado* in the King's Theatre in 2011 has to be terrific!

I dislike the word "traditional", as this has connotations quite at odds with my concept of G & S opera, but at this stage of planning I can assure you that the piece will be "stylish" in concept and not at variance with the intentions of its author and composer. We will not be placing Act 1 in Auchtermuchty, or on the moon, or indeed anywhere other than Titipu!! In general I will require strong, vital characterisations and clear diction from all my Principals plus plenty of energy to project across the footlights. *The Mikado* is, as I've already mentioned, the best opera G & S ever wrote and our audiences must leave the theatre convinced of this fact.

It has been my very good fortune to direct *The Mikado* for the Company on two previous occasions and this time round I will be using the best of my previous productions and ditching the bits that, in retrospect, I think can be improved. Perfection may not be possible, but you all deserve that I keep striving!!



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MORE DETAILED NOTES ON CHARACTERISATION.

There are very few principal roles in *The Mikado* and every one of them has to be filled with someone who is a talented singer and actor. I hope that many of you will come along to audition so that David and I have a large number of auditionees from which to choose our cast.

The Mikado of Japan He must take the audience by the throat on his first entrance. A larger - than - life character who can project a sense of evil alongside a deliciously corrupt sense of humour. Played well, this character can steal the show.

Nanki-Poo Although this role is drawn by Gilbert as a standard romantic tenor there is plenty of scope to work with the successful applicant on an appropriate characterisation. Nanki-Poo is a bit of a showman, used to singing his "ballads, songs and snatches" throughout the land. Must be good looking (makeup works wonders!!) as he is pursued by Katisha, Yum-Yum and the majority of the female chorus.

Ko-Ko You do not need to be 4 feet high and 8 stone in weight to play this comedy role! Physique is unimportant. Ability to point dialogue and to gain the audience's sympathy is absolutely essential. The whole show can stand or fall on the success or otherwise of this character.

Pooh-Bah Debatably Gilbert's greatest creation, Pooh-Bah epitomises snobbery. The successful applicant must exude superiority, sneer magnificently and generally rise above the rest of the cast. I see him as being reasonably tall but, as for Ko-Ko, physique is not of major importance.

Pish-Tush A down-to-earth spokesman for the Gentlemen of Japan. Pish-Tush is calm, dignified and matter-of-fact.

Go-To This character (a Noble Lord) was introduced basically to sing the low notes in the Act 2 madrigal. If our Pish-Tush can manage these notes then we may not need a Go-To.

Yum-Yum Sweet, pretty, dainty, young, calculating, self-centred. This character is all of these - and more!! She puts her own interests first and is probably one of the least lovable of all Gilbert's heroines.



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Pitti-Sing An ebullient, cheerful girl, with a lot of character, Pitti-Sing joins with Pooh-Bah and Ko-Ko to appease the Mikado in Act 2. I want a strong actress for this soubrette role - a role which, though not large, can really lift the second act

Peep-Bo She has less to do than her two classmates but must integrate well with them to form a pleasing, well-balanced trio. Appearance and singing are probably more important than acting here, but all three would be an advantage.

Katisha The most grotesque of all the characters in any of the G & S operas, Katisha must still be able to obtain the sympathy of the audience at critical points in the show. Her entrance in the Finale Act 1 must be hair-raising and I am definitely looking for someone with a mega-large personality and a commanding stage presence. Wimps need not apply!!

DIALOGUE AUDITION PIECES. (*Music pieces are prepared by the Musical Director and issued separately*)

It is not necessary to have these memorised.

As there are many different editions of the libretto I haven't given page numbers below. Instead I've indicated the preceding song to help you locate the relevant piece of dialogue. If you have any problems just give me a ring.

<i>The Mikado of Japan:</i>	Dear, dear, dear! theatrical performances (<i>The criminal cried</i>)
<i>Nanki-Poo:</i>	Yum-Yum, at last we are alone happiness of seeing you! (<i>So, please you, sir</i>)
<i>Ko-Ko:</i>	This is simply appalling! little creature alive. (<i>I am so proud</i>)
<i>Pooh-Bah:</i>	Ko-Ko, the cheap tailor a light one! (<i>Our great Mikado</i>)



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- Pish-Tush:** There she goes! insatiable ambition!
(Please read Pooh-Bah and Pish-Tush)
(Were you not to Ko-Ko plighted)
- Go-To:** NONE
- Yum-Yum:** Yes, I am indeed beautiful! my mother.
(Braid the raven hair)
Darling – I don't want to appear You see my
difficulty, don't you?
(Brightly dawns our wedding day)
- Pitti-Sing:** Yes, everything seems to smile impression to
that effect.
(The sun whose rays)
- Peep-Bo:** Yes, everything seems to smile let me forget it?
(The sun whose rays)
- Katisha:** Katisha! What!!
(Hearts do not break)
Did he really die of love? My idea exactly.
(On a tree by a river)

If you've any queries or wish to discuss any aspects of the above please don't hesitate to give me a ring on 0131 669 5723, or e-mail me on aborth@attglobal.net, putting "G&S Edinburgh" clearly in the subject line.

All the best.

ALAN BORTHWICK
Director



The Edinburgh Gilbert and Sullivan Society

EDINBURGH GILBERT & SULLIVAN SOCIETY

2011 PRODUCTION: "THE MIKADO"

MUSIC AUDITION PIECES

Dear Prospective Japanese Schoolgirls, Nobles, Mikados, Lord High Everything-elses, etc., etc.

There's nothing new to be said about auditions, so I'm going to repeat what I've said before: – preparation is everything, so be fair to yourselves and demonstrate that you've studied the part and the character; sight-reading is a waste of your and my time; don't worry about the odd mistake - it's potential I'm looking for, not a polished performance; singing from memory isn't necessary, but it's easier to get into character if you're not wrestling with a score; we can always start again if your wheel comes completely off; I'll never know what you can do if you don't show me; I'm always charming at auditions.

If you need any advice, please get in touch with me and I'll do whatever I can for you (short of singing it myself).

I look forward to seeing and hearing you at the auditions.

David.

David Lyle,

Musical Director. (0131 476 0506: 07766 057112: david@tweedside.co.uk)

(All references are to the Chappell Vocal Score. Unless otherwise described, all numbers should be prepared complete, with verses as appropriate.)

The Mikado (Baritone) Act 2, No. 6

Nanki Poo (Tenor) Act 1, No. 9

The Edinburgh Gilbert and Sullivan Society - a limited company and registered charity
registered in Scotland (Company Number SC356199)(Charity Number SC027486)
Registered Office: Flat 6, 23 Orwell Place, Edinburgh, EH11 2AD, Tel: 0131 4666 836
www.edgas.org



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Ko-Ko (Baritone)	Act 2, No. 11
Pooh-Bah (Baritone)	Act 1, No. 4
Pish-Tush (Baritone)	Act 1, No. 3
Yum-Yum (Soprano)	Act 2, No. 2
Pitti-Sing (Alto-ish)	Act 2, No. 3 (Madrigal)
Peep-Bo (Alto-ish)	As for Pitti-Sing
Katisha (Contralto)	Act 2, No. 10