

BIOGRAPHIES

She is also in her 2nd year with the Voicebox: Opera in Concert chorus, where this year she sang the role of Sesto in the finale from Mozart's *La Clemenza di Tito*. Enjoy!

Marc Potvin—*Sir Despard*

It is only in the “topsy turvy” world of Gilbert and Sullivan that a man, who is half way through his 3rd decade of playing lead roles with MADS, is finally mature enough to play the part of the older-looking younger brother. *Ruddigore* is one of Marc's favourites in the G&S canon, having played the younger-looking older brother (Robin/Ruthven) twice with MADS. There is something about an old fashioned melodrama and the opportunity to twirl one's moustache in an evil sort of way that produces a warm feeling in his heart (if only there was some rope, a set of railroad tracks and a do-gooder Mountie named Dudley in the play). When not the “sport and toy” of a picture gallery, Marc is the baritone section lead for the choir of St. Anne's and a committed health care professional.

Laura Schatz—*Dame Hannah 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 another new role to her repertoire. Having sung Rose Maybud when she was young and charming, and Mad Margaret enough times to make her a little batty, she is now tackling the old lady roles. While this is not the best for one's self esteem, it is a great deal of fun, especially when the character has a sword-fight. 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.

Upcoming event—Join us!

MADS began 55 years ago as a project of the St. Anne's Church choir. Its current 22 members are undertaking a concert version of *Jesus Christ Superstar* to be presented on Sunday, April 15 at 3:30 p.m. in the sanctuary. The church building is a National Historic Site with its unique byzantine architecture and decoration featuring the only religious art of members of the Group of Seven. For more information visit www.saintanne.ca

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 25, 26, 27, 31 and February 1, 2, 3, 2019

for our presentation of

The Pirates of Penzance

Visit us at our website www.saintanne.ca



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

Artistic Director:

Laura Schatz

Music Director:

Brian Farrow

Assistant Director/Choreographer: Jennie Friesen Garde

RUDDIGORE

This comic opera is a parody of the stock melodrama: the villain who carries off the maiden; the poor-but-virtuous heroine; the hero in disguise and his faithful old retainer; the snake in the grass who claims to be following his heart; the wild, mad girl; over-the-top patriotism; and ghosts coming to life to enforce a curse. But Gilbert, as one critic noted, turns the moral absolutes of melodrama upside down: good becomes bad, bad becomes good, and heroes take the easy way out. Gilbert is at his best in this world of topsy-turvydom, and Sullivan's score both reflects and tempers it with a combination of catchy patter songs and some of his most beautiful solos, duets, trios and choruses.

THE STORY

Set in the Cornish village of Rederring, *Ruddigore* is about Rose Maybud, who is obsessed with etiquette, and Robin, who is obsessed with his own timidity and the need to hide his true identity. The village corps of professional bridesmaids cannot understand why nobody marries Rose. Dame Hannah urges Rose to consider marriage, and explains the local curse: each Lord of Ruddigore (the local family castle) must commit at least one crime per day forever. Robin enters and shows his inability to tell Rose directly of his love for her. Then, alone with his valet Adam, he reveals why he hides his identity as the true Baronet of Ruddigore, Sir Ruthven Murgatroyd.

After ten years at sea, Richard arrives home and, promising to woo Rose for Robin, falls in love with her himself. In sly and indirect fashion, Robin wins her back temporarily, and marriage preparations begin. The current bad baronet, Sir Despard (Robin's younger brother) has for ten years carried the burden of the Ruddigore curse. His rejected sweetheart enters, and we see why she is called Mad Margaret.

Just before the Rose-Robin wedding, Despard and Richard plot to reveal Robin's true identity. In the Act I finale, they do so, and Richard wins Rose back. Despard and Margaret are also reunited, as Robin embarks on his career as the latest in a long line of bad baronets, Sir Ruthven.

–INTERMISSION –

REFRESHMENTS WILL BE SOLD DOWNSTAIRS IN THE RECREATION HALL

For one week, Sir Ruthven has tried melodramatically to be a bad baronet but, when his ancestors leave their portraits to check on him, he fails to convince them. After Sir Roderic describes their merry life as ghosts, the ancestors give Sir Ruthven a taste of what he will suffer if his daily crimes aren't convincing. He sends Old Adam to carry off a lady, any lady. Despard and Margaret arrive, explain their new virtuous career, and convince Sir Ruthven to abandon crime. The "carried-off lady" is the formidable Dame Hannah. Needing help, Sir Ruthven calls Sir Roderic out of his portrait. In the final scenes, all is made right in Gilbertian fashion, and the opera ends in a joyful dance.

For more information about *Ruddigore*, please visit: http://www.gsarchive.net/ruddigore/html/rg_home.html

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Brian Farrow—*Music Director*

Brian made his debut as music director with the MADS crew several years ago for *Ruddigore*, and has added several more recent directorial activities. He is delighted to reprise the MD role with this year's production. 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 a particularly enjoyable year with the "family business" seeing the addition of niece Tanya to the stage as Mad Margaret, beside daughter Katie: the next generation for G&S addiction! Lastly, MUCH thanks, and love, to Susanne for her support!

Jennie Friesen Garde—*Mad Margaret (Jan. 26, 27 mat, Feb. 2, 4) and Assistant Director/Choreographer*

Jennie loves performing G&S and is thrilled to have another chance at being the caricature madwoman. But does sharing the role of Mad Margaret means that Jennie is only half-mad? That's enough to sing choruses in public! In recent years, Jennie has loved playing the title role in *Iolanthe* and a "little maid from school" in *The Mikado*. It's always an honour to be allowed to choreograph the huge, enthusiastic chorus and all these talented soloists. Some of Jennie's favourite roles have been Charlotte (*A Little Night Music*) and Katie (*Meet Me In St. Louis*). A couple of years ago 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!

Philip Garde—*Richard Dauntless*

After 8 years of performing in the MADS chorus, Philip is delighted to be in his first major lead role with the group. G&S has been a constant throughout Philip's life; his first appearance onstage was made over 20 years ago as a wee baby in *HMS Pinafore*, a fact of which his friends and family are excellent at reminding him. His involvement with the Victoria College Chorus has since afforded him the opportunity to play the Carpenter in *HMS Pinafore*, Bunthorne in *Patience*, and Frederic in *The Pirates of Penzance*. He has only recently discovered that he is a tenor. When not leaping about onstage Philip is a 4th year civil engineering student at Ryerson University and will graduate this spring; however, he hopes to continue leaping about for many years to come.

Glenn Mosher—*Old Adam*

Glenn is thrilled to be playing the role of Old Adam with St. Anne's for the 3rd time – and this time he is finally age-appropriate for the role. Glenn has a great number of interests in life including (but not limited to): long-distance running, languages, competitive Scrabble and bridge, scuba diving, and trivia competitions, but none so great as his passion for travel, which has taken him to 140 countries including such gems as Tajikistan, Tuvalu and Transnistria.

Tanya Paradowski—*Mad Margaret (Jan. 27 eve, 28, Feb. 1, 3)*

Tanya is thrilled to be making her onstage debut with MADS in the role of Mad Margaret this year. Having spent the past 6 years as the group's rehearsal pianist, she is truly enjoying getting a little time in the spotlight this show. Mainly working as a collaborative pianist and vocal coach, Tanya only entered the opera world as a singer a year ago, with roles such as Cherubino in Mozart's *The Marriage of Figaro* (Summer Opera Lyric Theatre) and the Marchioness Adele Beauseant in Calixa Lavallée's *The Widow* (Toronto Operetta Theatre).

BIOGRAPHIES

Beth Armstrong—*Rose Maybud*

As her final semester of law school stretches out before her, Beth is truly grateful to have had MADS as a significant part of her “non-school” life and for providing both good company and an outlet for her love of singing and performance. After *Ruddigore*, Beth is looking forward to participating in Osgoode’s own show, *Mock Trial*, graduating in the spring, and beginning her articling in the fall. While Beth is settled on a career in the law, when the call comes inviting her to play Mary Poppins on Broadway, she will be ready. In fact, her carpet bag is already packed.

Loris Buzdon—*Sir Roderic*

Loris has been singing with St. Anne's Music and Drama Society as a chorister and soloist on and off for the last 25 years. He's pleased to be back again playing the role of Sir Roderic which he did with St. Anne's Music and Drama Society 23 years ago. Loris performs throughout the GTA at various venues. He teaches music in Mississauga and loves working with his choirs both in school and at his parish.

Brian Dearden—*Robin Oakapple*

Brian Dearden is thrilled to be returning to St. Anne's after playing The Herald in last year's production of *The Grand Duke*. Past roles include Passepoil in *The Widow* (Toronto Operetta Theatre), Figaro in *The Marriage of Figaro* (Summer Opera Lyric Theatre), and Major-General Stanley in *The Pirates of Penzance* (Vic Chorus). Brian also sings with the Opera In Concert chorus and the Toronto Gilbert & Sullivan Society concert group. Brian will next be singing in Opera In Concert's world premiere of *The Ecstasy of Rita Joe* in March. When he isn't singing, Brian enjoys going to the gym, befriending strange cats, and keeping up with the Toronto Maple Leafs.

Risa de Rege—*Zorah*

Risa de Rege has now been in nine of the fourteen G&S operas (including *Utopia* and *Grand Duke*, consecutively). Past roles include Tessa in *The Gondoliers* (Vic Chorus), Cousin Hebe in *HMS Pinafore* (Vic Chorus), and Leila in *Iolanthe* with the Savoynet Performing Group at the International Gilbert and Sullivan Festival in Harrogate, England. This spring she will be playing Mabel in a concert version of *The Pirates of Penzance* with the Toronto Gilbert and Sullivan Society. Aside from G&S, she sings in the Toronto Mendelssohn Choir and is excited about their concert production of *Candide* this April with the Toronto Symphony Orchestra. She works at a library at the University of Toronto and as an editor in the condominium industry.

Emily Dyer—*Ruth*

Five 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 3rd year, and to finally perform in her favourite Gilbert and Sullivan show. In her spare time, Emily is a second year student at the University of Toronto's Faculty of Law. She plans to focus her legal career on finding loopholes in curses placed on the landed gentry.

Artistic Director:

Laura Schatz

Music Director:

Brian Farrow

Assistant Director/Choreographer:

Jennie Friesen Garde

DRAMATIS PERSONAE

Sir Ruthven Murgatroyd, *Disguised as Robin Oakapple, a Young Farmer* Brian Dearden

Richard Dauntless, *his Foster-Brother—a Man-o'wars-man* Philip Garde

Sir Despard Murgatroyd, *of Ruddigore—a Wicked Baronet* Marc Potvin

Old Adam Goodheart, *Robin's Faithful Servant* Glenn Mosher

Sir Roderic Murgatroyd, *the Twenty-First Baronet* Loris Buzdon

Rose Maybud, *a Village Maiden* Beth Armstrong

Mad Margaret Jennie Friesen Garde
Tanya Paradowski

Dame Hannah, *Rose's Aunt* Laura Schatz

Zorah, *a Professional Bridesmaid* Risa de Rege

Ruth, *a Professional Bridesmaid* Emily Dyer

Chorus of Officers, Ancestors, Villagers and Professional Bridesmaids:

Adrian Alder, Michael Archer, Lise Beaupré, Cassandra Bell, Michelle Binkley, Roland Binkley, Paula Boma-Fischer, Wendy Boyd, Marnie Bradshaw, Shifra Cooper, Phil Cox, Katie Farrow, John Federchuk, Edward Follows, Joseph Follows, Robert Follows, Angela Forbes, Claire-Marie Fortin, Heather Friesen, Louise Gagnon, Gerald Hannon, Larysa Isoki, David James, Stephen Jones, Ruth Lamberti, Jay Lambie, Dale Layton, Janie Maruschak, Elizabeth McLeod, Mark McDermott, Myekah Payne, Rhonda Pelshea, Merv Pickering, Ann Rand, Frank Remiz, David Roeder, Lynn Roeder, Roy Schatz, Todd Sherman, Jocelyn Veevers, Jeremy Weeks, Barbara Zulis



ORCHESTRA

| | |
|-------------------|--|
| 1st Violin | Meghan Cheng, Gerald Burford, David Colpitts |
| 2nd Violin | Gina Maenhaut, Terry Robbins |
| Viola | Unconfirmed at time of printing |
| Cello | Cheryl Ockrant, Janusz Borowiec, David Rodrigo |
| Bass | Kerry Johnston |
| Flute | Carolyn Ricketts, Cathy Whiteside |
| Oboe | Gary Armstrong, Wendy Bornstein, Karen Ages |
| Clarinet | Ken Fudurich, Carey Kaye, Abner Liu |
| Bassoon | Rick Barrantes, Rachel Stewart |
| 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 |

MADS at 55

In the fall of 1963, the Rev. George Young, who had sung in Canada's *Navy Show*, asked Clifford Poole and Roy Schatz to revive G&S at St. Anne's. In March of '64, *Trial by Jury* was presented along with a concert by duo-pianists Clifford Poole & Margaret Parsons. In order to continue, Clifford insisted on an orchestra and, with that granted, conducted MADS for 18 years. Roy is still here, now in the chorus after earlier decades of directing and performing patter-song roles. From 24 singers in Year 1, mostly from the church choir, the cast has grown to 53 this year, from a wide community. The entire G&S canon has been performed; for example, this is the fourth production of *Ruddigore*. Thanks to Warren Hughes and his earlier scenery teams, MADS has the sets for all of the G&S comic operas.

In a broader context, MADS and the Schatz family's involvement has been featured in a documentary on BRAVO television. In 2009 the entire cast of *The Pirates of Penzance* performed in Buxton, England at the International Gilbert & Sullivan Festival. MADS was so well received that the cast of *The Gondoliers* returned to Buxton in 2013, once again thrilling the audience there. MADS hopes to continue to please G&S enthusiasts at St. Anne's for many years to come.

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 | Adrian Alder, Cameron Binkley, Beth Cook, Helen Cox, Bill Dunk-Green, Sonya Federchuck, Keith Ferrell, Audrey Forbes, Saffi Friesen, David Garde, Evan Garde, Christopher Jared, Ryan Kroon, Jay Lambie, Kevin Liu, Jan Mahood, Yvonne Mottley, Marc Potvin, Michael Rand, Borden Rhodes, Arlene Roeder, David Roeder, Laurie Rogers, John Routh, Jan Wainwright, Margaret Yanicki |
| Lighting Technician | James Kendal, Sally Roberts |
| Prompter | Helen Cox |
| Photography | John Routh, Robert Follows |
| Program Layout | Heather Friesen |
| Program Illustration | Wendy Boyd |
| Graphic Editing | Angela Forbes, Grace Quinsey |
| Costumes | Theatrix Costume House |

— THANK YOU! —

Many thanks 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 flexibility to help wherever needed!

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