

## BIOGRAPHIES

studying with Wendy Nielsen.

### **Marc Potvin**—*Earl of Mountarat*

Marc returns for his 23rd season with MADS, having played Koko in last year's production of *The Mikado*. Marc has portrayed the Earl of Mountrarat on 3 previous occasions and decided that in this 4<sup>th</sup> attempt, he will reveal the true nature of the character's inner angst (an over starched jabot). Although he is often seen as MADS' resident funny man, Marc's dancing prowess will be put to the test as he attempts to coordinate his footwork in the complex and technically challenging St. Anne's standard dance number 3. When not on stage, Marc works in the education field training future applied health sciences professionals.

### **Grace Quinsey**—*Celia*

Grace is delighted to be making her MADS debut as Celia in *Iolanthe*. She was most recently in Mozart's *Die Zauberflöte* in Italy, and past roles include many G&S leads, such as Josephine (*HMS Pinafore*) and Casilda (*The Gondoliers*). She is also an active member of the Victoria College Chorus, and is happy to announce that she will be playing the title role in their upcoming production of *Patience* on April 1<sup>st</sup> and 2<sup>nd</sup> 2016. As she is just finishing up her undergraduate degree at the University of Toronto, Grace looks forward to pursuing future operatic endeavours.

### **Laura Schatz**—*Queen of the Fairies 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. The Queen of the Fairies is one of Laura's favourite roles as it means she can tell people what to do on the stage as well as from the director's chair. What more can one ask! MADS has always been a part of Laura's life, and she loves being able to perform with both her father and her two children on stage with her.

### **Roy Schatz**—*The Lord Chancellor*

Roy is delighted to be sharing this role with Tim. Equally gratifying is the influx (thanks to Philip Garde) of young singers from the Victoria College G&S productions. Diana and I met there in one in 1950, and that launched my G&S career and our friendship and later union. These young thespians not only revive memories of hilarious times at Vic but also add great zest to MADS.

### **Tim Wright**—*The Lord Chancellor*

Tim is delighted to appear as the Lord Chancellor and continue his ambition to perform all the legal characters in Gilbert and Sullivan. Previous roles at MADS include Jack Point (*Yeomen of the Guard*), Samuel (*The Pirates of Penzance*), Scaphio (*Utopia Limited*) and of course, the Notary (*The Grand Duke*). In his university days, he also performed at the McGill Savoy Society in *Iolanthe*, *HMS Pinafore* and *Princess Ida*, notably sharing the stage with then Principal and Vice-Chancellor, now Governor-General David Johnston in a cameo role.

**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 27, 28, 29 and February 2, 3, 4, 5, 2017

for our presentation of

## **The Grand Duke**

Visit us at our website [www.stannes.on.ca](http://www.stannes.on.ca)



## **Presents Gilbert and Sullivan's**



**January 29, 30, 31 & February 4, 5, 6, 7, 2016**

Artistic Director:

Laura Schatz

Music Director:

Brian Farrow

Choreographer:

Jennie Friesen Garde

## In Loving Memory

This production is dedicated to the memory of Victor Freidin, a long-time member of the MADS' chorus, who passed away in October. To everyone who knew him, Vic was larger than life. He loved people. He loved laughing and telling jokes, performing and singing. He was a respected lawyer, practising in both private and public sectors. An avid curler and member of the Royal Canadian Curling Club, Vic was known for his signature Northern Ontario "moose call". As a karaoke fanatic, he never met a microphone he didn't like. When MADS took its production of *The Gondoliers* to Buxton, England, in 2013, Vic achieved his stated goal of closing every karaoke bar in town. Vic was a stalwart in MADS. He had a big bass voice, a flair for comic acting, and an approach to stage makeup that could only be described as idiosyncratic. We will miss his annual wrap party song commemorating the events of the MADS' season sung in the style of G&S.

Vic leaves behind his two favourite people—his wife, Jan Wainright, also a member of MADS for many years, and his beloved daughter Carly. Vic is sorely missed by the entire MADS family.

## Historical Notes

*Iolanthe*, or *The Peer and the Peri*, opened at the Savoy Theatre on November 25, 1882 and ran for 398 performances. Gilbert had taken pot shots at the aristocracy before, but in this "fairy opera," the House of Lords is lampooned as a bastion of the ineffective, privileged and dim-witted. The political party system and other institutions were also subjected to Gilbert's satire. Needless to say, the reviews of the opening performance criticized Gilbert for ridiculing the House of Lords! *Iolanthe* is the 7<sup>th</sup> work of Gilbert and Sullivan, and many believe it to be their most perfect collaboration.

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

**Andersen's Library**—A reference to Danish fairy tale writer, Hans Christian Andersen.

**Belgrave Square**—One of the grandest squares in London.

**Canaille**—That word is French for *rabble* or *riff-raff*.

**Captain Shaw**—The Chief of London's Metropolitan Fire Brigade, newly remodelled at the time of the opening of *Iolanthe*. He attended the premiere to hear the Queen of the Fairy's tribute to him.

**Chancery Lane**—The street traversing the heart of London.

**Competitive examination**—In the late 1800s, a recent and novel way to admit people into the Civic Service. The idea that it should be applied to the peerage would have delighted Gilbert's audience.

**Fay**—Fairy.

**Hoi polloi**—A Greek remark for *commoners*.

**Peer**—An English nobleman, i.e., Duke, Marquis, Baron, Earl or Viscount.

**Peri**—A fairy, in Persian mythology.

**Pipe our eye**—To weep.

**Plebs**—A Latin word, originally for Roman citizens who were not patricians, but has come to mean *people of the lower social classes*.

**Taradiddle, Tol-lol-lay**—Slang for a *rather good lie*.

**Type of Ovidius Naso**—A reference to the Latin poet Ovid, whose big nose won him the nickname of Naso. Ovid enjoyed likening himself to a dove.

**Ward in Chancery**—A minor whose guardianship is vested in the Court of Chancery for various legal reasons.



## BIOGRAPHIES

MADS for her 2<sup>nd</sup> season. Shifra is a community artist and arts manager who brings people together to make things, sing songs and take part in large-scale interdisciplinary projects. Shifra leads community choirs at Jumblies Theatre and Making Room Community Arts, and is Project Manager at MABELLEarts.

### Brian Farrow—Music Director

Brian is delighted to return as Music Director with the MADS crew. He debuted several years ago directing *Ruddigore*, and accompanied MADS on their initial Buxton excursion, with *The Pirates of Penzance*. *Gondoliers* and *Mikado* are his more recent directorial activities. Much like the rest of the directorial team, Brian has grown up with music theatre, and more specifically G&S. Between the Scarborough G&S Society, MADS, NTP and Alexander Singers, Brian has performed on stage, in the pit and as director, for over 50 productions. It has been another wonderful year marveling at the creativity of both Laura and Jennie as the show matured. Lastly, MUCH thanks, and love, to Susanne for her support and picking up the slack at home.

### Angela Forbes—Leila

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—Iolanthe and Assistant Director/Choreographer

It's been many years since Jennie was involved in any production of *Iolanthe*, so a treat to come back to it. What a happy surprise to be finally performing as Iolanthe for the first time! In fact, it's a thrill to FINALLY have the title role in any show. Such fun, being fully immersed performing and choreographing. Thanks to the awesome chorus who always look so great and are willing to try anything. Some of Jennie's favourite roles have been Charlotte (*A Little Night Music*), Katie (*Meet Me In St. Louis*) and Judy (*A Chorus Line*). Next up for Jennie is a role as one of the Ranch Gals in *The Best Little Whorehouse in Texas*. Nothing like a change of pace! Enjoy the show!

### Robert Guildford Dudley—Private Willis

Bob has had a long career performing before a grateful, and sometimes annoyed, public. Some of his most memorable performances have occurred in restaurants, bars and pubs; both across Canada, and throughout the United States and Europe. Many have said that he does his best work in the shower, especially when they are out of earshot, and he is out of sight. Bob has sung the National Anthem at both Maple Leaf Gardens and Toronto's SkyDome to the delight and chagrin of his fellow fans. He is extremely happy to be able to perform the stand-up role of Private Willis in *Iolanthe*, and plans to seek crowdfunding for orthotics immediately following the show.

### Jay Lambie—Earl Tolloller

Jay is thrilled to be returning to MADS for his third year. Tolloller is his 5<sup>th</sup> G&S role, having previously sung the roles of Ralph Rackstraw (*Pinafore*) and Richard Dauntless (*Ruddigore*) in various Ottawa area productions, and Cyril (*Princess Ida*) and Pish-Tush (*Mikado*) with MADS. He has been waiting to sing the role of Tolloller since he first saw the MADS 1983 production of *Iolanthe*. His off-stage life includes working as a library technician at the University of Toronto's Faculty of Music (now in his 31<sup>st</sup> year), singing with the Gilbert and Sullivan Concert Group, and looking after his dear old Dad.

### Andrew Lieflander—Strephon

Andrew Lieflander dropped by the music library to find a translation for an aria, and while flipping through some volumes by Nico Castel, was approached by one of the librarians, Jay Lambie. He still doesn't know what his aria is about, but he did leave with an invitation to audition to MADS' production of *Iolanthe*, and feels the visit worked out pretty well. Andrew is currently finishing his fourth year at the University of Toronto Faculty of Music, where he is completing his Bachelor of Music in Performance, and

## PRODUCTION 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, Roland Binkley, Sebastian Bur, Helen Cox, Phil Cox, Evan Garde, Ryan Kroon, Jay Lambie, Jan Mahood, Merv Pickering, Marc Potvin, David Roeder, John Routh, Barbara Zulis
House and Refreshments	Cassandra Bell, Carolyn Burnes, Helen Cox, Karen Dunk-Green, Keith Ferrell, Audrey Forbes, Shirley Huntley, Kathryn Lingwood, Yvonne Mottley, Michael Rand, Arlene Roeder, Laurie Rogers, Jan Wainright
Lighting Technician	Sally Roberts
Director's Assistant/ Prompter	Myekah Payne
Photography	Martin Chai, John Routh
Program	Heather Friesen
Program Illustration	Wendy Boyd
Costumes	Theatrix Costume House

## BIOGRAPHIES

### Beth Armstrong—*Phyllis*

Beth likes to boast that she is a strange collection of opposites. She is a fierce urbanite who is happiest when paddling Ontario's wilderness. Although she covets sleep, she is a law student at Osgoode Hall Law School. While being desperately averse to losing, she is an unwavering Maple Leafs fan. Beth loves to cook but can't abide a mirepoix due to its unfortunate inclusion of celery. Despite all of this, there are two constants in Beth's life that are far from contradictory: her love of singing and her affinity for Gilbert and Sullivan. These two passions fit seamlessly together. Beth is overjoyed to be returning to MADS for a 3<sup>rd</sup> year and to be a part of such a wonderful community.

### Shifra Cooper—*Fleta*

Shifra became infatuated with G&S when she was 11 years old. She first performed the role of Fleta at age 13, at summer camp in Washington DC, and has since enjoyed performing with a variety of companies and choirs—most recently with the Vic Chorus (U of T) in roles including Josephine (*HMS Pinafore*), Kate (*Pirates of Penzance*), and Gianetta (*The Gondoliers*). She is delighted to return to

## ACT I—An Arcadian Landscape, circa 1700-1882

Twenty-five years ago, Iolanthe, a fairy, committed the crime of marrying a mortal. This, by fairy law, is punishable by death, but the Queen of the Fairies commuted the sentence to life-long banishment, on condition that Iolanthe leave her husband and never reveal herself to him again. The other fairies miss her lively spirit and convince the Queen to pardon Iolanthe and call her back. Iolanthe appears, followed by her son, Strephon. He, half fairy and half mortal, has grown up as a shepherd. Strephon loves Phyllis, who is a Ward in Chancery. She loves Strephon but is unaware of his mixed origin. Meanwhile, the entire House of Lords is in love with Phyllis, especially the Lord Chancellor, her guardian. The Queen agrees to help when Strephon announces that he wishes to marry Phyllis, despite the Lord Chancellor's refusal.

The House of Lords enter and appeal to the Lord Chancellor to give Phyllis to whichever peer she chooses. Phyllis herself enters and declines to marry a peer, announcing her intention to marry Strephon. The peers leave, taking Phyllis with them. Iolanthe enters and holds a tender conversation with her son, unaware that Phyllis and the peers are watching. Since Iolanthe, like all fairies, looks like a girl of seventeen, Phyllis and the peers misinterpret the scene, believing that Strephon is being unfaithful. Phyllis rejects Strephon's explanation that the lady is his mother and decides to marry one of two peers, Mountararat or Tolloller, not caring which.

Strephon summons the Queen of the Fairies to help him. She takes revenge by sending Strephon to Parliament and casting a spell to make all the peers pass any bills that Strephon chooses, including entry to the House of Lords based on intelligence, rather than class.

## ACT II—Palace Yard, Westminster

A sentry, Private Willis, contemplates life and politics while he stands guard at the Palace. The peers, upset about Strephon's success in Parliament, appeal for the fairies to return things to normal. The fairies would like to oblige, as they have fallen in love with the peers themselves, but it is too late to stop Strephon. The Queen is shocked by the fairies' feminine weakness and, while acknowledging her attraction to nearby Private Willis, asserts that she remains strong.

Tolloller and Mountararat discover that if either marries Phyllis, then by family tradition they must duel to the death. Both then renounce Phyllis in the name of friendship. Meanwhile, the Lord Chancellor has had a sleepless night, and eventually decides to marry Phyllis himself. Strephon is finally able to explain to Phyllis the secret of his mother's youthful appearance, confesses that he is half a fairy, and they decide to marry as soon as possible. They persuade Iolanthe to appeal to the Lord Chancellor on their behalf, and she does so, revealing that she is his wife. Thus, she again incurs the death penalty.

As the Queen prepares to carry out the death sentence, the other fairies reveal that they have married the other peers, and so all should die. The Lord Chancellor suggests that by adding the word 'don't' to the fairy law, the fairies would not have to die. Only the Lord Chancellor has the legal aptitude to rescue the Queen and her subjects from this dilemma.

For more information about *Iolanthe*, please visit: <http://diamond.boisestate.edu/gas/iolanthe/html/index.html>



**Artistic Director:**  
**Music Director:**  
**Choreographer:**

**Laura Schatz**  
**Brian Farrow**  
**Jennie Friesen Garde**

## DRAMATIS PERSONAE

<b>The Lord Chancellor</b>	Roy Schatz Tim Wright
<b>Earl of Mountararat</b>	Marc Potvin
<b>Earl Tolloller</b>	Jay Lambie
<b>Private Willis</b> ( <i>of the Grenadier Guards</i> )	Robert Guildford Dudley
<b>Strephon</b> ( <i>an Arcadian Shepherd</i> )	Andrew Lieflander
<b>Queen of the Fairies</b>	Laura Schatz
<b>Iolanthe</b> ( <i>a Fairy and Strephon's mother</i> )	Jennie Friesen Garde
<i>Fairies</i>	
<b>Celia</b>	Grace Quinsey
<b>Leila</b>	Angela Forbes
<b>Fleta</b>	Shifra Cooper
<b>Phyllis</b> ( <i>an Arcadian Shepherdess and Ward in Chancery</i> )	Beth Armstrong

### **Chorus of Dukes, Marquises, Earls, Viscounts and Barons:**

Roland Binkley, Phil Cox, Brian Dearden, John Federchuk, Edward Follows, Joseph Follows, Robert Follows, David Garde, Philip Garde, David James, Stephen Jones, François Labbé, Mark McDermott, Alexander O'Neill, Merv Pickering, Frank Remiz, Todd Sherman, Fred Silk, Yiqi Wang, William Wu

### **Chorus of Fairies:**

Lise Beaupré, Michelle Binkley, Wendy Boyd, Risa Ian de Rege, Emily Dyer, Tara Ferrier-Clarke, Heather Friesen, Saffi Friesen, Louise Gagnon, Larysa Isoki, Ruth Lamberti, Brenda Little, Janie Maruschak, Rhonda Pelshea, Candace Robbins, Nancy Robichaud, Jocelyn Veevers, Barbara Zulis, **Invisible Fairies:** Paula Boma-Fischer, Ann Rand

**Page:** Katie Farrow



## ORCHESTRA

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

## — REFRESHMENTS —

AVAILABLE DOWNSTAIRS DURING INTERMISSION

## St. Anne's, a National Historic Site

St. Anne's is an active church with 10:30 a.m. Sunday services. Its main building is a National Historic Site featuring the only religious art of members of the Group of Seven. Much effective preservation work has been carried out, but there is a major need currently. The dome's leaded windows are starting to collapse, threatening leakage on Fred Varley's paintings of the Prophets and on the sculptures by Loring and Wyle.

**Financial assistance is greatly appreciated.**

## — 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 to the cast and crew for your willingness to multi-task!

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