

## BIOGRAPHIES

### **Evan Morin—Leonard Meryll**

Evan has been singing since the age of 10 and recently completed his bachelor of voice performance at Wilfrid Laurier University studying with Canadian soprano Leslie Fagan. A lover of both musical theatre and opera, Evan grew up performing in musicals with various community ensembles. Highlights include roles ranging from Oliver in Lionel Bart's *Oliver!* to Mike in Marvin Hamlisch's *A Chorus Line*. More recently, Evan has performed in various operas within the Waterloo and Toronto areas including Gilbert and Sullivan's *Pirates of Penzance*, Massenet's *Cendrillon*, Poulenc's *Dialogue des Carmelites* and Copland's *The Tender Land*.

### **Laura Schatz—Dame Carruthers 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. Laura does not often venture into the realm of musicals, but she was overjoyed to be cast as the Mother Abbess in Scarborough Music Theatre's sold-out production of *The Sound of Music* this past November. MADS has always been a part of Laura's life, as her parents were among the founders of the group, and she started performing in it at the age of 5. She feels honoured to be able to carry on this important tradition in memory of both of her amazing parents, without whom MADS would not exist.

For more information about St. Anne's MADS and *The Yeomen of the Guard*, visit our website, [www.stannesmads.com](http://www.stannesmads.com) or scan the QR code.



Many thanks are owed to members of St. Anne's Church, members of the cast and crew and their friends who volunteered to help with the countless jobs essential to the production of *The Yeomen of the Guard*.

Special thanks to Ruth Howard, Alexander Showcase Theatre and Stage Centre Productions for the *Yeomen* props. We are grateful for their support.

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, help in its production, or add your name to our mailing list, please contact Laura Schatz at [laura.schatz@sympatico.ca](mailto:laura.schatz@sympatico.ca)

Join us next year,  
January 30, 31 and February 1, 5, 6, 7, 8, 2026  
for our presentation of

## H.M.S. Pinafore

Visit us at our website [www.stannesmads.com](http://www.stannesmads.com)

## St. Anne's Music and Drama Society

Presents  
**Gilbert and Sullivan's**



*The Yeomen of the Guard*

2025



**January 31 & February 1, 2, 6, 7, 8, 9, 2025**

Director:

Laura Schatz

Music Director:

Kate Carver

Assistant Director/Choreographer:

Jennie Garde

## ACT I – TOWER GREEN

The young and handsome Colonel Fairfax, a former soldier of great dashing and bravery, is imprisoned in the Tower of London. He is under sentence of death for being a sorcerer. Phoebe Meryll has fallen in love with him, much to the dismay of the head jailer, Wilfred Shadbolt, in whom she had shown interest before Fairfax's arrival. With no reprieve to his sentence forthcoming, Fairfax asks the Lieutenant for a favour: to find a woman he can marry in order to foil the machinations of his greedy cousin, to whom his estates will fall if Fairfax should die unmarried.

Wandering jester, Jack Point, and merry maid, Elsie Maynard, appear and sing to a boisterous and unappreciative crowd until the Lieutenant disperses them. He suggests to Elsie that she marry Fairfax for the short time he has left to live, and, being persuaded by her desperate need for money, she agrees. Sergeant Meryll of the Yeomen of the Guard and an admirer of Fairfax's military career, rescues the prisoner. Fairfax, disguised as a Yeoman, is introduced as Sergeant Meryll's son, Leonard Meryll, to the cheering assembly of yeomen. Phoebe welcomes her "brother" with a little more affection than might be considered appropriate.

As the executioner arrives, Fairfax (alias Leonard) is dispatched with three other Yeomen to fetch the prisoner. They return empty-handed: the prisoner has escaped!

## ACT II – TWO DAYS LATER

Jack Point is now in a quandary; he had agreed to Elsie's marriage to the prisoner because he was sure Fairfax would be dead within the hour. Now that Fairfax has escaped, Elsie is still a married woman and Point cannot marry her himself; however, he conceives a plan! With the bribe of lessons in jesting, Point persuades Shadbolt to help him.

Meanwhile, Fairfax (still in disguise) decides to woo Elsie to test her fidelity. A shot from the tower brings everyone running and an excited crowd gathers. Shadbolt appears, claiming that he found the escapee lurking in the tower and, after a desperate struggle, has killed him. All this Jack Point endorses whole-heartedly.

Elsie admits to Leonard (the disguised escapee) that she loves him. As they are about to be married, the Lieutenant announces that Fairfax is alive, pardoned and returning to claim his bride. Elsie is torn. When she looks up, she is startled to find that her husband, Fairfax, is none other than Leonard, whom she loves. Meanwhile, Dame Carruthers has forced Sergeant Meryll into a proposal and Phoebe is promised to Shadbolt. General happiness follows; but one is left out...

...Jack Point has no love.

**REFRESHMENTS AVAILABLE DOWNSTAIRS AT INTERMISSION**

## BIOGRAPHIES

### **Jennie Garde**—*Elizabeth Cholmondeley* and **Assistant Director/Choreographer**

Jennie did her very first on-stage performing with MADS when she was just a teen, and over the years graduated to play all of the saucy young woman roles, which have been lots of fun. By now, she has graduated to playing a saucy old mother or any other role that can be found! Jennie loves devising dance and movement for our fantastic cast and seeing her vision come to life. She's very proud of her son Phil, who plays Jack Point. She also now does a lot of acting in plays without music. Her last plays in this vein were playing 5 different characters (!) in *A Christmas Carol* with Stage Centre Productions, and then playing both Princess Alexandra and a sideshow pinhead in *The Elephant Man*.

### **Philip Garde**—*Jack Point*

Phil has been performing with MADS for an unseemly length of time, during which he's gone from a glorified piece of cargo (in infant form) to a decidedly un-glorified aesthetic poet (in adult form) and just about everything in between (various ages). Perhaps his favourite aspect of performing is connecting to a character through one's own lived experiences and learning the ways in which your personalities align, in this case: Dullness, dreariness, broken-heartedness, and sorrow. When not prancing around in tights and bells, Phil works as a civil engineer, plays in a metal band, enjoys raucous D&D sessions with his pals, and tends to his ever-growing plant collection.

### **Josh Gibson**—*Wilfred Shadbolt*

Josh is very excited to make his MADS debut as Wilfred Shadbolt in this year's production of *The Yeomen of the Guard* and hopes to bring many laughs, cheers, and smiles for he has a most delicate wit! He is currently in the final year of his undergraduate degree at U of T for vocal performance. He has enjoyed the past 4 years pursuing as many opportunities as possible. Josh has appeared as Count Almaviva in SOLT's *The Marriage of Figaro*, Pirate King in COSA's *The Pirates of Penzance in Concert*, Captain Corcoran in COSA's *H.M.S Pinafore*, Kromov in TOT's *The Merry Widow*, and Captain of Police in SOLT's *The Consul*.

### **Sean Hutchins**—*Sergeant Meryll*

Sean was introduced to the world of Gilbert & Sullivan through blind fortune upon accidentally auditioning for the McGill Savoy Society in his first year of grad school. After working both in the spotlight and behind the scenes, he left the stage to focus on his family. But now that his children are sufficiently mature, he's pleased to share the stage with his whole family. This is Sean's fourth season with MADS, having performed as the Major in *Patience*, Sir Marmaduke in *The Sorcerer*, and the Duke of Plaza-Toro in *The Gondoliers*. In his day job, Sean works as the Director of Research at the Royal Conservatory of Music, and in his free time, he likes to chase plastic.

### **Emma Lavigne**—*Phoebe Meryll*

Emma is overjoyed to be joining MADS for the first time as Phoebe. She started performing musical theatre at age five and began her classical training at age 12. In 2023, she completed her Associates Diploma with the Royal Conservatory of Music. Emma is in her second year of Voice Performance at the University of Toronto where she has a full tuition scholarship and is studying with Elizabeth McDonald. While at U of T, Emma covered the role of Kate in *The Pirates of Penzance* with COSA Canada, attended SongFest, attended Canto Vocal Programs 2024 on full scholarship, covering Barbarina in *Le Nozze di Figaro*, and performed in an opera outreach program with Canto.

## BIOGRAPHIES

### Beth Armstrong-Chauvin—*Elsie Maynard*

For Beth's 10th show with MADS she is delighted to return as the winsome Elsie Maynard. Favourite past roles include Phyllis (*Iolanthe*), Mabel (*The Pirates of Penzance*) and Gianetta (*The Gondoliers*). Although G&S sopranos are her specialty, Beth is determined to one day play the Pirate King—baritones, you've been warned! To train for all the legal humor in Gilbert's libretti, Beth spends her off-stage time practising law. This year, Beth is proud to continue the MADS tradition of rehearsing and performing with a baby backstage. Her performance is dedicated to her son and to her husband, Nick, without whom her adventures on and off stage would not be possible.

### Benjamin Done—*Colonel Fairfax*

Benjamin Done, tenor, completed his Master of Music degree at the University of Toronto Opera School. His operatic roles include Mr. Splinters in *The Tender Land*, Babylas in *Monsieur Choufleuri*, Ein Weiser in *Hin und Zurück*, Hamlet in the student-composer-collective *Disobedience*, Charles Darnay in *A Tale of Two Cities*, John Adams in *The Mother of Us All*, "Casey" Baldwin in *The Bells of Baddeck*, and Marco Palmieri from *The Gondoliers*. On the concert stage Ben has been featured as tenor soloist in Mozart's *Requiem*, Handel's *Messiah*, and Bach's *Christmas Oratorio*. In the 2024/25 season, Benjamin will perform the tenor solos from Mozart's *Solemn Vespers* and Haydn's *Paukenmesse* and begin his first season with the Canadian Opera Company Chorus.

### Kate Carver—*Music Director*

Kate is so happy to be able to join MADS again this year for *Yeomen*. She is a Vocal Coach at University of Toronto's Opera Division, Opera Music Director/Conductor at Wilfrid Laurier University, and has been a frequent conductor with Toronto Operetta Theatre. Other positions have included Music Staff with the Canadian Opera Company, the voice program at the Chautauqua Institute in Chautauqua, New York, and the University of Montreal; as well as Music Director for Essential Opera, Maritime Concert Opera, and Opera by Request. Kate received her Bachelor and Masters degrees in Music from McGill University, and studied in London, England at The Guildhall School of Music & Drama, the Britten-Pears School, and The National Opera Studio.

### Brian Dearden—*Sir Richard Cholmondeley*

Brian is thrilled to return to St. Anne's for *The Yeomen of the Guard*, his eighth production with MADS. Last year he performed in *The Gondoliers* as Giuseppe Palmieri, one of his favourite roles, and this year he's excited to tackle a new role as Sir Richard Cholmondeley, the only character in Gilbert & Sullivan canon who was a real person! Some of Brian's other favourite roles include The Sergeant of Police in *The Pirates of Penzance* (Toronto Operetta Theatre), and Marcello in *La Boheme* (Summer Opera Lyric Theatre). When he's not on stage, Brian enjoys gardening, pro wrestling (as a viewer, not a participant), metal concerts, and meeting new cats.

### Risa de Rege—*Kate*

Risa's past roles with MADS include Constance (*The Sorcerer*), Angelina (*Trial By Jury*), and Casilda (*The Gondoliers*). She is a regular at the International Gilbert and Sullivan Festival in England, sings early music with the Toronto Chamber Choir, and plays several instruments. An active academic, Risa has a master's in book history and library science and is currently a graduate student in history at the University of Toronto, studying secular music in early modern England. Having now been in all of the extant G&S shows, Risa looks forward to planning a Toronto revival of their lost work, *Thespis*, and hopefully pursuing other hobbies.

**Director:**

**Laura Schatz**

**Music Director:**

**Kate Carver**

**Assistant Director/Choreographer:**

**Jennie Garde**

## DRAMATIS PERSONAE

<b>Jack Point</b> ( <i>a Strolling Jester</i> )	Philip Garde
<b>Elsie Maynard</b> ( <i>a Strolling Singer</i> )	Beth Armstrong-Chauvin
<b>Sergeant Meryll</b> ( <i>of the Yeomen of the Guard</i> )	Sean Hutchins
<b>Leonard Meryll</b> ( <i>his Son</i> )	Evan Morin
<b>Phoebe Meryll</b> ( <i>his Daughter</i> )	Emma Lavigne
<b>Dame Carruthers</b> ( <i>Housekeeper to the Tower</i> )	Laura Schatz
<b>Kate</b> ( <i>her Niece</i> )	Risa de Rege
<b>Colonel Fairfax</b> ( <i>under sentence of death</i> )	Benjamin Done*
<b>Wilfred Shadbolt</b> ( <i>Head Jailer</i> )	Josh Gibson
<b>Sir Richard Cholmondeley</b> ( <i>Lieutenant of the Tower</i> )	Brian Dearden
<b>Elizabeth Cholmondeley</b> ( <i>his Wife</i> )	Jennie Garde
<b>Squire</b>	Xavier Tradewell-Hutchins
<b>1<sup>st</sup> Yeoman</b>	Scott Moore
<b>2<sup>nd</sup> Yeoman</b>	Barry St. Denis
<b>3<sup>rd</sup> Yeoman</b>	Torbjörn Thomson
<b>1<sup>st</sup> Citizen</b>	David James
<b>2<sup>nd</sup> Citizen</b>	Phil Cox
<b>Understudy, Dame Carruthers</b>	Angela Forbes

**Yeomen:** Adrian Alder, Michael Bales, Eric Botosan, Eugene Fong, Bill Hutchison

**Citizens:** Michelle Binkley, Marnie Bradshaw, Shifra Cooper, Tara Ferrier-Clarke, Angela Forbes, Claire-Marie Fortin, Heather Friesen, Jamie Higgins, Ruth Lamberti, Jay Lambie, Emma Lander, Rhonda Pelshea, Isabel Ramchandani, Kathleen Sutherland-Wells, Miranda Tradewell, Daphne Tradewell-Hutchins, Dijle Yukselir

\* The participation of this Artist is arranged by permission of Canadian Actors' Equity Association

## ORCHESTRA

Violin	Kirsten Hambleton, Velma Ko, Olga Dyakina, Terry Robbins
Viola	Senan Whelan
Cello	Cheryl Ockrant
Bass	Kerry Johnston
Flute	Carolyn Ricketts, Cathy Whiteside
Oboe	Wendy Bornstein, Karen Ages (Feb 7 & 9)
Clarinet	Ken Fudurich, Katherine Carleton (Feb 1, 2 & 7), Carey Kaye
Bassoon	Zenghao Wang
French Horn	Elizabeth Bowes
Trumpet	Margaret Wolf
Trombone	Robert Ketchen
Percussion	Ashley Patoine, Brian Farrow (Jan 30)
Orchestra Manager	Terry Robbins
Pianist	Senan Whelan, David Loach
Musical Scores	Counterpoint Musical Services

## St. Anne's Anglican Church, a National Treasure

If you travelled to tonight's performance along Gladstone Avenue, you saw the tragic ruins of St. Anne's Anglican Church, which was lost in a devastating fire on June 9, 2024. Constructed between 1907-1908 in the Byzantine Revival style, the church was home to a remarkable collection of artworks by several Canadian artists, including murals by the Group of Seven's J.E.H. MacDonald, Fred Varley and Frank Carmichael, sculptors Frances Loring and Florence Wylie and other artists of the period. The murals were the Group's only known religious artworks.

St. Anne's G&S history began in the 1920s with the church choir, famous for its director's original operettas in the style of G&S. Later, in the 1950s, a West Toronto group performed a few G&S comic operas in the Parish Hall auditorium. With the sanctuary's refurbishment in 1960, a revival of G&S was a logical next step. Canon George Young convinced Clifford Poole, director of many G&S productions at Western University, and Roy Schatz to assemble a company from the choir and friends. Early in 1964, the newly formed St. Anne's Music and Drama Society presented *Trial by Jury*. St. Anne's MADS continues to be an outreach program of the church.

Proceeds from the annual G&S productions go to St. Anne's Church and to improvements of the facilities. Efforts are underway to restore murals that were recovered after the fire. The church ruins are being stabilized, and in the spring, the site will open as a public green space until its future can be determined.

To donate, visit Canada Helps by scanning the QR code.



## TECHNICAL CREW

Producer	Laura Schatz
Production Manager	Maggie Newell
Production Assistants	Karen Atkin, Robert Follows, Borden Rhodes
Rehearsal Coordinator	Karen Atkin
Lighting Designer/ Technical Director	Chris Humphrey
Lighting Technician	Sally Roberts
Set Manager	David Garde
Production Crew	Cameron Binkley, Michelle Binkley, Roland Binkley, Greg Bullen, Helen Cox, Keith Craig, Karen Dunk-Green, Edward Follows, Robert Follows, Philip Garde, Shirely Huntley, Jan Mahood, Ramah Mohamed, Marc Potvin, David Roeder, Lynn Roeder, Laurie Rogers, John Routh, Fran Storey, Torbjörn Thomson, Jan Wainwright, Jeremy Weeks
Original Set Design/ Painting	John Guy, Warren Hughes
Prompting	Jane Milligan, Myekah Payne, Lynn Roeder
Photography	Robert Follows, John Routh
Program	Heather Friesen
Program Illustration	Wendy Boyd
Graphic Editing	Angela Forbes
Website/ Marketing	Emily Dyer, Borden Rhodes
Costumes	Harlequin Costume (Winnipeg), Theatrix Costume House (Hamilton)

## DIRECTOR'S NOTE

I love Gilbert & Sullivan—it's the first music I remember and the first theatre I saw. Like many directors, my favourite show is always "the one I'm working on." Each has something special: in *Yeomen*, it's the magnificent music, often considered Sullivan's finest. Yet, *Yeomen* is complex for me—my father loved playing Jack Point, whose tragic fate still brings me to tears.

Directing *Yeomen* is challenging as it's the most serious G&S operetta, lacking the usual Topsy-Turvy twists. The dialogue is quasi-Shakespearean, with "thee," "thou," and "dost," but Gilbert's wit and love of puns still shines through. Many characters have deeper motivations than in other G&S works. Fairfax and Shadbolt are often seen as less than heroic, leaving audiences conflicted when they "get the girls." However, this isn't the only interpretation, and I hope you enjoy the warmth, playfulness, and caring relationships in this production.