

BIOGRAPHIES

(*Patience*), Celia (*Iolanthe*), Josephine (*H.M.S. Pinafore*), and Casilda (*The Gondoliers*). When she's not flouncing about on stage, Grace works as a software developer, where nary a high C is allowed.

Laura Schatz—*The Baroness Von Krakenfeldt and Artistic Director*

Despite Laura's successes as a director, she is first and foremost a performer. She is known as the soprano who can (and does) sing any role Gilbert and Sullivan wrote and she is doing her best to sing her way through the entire canon. She is very excited this year to be adding a new role to her repertoire. How can one not enjoy the Baroness: A lady who carries jujubes in her purse and always knows how to get what she wants. MADS has always been a part of Laura's life, and she loves being able to perform with both her father and her two teens on stage with her.

Roy Schatz—*The Prince of Monte Carlo*

Roy is thrilled to have this role in the 2017 production, for this group has been his most important source of artistic fulfillment for all 54 years of MADS' existence. The comic operas of Gilbert & Sullivan are a significant British art form. It is a privilege to participate in their interpretation to Canadian audiences and to have the next two generations of offspring join in.

Todd Sherman—*Ben Hashbaz, a Costumier*

This is Todd's 7th year with MADS. He previously played Giorgio in *The Gondoliers*, Arac in *Princess Ida* and Pooh-Bah in *The Mikado*. Before MADS, he spent over 20 years singing with community choirs in Toronto. Todd has prepared for the role of Costumier through years of watching *Fashion Police* and *Project Runway*.

Jocelyn Veevers—*The Princess of Monte Carlo (January 27, 28 matinee, February 2, 4)*

Jocelyn is a relative newcomer to the Gilbert and Sullivan scene but has embraced it enthusiastically. She appeared in MADS' 2016 production of *Iolanthe*, and the Vic Chorus's recent productions of *H.M.S. Pinafore* and *Patience*. The Princess is her first lead role and she is delighted to be among such an amazing group of performers. She is an English Major and the President of the Vic Chorus, where she desperately tries to make other young people love Gilbert and Sullivan as much as she does. She is looking forward to seeing you at the Vic Chorus's March production of *The Pirates of Penzance!*

Tim Wright—*Earnest Dummkopf*

Tim is very happy indeed to appear as Ernest in this production of *The Grand Duke*. Previous roles at MADS include The Lord Chancellor (*Iolanthe*), Jack Point (*Yeomen of the Guard*), Samuel (*Pirates of Penzance*), Scaphio (*Utopia, Limited*) and the Notary (*The Grand Duke*). He has also, unusually, appeared in *Thespis*, another opera involving errant actors. Tim is especially grateful to work with such a dedicated and talented cast and crew, and to have the faithful support of family: thanks Anneli and Alicia!

Our cast and crew come from all walks of life and musical backgrounds, and we are very welcoming to new members! If you might like to appear in the show or help in its production, please contact Laura Schatz at 416.922.4415.

Add your name to our mailing list by calling 416.922.4415

Join us next year,

January 26, 27, 28 and February 1, 2, 3, 4, 2018

for our presentation of

Ruddigore

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Presents
Gilbert and Sullivan's



January 27, 28, 29 & February 2, 3, 4, 5, 2017

Artistic Director:

Laura Schatz

Music Director:

Brian Farrow

Choreographer:

Jennie Friesen Garde

ACT I—Public Square of Speisesaal, 1750

The show opens in the market square of Speisesaal, the capital of the Grand Duchy of Pfennig Halbpennig, where Ernest Dummkopf's theatrical troupe, who have been rehearsing for a production of Shakespeare's tragedy, Troilus and Cressida, are sharing a repast in honour of the upcoming wedding of Ludwig, the Company's leading comedian, to Lisa, the Company soubrette. Beneath the theatrical veneer, a conspiracy is afoot among the thespians to overthrow Rudolph, the Grand Duke. Ludwig admonishes everyone that it is forbidden to allude to the conspiracy without first exchanging the secret sign.

Ludwig, meanwhile, inadvertently betrays the conspiracy to the Grand Duke's detective. Dr. Tannhäuser, a Notary, explains that an obscure law will solve the problem. Although duels with weapons have been outlawed in Pfennig Halbpennig, a statutory duel has been instituted: the two disputants draw cards from a pack, and the person with the higher card wins. The person with the lower card becomes a legal ghost, and all his relations, debts, bets, and obligations pass on to the winner. Ludwig will duel with Ernest under this Act, and the winner will go to Rudolph and denounce the loser as the mastermind of the plot. When the Act expires (coincidentally, at 3:00 the next afternoon), the "dead" man returns to life, and all will be well again. They draw cards and Ludwig wins, drawing an ace to Ernest's king. Ludwig goes off to tell the Grand Duke about the conspiracy.

Unaware of the intrigue surrounding him, Grand Duke Rudolph prepares for his wedding to the Baroness von Krakenfeldt. The Baroness discovers that Rudolph was betrothed in infancy to the Princess of Monte Carlo, which poses a problem for the couple.

In the meantime, Ludwig approaches the Grand Duke in order to reveal the plot and finds him greatly agitated. Ludwig hatches a plan by which a statutory duel will be rigged and Rudolph will lose. Ludwig becomes the new Grand Duke; however, Julia, the leading lady of the troupe, points out that according to her contract she is required to play the part of the Grand Duchess. Lisa is disconsolate, but the show must go on!

ACT II—Hall in the Grand Ducal Palace

Ludwig and the members of the theatrical company have taken over the court, dressed in the new costumes which Ernest had purchased for their production of Troilus and Cressida. Ludwig and Julia are now married, but each has a very different idea of how the role of the Grand Duchess should be played. The Baroness arrives, announcing that Ludwig is required to assume all of the late Duke's responsibilities, including the Baroness herself. Everyone goes off to celebrate the wedding of Ludwig and the Baroness and we are treated to the troupe's interpretation of Troilus and Cressida.

Meanwhile, the Prince and Princess of Monte Carlo arrive on the scene. Ludwig instructs the members of the troupe to spring out upon the visitors in a manner that is, to say the least, unsuited to a dignified court. Nonplussed by this, the Prince manages to explain that his daughter had been betrothed in infancy to the Grand Duke of Pfennig Halbpennig, and that he has brought her to the Grand Duchy just before she came of age (when the agreement would have become null and void) because he didn't have the money to do so until recently, when he invented the game of roulette.

The company prepares for yet another wedding! At this moment Rudolph and Ernest appear, denouncing Ludwig as an imposter. A legal oversight is revealed and all is happily resolved.

For more information about *The Grand Duke*, please visit: http://www.gilbertandsullivanarchive.org/grand_duke/html/index.html

BIOGRAPHIES

Angela Forbes—*Martha*

Angela has been performing in community theatre for many years and considers it a great privilege to be given so many opportunities to do the thing she loves best!

Jennie Friesen Garde—*Assistant Director/Choreographer*

This is Jennie's 3rd production of *The Grand Duke* and last go-round, Jennie portrayed the Princess of Monte Carlo. Last year, Jennie loved playing the title role in *Iolanthe*. Thanks to the awesome chorus who, again, always look so great and are willing to try anything. Some of Jennie's favourite roles have been Charlotte (*A Little Night Music*) and Katie (*Meet Me In St. Louis*). In the past year she loved singing, dancing, and stripping as one of the Ranch Gals in *The Best Little Whorehouse in Texas*. Nothing like a change of pace! Enjoy the show!

Jay Lambie—*Dr. Tannhäuser, Notary*

Jay is back at MADS for his 4th year. The Notary (who never gets called Dr. Tannhäuser) is Jay's 6th G&S role, having previously sung the roles of Ralph Rackstraw (*Pinafore*), Richard Dauntless (*Ruddigore*), Cyril (*Princess Ida*), Pish-Tush (*Mikado*) and Tolloller (*Iolanthe*). The rest of his life includes working at the University of Toronto's Faculty of Music Library (now in his 32nd year), and singing with Opera by Request (OBR), which this year included roles in Fidelio (Beethoven), Freischütz (Weber) and Street Scene (Weill). His next project will be as Faninal in *Rosenkavalier* (Richard Strauss) with OBR.

Elizabeth McLeod—*Gretchen*

Mezzo-soprano Elizabeth McLeod is thrilled to be part of *The Grand Duke* cast and has become hooked on Gilbert and Sullivan. Past performances include the roles of Suzuki (*Madama Butterfly*), the Zia Principessa (*Suor Angelica*), Ulrica (*Un Ballo in Maschera*), Cherubino (*Le Nozze di Figaro*), Nicklausse (*Les Contes d'Hoffman*) and Dorabella (*Così fan Tutte*) with Toronto Opera Repertoire/Toronto City Opera. She has also sung the roles of Adalgisa (*Norma*) and Isabella (*L'Italiana in Algeri*) in concert with Opera By Request. She currently studies voice with Tina Torlone.

Alexander O'Neill—*Rudolph*

Alexander O'Neill, while a full-time PhD student, has enjoyed amateur theatre for most of his life. Having completed a drama major at an arts-focused secondary school, he took a break from the stage to pursue his interests in humanities; however, an interest in Gilbert and Sullivan's operettas brought him to join the Vic Chorus's performance of *H.M.S. Pinafore* in 2015, as Sir Joseph Porter. The following year he played Tarara, the Public Exploder, in the Savoynet Performing Group production of *Utopia, Limited* at the 23rd International Gilbert and Sullivan Festival in Harrogate, UK. Having played a peer in MADS's *Iolanthe* in 2016, he re-joins this year as the Grand Duke Rudolph.

Marc Potvin—*Ludwig*

This is an anniversary of sorts for Marc, as his first lead role with MADS was as Grand Duke Rudolph 23 or so years ago. In his 3rd attempt at the opera, Marc is exploring the full depth and sophistication of Gilbert's poetry (while wearing a Louis Quatorze wig), with such lyrics as "comfy cosy rosy posy" and "o sweet and jimmy, niminy, piminy," all the while wondering if it is too late to save what is left of his soul. Marc is looking forward to taking it easy in next year's production by reviving his much acclaimed role as 3rd oak tree from the left. When not reviving a role in the G&S canon, Marc is a healthcare professional and the bass section lead in the St. Anne's church choir.

Grace Quinsey—*Julia Jellicoe*

Soprano Grace Quinsey is delighted to be returning to MADS for her 2nd year, this time switching from lithe fairy to outrageous diva. Grace recently joined the VOICEBOX: Opera in Concert Chorus, playing various leads in their Shakespeare 400 concert, and performed the role of Zerlina (*Don Giovanni*) with the Connecticut Lyric Opera Company. She has played several G&S leads, including Patience

BIOGRAPHIES

Beth Armstrong—*Lisa*

As a second year law student at Osgoode Hall, Beth is lucky to be able to pursue music and performance as a hobby that both grounds her and feeds her soul. Although she is settled on a career in the law, when the call comes inviting her to play Mary Poppins on Broadway she will be ready to go. In fact, her carpet bag is already packed.

Shifra Cooper—*The Princess of Monte Carlo (January 28 evening, January 29, February 3, 5)*

Shifra is a community-engaged artist, arts manager and choral director who brings people together to make things, sing songs and take part in large-scale interdisciplinary arts projects. Currently, Shifra is the Assistant Artistic Director of MABELLEarts in Etobicoke, and leads community choirs at Jumbles Theatre (CityPlace) and Making Room Community Arts (Parkdale). Shifra has performed in G&S productions since she was eleven. Recent roles include Fleeta (*Iolanthe*, MADS), Gianetta (*The Gondoliers*, Vic Chorus) and Josephine (*Pinafore*, Vic Chorus). Shifra is a graduate of the University of Toronto (Vic College) in English Literature. She is delighted to return to MADS for her 3rd season.

Brian Dearden—*Herald*

Growing up in a musical family, Brian has been singing for most of his life. *The Grand Duke* is Brian's 7th Gilbert & Sullivan show, and his 2nd with MADS, having been a member of the chorus for last year's *Iolanthe*. This year, Brian also performed with Toronto Operetta Theatre as a member of the chorus in their production of *The Pirates of Penzance*, his favourite G&S show. Brian also sings with the Toronto Gilbert & Sullivan Society concert group at retirement homes and other events. When he isn't singing, Brian enjoys going to the gym, befriending strange cats, and keeping up with the Toronto Maple Leafs.

Risa I. de Rege—*Elsa*

Risa has now been in eight of the fourteen Gilbert and Sullivan shows, the most recent of which was *Utopia, Limited* in Harrogate, England. She is also a regular soloist with the Toronto G&S Society. Her "day job" is split between working as an editor and pursuing a 2nd bachelor's degree at the University of Toronto in evolutionary anthropology and the history of science.

Emily Dyer—*Bertha*

Four years ago, Emily fell headfirst into the world of Gilbert and Sullivan when she joined the chorus of a production of *The Pirates of Penzance* at Victoria College, and she has never looked back. She is thrilled to be returning to MADS for her 2nd year, and looks forward to playing Edith in the Vic Chorus's new production of *Pirates* in March. In her spare time, Emily is a student at the University of Toronto Faculty of Law. She plans to focus her legal career on the introduction of statutory duels in a modern Canadian context.

Brian Farrow—*Music Director*

Brian is, once again, delighted to return as Music Director with the MADS crew. He debuted several years ago directing *Ruddigore*, and has added several more recent directorial activities. Much like the rest of the directorial team, Brian has grown up with music theatre, and more specifically G&S, in his life. He has performed on stage, in the pit and as director, for over 50 productions. It has been an honour sharing the commute from Scarborough this year with daughter, and full-time chorister, Katie: the next in line for G&S addiction! Lastly, MUCH thanks, and love, to Susanne for her support!

Tara Ferrier-Clarke—*Olga*

Tara is delighted to be playing Olga in her 2nd season with MADS. While this is her first featured role with St. Anne's, she is no stranger to Gilbert and Sullivan's quirky comedic operettas. In her time with the Vic Chorus, she performed in five G&S shows, including leading roles in *Patience* (Lady Jane) and *H.M.S. Pinafore* (Little Buttercup). She is also set to play the title role in the upcoming North Toronto Players' production of *Iolanthe* in March (tickets available at northtorontoplayers.com/tickets).

Artistic Director:

Music Director:

Choreographer:

Laura Schatz

Brian Farrow

Jennie Friesen Garde

DRAMATIS PERSONAE

Rudolph, Grand Duke of Pfennig Halbpfennig

Alexander O'Neill

Ernest Dummkopf, a Theatrical Manager

Tim Wright

Ludwig, the Company's Leading Comedian

Marc Potvin

Dr. Tannhäuser, a Notary

Jay Lambie

The Prince of Monte Carlo

Roy Schatz

Herald

Brian Dearden

Ben Hashbaz, a Costumier

Todd Sherman

The Princess of Monte Carlo, betrothed to Rudolph

Shifra Cooper
Jocelyn Veevers

The Baroness Von Krakenfeldt, betrothed to Rudolph

Laura Schatz

Julia Jellicoe, the Company's Leading Lady

Grace Quinsey

Lisa, a Soubrette

Beth Armstrong

Members of Ernest Dummkopf's Company:

Olga

Tara Ferrier-Clarke

Gretchen

Elizabeth McLeod

Bertha

Emily Dyer

Elsa

Risa I. de Rege

Martha

Angela Forbes

Chorus of Nobles, Actors, Actresses, etc:

Michelle Binkley, Roland Binkley, Paula Boma-Fischer, Marnie Bradshaw, Shifra Cooper, Phil Cox, Brian Dearden, Katie Farrow, John Federchuk, Edward Follows, Robert Follows, Claire-Marie Fortin, Heather Friesen, Saffi Friesen, Louise Gagnon, Philip Garde, Jordan Hofmann, Larysa Isoki, David James, Stephen Jones, François Labbé, Ruth Lamberti, Janie Maruschak, Mark McDermott, Rhonda Pelshea, Merv Pickering, Ann Rand, Frank Remiz, Candace Robbins, Nancy Robichaud, Todd Sherman, Jocelyn Veevers, Jeremy Weeks, Barbara Zulis

Chamberlains: Roland Binkley, Robert Follows, David Garde, Philip Garde, Mark McDermott, Merv Pickering, Todd Sherman

Supernumeraries: Roland Binkley, Wendy Boyd, Phil Cox, Philip Garde, Elizabeth McLeod, Merv Pickering

ORCHESTRA

| | |
|-------------------|---|
| 1st Violin | Gerry Burford (Concertmaster), David Colpitts |
| 2nd Violin | Gina Maenhaut, Terry Robbins |
| Viola | Senan Whelan |
| Cello | Cheryl Ockrant |
| Bass | Kerry Johnston |
| Flute | Carolyn Ricketts, John Barrett |
| Oboe | Gary Armstrong, Wendy Bornstein |
| Clarinet | Ken Fudurich, Carey Kaye, Abner Liu |
| Bassoon | Kenneth Hodge |
| French Horn | Elizabeth Bowes |
| Trumpet | Margaret Wolf |
| Trombone | Robert Ketchen |
| Percussion | Ashley Patoine |
| Orchestra Manager | Terry Robbins |
| Répétitrice | Tanya Paradowski |
| Musical Scores | Counterpoint Musical Services |

Historical Notes

The Grand Duke, or *The Statutory Duel* opened on March 7, 1896 at the Savoy Theatre, London. This last G&S opera ran for only 123 performances.

In the *Grand Duke*, Gilbert and Sullivan come full circle, back to the theme of their first collaboration: A troupe of actors takes political power. *The Grand Duke* is less frequently performed; without judicious edits, it has a long and rambling libretto and it calls for more principal quality voices than the typical G&S opera. Nevertheless, the story contains a number of hilarious moments and funny characters, the settings are colourful and the music is cheery and flavourful.

Some references may be unfamiliar to the modern Torontonians audience. Here are some explanations:

Soubrette. A comedy character who is vain and girlish, mischievous, lighthearted, coquettish and gossipy—often a chambermaid or confidante of the ingénue.

Opoponax. Sweet myrrh, a fragrant herb.

verbum sat. Abbreviation of *verbum sat sapienti* a word is enough for a wise man.

Bumpers. Well-filled glasses

Pommery seventy-four! 1874 was one of the finest vintages for Champagne in the nineteenth century. Pommery's *brut nature* champagne of that year was particularly esteemed.

Le dix-sept noir, impair et manque! The pockets of the roulette wheel are numbered from 1 to 36, alternating between red and black. There is also a green pocket numbered 0 (zero). Bets may be placed on specific numbers (such as 17 here) or on groups or permutations of numbers such as odd (*impair*) or even (*pair*) or between 1-18 (*manque*) or 19-36 (*passe*).

TECHNICAL CREW

| | |
|--|--|
| Producer | Diana Schatz |
| Production Manager | Maggie Newell |
| House Manager/ Communications | Jan Mahood |
| Original Set Design/ Painting | John Guy, Warren Hughes |
| Lighting Designer/ Technical Director | Chris Humphrey |
| Set Manager | David Garde |
| Production Crew | Cameron Binkley, Helen Cox, David Garde, Evan Garde, Jamie Higgins, Ryan Kroon, Jay Lambie, Jan Mahood, Marc Potvin, Grace Quinsey, David Roeder, John Routh |
| House and Refreshments | Lise Beaupré, Karen Dunk-Green, Sonya Federchuck, Keith Ferrell, Audrey Forbes, Shirley Huntley, Brenda Little, Yvonne Mottley, Michael Rand, Arlene Roeder, Jan Wainright |
| Lighting Technician | Sally Roberts |
| Director's Assistant/ Prompter | Myekah Payne |
| Shakespeare Coach | David James |
| Photography | John Routh, Robert Follows |
| Program | Heather Friesen |
| Program Illustration | Wendy Boyd |
| Costumes | Theatrix Costume House |

— THANK YOU! —

Many thanks also to members of St. Anne's Parish, friends of the cast and cast members who volunteered to help with the countless jobs essential to this production.

Thank you for your willingness to multi-task!

We are especially indebted, as ever, to the extraordinary efforts of Diana and Roy Schatz.

— REFRESHMENTS —

AVAILABLE DOWNSTAIRS DURING INTERMISSION