

March 26th

7:30pm @

St. Anne's Church
270 Gladstone Ave.

The Three Cantors

with
ANGUS SINCLAIR

Tickets:

\$20 - Advance

\$25 - @ the door

To order:

416.922.4415

music@stannes.on.ca

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SOUND
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3cantors.com

— SPECIAL THANKS —

Thank you to St. John's York Mills Anglican Church for the loan of the hand bells used in the opening scene.

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

We couldn't do it without you!

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

Our cast and crew come from all walks of life and musical backgrounds, and we are very welcoming to new members! If you think you would like to appear in the show or help in its production, please contact Laura Schatz at 416 922-4415.

Add your name to our show mailing list by calling 416 922-4415. Join us next year, January 28, 29, 30 and February 3, 4, 5, 6, 2011, for our presentation of *H.M.S. Pinafore*.

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

St. Anne's Music & Drama Society

Presents

Gilbert and Sullivan's



THE SORCERER

January 29, 30, 31 & February 5, 6, 7, 2010

Artistic Director: Laura Schatz

Music Director: Daniel Norman

Assistant Director/Choreographer: Jennie Friesen Garde



ACT I - Grounds of Sir Marmaduke's Mansion, Mid-day

The villagers of Ploverleigh are preparing to celebrate the betrothal of Alexis Pointdextre, the son of the local baronet, and the blue-blooded Aline Sangazure. Only a young village maiden named Constance Partlet seems unwilling to join in the happy mood, and we learn as she tells her mother that she is secretly in love with the local vicar, Dr. Daly; and the cleric himself promptly soliloquises that he has been unlucky in love. However, despite Mrs. Partlet's best attempts at matchmaking, the middle-aged Dr. Daly seems unable to conceive that a young girl like Constance would be interested in him.

Alexis and Aline arrive, and it soon becomes clear that his widower father Sir Marmaduke and her widowed mother Lady Sangazure are concealing long-held feelings for one another, which propriety however demands remain hidden. The betrothal ceremony is carried out, and left alone together Alexis reveals to his fiancée his plans for a practical implementation of his principle that love should unite all classes and ranks. He has invited a representative from a respectable London firm of sorcerers to Ploverleigh. Aline has misgivings about hiring a real sorcerer, but, Alexis instructs John Wellington Wells to prepare a batch of love potion sufficient to affect the entire village.

In an incantation, Wells mixes the potion, assisted by sprites, fiends, imps and other fearsome magical beings. The village gathers for the wedding feast, and the potion is added to a teapot. All of the villagers, save Alexis, Aline and Wells, drink it and, after experiencing some hallucinations, fall unconscious.

ACT II - Grounds of Sir Marmaduke's Mansion, Midnight

At midnight that night, the villagers awake and, under the influence of the potion, each falls in love with the first person of the opposite sex that they see. All of the matches thus made are highly and comically unsuitable; Constance, for example, loves the ancient notary who performed the betrothal. However, Alexis is pleased with the results and now asserts that he and Aline should drink the potion themselves to seal their own love. Aline is hurt by his lack of trust and refuses, offending him. Alexis is distracted, however, by the revelation of his upper-class father having fallen for the lower-class Mrs Partlet, but he determines to make the best of this union.

Wells, meanwhile, is regretting the results that his magic has caused, and regrets them still more when Lady Sangazure fixes on him as the object of her affections. Aline decides to yield to Alexis' persuasion and drinks the potion without telling Alexis. Upon awaking, she inadvertently meets Dr. Daly first and falls in love with him. Alexis desperately appeals to Wells as to how the effects of the spell can be reversed. It turns out that this requires that either Alexis or Wells himself yield up his life to Ahrimanes (the personification of evil in Persian mythology). The people of Ploverleigh rally against the outsider from London; so Wells resignedly bids farewell and is swallowed up by the underworld in a burst of flames. The spell broken, the villagers pair off according to their true feelings, and celebrate with another feast.

Biographies

years. With a degree in Music Composition and a Master of Music Performance, Daniel has directed an array of choirs and chamber ensembles in Europe and North America. He currently holds the position of Music Director with a number of institutions in Toronto. In addition, he works as a freelance conductor, vocal coach and concert organist. This is Daniel's second season with MADS after having made his debut as the company Répétiteur in last year's production of *The Pirates of Penzance*.

Marc Potvin - *John Wellington Wells (The Sorcerer)*

Marc reserves this space in the programme to ask the question, "Why doesn't the Tenor die at the end?" After all, he started all the trouble. In all of Marc's 16 years of performance at St. Anne's, he has been paired with the hot young Soprano only once (Alas! Such is the life of the comic Baritone). When not dying on stage, Marc is a mild-mannered professor of radiation therapy at the Michener Institute.

Laura Schatz - *Lady Sangazure and Artistic Director*

Despite Laura's other successes as a soloist, she continues to be known best as the soprano who can (and does) sing any role Gilbert and Sullivan wrote. For 20 seasons she has taken a lead role at St. Anne's on top of being Stage Director. This year, Laura is very pleased to have so many members of her family on stage with her. She is enjoying seeing her children following in their Papa Roy's footsteps.

Roy Schatz - *Sir Marmaduke Pointdextre*

Roy has sung in all 47 St. Anne's MADS productions. Even more thrilling for him is that he met his wife Diana in the chorus rehearsing for the 1951 Victoria College Music Club presentation of *The Sorcerer*. Last summer, Roy's interpretation of the Major General in England earned him a nomination for best male character performer of the Buxton International Gilbert & Sullivan Festival. On August 8 he and four others from last year's MADS production will sing principal roles in the Elmer Iseler Singers' concert presentation of *The Pirates of Penzance* at the Festival of the Sound.

Michael P. Taylor - *Alexis*

Michael makes his community theatre AND St. Anne's debut as 'Alexis' in the Sorcerer. A dentist supplier by day, and a puppeteer, choral-singer, and daddy-to-be by night, he is a proud graduate of both the St. Michael's Choir School and the University of Toronto. Thanks to the go-ahead from his beautiful and expecting wife Tara (Mar. 22), Michael's got the green light to perform in the show... Enjoy, and watch out for sorcerers!

Marcello Tulipano - *Dr. Daly*

Marcello is thrilled to be making his debut with Saint Anne's! He is a graduate of the Musical Theatre Program at Sheridan College, where he appeared in such productions as *Cabaret* (Herr Schultz), *The Philadelphia Story* (Uncle Willie), and *You Can't Take it With You* (Mr. Henderson). He has performed with the Toronto Operetta Theatre, appearing in *The New Moon*, *Die Fledermaus*, and *Orpheus in the Underworld*. Other favourite credits include *Red Hot & Cole* (Monty / Ray Goetz.), *Kismet* (Caliph), and *Inka Dinka Doo... A Tribute to Vaudeville!* (Eddie Cantor). In 2008, Marcello released his debut CD featuring selections from the Contemporary Classical, Big Band, and Easy Listening genres. For more information: www.marcellotulipano.com.

Tim Wright - *Lawyer*

Tim has trod the boards at St. Anne's some 20 years, off and on, most recently in *The Pirates of Penzance* both in Toronto and in Buxton, England. For the second year, Tim is delighted to have daughter Alicia join him on stage. Tim has previously appeared at MADS as Luiz, in *Gondoliers*, Scaphio in *Utopia Limited*, Jack Point in *The Yeomen of the Guard*, and as Samuel in *The Pirates of Penzance*. In addition to St. Anne's, Tim has also appeared with Etobicoke Musical Productions and currently sings at St. Thomas' Anglican Church.

Biographies

Adrian Alder - Notary

Adrian is excited to return for his third year with MADS, after being drawn back into community theatre by a fellow cast member. Adrian feels he has found his place among the MADS family. He enjoys bringing to life whatever character Laura sees fit to give him. He first appeared as a dragoon in *Patience*, and last year as a pirate/policeman in *The Pirates of Penzance*. Adrian thoroughly enjoyed performing on stage at the Buxton Festival in 2009. He hopes that his portrayal of the Notary will live up to the expectations of his daughter, Tabatha, who hopes to join the cast so that her dad won't have more makeup than her anymore. Adrian has been a paramedic with Halton Regional EMS for 20 years and finds this side distraction fun and exciting.

Lorelle Angelo - Aline

Soprano Lorelle Angelo hails from Toronto, where she recently completed a Graduate degree in Voice Performance. Ms. Angelo has enjoyed success in both classical concert and operatic realms. She has performed such operatic roles as Barbarina, *Le Nozze di Figaro*; Papagena, *The Magic Flute* and Loliya, *El Gato Montez*. In 2003 Ms. Angelo performed the role of Mrs. Sem in *Noye's Fludde* under the direction of the late Maestro Nicolas Goldschmidt. She later made her Roy Thompson Hall debut in the *Nicholas Goldschmidt Remembrance Concert*. Ms. Angelo is a featured soloist on the Naxos recording of Jean-Philippe Rameau's *Castor et Pollux*. She currently works in Toronto and will be performing in several concert recitals this season.

Paula Boma-Fischer - Mrs. Partlet

Paula sang with Opera York in *Carmen*, *La Bohème* and *The Magic Flute*. With Toronto Opera Repertoire, Paula sang the roles of Countess Ceprano and Giovanna in *Rigoletto*, and Annina in *La Traviata*. She has sung with the Toronto Mendelssohn Choir, with Musica Antiqua Vocal Ensemble and as soprano soloist at All Saints' Kingsway Anglican Church in Bach's St. John Passion and Mozart's Requiem. Previous roles at St. Anne's include Dame Hannah in *Ruddigore* and Baroness von Krakenfeldt in *The Grand Duke*.

Lindsay Isaac - Constance

Lindsay is delighted to return for her third show at St. Anne's. Previous MADS roles include Edith in *The Pirates of Penzance*, and Saphir in *Patience*. Other roles include Miss Wordsworth (*Albert Herring* – Britten), and roles in children's operas including Jack's Mom (*Jack and the Beanstalk-Carahrer*) and Narrator/Sheep (*The Wolf and the Lamb* - Chavez). She received her Master of Music in Voice Performance and Pedagogy from Penn State University. Working as a voice teacher in Toronto, Lindsay teaches classical voice lessons to singers of all ages and abilities, specializing in the healthy singing voice. She is pleased to have roped her Dad into a second year of performing!

Jennie Friesen Garde - Women's chorus (Housekeeper) and Assistant Director/Choreographer

Jennie is pleased to return as choreographer for this year's show. She has loved G & S since she was a teen, and with every show, she's proud to have increased the dance talents of our willing chorus members. Brainstorming sessions with Laura are always a source of different, fun ideas and we think that we find newness in every show. Jennie has performed most of the great mezzo character roles in G & S. She has also played many wonderful roles in "Broadway-style" shows - some personal highlights have been as Sarah in "Guys and Dolls," Charlotte in "A Little Night Music," Fiona in "Brigadoon," and Rose Lennox in "The Secret Garden." She has also enjoyed dancing in "Joseph and...", "A Chorus Line," "West Side Story," and, most recently, "Nine."

Daniel Norman - Music Director

Originally from London Ontario, Daniel has enjoyed a diverse musical career. He is an accomplished organist, pianist and violist and has been a member of various Canadian choirs over the past fifteen

HISTORICAL NOTES

After the early and resounding success of their one-act opera *Trial By Jury* in 1875, Gilbert and Sullivan, and their producer Richard D'Oyly Carte, decided to produce a full-length work. Gilbert expanded on one of his earlier writings based on a favourite operatic theme to create a plot about a magic love potion that would result in everyone falling in love with the wrong partner.

The Sorcerer was first produced at the Opéra Comique, a charming little theatre in the Strand, on November 17, 1877. The original run of the piece was a satisfactory 175 performances, enough of a success to encourage Gilbert & Sullivan to continue to collaborate, which led to their next piece, *H.M.S. Pinafore*. And the rest, as they say, is history.

The Sorcerer was revived, along with *Trial By Jury* in 1884 at the Savoy Theatre. For this revival, Gilbert and Sullivan revised the ending of Act I and the opening of Act II. For much of the 20th century, *The Sorcerer* was performed less frequently than many of the operas. It was restored to the D'Oyly Carte Opera Company's repertoire in 1971 after an absence of many years and it has now joined the regular rotation of G&S operas for most G&S performing groups.

The Gilbert and Sullivan Archive. 2009.
<<http://math.boisestate.edu/GaS/sorcerer/html/index.html>>

MADS at the International Gilbert & Sullivan Festival

Last August 5, MADS performed our *Pirates of Penzance* production at the 16th Buxton International Gilbert & Sullivan Festival. The beautiful 900-seat Festival Hall was overflowing, with standing room behind the stalls. In spite of technical challenges – our crew had to help bring in, set up, take down, and carry out the scenery, and we had only one rehearsal on stage and with the orchestra – the cast gave their very best and the audience loved it. The adjudicator ranked us in the top four of the 16 troupes for chorus, traditional presentation and male character actor (Roy Schatz as *Major General Stanley*), and our *Mabel*, Sasha Tait Liebich, won the top female voice award. Equally important was the fact that the 47 cast, 3 technical people and 25 traveling companions had a great time together and with the U.K. hosts and other G&S troupes.

**REFRESHMENTS
AVAILABLE
DURING INTERMISSION**

DOWNSTAIRS

Artistic Director: Laura Schatz

Music Director: Daniel Norman

Assistant Director/Choreographer: Jennie Friesen Garde

DRAMATIS PERSONAE

Sir Marmaduke Pointdextre (*an elderly Baronet*) Roy Schatz

Alexis (*of the Grenadier Guards—his Son*) Michael P. Taylor

Dr. Daly (*Vicar of Ploverleigh*) Marcello Tulipano

John Wellington Wells
(*of J. Wells & Co., Family Sorcerers*) Marc Potvin

Notary Adrian Alder

Lawyer Tim Wright

Lady Sangazure (*a Lady of Ancient Lineage*) Laura Schatz

Aline (*her Daughter—betrothed to Alexis*) Lorelle Angelo

Mrs. Partlett (*a Pew Opener*) Paula Boma-Fischer

Constance (*her Daughter*) Lindsay Isaac

Hercules Roland Binkley,
Mathias Castelhano,
Evan Garde

Chorus of Village Women

Sara Angelo, Carolyn Archer, Lise Beaupré, Wendy Boyd, Marnie Bradshaw, Corinne Cairns, Emma Castelhano, Angela Forbes, Claire-Marie Fortin, Heather Friesen, Jennie Friesen Garde, Louise Gagnon, Shirley Huntley, Ruth Lamberti, Anneli Pekkonen, Rhonda Pelshea, Diana Roach, Brenda Robbins, Candace Robbins, Lynn Roeder, Roberta Rothwell, Leslie Stacey, Alicia Wright

Village Girls: Michelle Binkley, Danielle Castelhano, Saffi Friesen

Chorus of Village Men

Chris Alger, James Angelo, Michael Archer, Phil Cox, Edward Follows, Robert Follows, David Garde, Philip Garde, Jim Griffin, Max Isaac, François Labbé, Cliff Lingwood, James Mallany, Robert Mason, Mark McDermott, Merv Pickering, Frank Remiz, David Roeder, Fred Silk

Orchestra / Technical

Violin 1	Janet Chisholm, Emily Priest
Violin 2	Gina Maenhaut, Terry Robbins
Viola	Gery Burford
Cello	Iris Krizmanic, Cheryl Ockrant
String Bass	Kerry Johnston
Flute	John Barrett, Carolyn Ricketts, Cathy Whiteside
Clarinet	Jerry Atrix, Menno Mosso, Ken Fudurich
Oboe	Gary Armstrong, Ian Gallimore
Bassoon	Lyle Hill
Trumpet	Margaret Wolf
French Horn	Elizabeth Bowes
Trombone	Robert Ketchen
Percussion	Brian Farrow
Orchestra Manager	Terry Robbins
Producer	Jan Mahood
Consulting Producer, Tickets, Front of House	Diana Schatz
Set Manager	David Garde
Production Crew	Lise Beaupré, Cameron Binkley, Marnie Bradshaw, Carolyn Burnes, Allan Cobham, Joseph Follows, Angela Forbes, Audrey Forbes, Roger Friesen, Jamie Higgins, Lori Laakins, Jennifer Lea, Judy Lounds, Hedda Miller, Yvonne Motley, Maggie Newell, Marc Potvin, Sally Roberts, Arlene Roeder, John Routh, Karen Sampson, Fred Silk, Elsie Simpson
Set Design	Warren Hughes,
Lighting Designer/Technical Director	Chris Humphrey
Lighting Technician/Board Operator	Sally Roberts
Répétiteur	James Taylor
Prompter	Corinne Lynch, Chris Griffon
Properties	Beryl Fratton
Photography	Martin Chai
Programme	Heather Friesen
Costumes	Theatrix Costume House
Musical scores	Counterpoint Musical Services