



Cambridge Operatic Society  
presents

THE

# MIKADO

Gilbert & Sullivan



Monday 15 - Saturday 20 November 2010



Cambridge Arts  
Theatre

## A WORD FROM THE CAOS CHAIRMAN

I have no doubt that as the society prepared for their first production in 1910 the furthest thing from their minds was that 100 years later the same society would be performing the same production - *The Mikado*.

In 1910 *The Mikado* was only some 25 years old - the *Cats* of its day, performed in very traditional fashion but with no less enthusiasm than tonight's rather more modern version.

Ninety productions later and how things have changed! The records do not show if that first production was performed under gaslight but it is very likely. Times move on and the style of tonight's show is completely different but, as the saying has it, the songs remain the same.

I feel privileged to have been elected chairman for Caos in this, their one hundredth year. I hope that one hundred years from now the Cambridge Operatic Society will still be performing in, who knows, perhaps a yet more contemporary version of Gilbert and Sullivan's truly timeless classic.

Enjoy tonight's show!

Tim Roper  
CAOS Chairman and Stage Manager

## A WORD FROM THE DIRECTOR

It was inspiring in our preparations to think that *The Mikado* was the first piece that CAOS ever produced when the society was founded 100 years ago, and we wanted in some way to acknowledge and pay tribute to this fact in the way we realized this production onstage. It was important to me that we found an environment where we could tell the story in a relevant and contemporary way, while never losing sight of the tradition and performance history of this great musical-theatrical comedy, or of the company that we were producing it for.

Our attention was therefore seized by the idea of setting the piece in a modern day art gallery - a place we could fill with recognizable figures from all walks of modern life, who are surrounded by an exhibition of traditional Japanese paintings (in 'lively paint'), whose figures quiver into animated life when viewed through the dream-fuelled imagination of our young hero, Nanki-Poo, who we first discover 'busking' on the steps outside the gallery. This fantastical world (complete with Japanese sword hanging ominously by a plaque on the wall) seemed to me the perfect world to explore not only the piece's topsy-turvy glee, but also its innately superficial presentation of Japanese customs and tradition, about which Gilbert himself wrote: "I cannot give you a good reason for our ... piece being laid in Japan. It...afforded scope for picturesque treatment, scenery and costume."

James Hurley  
Director



# THE MIKADO

The story goes that W S Gilbert was seated one day in his study, contemplating ideas for his next libretto, following the dubious success of *Princess Ida*, when a Japanese sword that hung on one wall of the room suddenly clattered to the floor. From this insignificant incident sprang the idea that was to result in *The Mikado*.

Be that as it may, when *The Mikado* finally opened in London on March 15th 1885, the self-same sword was carried at his first entrance by George Grossmith who created the role of Ko-Ko the executioner. Whether or not it was a deliberately superstitious gesture to employ the sword as a harbinger of good fortune, *The Mikado* certainly became the most brilliantly successful of all the D'Oyly Carte operas up until that time. Even today it remains one of the most popular products of the unique collaboration between William Schwenk Gilbert and Arthur Sullivan.

Today their names are inseparable as the creators of the Savoy



TopFoto/ArenaPAL/Mander & Mitchenson Theatre Collection

George Grossmith as the first Ko-Ko in 1885.



Getty Images

Theatrical impresario Richard D'Oyly Carte - founder of the D'Oyly Carte Opera Company and the Savoy Theatre; also responsible for bringing Gilbert and Sullivan together.

operas, but before their famous collaboration they had both enjoyed distinguished careers in their own fields.

Gilbert, born in London on November 18 1836, was a successful and even famous dramatist by the mid-70s. Arthur Sullivan, born in London on May 13 1842, was heralded as one of the cornerstones of the English musical 'renaissance' of the 19th century, overshadowing such figures as Parry and Stanford, and overshadowed himself only by Edward Elgar. They first met in 1870 but it was Richard D'Oyly Carte, manager of the Royalty Theatre, Soho, who brought them together professionally in 1875. D'Oyly Carte was presenting Offenbach's *La Périchole* and wanted a short one-act piece as a curtain-raiser.

The result was *Trial by Jury*, which was to be unique in their output as the only operetta without spoken dialogue.

Sullivan, as the composer of serious opera and oratorio, was at first a reluctant partner in what was to prove at times a

difficult collaboration, but he was immediately stimulated by Gilbert's ingeniously witty librettos. The elaborate rhythmic patterns of his verse were matched precisely by Sullivan's melodic brilliance and contrapuntal ingenuity, and the result was the unique series of operettas that have become a national institution.

Three years after *Trial by Jury*, the partnership had been cemented by *The Sorcerer* (1877), *HMS Pinafore* (1878) and *The Pirates of Penzance* (1879). By this time, the astute D'Oyly Carte, who had a reputation in the theatre for spotting winners, had decided to build a theatre of his own, which would be devoted exclusively to what he saw as a new school of English operetta, based on the work of Gilbert and Sullivan. He purchased a site on a rough, sloping patch of ground on the Thames embankment, once occupied by the ancient Savoy palace, and built the Savoy Theatre, designed by C J Phipps, one of the foremost theatre architects of his time.

The Savoy opened on October 10 1881, with *Patience*, transferred from D'Oyly Carte's Opera Comique. *Iolanthe* followed in 1882 and then came *Princess Ida*, a satirical version of Tennyson's poem *The Princess*.

Rich and famous, Gilbert built himself an opulent new house in South Kensington. He was a great innovator and introduced into his home such novelties as central heating, a telephone and electric light - indeed, the Savoy Theatre was the first theatre in the world to be lit exclusively by electricity.

It was here, at No 39 Harrington Gardens, that he conceived and wrote *The Mikado* some time at the beginning of 1884. He spent the last six months of that year rewriting and repolishing the libretto and Sullivan began work on the



W S Gilbert & Arthur Sullivan - Mikado caricature signed EJW (by E J Wheeler in Punch).

score in December. He finished the orchestration only a week before the production opened.

Rehearsals were difficult: Gilbert was determined to make a success of *The Mikado* and drilled the company unmercifully. George Grossmith - brother of Weedon Grossmith with whom he wrote the classic comic novel *The Diary of a Nobody* - was a highly sensitive and even neurotic performer who was reduced to such a pitch of nervous tension that he almost ruined the first performance, in spite of the talismanic Japanese sword.

Nevertheless, *The Mikado* was an instant and total success. "The aspect of the Savoy", said *The Era* (March 21, 1885), "was remarkable, filled as it was with celebrities and graced by the presence of the Duke and Duchess of Edinburgh...The audience came to the theatre with but a faint idea of the treat author and composer had in store for them...All London will

be talking of the new Japanese opera, and, what is better, will be going to see it. The work is unique and worthy of the reception it met with and the labour and talent devoted to the performance." A young Australian singer wrote to Gilbert with a letter of introduction and asked to be allowed to sing for him. Although clearly bored by the prospect, Gilbert granted permission and the young singer went through a popular aria from *La traviata*. When she had finished, Gilbert said: "Yes, Mrs Armstrong, that was quite all right, and if you go on studying for another year, there might be a chance that we could give you a small part in *The Mikado*." Mrs Armstrong later changed her name to Nellie Melba!

*The Mikado* ran for almost two years - a total of 672 performances made it the longest-running of the entire series, both previous and to come.

Queen Victoria, a lady reputedly difficult to amuse, was in fact an indefatigable theatregoer when in London. On those occasions when she could not get to the theatre, the theatre went to her and Command Performances were regular events at Windsor Castle and Balmoral. One of these was so much enjoyed by the Queen that when she was holidaying at Balmoral in 1891 and discovered that D'Oyly Carte's 'C' company was playing in Aberdeen, she immediately commanded a performance of *The Mikado*.

On this occasion, however, Queen Victoria was not particularly amused. "The music is gay", she wrote in her diary, "but to my thinking, inferior to *The Gondoliers*, and though there are witty remarks and amusing topical allusions, the story is rather silly." On the other hand, she found that "the Choruses are very good, the women good-looking and George Thorne as Ko-Ko jumped about most wonderfully".

In spite of its enormous success, *The Mikado* had its detractors. The Japanese ambassador to England, for instance, tried to have it suppressed on the grounds that it ridiculed the Emperor of Japan and a revival in 1907 was in fact banned on these grounds. An American doctor also protested against it as recently as 1935, describing it as immoral, revolutionary and obscene!

However, nothing could halt the popularity of *The Mikado* and it carried the fame of Gilbert and Sullivan all over America, Australia and South Africa.

Curiously, although the two men worked together in comparative harmony, they never became friends because of their totally different tastes and natures. Gilbert had scant respect for music and once said that he only knew two tunes: one was 'God Save the Queen' and the other wasn't. On another occasion he told Sullivan, *à propos* a new composition: "I can't tell the difference between 'Rule, Britannia!' and 'Pop Goes the Weasel'. I merely know that there is composition and decomposition - in other words rot - and that's what your tune is!"

The success of *The Mikado* enabled the two partners to take time off and it was two years before their next opera, *Ruddigore*, was produced. This was followed by *The Yeomen of the Guard* (1888), *The Gondoliers* (1889) and *Utopia Limited* (1893). Sullivan died on November 22 1900. Gilbert survived him by 11 years, dying on May 29 1911. Gilbert's plays are rarely performed today and Sullivan's grand operas are forgotten. The Savoy operas, however, have ensured immortality for their creators and none is more tuneful or more widely loved than *The Mikado*.

Christopher Robinson  
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"When Sullivan and I began to collaborate, English comic opera had practically ceased to exist. Such musical entertainments as held the stage were adaptations of the crapulous plots of the operas of Offenbach, Audran and Lecocq. The plots had generally been bowdlerised out of intelligibility... (or) were frankly improper. We set out... to prove that these elements were not essential to the success of humorous opera. We resolved that our plots, however ridiculous, should be coherent, that our dialogue should be void of offence... Finally, we agreed that no lady of the company should be required to wear a dress that she could not wear with absolute propriety at a private fancy ball; and I believe I may say that we proved our case."

**Sir William Gilbert**

"March 14 (Saturday) 1885. New Opera, *The Mikado* or *The Town of Titipu*, produced at the Savoy Theatre with every sign of real success. A most brilliant house. Tremendous reception. All went very well except Grossmith, whose nervousness nearly upset the piece. A treble encore for 'Three Little Maids' and for 'The Flowers That Bloom in the Spring'. Seven encores taken - might have taken twelve."

**Arthur Sullivan's Diary**



# ACT I

## Opening Chorus

'If You Want to Know Who We Are'

## Song

*(Nanki-Poo and Chorus)*

'A Wand'ring Minstrel I'

## Song

*(Pish-Tush and Chorus)*

'Our Great Mikado, Virtuous Man'

## Song

*(Pooh-Bah, with Nanki-Poo and Pish-Tush)*

'Young Man, Despair, Likewise Go To'

## Recit

*(Nanki-Poo and Pooh-Bah)*

'And Have I journey'd for a Month'

## Chorus with Solo

*(Ko-Ko)*

'Behold the Lord High Executioner!'

## Song

*(Ko-Ko and Chorus)*

'As Some Day It May Happen'

## Chorus

'Comes a Train of Little Ladies'

## Trio

*(Yum-Yum, Pitti-Sing, Peep-Bo and Chorus)*

'Three Little Maids From School Are We'

## Quartet

*(Yum-Yum, Pitti-Sing, Peep-Bo, Pooh-Bah and Chorus)*

'So Please You Sir, We Much Regret'

## Duet

*(Yum-Yum and Nanki-Poo)*

'Were You Not to Ko-Ko Plighted'

## Trio

*(Ko-Ko, Pooh-Bah and Pish-Tush)*

'I Am So Proud'

## Finale, Act I

'With Aspect Stern and Gloomy Stride'

# ACT II

## Chorus and Solo

*(Pitti-Sing)*

'Braid the Raven Hair'

## Song

*(Yum-Yum)*

'The Sun, Whose Rays Are All Ablaze'

## Madrigal

*(Yum-Yum, Pitti-Sing, Nanki-Poo and Pish-Tush)*

'Brightly Dawns Our Wedding Day'

## Trio

*(Yum-Yum, Nanki-Poo and Ko-Ko)*

'Here's a How-De-Do!'

## Entrance of the Mikado and Katisha

'Miya Sama, Miya Sama'

## Song

*(Mikado and Chorus)*

'A More Humane Mikado'

## Trio

*(Pitti-Sig, Ko-Ko, Pooh-Bah and Chorus)*

'The Criminal Cried As He Dropped Him Down'

## Glee

*(Pitti-Sing, Katisha, Ko-Ko, Pooh-Bah and Mikado)*

'See How the Fates Their Gifts Allot'

## Duet

*(Nanki-Poo and Ko-Ko, with Yum-Yum, Pitti-Sing and Pooh-Bah)*

'The Flowers That Bloom in the Spring'

## Recit and Song

*(Katisha)*

'Alone, and Yet Alive'

## Song

*(Ko-Ko)*

'On a Tree by a River'

## Duet

*(Katisha and Ko-Ko)*

'There Is Beauty in the Bellow of the Blast'

## Finale, Act II

'For He's Gone and Married Yum-Yum'

The Mikado of Japan **Nigel Murfitt**

Nanki-Poo, his Son, disguised as a wandering minstrel  
and in love with Yum-Yum **Alessandro Fisher**

Ko-Ko, the Lord High Executioner of Titipu  
**David Gower**

Pooh-Bah, Lord High Everything Else  
**Simon Wilson**

Pish-Tush, a Noble Lord **Lucas Elkin**

Yum-Yum, a Ward of Ko-Ko, also engaged to  
Ko-Ko **Philippa Clark**

Pitti-Sing, a Ward of Ko-Ko **Cat Nicol**

Peep-Bo, a Ward of Ko-Ko **Rachel Jarmy**

Katisha, an Elderly Lady, in love with  
Nanki-Poo **Caroline Dyson**

**Ladies' Chorus:**

Lynne Bullen, Alison Cairns, Julie Bonner, Nina Jellicoe,  
Jane Randall, Becky Harding, Fiona Sweetenham, Suzanne  
Emmerson, Janice Chambers, Karen Marchlik, Toni Hughes,  
Davinia Denham, Liz Brinsdon, Rowena Winn, Caroline Taylor

**Men's Chorus:**

Lake Falconer, Geoff Reed, Alastair Horne, Alan Hay,  
Roger Wood, Mark Syddall, Simon Young, Will Hale,  
Les Wheeler, Oliver Fisher, Tim Winn

Music arranged and orchestrated specially for this  
production by Brian Thomas.

**Conductor**

Brian Thomas

**The Musicians**

Sarah Bassett

Alan Grayer

Elizabeth Major

Geoff Page

Tessa Shepherd

Beverly Skyring

Linda Thomas

Thanks to our rehearsal accompanists: David Adams,  
Valerie Catton, John Marsh and Geoff Page

THE

MIKADO





# ADO

Director

**James Hurley**

Assistant Director

**Matthew Eberhardt**

Musical Director

**Brian Thomas**

Set and Lighting Designer

**Rob Mills**

Costume Designer

**Clair Butcher**

Stage Manager

**Tim Roper**

Assistant Stage Manager

**Emma Coonan**

Properties

**Sarah Phelps**

Lighting Operators

**Edward Hopkins, Dominic Plunkett,**

**Toby Roper**

Make-up

**Wendy Hocken, Bob Hocken,**

**Jessica Roper, Claire Thompson**

Set Construction

**Emma Coonan, Ian Bruno, Mark Syms,**

**Ben McKeegan, Tim Roper**

Set Painting

**Chrissie Davies, Lorraine Baker,**

**Emma Coonan, Tim Roper**

Crew

**Members of the Penguin Club**

## **Acknowledgments:**

CAOS would like to thank the following people for their support:

Bob Algar for renewing the CAOS publicity banner

Richard Monk for the cast photographs

John Thomson of Jetphotographics for the Mikado performance photography

Members of the Penguin Club

Kirsty Allen Dialogue Prompt

Lucas Elkin for stage set transportation

Len Packman for updating and maintenance of the

CAOS website

Anyone not already mentioned who has assisted with this production



**Phoebe Broadway**  
School Girl

Phoebe is a vibrant member of the Junior Stage Academy at the Young Actors Company. Her recent performances include: two appearances in: *EastEnders*; Bielke in *Fiddler on the Roof* at the Cambridge Arts Theatre; Alice in *Alice in Wonderland* at the Corpus Christi Playrooms; and Lady Enid in *Sparrowhawk*. Using her ballet training, Phoebe is a keen modern dancer and loves the stage. She is excited to be back performing with CAOS.



**Philippa Clark**  
Yum-Yum

Philippa is delighted to be part of CAOS again! This is her third production with the group and she is thrilled to be taking on the role of Yum-Yum for the first time. Originally from Lancashire, Philippa is a busy mum of two girls, Grace and Olivia, and works at Papworth Hospital. She also finds time to sing with Rhythm of Life, Cambourne's all-female fabulous singing group. Philippa would like to thank all her friends, family and colleagues for their support, especially her lovely husband, Warren, for letting her come out to play!



**Caroline Dyson**  
Katisha

Caroline has sung in several shows with CAOS since moving to Cambridgeshire 15 years ago, including: *Carmen*, *HMS Pinafore*, *Ruddigore*, *The Gondoliers* and *Fiddler on the Roof*. She previously sang with South Yorkshire Opera, and was lucky enough to sing in a range of shows such as: *Carmen*, *The Marriage of Figaro*, *Faust*, *The Magic Flute*, *Iolanthe*, *The King and I*, *Madame Butterfly*, *Aida*, and the *Verdi Requiem*. Her most surreal engagement (so far) has been to feature in a publicity poster for the Royal Opera House, which appeared life-sized on the London Underground. Her biggest challenge was playing the trouser role of the boy, Cherubino, in *The Marriage of Figaro*, once whilst four months pregnant, and again when her son was seven months old!



**Lucas Elkin**  
Pish-Tush

Perhaps uniquely, Lucas's experience of G&S stretches back to before his birth – his parents enjoyed a recording of *The Pirates of Penzance* the night before he was born, an experience they suggest was key in forming his deep appreciation of the Savoy Operas. He has notched up many G&S principal roles in the last few years both with CAOS and other local ensembles, including: Jack Point in *Yeomen of the Guard*, Luiz in *The Gondoliers* and both Ko-Ko and Pooh-Bah in *The Mikado*. In between, he passes his time as Deputy Head of the Reference Department at the University Library.



**Alessandro Fisher**  
Nanki-Poo

Alessandro Fisher is a fourth-year linguist at Clare College, Cambridge, where he also sings as a choral scholar. He was a music scholar at Eton College and sang in the College Chapel Choir, first as an alto and then a bass. While at Eton, he went on choir tours to Cuba, Japan, America, Australia and New Zealand and performed as a soloist in concerts for HRH Queen Elizabeth II and HRH Princess Alexandra. He also performed in various musical productions, including the role of Alfred P Doolittle in *My Fair Lady*, and John the Baptist in *Godspell*. With Clare Choir he has toured to Germany and Austria, as well as performing in concerts around the UK. It was during his first year in Clare that he made the transition from bass to tenor. In 2008, he played the role of Weismann in a production of Stephen Sondheim's *Follies*. He understudied Lensky in the Cambridge University Opera Society production of *Eugene Onegin* in 2009. He then spent his year abroad studying at the Conservatorio di Musica Giuseppe Nicolini in Piacenza. In September 2010, he performed as a soloist in the Beethoven Mass in C alongside Dame Ann Murray in a farewell concert for the outgoing director of music at Clare College, Tim Brown. In his spare time, he also enjoys singing in close harmony groups and barbershop quartets.



**David Gower**  
Ko-Ko

David is very pleased to be taking on the role of Koko as it is one of the G&S patter song parts that is new to him. At university, he performed at the Northcott Theatre, Exeter, taking a role in George Stiles and Anthony Drewe's *Tutankhamun*, among others. Since then, he has been a member of Ilford Operatic and now CAOS. Recent roles have included: Robin Oakapple in *Ruddigore* and Tevye in last year's CAOS production of *Fiddler on the Roof*.

By day, David is Deputy Head at Chigwell School where he recently played the Beast in the staff pantomime, *Beauty and the Beast* - blatant typecasting according to the pupils! He and his wife, Sarah, now live in St Neots where Sarah is the curate.



**Rachel Jarmy**  
Peep-Bo

Rachel is very excited to be taking part in her first G&S production. Whilst studying for a degree in creative writing and drama, she has also had parts in *Fiddler on the Roof*, *Sweeney Todd* and *Chess*. She looks forward to writing her dissertation between the scenes of this show!



**Nigel Murfitt**  
Mikado

Nigel began performing at the age of five and has continued in the forty years since; although he regards musical theatre as his forte he has performed in many plays and opera productions. Since finding his vocal tutor Dianna Munns, he has been inspired to sing more demanding and complex music. This is his sixth production of *The Mikado*, having now played all the male principal roles as well as directing one. In addition to his performing work, Nigel has been in demand to direct for amateur musical and dramatic societies across East Anglia. This is will be the first time he has trodden the Art' boards since making his professional debut here playing The Giant Blunderbore in *Jack and the Beanstalk* in 2009. Other favourite roles include: Judd Fry in *Oklahoma!*, Enoch Snow in *Carousel*, Pirate King in *The Pirates of Penzance*, Bill Sykes and Mr Bumble in *Oliver!*, Remandado in *Carmen*.  
The more eagle eyed patrons amongst you will usually see him managing the Cambridge Arts Theatre front of house operation.



**Cat Nicol**  
Pitti-Sing

Cat, originally from Wales, trained in musical theatre at Arts Educational Schools London. Since then, she has performed many roles including: Eliza in *My Fair Lady*, Rose Maybud in *Ruddigore*, Mrs Potts in *Disney's Beauty and the Beast* and Mrs Lovett in Sondheim's *Sweeney Todd*. Earlier this year, Cat played the female role in a new three-handed sketch show *The History of Britain*, performed at the Edinburgh Fringe Festival. Cat last appeared in *The Mikado* as Yum-Yum at the Reading Hexagon in 2001. She is delighted to be taking on the role of Pitti-Sing in this, her favourite G&S operetta.



**Kathryn Salmond**  
School Girl

Kathryn has performed in professional productions of *Jesus Christ Superstar*, *Joseph and the Amazing Technicolor Dreamcoat*, and CAOS's *Fiddler on the Roof*, playing the part of Shprintze, which she very much enjoyed. Her most recent appearance earlier this year was as Betty Parris in Cambridge University's *The Crucible*. She has been involved in several Chesterton Community College productions and is a member of the Young Actors Company, where she has gained screen experience in *Love Soup* and *The Commander*. Kathryn is delighted to be joining the cast of *The Mikado*.



**Simon Wilson**  
Pooh-Bah

Simon was born in London and started his singing career in the Temple Church Choir. He has studied with Margaret Hyde, Ellis Keeler and Mark Wildman. In 1989, he won an award to study on the postgraduate opera course at the Royal Academy of Music. He has performed in many oratorios and operas, including: Verdi's *Requiem* (conducted by Bill Lewellyn), Fauré's *Requiem* (conducted by John Rutter), *St John* and *St Matthew Passions*, *Psalmfest* (Rutter), *Five Mystical Songs* (Vaughan Williams), *The Creation*, *The Messiah*, *Elijah*, Beethoven's Ninth, *Traviata* (Germont), *The Marriage of Figaro* (Count), *Così fan tutte* (Don Alfonso), *The Magic Flute* (Papageno), *Cavalleria rusticana* (Alfio), *Faust* (Valentine), *Carmen* (Escamillo), *Zampa* (Dandolo), *A Masked Ball* (Renato), *Hansel and Gretel* (Father), *Verbum nobile* (Pan Martin), *Don Pasquale* (Malatesta), *I Pagliacci* (Silvio), *Si j'étais Roi* (Zizel), the title roles in *Nabucco*, *Rigoletto* and *Don Giovanni* and many Gilbert and Sullivan operas. Overseas engagements have included: singing Haydn's *Nelson Mass* and the *Messiah* in Florence and Rome and also concert tours to Belgium, France and Italy.



The Mikado Chorus



**James Hurley**  
Director

James studied at Cambridge University, where he read English and completed an MPhil in American Literature, specialising in modern American dramatist David Mamet. His productions include: *The Bartered Bride*, *Madama Butterfly* (Surrey Opera); *The Elixir of Love* (Riverside Opera); *The Magic Flute*, *Venus and Adonis* and *Dido and Aeneas* (Hampstead Garden Opera); *Suor Angelica* (Beethoven Ensemble); *Savitri and Vedic Hymns* (Cambridge Round Church); *Don Giovanni*, *Les Incas du Pérou* (West Road Concert Hall); *States of Shock* (ADC Theatre); *Tape* (Bateman Auditorium, Cambridge). He has been on the directing staff for English National Opera, Opera North, English Touring Opera and Opera Holland Park, assisting directors including Martin Duncan, Catherine Malfitano, James Conway, Liam Steel and Martin Lloyd-Evans. His future plans as a director include: *Aida* (Riverside Opera) and *Noye's Fludde* (Robert Bouffler Music Trust). He is currently touring with Jonathan Dove's *Pinocchio* for Opera North and will work on Daniel Kramer's production of *Carmen* in the New Year.

[www.jameshurley.co.uk](http://www.jameshurley.co.uk)



**Brian Thomas**  
Musical Director

As musical director and conductor, Brian ('Tommy') Thomas now has well over 100 productions to his name in East Anglia, plus more than 60 symphony concerts. Many of his orchestral compositions have received public performance, and some songs for young voices have been published. Two 'big band' pieces appear on a Sonoton (Germany) CD for use by commercial television advertisers. Since 2001, Tommy has been MD for six award-winning musicals by East Anglian companies.



**Matthew Eberhardt**  
Assistant Director

Matthew graduated from Cambridge University in 2009. Previous directing credits include: *Three Tales* (Riverside Studios, Tête à Tête Opera Festival); *The Mikado* and *The Gondoliers* (both The Minack Theatre); *Baby* (Edinburgh Festival 2009); *Parade* and *Fame!* (both ADC Theatre, Cambridge); *Hero* (world premiere, Edinburgh Festival 2008); *The Maids* (Guildford Auditorium). As an assistant director Matthew has worked in a number of venues, including: The Cock Tavern Theatre (where he worked as assistant to the Artistic Director), The Kings Head Theatre, The Harlequin Theatre and Upstairs at the Gatehouse. Matthew is currently working at English Touring Opera.

## **Rob Mills** Set and Lighting Designer

Working principally in opera and theatre, Rob's work also covers festivals, corporate and live events. Recent credits as production and lighting designer include: *Madame Butterfly* (Harlequin Theatre); *The Elixir of Love* (Epsom Playhouse); *Venus and Adonis* and *Dido and Aeneas* (Upstairs at the Gatehouse); *The Mikado* and *The Yeomen of the Guard* (Minack Theatre); *Don Giovanni* (West Rd Concert Hall); *Crave* (C<sup>3</sup> Edinburgh); *Tosca* (UK touring and Luxembourg National Cultural Centre); *Napoleon Noir* (Shaw Theatre, London); *Gilbert Is Dead* (Hoxton Hall); *Romeo and Juliet* (Cambridge Arts Theatre); *Anastasia* (Bloomsbury Square); *Love Bites* (Leatherhead Theatre); *The Elixir of Love* (Stanley Hall Opera).

Rob has also provided the lighting and event design for a number of events, including this year's floating finale to the Lord Mayor's Show, on the River Thames. For more information see: [www.robwmills.co.uk](http://www.robwmills.co.uk).

## **Tim Roper** Stage Manager

Tim has been in theatre since his schooldays, helping out at the local repertory theatre in south London, and he was part of the first amateur performance of *West Side Story* in the 60s. After a short break at university, where he was stage manager for four years playing host to bands such as Fleetwood Mac, Hawkwind and Renaissance, he restarted serious theatre again in Cambridge and, in 1983, was a founder member of the Penguin Club for backstage enthusiasts. His first appearance with CAOS was in 1989 with *The Merry Widow* and he has been involved in nearly every CAOS show since then. Tim now lives and works in the Limousin in France and has managed various theatre events there, but still enjoys taking time out to be involved in English theatre. As well as carrying out his stage manager duties, Tim is currently the Chairman of CAOS.



## Happy 100th Birthday Cambridge Operatic Society

- 1910 *The Mikado*  
1911 *The Yeomen of the Guard*  
1912 *Trial by Jury and The Sorcerer*  
1913 *Les Cloches de Corneville*  
1914 *The Rose of Persia*  
1921 *Iolanthe*  
1922 *The Gondoliers*  
1923 *The Mikado*  
1924 *Patience (March)*  
1924 *Ruddigore (November)*  
1925 *Utopia, Limited*  
1926 *The Yeomen of the Guard*  
1927 *Princess Ida*  
1928 *Haddon Hall*  
1929 *Trial by Jury and The Pirates of Penzance*  
1930 *The Gondoliers*  
1931 *Iolanthe*  
1932 *Ruddigore*  
1933 *The Vagabond King*  
1934 *The Desert Song*  
1935 *The New Moon*  
1936 *The Yeoman of the Guard*  
1937 *Princess Ida*  
1938 *The Mikado*  
1946 *The Gondoliers*  
1947 *Ruddigore*  
1948 *Iolanthe (March)*  
1948 *Trial by Jury and The Pirates of Penzance*  
1949 *The Yeoman of the Guard*  
1950 *Patience*  
1951 *The Mikado*  
1952 *Trial by Jury and HMS Pinafore*  
1953 *Princess Ida*  
1954 *The Gondoliers*  
1955 *Iolanthe*  
1956 *Ruddigore*  
1957 *The Yeoman of the Guard*  
1958 *The Mikado*  
1959 *Patience*  
1960 *Trial by Jury and The Pirates of Penzance*  
1961 *Princess Ida*  
1962 *The Gondoliers*  
1963 *HMS Pinafore*  
1964 *Iolanthe*  
1965 *Engaged*  
1966 *The Mikado*  
1967 *The Yeoman of the Guard*  
1968 *The Merry Widow*  
1969 *Patience*  
1970 *Merrie England*  
1971 *Ruddigore*  
1972 *Die Fledermaus (July)*  
1972 *Princess Ida (December)*  
1973 *The Vagabond King*  
1974 *The Gondoliers*  
1975 *Trial by Jury and The Pirates of Penzance*  
1976 *The Mikado (December)*  
1977 *Orpheus in the Underworld*  
1978 *The Yeoman of the Guard*  
1979 *The Merry Widow*  
1980 *Patience*  
1981 *Show Boat*  
1982 *Iolanthe*  
1983 *Trial by Jury and HMS Pinafore*  
1984 *The Arcadians*  
1985 *Ruddigore*  
1986 *The Gondoliers*  
1987 *Carmen*  
1988 *The Sorcerer and The Zoo*  
1989 *The Merry Widow*  
1990 *The Mikado*  
1991 *Orpheus in the Underworld*  
1992 *The Pirates of Penzance*  
1993 *The Yeoman of the Guard*  
1994 *Trial by Jury and HMS Pinafore*  
1995 *Carmen*  
1996 *The Gondoliers*  
1997 *Iolanthe*  
1998 *La Vie Parisienne*  
1999 *Patience*  
2000 *The Mikado*  
2001 *Die Fledermaus*  
2002 *Princess Ida*  
2003 *The Merry Widow*  
2004 *The Pirates of Penzance*  
2005 *HMS Pinafore*  
2006 *My Fair Lady*  
2007 *The Gondoliers*  
2008 *Ruddigore*  
2009 *Fiddler on the Roof*  
2010 *The Mikado*