

Biographies

Todd Sherman—*Giorgio*

Todd has sung with numerous community choirs in Toronto since 1990. This is his third season with MADS. He is very happy to be part of MADS' 50th Anniversary, and he looks forward to conquering Buxton, England. Todd's performance this year is in memory of his good friend Patrick, who loved acting, and singing, and Gilbert & Sullivan.

Jeffrey Smith—*Luiz*

This is Jeffrey's first performance with MADS and his first Gilbert and Sullivan show. He studies vocal performance with tenor James McLean and has sung in many operas around Toronto. Recent performances include *Der Freischutz* with Opera Atelier and *Marriage of Figaro* with the Summer Opera Lyric Theatre. He will play the Father Confessor in *Dialogue des Carmelites* with Opera Nuova in Edmonton this spring. He is looking forward to the performance in Buxton England, especially since this will also be his first time in Europe.

Michael P. Taylor—*Marco Palmieri*

Michael returns to join the MADS family for the 4th straight year. A graduate of both St. Michael's Choir School and the University of Toronto, Michael's previous MADS credits include Alexis (*Sorcerer*), Ralph (*HMS Pinafore*), and Fairfax (*Yeomen*). An avid apprentice of everything Gilbert and Sullivan, Michael also enjoys singing early music as well as barbershop. Michael and Tara, with Owen and Tessa, have just moved to "old" Milton, where they reside close to the Mill Pond. You will likely catch Michael strolling along its banks, day dreaming of one day starting his own water-taxi-cab company. Enjoy!

— SPECIAL THANKS —

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

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

MADS & St. Anne's Church

MADS and St. Anne's Church are interdependent. Both need the parish hall and church building to continue to thrive. Although the church is a National Historic Site and has in the past received some federal and provincial assistance, those funding sources have virtually dried up. Currently the church needs significant structural repair in order to protect the paintings of the Group of Seven.

If you or a foundation you are connected with can help, please call Diana or Roy Schatz at 416.922.4415 or send a cheque to St. Anne's Restoration Fund: 651 Dufferin St. Toronto, ON, M6K 2B2.

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 416.922.415.

Add your name to our mailing list by calling 416.922.4415

Join us next year,

January 31 and February 1, 2, 6, 7, 8, 9, 2014

for our presentation of

Princess Ida

Visit us at our website www.stannes.on.ca



Presents



January 25, 26, 27, 31 & February 1, 2, 3, 2013

Artistic Director:

Laura Schatz

Music Director:

Brian Farrow

Choreographer:

Jennie Friesen Garde

ACT I—The Piazza, Venice (1750)

All the maidens in Venice love Marco and Giuseppe, two exceedingly handsome gondoliers who cannot decide whom to choose as their brides. They allow themselves to be blindfolded to determine their fates while each contadina hopes she will be the one captured. When the game is finished, Marco has captured Gianetta and Giuseppe has found Tessa—just the very girls they wanted! The remaining contadine accept their fate and everyone runs off to celebrate.

As they disappear, the Duke and Duchess of Plaza Toro arrive with their daughter, Casilda, and their suite, including the Duke's attendant, Luiz. The Duke reveals that, when she was a baby, Casilda was married to the infant son of the wealthy King of Barataria. The King was killed in an insurrection and Casilda is now Queen of Barataria. Alas, the whereabouts of the new King are not known for certain. Worse still, Casilda and Luiz are secretly in love and are now despondent at the thought of their future torn apart.

Don Alhambra, the Grand Inquisitor, announces that he stole the infant prince of Barataria and brought him to Venice where the boy was placed in the family of a respectable gondolier with a son of the prince's age. The gondolier, however, mixed up the two boys; so it is now unclear which is the King and which is the gondolier. The muddled pair (the popular Marco and Giuseppe) can be sorted out only by Inez, the prince's foster mother.

Marco and Giuseppe return with their new wives. Don Alhambra explains that one of them is King of Barataria, but until the mystery of their true identities is solved, they must take up the reins of government as one individual. They may take their friends with them, but the ladies must stay behind. The gondoliers board ship to sail to Barataria whilst the contadine wave a tearful farewell.

REFRESHMENTS

AVAILABLE DOWNSTAIRS DURING INTERMISSION

MADS TURNS 50!

This 50th Anniversary year will be marked by our return to the International Gilbert and Sullivan Festival, held annually in Buxton, England. Our presentation of *The Pirates of Penzance* during our previous visit to the Festival in 2009, yielded nominations for Best Traditional Opera, Best Male Character Actor (Roy Schatz as *Major General Stanley*), our *Mabel*, soprano Sasha Tait Liebich, won for top female voice, and we placed among the top four choruses.

HELP US CELEBRATE—COME TO OUR 50th ANNIVERSARY GALA

Saturday, May 4, 2013—7:00 p.m.

Sunday, May 5, 2013—2:00 p.m.

St. Anne's Parish Hall Lower Level

Call 416.922.4415 for tickets

Biographies

(*Ruddigore*), and Phoebe (*Yeomen*). And yes, she has played Tessa before! Other recent favourite roles have been as the Irish Katie in *Meet Me in St. Louis* and Florinda and Jack's Mother in two separate productions of *Into the Woods*. She also loves to dance in musicals and has particularly enjoyed *Hello, Dolly!*, *A Chorus Line*, and *Joseph*. Choreographing this show has been both a challenge and a joy!

David Garde—Antonio

David has been in MADS productions for more years than he cares to remember both on stage and behind the scenery. This year it is a special treat as he gets to sing the role of Antonio and appear in the same show with the whole family. David also sings in the St. Anne's Church choir and Toronto Beach Chorale who will be performing Mozart's *Requiem* on March 29th.

Bill Harman—Annibale

This is Bill's rookie season with St. Anne's. He is here on a one-year probationary contract. Though normally a baritone, Bill plays a tenor gondolier named Annibale in this show. Recent G & S adventures include 11 years with Brian's Scarborough G & S Society, and 4 years with Roy's G & S Concert Group. Some of his off-stage activities include: running; tennis; travelling; reading; crossword; and grandkid minding.

Tim Kauk—Giuseppe Palmieri

Baritone Tim Kauk is a native of Kitchener and a graduate of the Faculties of Music of both Wilfrid Laurier University and Western University. This is his first show with MADS but second Gilbert & Sullivan role having performed the role of Florian in *Princess Ida* with the Waterloo Region Gilbert & Sullivan Society in 2011. He also performs regularly in recital and oratorio and is organist at The Carmel New Church in Kitchener. In his spare time, you can find him plying the many streams and rivers of Southern Ontario with his fly rod or baking bread at home.

Jessica Popeski—Inez

Although a newcomer to MADS, Jessica is no G & S novice, having performed Katisha in *The Mikado* and Inez in *The Gondoliers* with Brandon University's Opera Ensemble, where her "sparkling performance" was dubbed "the final jewel of the play." Her opera credits include Florence in *Albert Herring* and Mrs. Sem in *Noye's Fludde*, both by Benjamin Britten; Charlotte in *Sondheim's A Little Night Music* and Morag in *Sheffield Theatre's Music in the Round premier of Chew's Daughter of the Sea*. After 5 years in Canada, she is delighted to join MADS in Buxton – close to home, Sheffield – elated that her parents can be in the audience.

Marc Potvin—Don Alhambra del Bolero

This is Marc's 19th season with St. Annes and his 3rd production of *Gondoliers* with the group. As the Grand Inquisitor in this year's production, Marc is back into his usual habit of the portraying the dark characters in the G & S canon. Although emotionally strong enough to handle these regular trips into the depths of evil, Marc has been seen back stage cackling to himself and writing up plans to rule the world.

Laura Schatz—The Duchess of Plaza Toro and Artistic Director

Laura is overjoyed to be directing the 50th Anniversary production of the group founded by her father and to be taking *The Gondoliers* to the Buxton International G & S Festival this summer. MADS has always been a part of her life and she loves seeing her children following in their Papa Roy's footsteps. 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. Who knows, she may even try a patter role one of these days!

Roy Schatz—The Duke of Plaza Toro

Roy has appeared in all 50 MADS productions and co-directed or personally staged the initial 25. A patter song specialist, he has performed with several other groups over the years. Most rewarding to him is that his wife Diana continues to guide all facets of the production and that all members of daughter Laura's family are involved.

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Sarah Angus—Casilda

Sarah is excited to be returning for her second show with St. Anne's (especially as it reunites her with her Grade 5 teacher, Madame Schatz)! A Toronto native, Sarah is a graduate of the Randolph Academy for Performing Arts, was a member of the Canadian Children's and Youth Opera Choruses, and has performed with the Canadian Opera Company and Quinte Symphony. Sarah currently teaches English and Vocal music at an arts high school in York Region.

Michael Archer—Francesco

Michael is delighted to be with St. Anne's for his 11th season. His love of G & S began at high school as a member of the 'female' chorus in *HMS Pinafore* (before his voice broke and yes, he wore a padded bra!). This was followed by lead roles in *The Mikado* and Mozart's delightful opera *Bastien und Bastienne*. He sang in the choir of Queens' College Cambridge and has long been a member of the Mississauga Festival Choir. When not on stage, Michael is either on the squash court or trying to figure out the causes of cancer as a Professor at the University of Toronto.

Karen Dunk-Green—Vittoria

This is Karen's 16th season with St. Anne's, having played several small leads as well as chorus. After a couple of year's absence, the required giggles and sideways glances of the not-really-so-coy maiden role have resurfaced naturally, despite their seeming incompatibility with Karen's other roles as a TD Bank risk management executive, mother of 2 young adults, and grateful wife.

Alison Enns—Gianetta

Alison is thoroughly enjoying her first production with MADS, although she has worked with Laura before when she portrayed Lady Psyche in the Waterloo Region G&S Society's production of *Princess Ida*. Favourite roles include Annie Oakley in *Annie Get Your Gun*, Sarah Brown in *Guys & Dolls* and Reno Sweeney in *Anything Goes* with the Stratford Community Players, and Grace Farrell in *Annie* and Vi Moore in *Footloose* with K-W Musical Productions. Alison has also enjoyed almost a dozen seasons with the Ontario Opera Chorus and spends time playing, singing and performing with her daughter at retirement homes in the K-W area.

Brian Farrow—Musical Director

Brian is delighted to return as Music Director this season. He debuted several years ago in *Ruddigore*, and accompanied MADS on their last Buxton excursion, with *The Pirates of Penzance*. Much like the rest of the directorial team, Brian has grown up with G & S in his life. 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. Many thanks to Laura and Jennie for their creativity as well as wife, Susanne, and kids Alex, Evan and Katie, for support (and time to play!).

Angela Forbes—Fiametta

The Gondoliers is Angela's favourite show, which makes it even more exciting that this will be the production MADS takes to the Buxton G & S festival for our triumphant return! Angela is also a member of St. Anne's Church choir and in her spare time she makes her living frying doughnuts and baking bread!

Heather Friesen—Giulia

A member of MADS' chorus for 15 seasons, Heather is excited to be part of the 50th Anniversary show that will travel to Buxton. Heather caught the performance bug many years ago in Ottawa with the Orpheus Operatic Society. Prior to joining MADS, she performed in Montreal with the Lyric Theatre Singers and sang in the choir of the Church of St. Andrew and St. Paul. She is delighted her children have joined the MADS chorus and production crew, and is grateful to her husband for indulging her hobby. Off-stage, Heather is Head, Academics at Branksome Hall.

Jennie Friesen Garde—Tessa and Assistant Director/Choreographer

Lots of fun again as we celebrate our 50th! The MADS show is Jennie's "home away from home" and she has played so many fabulous G & S roles here including The Princess of Monte Carlo (*Grand Duke*), Mad Margaret

ACT II—A Pavilion in the Court of Barataria (3 months later)

Marco and Giuseppe are now enjoying life in Barataria, despite the tiresome fact that if they want anything done they have to do it themselves. They are surprised one day by the arrival of the contadine, who had been forbidden to come. Tessa and Gianetta are among them, anxious to know which of them is to be Queen.

Don Alhambra announces the arrival of Casilda. He warns Marco and Giuseppe that whoever is married to Casilda is an unintentional bigamist if he has married a contadina. Casilda, meanwhile, frets that she will never learn to love her unknown husband. Her mother, the Duchess, counsels that she tamed her own husband, the Duke, who then turned his social prestige to account and became a limited company. Casilda looks poorly on this advice and hopes the young King will see through his shady in-laws and refuse to recognize the original alliance.

Marco and Giuseppe explain the state of the country and the attitude of their subjects towards them. The Duke instructs them on the correct demeanour of a king, which they awkwardly try to adopt. They are left alone with Casilda, but when Gianetta and Tessa enter, they all discuss the complicated situation of who is married and who is not.

Inez, the prince's foster mother, is found and brought forward. She confesses to her own involvement in the mix up of the two boys, and the mystery is resolved with joyous results for all.

For more information about *The Gondoliers*, visit the Gilbert and Sullivan Archive: <http://diamond.boisestate.edu/gas/>

St. Anne's Music and Drama Society, A History

In the 1920s, St. Anne's Choir, 75 strong, was famous for its director's original operettas of a G & S style. Then, in the 1950s, a West Toronto group performed a few G & S comic operas in our auditorium. When Canon George Young renewed the congregation and refurbished the wonderful interior of the sanctuary in 1960, a revival of G & S became a logical next step. Fortunately, Clifford Poole and his wife, Margaret Parsons, a famous duo piano team, moved to Toronto in 1963. Clifford had directed many G & S productions at Western University in London. George convinced Clifford and Roy Schatz to assemble a company from the choir and friends. Early in 1964, *Trial by Jury* was presented with Canon Young as the Jury Foreman. Clifford and Margaret completed the program with a duo piano concert. From 1965 on, Clifford got his wish to have an 18-piece orchestra.

Roy and Diana Schatz are still active in this 50th production of MADS. Their daughter, Laura, took over from Roy as artistic director 25 years ago. With the company now expanded to over 60 in number, three-quarters of the cast and backstage people are friends of St. Anne's choristers. Proceeds from the annual productions go to St. Anne's Church and to improvements of the stage facilities. The joyous atmosphere at rehearsals and performances is a reflection of the mission of this parish.

Artistic Director:

Laura Schatz

Music Director:

Brian Farrow

Choreographer:

Jennie Friesen Garde

DRAMATIS PERSONAE

The Duke of Plaza Toro (<i>a Grandee of Spain</i>)	Roy Schatz
Luiz (<i>his Attendant</i>)	Jeffrey Smith
Don Alhambra del Bolero (<i>The Grand Inquisitor</i>)	Marc Potvin
Marco Palmieri (<i>Gondolier</i>)	Michael P. Taylor
Giuseppe Palmieri (<i>Gondolier</i>)	Tim Kauk
Antonio (<i>Gondolier</i>)	David Garde
Francesco (<i>Gondolier</i>)	Michael Archer
Giorgio (<i>Gondolier</i>)	Todd Sherman
Annibale (<i>Gondolier</i>)	Bill Harman
The Duchess of Plaza Toro	Laura Schatz
Casilda (<i>her Daughter</i>)	Sarah Angus
Gianetta (<i>Contadina</i>)	Alison Enns
Tessa (<i>Contadina</i>)	Jennie Friesen Garde
Fiametta (<i>Contadina</i>)	Angela Forbes
Vittoria (<i>Contadina</i>)	Karen Dunk-Green
Giulia (<i>Contadina</i>)	Heather Friesen
Inez (<i>the King's Foster Mother</i>)	Jessica Popeski

Gondoliers, Heralds and Pages: Adrian Alder, Roland Binkley, Phil Cox, John Federchuk, Edward Follows, Robert Follows, Victor Freidin, Evan Garde, Philip Garde, David James, Stephen Jones, François Labbé, Cliff Lingwood, Mark McDermott, Trevor Penoyer-Kulin, Merv Pickering, Frank Remiz, David Roeder, Fred Silk, J. Bev Stainton

Contadine and Girls: Tabatha Alder, Carolyn Archer, Lise Beaupré, Cassandra Bell, Michelle Binkley, Paula Boma-Fischer, Wendy Boyd, Marnie Bradshaw, Claire-Marie Fortin, Saffi Friesen, Louise Gagnon, Shirley Huntley, Elizabeth Hannah, Ruth Lamberti, Marg Moffat, Rhonda Pelshea, Brenda Robbins, Candace Robbins, Nancy Robichaud, Laurie Rogers, Leslie Stacey

ORCHESTRA/TECHNICAL CREW

Violin	Janet Chisholm, Gerry Burford, Gina Maenhaut, Terry Robbins
Viola	Senan Whelan
Cello	Cheryl Ockrant, Iris Krizmanic
String Bass	Kerry Johnston
Flute	Carolyn Ricketts, John Barrett, Amy O'Neill
Oboe	Wendy Bornstein, Karen Ages
Clarinet	Ken Fudurich, Jerry Atrix, Menno Mosso
Bassoon	Kenneth Hodge
French Horn	Elizabeth Bowes
Trumpet	Margaret Wolf
Trombone	Robert Ketchen
Percussion	Justin Han
Orchestra Manager	Terry Robbins
Co-Producers	Diana Schatz, Jan Mahood
Original Set Design/Painting	J. Warren Hughes
Set Manager	David Garde
Production Crew	Cameron Binkley, Carolyn Burnes, Helen Cox, Roger Friesen, Jamie Higgins, Jenna GroatMillar, Jennifer Lea, Kathryn Lingwood, Craig Mahood, Maxine Mahood, Yvonne Motley, Jacob Philips, Danielle Poirier, Arlene Roeder, Diana Roach, Roberta Rothwell, John Routh, and members of the cast
Lighting Designer/ Technical Director	Chris Humphrey
Lighting Technician	Sally Roberts
Prompter	
Répétitrice	Tanya Paradowski
Backstage Manager	Beryl Fratton
Photography	Martin Chai, John Routh
Program	Heather Friesen
Costumes	Theatrix Costume House, Maggie Newell
Musical scores	Counterpoint Musical Services