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Intermountain Opera Bozeman presents

27

by Ricky Ian Gordon

Libretto by Royce Vavrek

Conductor: Steven Byess

(sponsored by Rusty & David Swingle)

Stage Director: Octavio Cardenas

(sponsored by Richard Wolff & Janel Carino)

Cast

Blythe Gaissert - Gertrude Stein

(sponsored by ERA Landmark Real Estate, Robyn & Orville Erlenbush)

Lauren Snouffer - Alice B. Toklas

Andrew Bidlack - Pablo Picasso

Daniel Brevik - Ernest Hemingway

Andrew Lovato - Leo Stein

THE SETTING

Paris, 27 rue de Fleurus, the early decades of the twentieth century

Prologue: Alice Knits the World

Act I: 27 rue de Fleurus

Gertrude Sits for Pablo

Back at the Salon

Act II: Zeppelins

Chatter

Doughboy

Act III: Generation Perdue

Act IV: Gertrude Stein Is Safe, Safe

Act V: Alone

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Ricky Ian Gordon (b. 1956 in Oceanside, NY) studied piano, composition and acting at Carnegie Mellon University. After moving to New York City, he quickly emerged as a leading writer of vocal music that spans art song, opera, and musical theater. Mr. Gordon's songs have been performed and/or recorded by such internationally renowned singers as Renee Fleming, Dawn Upshaw, Nathan Gunn, Judy Collins, Kelli O'Hara, Audra MacDonald, Kristin Chenoweth, Nicole Cabell, Frederica Von Stade, Andrea Marcovicci, Harolyn Blackwell, Betty Buckley, and the late Lorraine Hunt Lieberson, among many others.

Ricky Ian Gordon's most recent premieres include *The House Without A Christmas Tree* (2017, libretto by Royce Vavrek, commissioned and premiered by Houston Grand Opera) a holiday opera for young audiences that The Wall Street Journal describes as "a charming, family-friendly piece," and a reduction of *The Grapes of Wrath* (2017 two-act version commissioned and premiered by the Opera Theatre of St. Louis) which the Chicago Tribune calls "a great American opera."

A highly prolific composer, Ricky Ian Gordon's catalog also includes *Morning Star* (2015, libretto by William Hoffman, premiered by the Cincinnati Opera) about Jewish immigrants in New York's Lower East Side in the beginning of the 20th century; *27* (2014, libretto by Royce Vavrek, premiered at Opera Theatre of St. Louis) about Gertrude Stein's salons at 27 rue de Fleurus; *A Coffin In Egypt* (2014, libretto by Leonard Foglia, premiered by the Houston Grand Opera, The Wallis Annenberg Center for the Performing Arts, and Opera Philadelphia) a haunting tale of memory and murder, racism and recrimination; *Rappahannock County* (2011, libretto by Mark Campbell, premiered at the Harrison Opera House) inspired by diaries, letters, and personal accounts from the 1860s; *Sycamore Trees* (2010, libretto by composer) a musical about suburban secrets and family; *The Grapes of Wrath* (2007 and 2010, libretto by Michael Korie, 2007 premiere by the Minnesota Opera, 2010 premiered by The American Symphony Orchestra); *Green Sneakers* (2008, libretto by the composer, premiered by the Miami String Quartet) a theatrical song cycle for Baritone, String Quartet, and Empty Chair; *Orpheus and Euridice* (2005); *My Life with Albertine* (2003); *Night Flight To San Francisco* and *Antarctica* (2000) from Tony Kushner's *Angels In America*; *Dream True* (1999); *States Of Independence* (1992); *The Tibetan Book of the Dead* (1996); *Only Heaven* (1995).

Upcoming projects include the opera *Intimate Apparel* with playwright Lynn Nottage, commissioned by New York's Metropolitan Opera and Lincoln Center Theater; *Private Confessions* with playwright Richard Nelson, commissioned by The Goodman Theater in Chicago; *Ellen West* (libretto by Frank Bidart) commissioned by Beth Morrison Projects for a 2019 premiere; and an opera based on Giorgio Bassani's novel, *The Garden of the Finzi Continis* with librettist Michael Korie.

Mr. Gordon has been a visiting professor at colleges and universities throughout the country including Yale, NYU, Northwestern, Juilliard, Manhattan School of Music, Bennington, Vassar, Carnegie-Mellon, Elon, Michigan State, University of Michigan, Point Park (McGinnis Distinguished Lecturer), Texas Lutheran University, Eastman School of Music, Florida State University, Texas Christian University, and San Francisco Conservatory. He has been the featured Composer-in-Residence at Bravo! Vail Valley Music Festival, The Hawaii Performing Arts Festival, The Van Cliburn Foundation, Voices of Change, Santa Fe Song Festival, Songfest at Pepperdine University, Chautauqua, Aspen Music Festival, and Ravinia.

Among his honors are an OBIE Award, the 2003 Alumni Merit Award for exceptional achievement and leadership from Carnegie-Mellon University, A Shen Family Foundation Award, the Stephen Sondheim Award, The Gilman and Gonzalez-Falla Theater Foundation Award, The Constance Klinsky Award, The National Endowment of the Arts, The American Music Center, and many awards from ASCAP, of which he is a member.

Mr. Gordon's works are published by Williamson Music, Carl Fischer Music, and Theodore Presser Company and are available everywhere.

His works are also widely recorded on various labels.



Royce Vavrek is a Canada-born, Brooklyn-based librettist and lyricist who has been called "the indie Hofmannsthal" (The New Yorker) a "Metastasio of the downtown opera scene" (The Washington Post), "an exemplary creator of operatic prose" (The New York Times), and "one of the most celebrated and sought after librettists in the world" (CBC Radio). His opera *Angel's Bone* with composer Du Yun was awarded the 2017 Pulitzer Prize for Music.

With composer Missy Mazzoli he wrote *Song from the Uproar*, premiered by Beth Morrison Projects in 2012, and subsequently seen in multiple presentations around the country. Their second opera, an adaptation of Lars von Trier's *Breaking the Waves*, premiered at Opera Philadelphia, co-commissioned by Beth Morrison Projects, and directed by James

Darrah to critical acclaim in September of 2016. The work won the 2017 Music Critics Association of North America award for Best New Opera and was nominated for Best World Premiere at the 2017 International Opera Awards.

His collaboration with composer David T. Little led Heidi Waleson of the Wall Street Journal to proclaim them "one of the most exciting composer-librettist teams working in opera today." In April of 2016 they premiered their first grand opera, *JFK*, at Fort Worth Opera, a co-commission with American Lyric Theater and Opéra de Montréal that was called "ravishing" (Opera News), earning a ten-star review in Opera Now Magazine.

In 2014 Royce premiered "27," his first collaboration with composer Ricky Ian Gordon, at the Opera Theatre of Saint Louis. Created for renowned mezzo-soprano Stephanie Blythe, the work brought to life Gertrude Stein's famous salon at 27 rue de Fleurus in Paris. Mark Ray Rinaldi of the Denver Post wrote that the opera "tells a great American story, about Gertrude Stein, as well as opera in the 21st century." The opera was subsequently presented by Pittsburgh Opera, MasterVoices at New York City Center, Michigan Opera Theater, Opéra de Montréal and Opera Las Vegas. In 2017 their adaptation of Gail Rock's Christmas classic *The House Without a Christmas Tree* for Houston Grand Opera was premiered to critical acclaim.

Royce is co-Artistic Director of The Coterie, an opera-theater company founded with Tony-nominee Lauren Worsham. He holds a BFA in Filmmaking and Creative Writing from Concordia University's Mel Hoppenheim School of Cinema in Montreal and an MFA from the Graduate Musical Theater Writing Program at New York University. He is an alum of American Lyric Theater's Composer Librettist Development Program.

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SYNOPSIS

Prologue: Alice B. Toklas sits in her living room at 27 rue de Fleurus and conjures the world she shared with Gertrude Stein by knitting the memories of their past back to life.

Act I: Gertrude enters the salon and invites her guests to peruse her collection, praising the genius of the artists, as Alice attends to everyone. Pablo Picasso reveals his own portrait of Gertrude in a ceremony that is met with disdain by Leo Stein and a bit of jealousy by Henri Matisse. Leo announces he is moving to Italy and storms out. Gertrude and Alice toast his departure and sing of the ringing bells of genius that celebrate their love.

Act II: Gertrude and Alice weather the First World War in Paris. Gertrude continues to write as the cold sets in and food becomes scarce. An American doughboy stationed in Paris becomes a friend, and provides them with coal and cigarettes, but fails to return with sought-after eggs. Another boy is added to the tally of the lost generation.

Act III: After the war, Gertrude's attention shifts from painters to writers, now welcoming the likes of Ernest Hemingway and F. Scott Fitzgerald, and the photographer Man Ray. Ernest and Scotty are desperate for Gertrude's endorsement so she encourages them to wrestle for her attention - she will announce the winner a genius. When Ernest finds himself defeated he calls bullshit on Gertrude's authority. The writers are expelled from the salon as the next war approaches.

Act IV: Gertrude and Alice survive the Second World War by sacrificing paintings. Picasso's portrait of Gertrude preys on her conscience, asking her to explain how a Jewish-American authoress survived Nazi-occupied France. The guilt eats away at her and she dies in Alice's arms.

Act V: Alice, now alone, is surprised by the return of Picasso. Together they say goodbye to the portrait of Gertrude as it is being shipped off to the Metropolitan Museum of Art in New York City. Picasso sketches an image of Gertrude for Alice as the bells of genius and love chime once more.

-Royce Vavrek

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President's Letter

Dear Friends of Intermountain Opera Bozeman,

On behalf of the Intermountain Opera Bozeman Board of Directors we welcome you to our first production of our 42nd season - "27" by Ricky Ian Gordon and Royce Vavrek.



What an exciting production to open our season - a new contemporary opera, with the composer in residence! This is a first for Intermountain Opera Bozeman. "27" celebrates the salon of Gertrude Stein and Alice B. Toklas at 27 rue de Fleurus in Paris during the 1920s. These memorable salons were hosts to some of the greatest artists, writers and composers of the period. Guests included the likes of Matisse, Picasso, Hemingway, F. Scott Fitzgerald and Cole Porter, just to name a few. Not a bad group of people to mingle with. As we continue through the season Intermountain Opera Bozeman will present Cole Porter's *Kiss Me, Kate* in the beautiful historic Ellen Theatre in downtown Bozeman, in February. Then, in April, join us for Wolfgang Amadeus Mozart's immortal *The Marriage of Figaro*, back at the Willson Auditorium.

The Intermountain Opera Board of Directors has been busy these past few months, actively working on our five-year strategic plan. This process began with a view of the company a decade ago, followed by an assessment of the progress made since then and a look into the future to see where we would like to be in five years. It is exciting to see this momentum build in the areas of performances, composition of our staff, production team and board of directors followed by growing outreach, marketing and fundraising. Once complete, our vision will transform Intermountain Opera Bozeman into a more professional company, facilitate attendee and organizational growth, and, most importantly, better serve the community of Bozeman and the surrounding area.

Along with all of our opera fans, old and new, I am excited to experience all the 2019-2020 season has to offer! With the loyal dedication of you - our audience, advocates and supporters - Intermountain Opera Bozeman has a great future to look forward to. For that we sincerely thank you!

Best Regards,

A handwritten signature in dark ink, appearing to read "Kenneth J. Christensen". The signature is fluid and cursive, with a long, sweeping underline.

Kenneth J. Christensen
Board President, Intermountain Opera Bozeman

ARTISTS



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Blythe Gaissert - mezzo-soprano (Gertrude Stein) Blythe Gaissert has established herself as a fresh and exciting artist with "a voice that is pure, powerful, and appealing, with a stage presence to match." (Denver Post)

New operatic repertoire includes creating the role of Walker Loats in Mikael Karlsson's one woman opera *The Echo Drift* at the Prototype Festival in NYC, reprising the role of Hannah After in Laura Kaminsky's *As One* with San Diego Opera, Lyric Opera of Kansas City, Opera Colorado, BAM, Opera Idaho and NYCO, Sadie in the NY premiere of Ricky Ian Gordon's *Morning Star* with On Site Opera, Robert Paterson's *Captcha* with the American Modern Ensemble at Carnegie's Weill Hall, and covering both the title-role and Martha in the new Peter Sellars staging of John Adams' dramatic oratorio *The Gospel According to the Other Mary* with The Los Angeles Philharmonic both in the US and on tour to London, Paris and Lucerne.

Other recent credits include Georgia O'Keeffe in Laura Kaminsky's *Today it Rains* with Opera Parallele, Siegrune in *Die Walkure* and the Berio Folk Songs, both with the Dallas Symphony Orchestra, Ravel's *Trois Poemes de Stefan Mallarme*, Copland American Songs and Beethoven Symphony No. 9 with the Sarasota Orchestra, Prince Orlofsky in *Die fledermaus* and Maddalena in *Rigoletto* with Sarasota Opera and the title-role in *Rape of Lucretia* with the Aldeburgh Festival.

Lauren Snouffer - soprano (Alice B. Toklas) Recognized for her unique artistic curiosity in world-class performances spanning the music of Claudio Monteverdi and Johann Adolph Hasse through to Missy Mazzoli and George Benjamin, American Lauren Snouffer is celebrated as one of the most versatile and respected sopranos on the international stage.

This season, Lauren Snouffer makes her debut at the Opernhaus Zürich in the world premiere of Stefan Wirth's *Girl with a Pearl Earring*, in the lead role of Griet. The soprano's operatic diary for 2019-20 include performances as Cleopatra in *Giulio Cesare* in Moscow, Romilda in *Serse in Karlsruhe*, and the title role of *Aci, Galatea e Polifemo* in San Francisco.

Last season's operatic performances fortified the soprano's place as one of the eminent interpreters of contemporary music; she sang the title role of Berg's *Lulu* in a new production at the Teatro Municipal de Santiago conducted by Pedro-Pablo Prudencio and directed by Mariame Clément, and returned to Houston Grand Opera for the world premiere of *The Phoenix* by composer Tarik O'Regan and librettist John Caird.

Past seasons include Houston Grand Opera performances of *Le nozze di Figaro*, conducted by Harry Bicket in a production by Michael Grandage, as well as presentations of *Carousel*, *Show Boat*, *The Rape of Lucretia*, *L'italiana in Algeri*, and the world premiere of Ricky Ian Gordon's *The House Without A Christmas Tree*.

A graduate of the Houston Grand Opera Studio, Lauren Snouffer was a winner of a 2013 Sara Tucker Study Grant from the Richard Tucker Music Foundation, a Richard F. Gold Career Grant bestowed by Houston Grand Opera, and a grand finalist in the 2012 Metropolitan Opera National Council Auditions. Ms. Snouffer graduated from Rice University and The Juilliard School.



ARTISTS



Andrew Bidlack - tenor (Pablo Picasso) Featured by Opera News as one of their 'top 25 brilliant young artists' (October 2015), tenor Andrew Bidlack begins the 2019-20 season at Liepāja Symphony Orchestra, Latvia in the role of Tony in *West Side Story* before travelling to Intermountain Opera for Ricky Ian Gordon's "27" appearing as Pablo Picasso. The artist returns to Chicago Opera Theater for the double bill of *Everest*, reprising the role of Rob Hall and in the role of Young Gypsy in *Aleko*. He sings further performances of Rob Hall with Austin Opera and BBC Symphony Orchestra in London, and with Atlanta Symphony he

returns for performances of *Carmina Burana* conducted by Donald Runnicles.

Last season the artist made his role debut as Tony at Lyric Opera of Kansas City before travelling to Atlanta Opera to reprise the role. At Calgary Opera he sang the role of Rob Hall, a debut he originally made at Dallas Opera in 2015 and later at Lyric Opera of Kansas City. At Arizona Opera he appeared as Nikolaus Sprink in *Silent Night*, and the role of Greenhorn in *Moby Dick* took the artist to Chicago Opera Theatre. At New York City Opera, Andrew sang the role of Andy in the world premiere of Iain Bell's opera *Stonewall*.

Recent highlights include the role of Beppe in *I Pagliacci* at the Metropolitan Opera, reviving the great success he had in the role in a previous season. At Opera Santa Barbara he appeared as Almaviva in *Il barbiere di Siviglia* and as Arcadio in *Florencia en el Amazonas* at Florida Grand Opera. At Des Moines Metro Opera he sang highly lauded performances in the role of Bill in *Flight*.



Daniel Brevik- bass-baritone (Ernest Hemingway) Danny Brevik grew up in Holliston Massachusetts. He graduated from Plymouth State University with a BA in voice. After winning first place at the Boston NATS song and aria competition, he was the selected recipient of the Wendy Shattuck Presidential Scholarship to attend New England Conservatory in Boston where he received his Masters in Voice. In 2013 Danny was a member of the Gerdine Young Artist program at Opera Theatre of St. Louis. After a successful first summer, OTSL contracted him several times for educational outreach, auxiliary roles, and

donor events. In 2014, Ricky Ian Gordon selected Danny to premiere his new opera "27," and tailored the role of Ernest Hemingway et al specifically for Danny's voice where he got to share the stage with Stephanie Blythe. The opera earned him and his cast mates a spot on the cover of Opera News for their June 2014 magazine. He has received excellent reviews from the Washington Post, Opera Today, Opera News, and the Boston Music Intelligencer. While his voice is one "that could rattle the rafters one moment and be lullingly conversational the next," Danny is also equipped "...with the acting skills of someone who truly inhabits his character." In 2016, Brevik, Blythe, and the cast of "27" made their NY premiere at New York City Center Theatre, under the baton of Ted Sperling. Danny and his wife Jennifer live in Massachusetts and are both on faculty at the Hartt School of Music where they teach private voice.

ARTISTS

Andrew Lavato - baritone (Leo Stein) Called a "winning baritone" by The New York Times and "sensitive and sympathetic" by Cincinnati's City Beat, young American baritone Andrew Lavato is garnering excitement across the nation. In the 2018-2019 season Mr. Lavato performed Harry Engel in *Morning Star* with Onsite Opera, Schaunard in *La Bohème* with Austin Opera, Harlequin in *Ariadne auf Naxos* with Austin Lyric Opera, and Moralès in *Carmen* with Seiji Osawa Music Academy Opera, and Connie Rivers in *The Grapes of Wrath* with Opera Theatre of St. Louis. Last season Mr. Lavato sang both El Dancaïre in *Carmen* and Harlequin in *Ariadne auf Naxos* with Austin Opera.



Mr. Lavato has also been seen on the stage in the following roles: Papageno in *Die Zauberflöte*, Sonora in *La Fanciulla del West*, Young Raymond in the World Premiere of *The Manchurian Candidate*, El Dancaïre in *Carmen*, and Harlequin in *Ariadne auf Naxos*, all with the Minnesota Opera. He performed as Harry Engel in *Morning Star* with Cincinnati Opera where he gave an "impassioned performance" (Cincinnati.com) and as Slim in *Of Mice and Men* with Austin Opera.

Engagements during the 2016-2017 season are highlighted by performances of Demetrius in *A Midsummer Night's Dream* with the Lakes Area Music Festival and both the roles of Young Raymond and Nominee in *The Manchurian Candidate* with Austin Opera.

Mr. Lavato is the winner of the George L. Hackett Prize in the Livingston Mather Competition.

ARTISTIC STAFF



Steven Byess - conductor A dynamic and passionate conductor, Steven Byess is recognized for his musical versatility and multi-faceted presence on the podium, and he is devoted to promoting a life-long love and enthusiasm for music and the arts.

Steven is the music director of the Portland Columbia Symphony (Oregon), the Arkansas Philharmonic Orchestra, and the North Mississippi Symphony Orchestra. He is the associate music director of the Ohio Light Opera, where he has conducted over 80 productions and 21 commercial recordings. He was selected by Walt Disney World Entertainment to conduct the 2000 NFL E*TRADE Superbowl Halftime show, where he performed for a television audience of over 120 million fans.

As a passionate advocate for the arts, Steven is sought after for his speeches on the arts, music, and education. He wrote and co-directed a PBS presentation, *Count On It!*, connecting music and mathematics for children grades K-3. Since 2013, he has shared this passion with over 80,000 children around the country as a conductor of the Carnegie Hall Weill Music Institute Link Up orchestral education concerts.

A prolific conductor of opera, his performances include Puccini's *La Bohème* and Robert Ward's *The Crucible* at the International Vocal Arts Institute in Tel Aviv, Israel; Puccini's *Madama Butterfly* with Greensboro Opera; Bizet's *Carmen* with Emerald City Opera (Colorado); Copland's *The Tender Land* and Sullivan's *H.M.S. Pinafore* and *The Pirates of Penzance* with Intermountain Opera Bozeman (Montana); Weill's *Street Scene* and Sullivan's *The Pirates of Penzance* with the Eastman School of Music Opera Theatre; and Bizet/Brook's *Le tragédie de Carmen*, Leonard Bernstein's *Candide*, and Mozart's

ARTISTIC STAFF

Die Zauberflöte at the Pine Mountain Music Festival (Michigan). In addition to over 60 symphonic performances in the 2019-2020 season, Steven will conduct ballet productions of *The Nutcracker* and *The Sleeping Beauty*.

Octavio Cardenas - stage director Stage director Octavio Cardenas captivates audiences with his visionary, visceral, and physical style of directing. Born in the city of Guadalajara, Mexico, Opera News has praised him for "an immersive theater experience" while the Dallas Morning News hailed him for bringing "every character and situation to life." Recent projects include Puccini's *La Bohème* for Des Moines Metro Opera and *Dead Man Walking* for Delaware Opera. Upcoming projects see him direct the world premiere of *Frida* and the *Bravest Girl in the World* and *Zorro* for Fort Worth Opera.



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Mr. Cardenas's recent productions of *Silent Night* for Fort Worth Opera and Lyric Opera of Kansas City were described as "a breathtaking realization" with "many brilliant touches." The Kansas City Star called the Lyric Opera's production "one of its finest performances in recent memory."

As the former Director of Opera for Baylor University, Mr. Cardenas directed productions of *L'elisir d'amore*, *The Turn of the Screw*, *Dialogues of the Carmelites*, *Die Fledermaus* and *Rita*. He has served as the Head of the Directing Staff at Des Moines Metro Opera in addition to having been on the directing staff at Chautauqua Opera. He joined the Minnesota Opera Resident Artists Program for four consecutive seasons, working on all main stage productions and directing Andrew Sinclair's production of *Les pêcheurs de perles*.

Mr. Cardenas received his Master of Fine Arts in Theatre from UCLA, a Master of Music from the University of South Carolina, and a Bachelor of Arts in Music from Centenary College in Louisiana.



Kristin Ditlow - pianist is the Assistant Professor of Vocal Coaching and the UNM Opera Theatre Music Director at the University of New Mexico (Albuquerque). Recent seasons have featured her performances as a conductor (Opera Southwest, *Norma*; Santa Fe Opera, *Unshakeable*; UNM Opera Theatre, *Mabel's Call*), all of which have received critical acclaim. She has appeared as a pianist throughout the United States and in Germany, Austria, Italy, France, and mainland China. The fall of 2018 saw her release of "Providence" with violist Ellen Rose on the Affetto label. Dr. Ditlow is an alumna of the Oberlin Conservatory of Music, Westminster choir College, Tanglewood Music Center, Merola Opera Program, and the Eastman School of Music.



Kathleen Edwards - stage manager Kathleen Edwards has spent the last twenty-five years stage-managing across the country. Her national credits include San Francisco Opera, Boston Lyric Opera, Opera Company of Philadelphia, Austin Opera and Utah Symphony and Opera. Kathleen stage-managed the world premier of Anton Coppola's *Sacco and Vanzetti* and the American premier of Philip Glass' *Waiting for the Barbarians*. In addition, she served as Production Coordinator for Seattle Opera's *Ring Cycle* in 2009 and 2013. She is delighted to be returning to Intermountain Opera Bozeman.

ORCHESTRA



Mary Kothman
Concertmaster



Kayla Mallory
Asst. concertmaster



Julie Johnson Rollins
Violin I



Susan Platt
Violin I



Jennifer Frye
Violin I



Ali Levesque
Principal Violin II



Sara Schlitz Levesque
Violin II



Noah Certalic
Violin II



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Principal Viola



Zac Masiba
Viola



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AUDITION for the 2019-20 Season!

Kiss Me, Kate auditions: October 26, 9:00 am

The Marriage of Figaro auditions: January date TBD

Details: intermountainopera.org or 406-587-2889

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- 2018 - *Falstaff*

Kenneth Christensen

- 2018 - *The Pirates of Penzance*
- 2019 - *Camelot*
- 2019 - *Eugene Onegin*
- 2019 - 27

ARTISTIC DIRECTOR'S LETTER

Dear Opera Friends,

Welcome to Intermountain Opera Bozeman's fall production of "27" by Ricky Ian Gordon and Royce Vavrek. This is our first foray into contemporary opera and we are excited to add new works to our season's offerings. We are thrilled that Ricky is here in Bozeman to meet with our audiences as well as the students of Montana State University's School of Music and Bozeman Senior High School.



I first learned about Ricky's music when I was teaching voice at Montana State University during Elizabeth Croy's sabbatical in the fall of 2009. Beth had assigned some of Ricky's solo songs to her students and it was great fun for me to learn them. I've been sharing them with my private voice studio ever since. Mutual friends of ours include Baritone Levi Hernandez and Maestro Christopher Allen.

My summer travels have taken me to Opera Theater of St. Louis, where Ricky's *Grapes of Wrath* was being performed. Utah Opera and Minnesota Opera had premiered the work and I was excited to see it as we had friends involved. I felt that it was probably too big a cast for us, but it opened the curiosity about other works.... so I wrote to Ricky.

He remembered me from introductions by Chris and Levi years ago and it was his suggestion that we look at "27." Working with Ricky as well as trusted artist managements, we were able to assemble a stellar cast. We are thrilled to welcome them to Bozeman.

Michael Hillenius and his crew have created the scene of Gertrude Stein and Alice B. Toklas's salon in Paris with some new technology and creative elements. Costumes are rented from Utah Opera and fitted by Madeline Garcia and her capable helpers. Faye Christensen has found and created amazing props.

We invite you to enter the world of "27" and look forward to welcoming you the rest of our Season: Cole Porter's *Kiss Me, Kate* at the Ellen Theatre in February, and Mozart's *The Marriage of Figaro* at the Willson in April.

Thank you for your continued support!

A handwritten signature in dark ink, appearing to read "Linda Curtis".

Linda Curtis

Artistic Advisors

If there is ever a question regarding a particular production or artist, these outstanding professionals in the world of opera are called on to share their expertise with IOB. This collaborative relationship extends beyond productions that these artists are involved with and is deeply appreciated by everyone at IOB.

Christopher Allen (Conductor) John L. Margo Resident Conductor for Cincinnati Opera, Associate Conductor Los Angeles Opera and 2016 Solti Foundation U.S. Career Assistance Award winner and 2017 Sir Georg Solti Conducting Award

Ari Pelto (Conductor) Music Director of Opera Colorado, with conducting engagements with Virginia Opera, Portland Opera, Lyric Opera Kansas City to name a few.

Curt Olds (Baritone & Stage Director) Butte native and specialist in Gilbert and Sullivan with an active career in Opera and Musical Theater.

Levi Hernandez (Baritone) Former Chicago Lyric Opera Ryan Center Apprentice Artist. Active performance career around the country, including the MET, Houston Grand & Philadelphia to name a few.

Sean Anderson (Baritone) A frequent artist with Sarasota Festival Opera. Active performance career in opera, theater and drama around the country. Including Lincoln Center, Opera Delaware Knoxville and more.

ENCORE SOCIETY

The Encore Society recognizes and thanks those generous individuals who have left or are leaving a future legacy to Intermountain Opera Bozeman through their wills, retirement plans, life-income plans, and many other creative planned giving arrangements. Please feel free to contact the opera office with any questions you have regarding planned giving.

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The Sustaining Member Society is made up of people who have pledged to give to Intermountain Opera Bozeman at a certain level on a continuing basis. Knowing in advance how much we'll be receiving helps us plan ahead and focus our time and funds on programming.

Sustaining Members are designated in our donor lists by the fermata ♭, a musical notation which indicates that a note may be held as long as desired. A fermata next to your name symbolizes the enduring significance of your support. Please contact the office at 587-2889 to sign up at the level of your choice.

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- Invitation every spring and fall from the IOB board to the Guest Artists' Welcome Dinner
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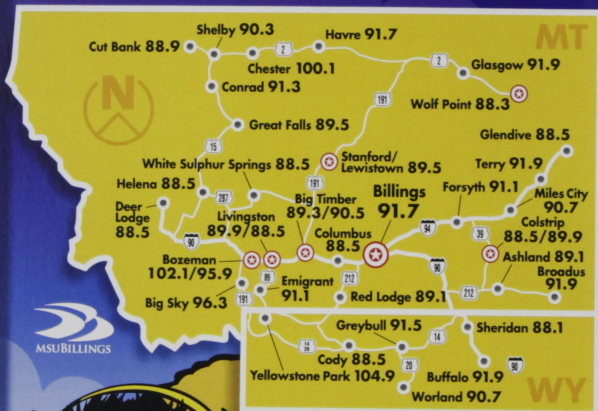
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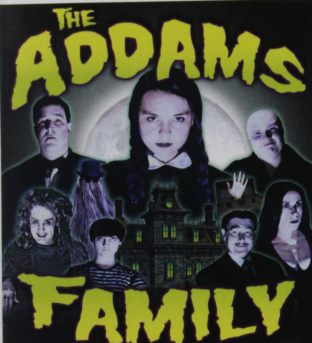


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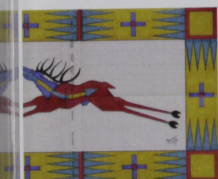
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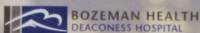
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