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OPERA
ASSOCIATION

25TH ANNIVERSARY

Giuseppe Verdi's

AIDA



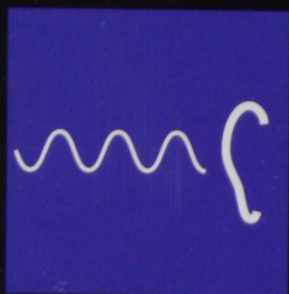
May 14, 16 & 18, 2003

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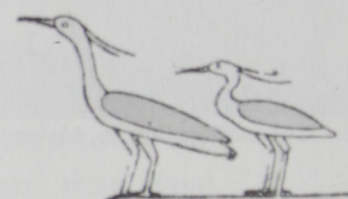
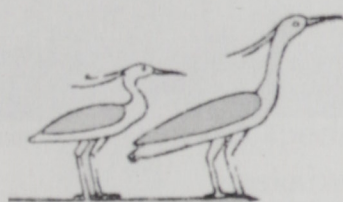
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Celebrating Our **25TH ANNIVERSARY**

The Intermountain Opera Association presents Giuseppe Verdi's

AIDA



An opera in four acts by Giuseppe Verdi

Libretto by Antonio Ghislanzoni • First performance: Cairo 1871

Sung in Italian with English supertitles • Supertitle translations by Roberto Stivanello

Produced and Directed by Roberto Stivanello

Conducted by Giampaolo Bracali

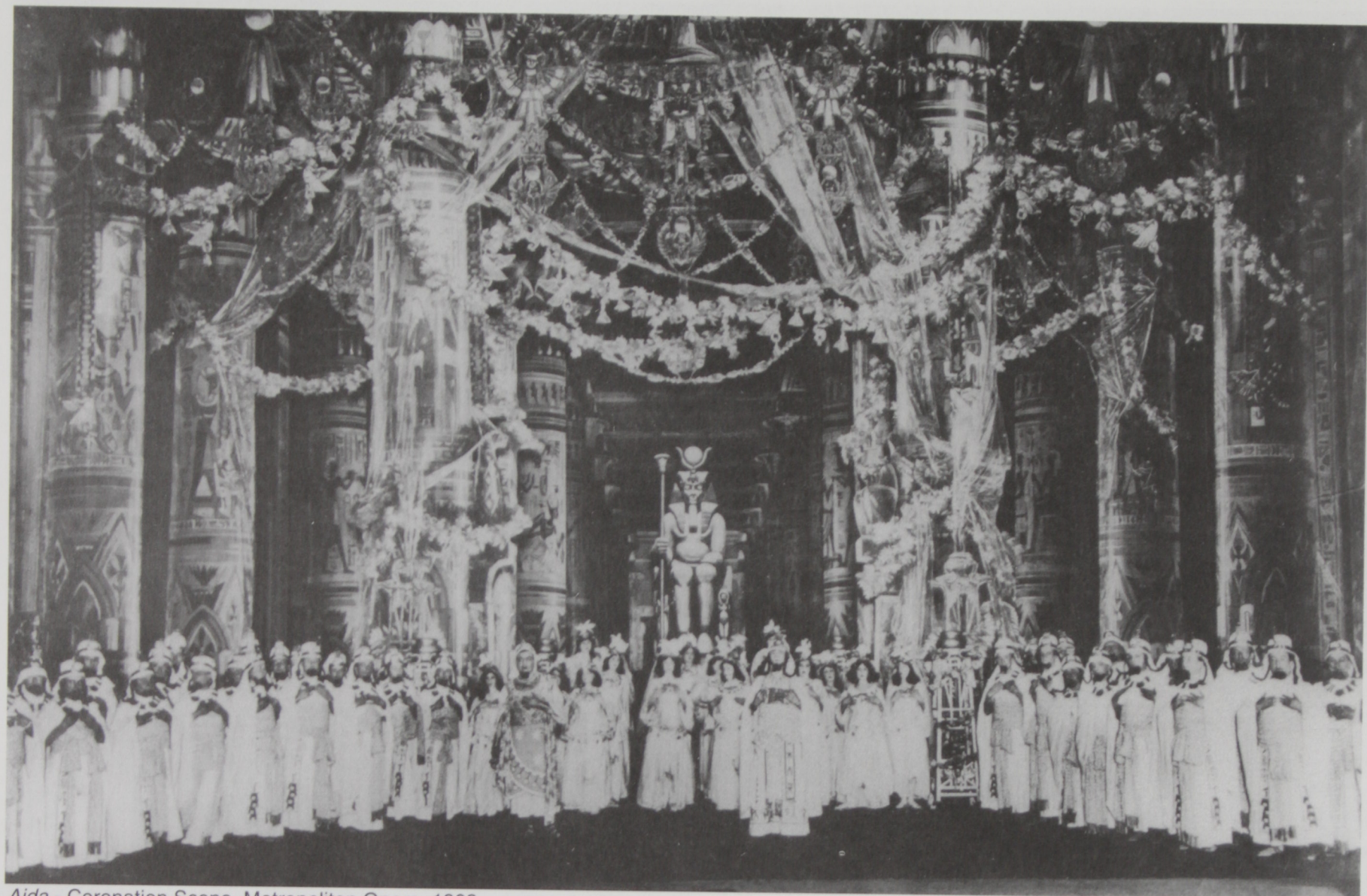
Sets and Costumes: Stivanello Costume Company

Wednesday, May 14, 2003 – 7:00 p.m. • Friday, May 16, 2003 – 7:00 p.m. • Sunday, May 18, 2003 – 6:00 p.m.

Willson Auditorium • 404 West Main Street • Bozeman, Montana

*You are invited to attend a no-host reception for the performers following each performance,
Wednesday and Friday - Valley View Country Club • Sunday - Riverside Country Club*





Aida - Coronation Scene, Metropolitan Opera, 1903

OPERA NEWS ARCHIVES

A Special Thanks to Our Underwriters

Wednesday night

Barnard Companies proudly supports the Intermountain Opera Association in the celebration of their 25th Anniversary. Barnard Companies works to encourage appreciation of and participation in the arts by supporting the Bozeman Symphony, Montana Ballet Company and Shakespeare in the Parks. We believe a rich cultural life is necessary to ensure the vitality and well-being of our community.



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Friday night

Yellowstone Harley-Davidson, located just off the Belgrade I-90 interchange, is in the heart of one of the fastest growing regions in the State of Montana. The company employs a staff of motorcycle enthusiasts and offers a complete selection of Harley-Davidson motorcycles, parts, accessories, clothing and collectibles. The service department is fully equipped to provide motorcycle maintenance and repair, accessory installation and performance upgrades with a staff of factory-certified technicians.

Yellowstone Harley-Davidson is pleased to support the Intermountain Opera Association because they believe that the arts are vital to our quality of life. A community's life is enhanced when businesses not only provide employees with the means to exist, but also become involved in helping to give its citizens experiences and opportunities which enrich our existence. These experiences may be as broad and varied as experiencing the thrill of a motorcycle cruise through the winding roads of a beautiful mountain canyon on a brisk summer morning to the pleasure one finds in the magnificent sounds and delightful scenery of Verdi's *Aida* on a lovely May evening. Enjoy!



Sunday night

The Thomas Nygard Gallery is proud to be sponsor of the Intermountain Opera Association's production of *Aida*.

The Thomas Nygard Gallery supports the Intermountain Opera Association as a contribution towards fostering a vital and resourceful arts community that is involved in and strengthened through the arts.

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Dear Opera Friends,

Congratulations! With your support and the support of more than 800 volunteers, Bozeman is celebrating the 25th anniversary of Intermountain Opera.

Intermountain Opera is unique—a quarter of a century of fine opera produced by a city of under 30,000 people. Amazing! IOA attracts opera lovers beyond Bozeman's borders. You, the opera goers, come from all over. In past years, you have come from 37 different communities in Montana, from 22 states and from four countries. Tonight's audience is similarly diverse.

In honor of Intermountain Opera's silver anniversary, we are presenting Verdi's *Aida*. Commissioned by the Khedive of Egypt to celebrate the opening of the Suez Canal in 1869, *Aida* is probably the most popular and spectacular opera in the world.

A special thank you to the many volunteers who contribute time and energy to all the tasks involved in mounting an opera. This year there are more of you to thank than usual because, in addition to the yearly volunteer roles, *Aida* requires so many supernumeraries.

A very special thanks to our underwriters: Barnard Companies, Inc., Thomas Nygard Gallery, and Yellowstone Harley-Davidson. Thanks, also, to all our advertisers and contributors. Opera is very expensive; ticket sales cover less than half of the cost. Your generosity makes this opera possible.

Enjoy this evening's performance. You deserve it. Then mark your calendars for May 12, 14, and 16, 2004 for the 26th annual production of the Intermountain Opera.

With deepest appreciation,

Martha Biel, President IOA

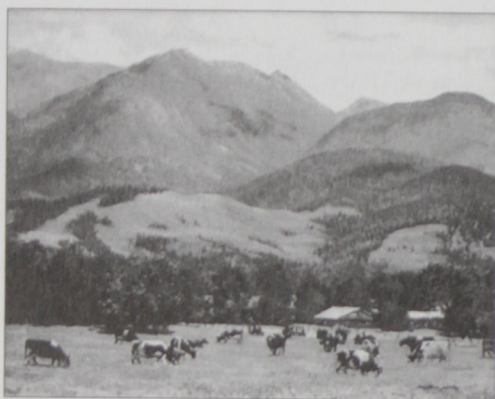


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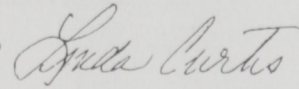
Dear Friends of Opera,

Welcome to the 25th year of Intermountain Opera performances in Bozeman!

Intermountain Opera Company was founded with the belief that opera is a unique art that should be accessible to everyone. Where else are your emotions pulled by glorious vocal melodies, dramatic passion and visual pageantry? What wonderful fun and amazing challenges we have had bringing it to you these 25 years!

Once again we will present handpainted sets and period costumes from Robert Stivanello and the exceptional conducting expertise of Maestro Giampaolo Bracali, our dear friends from New York. Orchestra and Chorus have come from our very talented local community and the Music Department of Montana State University. This year we welcome Montana Ballet Company as they join us for this very special event. Intermountain Opera has combined these resources of exceptional local talent with soloists of international caliber. The artists you will hear were selected from auditions in Bozeman, Salt Lake, San Francisco and New York.

Many thanks to our volunteer Board of Directors, our dedicated volunteers, our generous financial supporters and you our loyal audience. We are so glad that you are here to help us celebrate our anniversary. We should all be proud that our community values and supports opera.... On to the next 25!

Sincerely, 
Artistic Director



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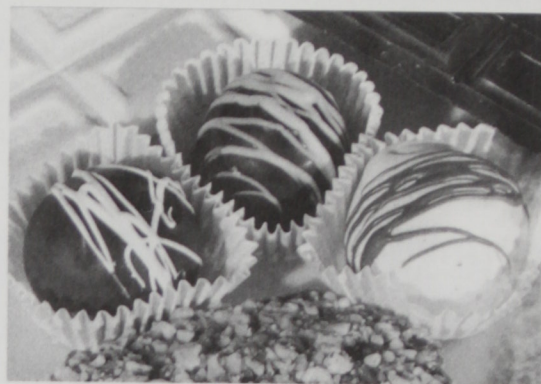
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OPERA NEWS ARCHIVES

Leontyne Price as Aida

Aida – a Brief History

What more exciting way for Cairo to celebrate the opening of the Suez Canal in 1869 than to build a world-class opera house and commission the great Italian, Giuseppe Verdi, to compose its premiere opera! Or so it seemed to the Khedive (ruler) of Egypt. Such was the auspicious beginning of the spectacular opera *Aida*. Verdi agreed to write the music (for a handsome sum), but insisted that all of the costumes and sets be produced in Paris to ensure the best possible quality. The opera is based on a story written by Egyptologist August Mariette, with libretto by Antonio Ghislanzoni. Unfortunately, *Aida's* debut was delayed by world affairs when in July of 1870 the French declared war on Prussia. As the conflict raged, the production was held hostage in Paris, and the Cairo Opera House opened with a performance of *Rigoletto*. It would not be until December 1871 that *Aida* finally premiered in Cairo, and shortly thereafter at La Scala in Milan. As one of the most popular operas of all time, it has been performed in every major city throughout the world.



THE CAST

In order of vocal appearance

Ramfis, High Priest of Egypt	John Ames
Radames, Captain of the Egyptian guard	Philip Webb
Amneris, daughter of the King of Egypt	Lisa van der Ploeg
Aida, slave to Amneris and daughter of Amonasro	Lily Zhang
The King of Egypt	Herbert Eckhoff
A Messenger	Christopher Bengochea
High Priestess	Charlotte Colliver
Amonasro, King of Ethiopia	Zheng Zhou



SYNOPSIS

ACT I

Scene 1. A great hall in the royal palace at Memphis. Ramfis tells Radames that the Ethiopians have invaded Egypt, and that the goddess Isis will declare who is to lead the Egyptian armies. Hoping to be so chosen, Radames dreams of returning victorious and freeing his beloved Aida. He sings of her in *Celeste Aida*. Amneris, herself in love with Radames, enters. Seeing his elation, she suspects that his ardour is not merely for military glory. When Aida appears, Amneris's fears are realized. As the three sing together, she detects the strong feelings between Aida and Radames. The King then enters with Ramfis and various officers. A messenger tells of the devastation of the Ethiopian armies under their king, Amonasro. At mention of this name, Aida exclaims *Mio padre* (My father!), but her exclamation is unheard by the Egyptians, who do not know of her royal birth. The Egyptian king then announces that Isis has chosen Radames as head of the Egyptian armies. The King leads a battle chorus (*Su! del Nilo*), and Amneris exhorts Radames to return victorious (*Ritorna vincitor*). Left alone, Aida echoes the words with tragic irony; she is torn between loyalty to her father, her country, and her people on the one hand, and her love of Radames on the other.

Scene 2. The Temple of Vulcan in Memphis. A High Priestess and priestesses chant an invocation to the deity Phtha, to which the priests respond. The sacred dance of the priestesses then begins. Radames is led in and Ramfis places the sacred sword in his hands. Ramfis invokes the aid of the gods in protecting Egypt (*Nume, custode a vindice*).

ACT II

Scene 1. A hall in the apartments of Amneris.

Radames has been victorious and Amneris watches Moorish slaves dance for her as she is attired for the triumphal feast. When Aida enters, Amneris resolves to find out whether her jealous suspicions are justified. She tells Aida that Radames has been killed in battle, leading Aida to reveal her love for him. Then Amneris scornfully tells her that he is in fact alive (*Fu la sorte dell'armi*). How dare a lowly slave presume to rival the Egyptian princess herself in love! Their duet is joined in the background by the battle song heard previously, sung in the distance by the returning warriors. Aida, left alone once again, implores the gods to pity her (*Numi, pietà*).

Scene 2. An avenue to the city of Thebes. The King and Amneris arrive in state. After a chorus of praise and thanksgiving to Isis and the King (*Gloria all'Egitto, ad Iside*), a Grand March opens a resplendent procession. Radames enters. The King greets him and orders Amneris to place the victor's crown on his head. He tells him that he can have any wish he desires. The Egyptian slaves then appear. With them is Amonasro, unknown to the Egyptians as the Ethiopian King. Aida recognizes her father at once and embraces him. Amonasro tells her not to betray his rank. He then tells the Egyptians that the Ethiopian King is dead, and pleads for the lives of the prisoners and slaves (*Ma tu, Re*). His plea is supported by the Egyptian people and by Radames, who requests the slaves' freedom as his reward. The King releases all but Amonasro and Aida, who, at Ramfis's insistence, are retained as hostages. He then presents Radames with Amneris's hand, leaving Aida and Radames in despair. The final ensemble expresses the jubilation of the people and the diverse reactions of the individual characters.

ACT III

The banks of the Nile. Ramfis enters with Amneris, leading her to a temple of Isis to pray for a blessing on her marriage, which is to take place the following day. Aida arrives. As she waits for a secret rendezvous with Radames, she sings of her sadness at the prospect of never seeing her homeland again (*O patria mia*). Amonasro suddenly appears, telling Aida that she could return to her home safely if only she could find out from Radames what route the attacking Egyptian armies are planning to take (*Rivedrai le foreste imbalsamate*). At first, she recoils from the idea, but in the face of her father's bitter contempt and his threatened curses, she ultimately agrees. Amonasro hides as Radames appears. Radames promises to make Aida his bride after his next victory. She persuades him to run away with her to Ethiopia (*Fuggiam gli ardori inospiti*), asking him which road they should take to avoid his army. After he reveals the army's plans, Amonasro emerges and reveals his identity as King of Ethiopia. Leaving the temple, Amneris, with Ramfis, finds the three and denounces Radames as a traitor. Amonasro tries to kill Amneris, but Radames steps between them, shielding her and surrendering himself while he bids Aida and her father flee.

ACT IV

Scene 1. A hall in the King's palace. Amneris is alone, near Radames's prison and hall of justice. She sends for Radames, offering to save him if he will renounce Aida (*Già I sacerdoti adunansi*). He steadfastly refuses. Proud and despairing, Amneris lets him go to his doom. In increasing distress, she overhears his trial, which takes place offstage. He offers no answer to the charges of Ramfis and the priests, and he is condemned three times as a traitor, sentenced to be buried alive. In an impassioned outburst, Amneris curses the priests for their cruelty.

Scene 2. Upper floor, Temple of Vulcan; lower floor, a tomb. Radames is buried alive. He turns his final thoughts to Aida, who emerges from the shadows, having entered the vault earlier to share his fate. Radames tries in vain to dislodge the stone that locks them in. Bidding farewell to earth (*O terra addio*), the lovers greet eternity, as Amneris, in the temple above, prays to Isis for peace.

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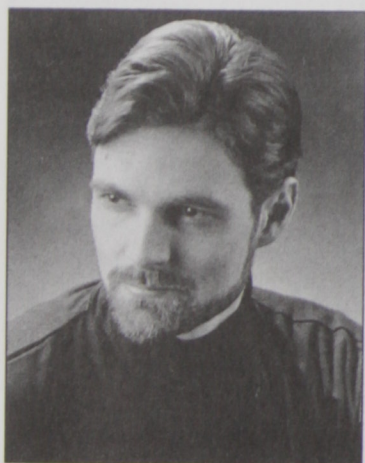
The Artists



Lily Zhang (Soprano, *Aida*) was a winner of the 33rd Voci Verdiane Competition in Parma and of the Pavia International Voice Competition. Her performance in the title role of *Tosca* in Singapore led *The Straits Times* to write, "Zhang's *Tosca* was exceptional, both vocally and dramatically. She is

excellent." *The Register Guard* (Eugene, Oregon) wrote that "her instrument is clear and lush at the same time." She holds degrees from the Verdi Conservatory of Music in Milan and from the China Conservatory of Music in Beijing. This is her first performance with IOA.

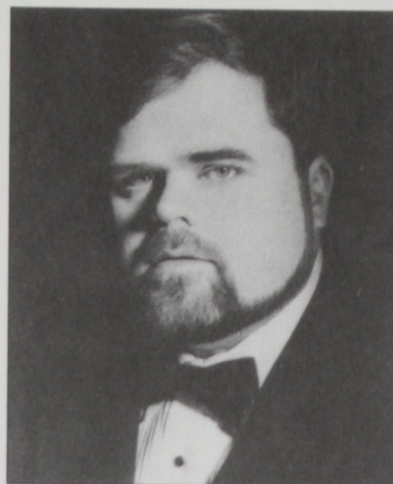
Recent activities: title role in *Aida* (Cleveland Opera, Eugene Opera, and Bob Jones University), Desdemona in *Otello* (Cleveland Opera), Leonora in *Il Trovatore* (Calgary Opera), Maddalena in *Andrea Chenier* (Treasure Coast Opera), Verdi *Requiem* (Savonlinna Festival, Finland, Mobile Opera, and Columbus Symphony), and the title role in *Tosca*, Mimi in *La Bohème*, and Micaela in *Carmen* (Singapore Lyric Theatre).



John Ames (Bass, *Ramfis*) made his debut with the San Francisco Opera in *Un Ballo in Maschera* and as Colline in *La Bohème* during the 1999/2000 season, while he was an Adler Fellow with the company. He was an Anna Ross Foundation Scholar for Apprentice Artists at the Nevada Opera and he spent two years at Indiana University,

where he held the Elsie I. Sweeney Scholarship. Mr. Ames made his debut at IOA as the Commendatore in *Don Giovanni* and later played Sparafucile in *Rigoletto*.

Recent activities: Colline in *La Bohème*, Angelotti in *Tosca*, the Marquis in *La Forza del Destino*, John Piper in the World Premiere of *Mark Me Twain* (all with the Nevada Opera), and Sparafucile in *Rigoletto*, the Lottery Agent and Health Inspector in *McTeague*, Truffaldin in *Ariadne auf Naxos*, the Commendatore in *Don Giovanni*, and the Bonze in *Madama Butterfly* (all with the Indiana University Opera Theater).



Philip Webb (Tenor, *Radames*) has earned rave reviews for his "tenor of power and passion" (*Venice Gondolier*), and his "elegant musicality" (*Opera News*). Of his performance of Rodolfo in *La Bohème*, *The Buffalo News* wrote, "When Webb uncorked the famed 'Che gelida' aria with a good sustained lyric quality and an engaging bright ring up top,

the production was on really solid ground." This year marks his debut with the IOA.

Recent activities: Pollione in *Norma* (Seattle Opera and Opéra de Québec), Don Jose in *Carmen* (Mobile Opera), Knel in *Arshak II* (San Francisco Opera), the Italian Tenor in *Die Rosenkavalier* (Florentine Opera), Don Alvaro in *La Forza del Destino* (with the Fondazione Arturo Toscanini), the Steersman in *Der fliegende Holländer* (Vancouver Opera and Knoxville Opera), Pinkerton in *Madame Butterfly* (Nashville Opera and the Chattanooga Symphony), Manrico in *Il Trovatore* (Pacific Opera Victoria), Ismaele in *Nabucco* (Florentine Opera), Edgardo in *Lucia di Lammermoor* (Mobile Opera), Beethoven's Symphony No. 9 (Chautauqua Symphony Orchestra), Verdi *Requiem* (Sarasota Opera and Mobile Opera).



Herbert Eckhoff (Bass-baritone, *King of Egypt*) made his Metropolitan Opera debut in *La Traviata* in 1987 and returned in 1989 for *Billy Budd*. He holds degrees in vocal performance, German language, and literature from the University of Colorado. This is his IOA debut.

Recent activities: Commendatore in *Don Giovanni* (Opera Omaha and New Orleans Opera), Sarastro in *The Magic Flute* (Chattanooga Opera and Teatro de la Opera in San Juan), Jesus in Bach's *St. Matthew Passion* (Choral Arts Society of Philadelphia), Daland in *The Flying Dutchman* (Opera Columbus and Knoxville Opera), Rachmaninoff's *The Bells* (Charlotte Symphony), Lodovico in *Otello* (Cleveland Opera), and Mr. Kofner in *The Consul* (Washington Opera). He has also appeared with opera companies in Germany and Italy, including roles as Sarastro and King Mark (*Tristan and Isolde*) for the Oper Leipzig in 1997 and an appearance at the Spoleto Festival, Italy, in 1998.

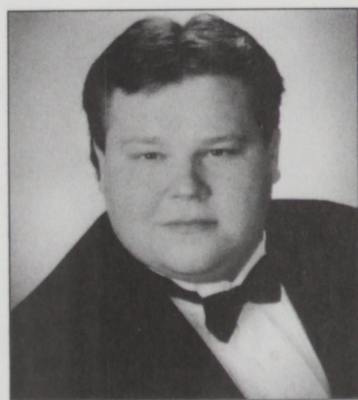
The Artists



Lisa van der Ploeg (mezzo-soprano, *Amneris*) has been praised by the *NUVO Newsweekly* of Indianapolis for her "vocally rich portrayal... Boasting a huge, warm, round voice, van der Ploeg filled the stage with her presence ..." Lisa studied at the University of the Pacific in Stockton and Indiana University. She was a

prize winner in the Ellen Faull Gordon Competition and a MET regional finalist for three consecutive years. She appeared in IOA's chamber opera productions of *The Old Maid* and *Sweet Betsey From Pike*.

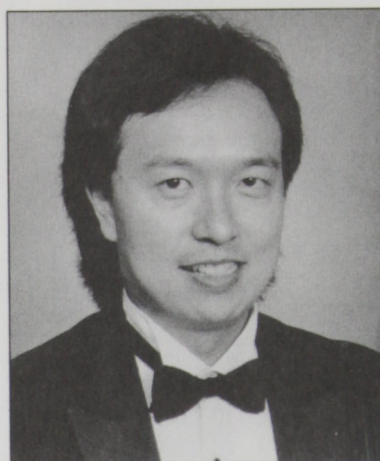
Recent activities: Carmen in the Merola Program (San Francisco Opera Center), the Witch in *Hansel and Gretel* and Natura in *Las Calisto* (Western Opera Theater), Baba in *The Medium* (Cinnabar Opera), title role in *Xerxes* (Pocket Opera), concerts with the Auburn Symphony and Modesto Symphony, the Mother Abbess in *The Sound of Music* (Utah Festival Opera). This summer she will sing the roles of Suzuki in *Madame Butterfly* and Fenena in *Nabucco* (Utah Festival Opera).



Christopher Bengochea (Tenor, *Messenger*) is a native Montanan who studied voice and piano at the University of Montana and Montana State University-Bozeman. In 2002, he was a Metropolitan Opera National Council Regional Finalist, a Metropolitan Opera National Council District Winner, and a

C.I.A.O. Awards Winner at the International Societa Lirica Concertistica. He has also won awards at the Teatro Felice vocal competition and the National Association of Teachers of Singing auditions. He was Borsa in IOA's *Rigoletto*, and he was a chorus member in *Tosca* and *Le Nozze di Figaro*.

Recent activities: Alfred in *Die Fledermaus*, El Remendado in *Carmen*, Goro in *Madame Butterfly* and Nanki Poo in *The Mikado*. Opera companies with which he has performed include Rimrock Opera, Teatro Felice, Tigulio Opera Festival, and MCT Theater.



Zheng Zhou (Baritone, *Amonasro*) made his debut with the Metropolitan Opera in 1993 as Yamadori in *Madame Butterfly*, and later sang Ping in *Turandot* and Fiorello in *Il Barbiere di Siviglia*. He has studied at the University of Illinois, St. Louis Conservatory, the Shanghai Conservatory, and the Schubert Institute,

Vienna. Of his performance in Lucia di Lammermoor, the San Francisco Examiner wrote: "Zheng Zhou shone. His [Enrico was] fiercely concentrated, [and] vocally and theatrically incisive." This is Mr. Zhou's Bozeman debut.

Recent activities: Wilson and Glass's *White Raven* (Lincoln Center Festival), the father in *The Floating Box* (premiere, Asia Society Concert Hall, New York City), King Melchior in *Amahl and the Night Visitors* (Little Orchestra Society of New York), Enrico in *Lucia di Lammermoor* (Vancouver Opera and Greenville, North Carolina), Tonio in *Pagliacci* (Harrisburg Opera), Amonasro in *Aida* (Eugene Opera), Verdi's *Requiem* (Master Chorale of Washington, D.C.), Carmina Burana (American Ballet Theater and Eastern Connecticut Symphony), Manli in *Iron Road* (world premiere, Tapestry New Opera Works, Toronto).



Charlotte Colliver (Soprano, *High Priestess*) is currently the organist and choir director for Holy Trinity Lutheran Church in Bozeman and has an active voice and piano studio. She holds a bachelor's degrees in music education from the University of Missouri-Kansas City Conservatory of Music and a master's degree in piano

performance from Northeast Missouri State University. After moving to the Bozeman area in 1993, she worked in the Bozeman School District as a middle school choral director (1993-1998), and then served as director of the Bozeman Children's Choir (1998-2000). She lives in Belgrade with her husband, Corey, and their son Ian.

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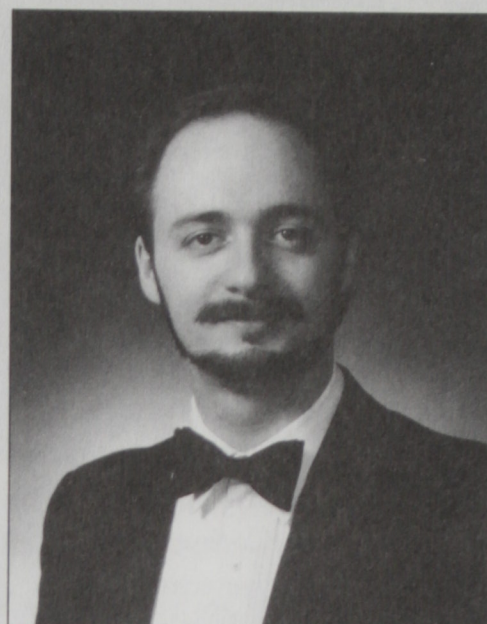
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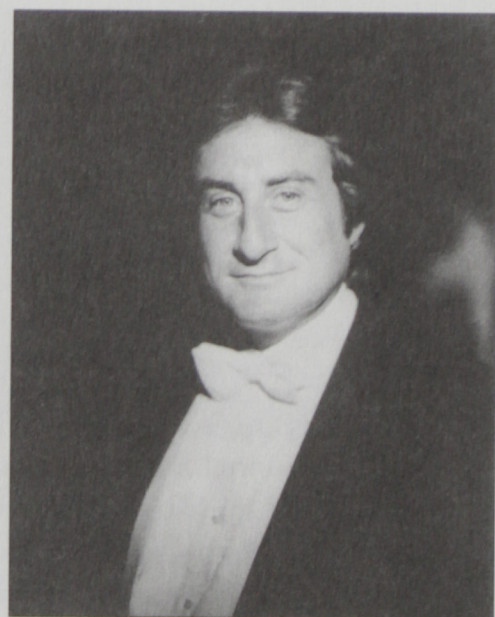
The Staff



Roberto Stivanello
Producer/Director

Mr. Stivanello represents a third generation in opera on both sides of his family. As a director and designer, he has worked throughout the United States, South America and Europe. The Stivanello Costume Company has provided scenery

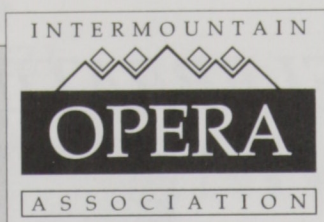
and costumes for opera since 1924. He is the principal owner of the Sormani Studio in Milan, which has created stage scenery since 1836. He also teaches Dramatic Movement for the Rosa Ponselle Foundation. His father, Anthony Stivanello, was the first producer and director of the Intermountain Opera Association from 1978 to 1984. Robert Stivanello has been producer and director of the IOA productions since 1985. In October he directed the American premiere of the Japanese opera *Kesa and Morito* in New York. This is Mr. Stivanello's nineteenth season with Intermountain Opera.



Giampaolo Bracali
Conductor

Mr. Bracali is a native of Rome, Italy, where he studied piano, composition, and conducting at the Santa Cecilia Conservatory. In addition to British and French scholarships (he studied under Nadia Boulanger), a

Fulbright Scholarship brought him to New York. As a conductor, he has performed in Hong Kong, China, the Philippines, Mexico, and major cities throughout Europe and North America. Since 1972 he has been Professor of Composition at the Manhattan School of Music in New York. Two of his compositions premiered in 1996; one performed by the American String Quartet, the other commissioned by MUSICA, the Chamber Music Festival of Sarasota, Florida. This is his thirteenth season with Intermountain Opera.



Aida Chorus 2003

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Kathy Braun
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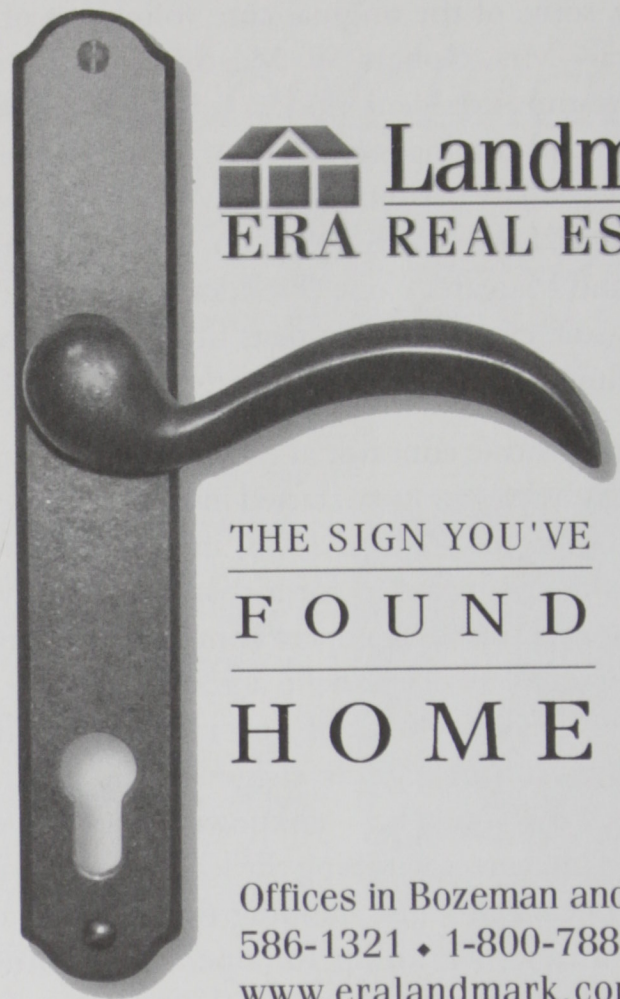
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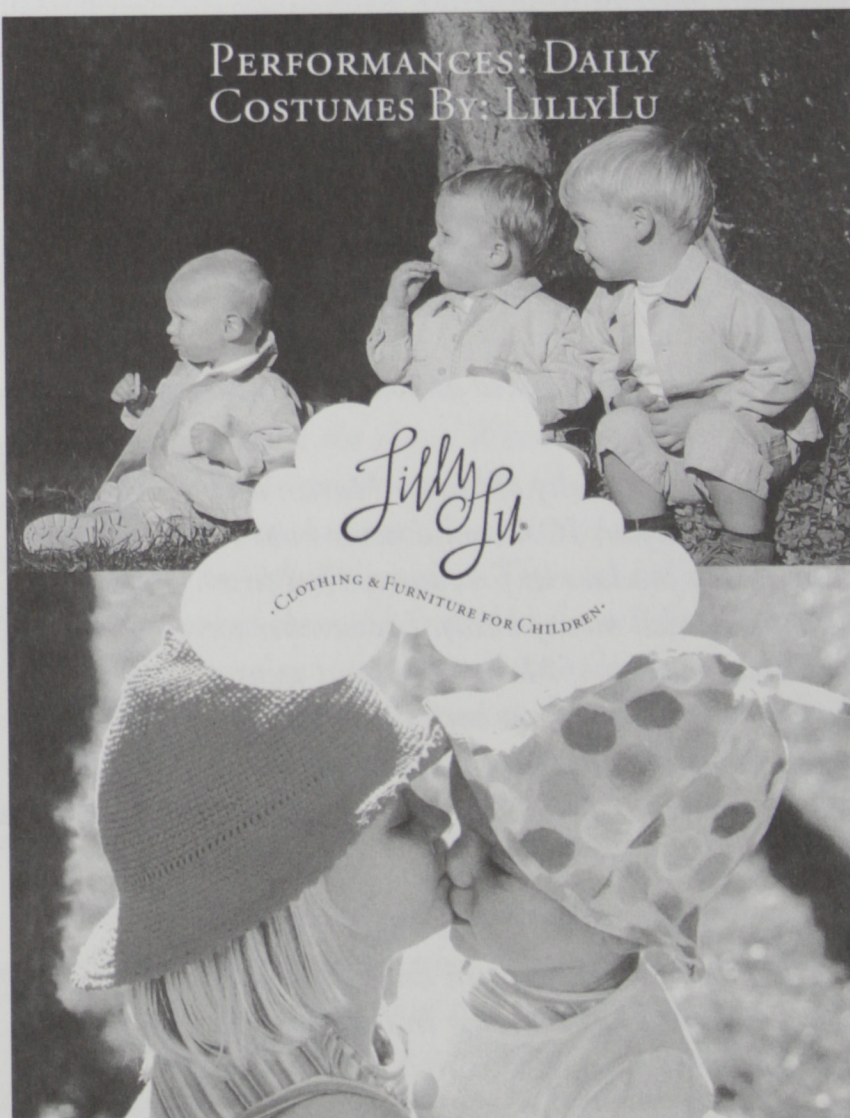
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CELEBRATING OUR

Recently, some of the original core volunteers of Intermountain Opera—Mrs. Robert W. Martin, Jr. (“Ginny”—founding member, five-time President, honorary Chairman and, 25 years later, still the heart and guiding force of IOA), Signe Elvira (board member and wife of legendary baritone Pablo Elvira), Marilyn Hathaway (five-time President), Linda Curtis (soprano, three-time President, Artistic Director), and Margaret Cone (Production Manager and the person who makes sure everything happens that is supposed to happen)—met to reminisce about the opera’s early days.

It was a young music educator at MSU, recently transplanted from New York city, who got opera started in Bozeman. Verity Bostick, an assistant professor of voice in 1978, met opera producer Anthony Stivanello while being fitted for a costume in New York and told him of her desire to start an opera company in Montana. Suddenly she had a powerful ally. Stivanello agreed to provide costumes, sets, and his extensive knowledge of opera all free of charge for a first production of *La Traviata*. He suggested she talk to international opera star Pablo Elvira, who—unknown to her—lived in Bozeman. Elvira signed on, agreeing to sing the lead without pay. Held in May 1979, *La Traviata* brought standing ovations, an article in *Opera News*, and a new beginning for opera in Montana. That first production started a tradition of volunteer service that is still a hallmark of the Intermountain Opera Association. Only the orchestra members and one imported opera star were (minimally) paid that year.

Today, costs of production have increased dramatically, but dozens of volunteers still lend their time to make opera in Bozeman a reality. Throughout its 25-year history, over 800 people have volunteered for the opera in roles ranging from fundraising to ticket sales to performing. Truly, the IOA is not a traveling road show from New York but a genuine and much beloved local company.

People were totally shocked at how good it all was. —Ginny Martin

Without the generosity of Ginny Martin and Mr. James Taylor, IOA would never have been able to produce its first opera. That first year, we needed money badly. I remember we started at one end of Main Street and went into every single store, on both sides of the street. Pablo would walk in and sing for them. We got checks for \$10, \$20, nothing more than \$50. —Signe Elvira

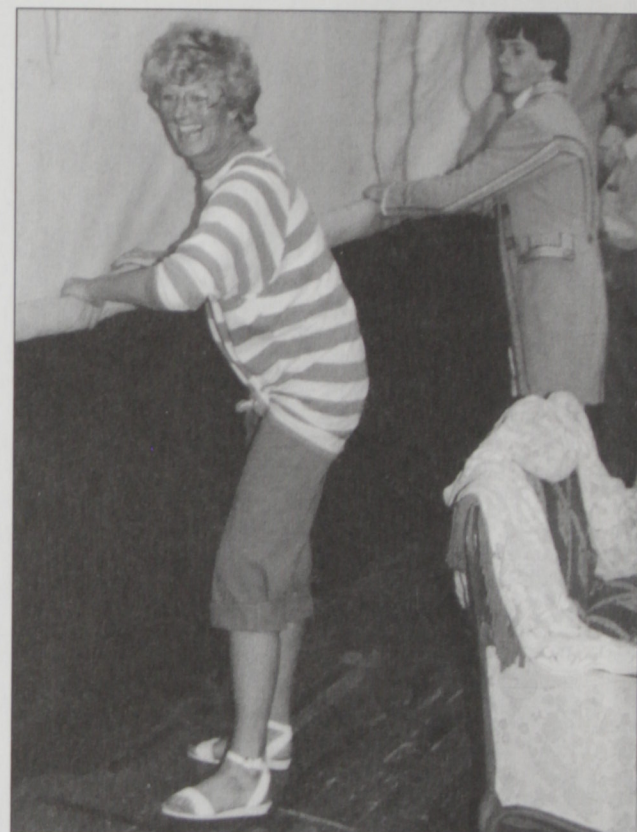
The first operas were sung in English because we couldn’t afford supertitles. But Tony would be standing in the wings giving us cues in Italian. It was very confusing. —Linda Curtis



Linda Curtis and Signe Elvira, 1991



Tony Stivanello with Pablo Elvira in *Elixir of Love*, 1983



Marilyn Hathaway rolling drops for *La Traviata*, 1985



Margaret Cone and Lynda Turck, prop mistress, backstage, 1996

It was Pablo’s spirit that kept us going. It was infectious. —Marilyn Hathaway

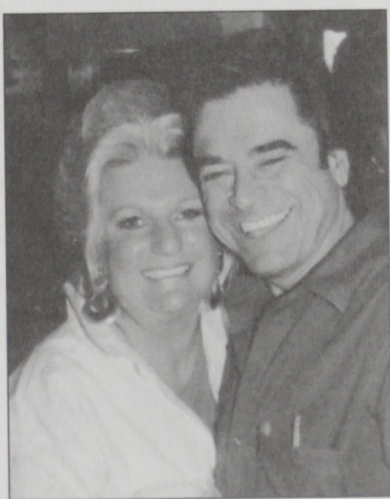
25TH ANNIVERSARY — A LOOK BACK

I started in 1987 by unpacking costumes. Robert (Stivanello, Tony's son) came in and started telling me who was getting what costume and where they should go. I was in a total panic. I had thought my job was just to unpack. But I was so taken by it all that I didn't want to leave. —Margaret Cone



Ginny Martin (right) and volunteer Emily Smyth processing ticket orders, 1982

In those early years, the opera was rehearsed in our living room. Tony (Stivanello) had only one week to do everything. We didn't have a piano so we'd have to rent one. It had to be carried up our long



Pablo and Signe, 1991

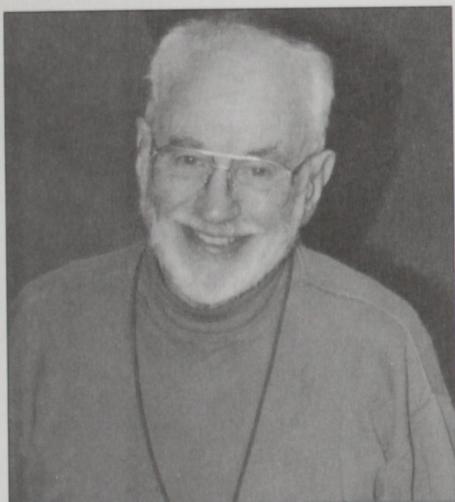
driveway. I remember once one of the sopranos was terrified of a dead mouse on our living room floor. It freaked her out. —

Signe Elvira



Pablo Elvira and Ginny Martin, 1985

We had to do everything ourselves. We even had to sweep the floor of the theater. —Ginny Martin



Morris Jaffee, stage manager, 1987-1998

We needed to figure out how to project the music from the orchestra pit a little better. But Willson School couldn't afford to paint the back wall, and material was too expensive. So I ran out to Kenyon Noble and paid \$14 for a roll of tarpaper. We stapled it to the back of the pit and found pieces of carpet in a dumpster to put on the floor to soften the sound. Later, I made a curtain out of some donated material to hang in front of the pit. It's still there. —Marilyn Hathaway



Opera star Jerome Hines as Mephistopheles, (Faust) with Marilyn Hathaway, 1992

We used to send the costumes to the cleaners before the show. When we were in the middle of Madame Butterfly (1984), the lead soprano couldn't find her other outfits. Pinkerton couldn't find his jacket. We looked everywhere. As it turned out, the gowns and jacket were still at the cleaners. First, we called the police. Then we called the owner. Finally we found someone who worked there. She raced in from Belgrade to open the shop. Robert (Stivanello) met her there and got back just in time for the next scene. Pinkerton had to go on before Robert got back. We peeked out at the audience and found a fellow who wore what seemed to be the right size jacket. "I need your jacket. No questions," I said to him. —Marilyn Hathaway

The first time we did Tosca, in 1990, the fire department told us we couldn't light a candle on stage. We called the City Council and took the score down to show them we HAD to have a candle. They said OK, but only if you have two firemen stationed on either side of the stage and a fire truck outside. The firemen kept track of the candle and fell in love with the opera. That was the year Peter Jennings sent a crew for a three-minute spot that ran on national television. —Marilyn Hathaway



Ann Bates

Choreographer, founder of Montana Ballet School, Inc. (1978) and the Montana Ballet Company (1984), has studied ballet at the University of Missouri Music Conservatory, the Westport Ballet, and with teachers from the Royal Danish Ballet, the

Royal Winnipeg Ballet, and throughout New York City. She has performed with the Kansas City Ballet, the Universities of Missouri and Montana, Wyoming Ballet Theatre, and the Montana Chorale, in addition to Montana Ballet Company. Ms. Bates has choreographed original productions for Montana Ballet Company, including *Ghost Town Ballet*, *Montana Myths*, *Impersonating Bernie*, and *Tale of Two Russias*, all of which received funding from the National Endowment for the Arts.



Aida Dancers

Priestesses

Hunter Anderson

Heather Bing

Molly Kirwan

Lanna Parker

Hannah Rasker

Mitzi Scheerer

Moorish Slaves

Jade Epp

Chloe Georgetown

Molly Hopkins

Molly Huempfer

Megan Peet

Triumphal March

Jade Epp

Chloe Georgetown

Molly Hopkins

Molly Huempfer

Megan Peet

Katie Hudak

Chelsea Renner

Hunter Anderson

Heather Bing

Molly Kirwan

Lanna Parker

Hannah Rasker

Mitzi Scheerer

Finale

Hunter Anderson

Heather Bing

Molly Kirwan

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Mitzi Scheerer

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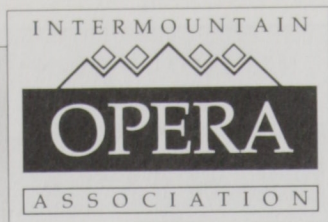
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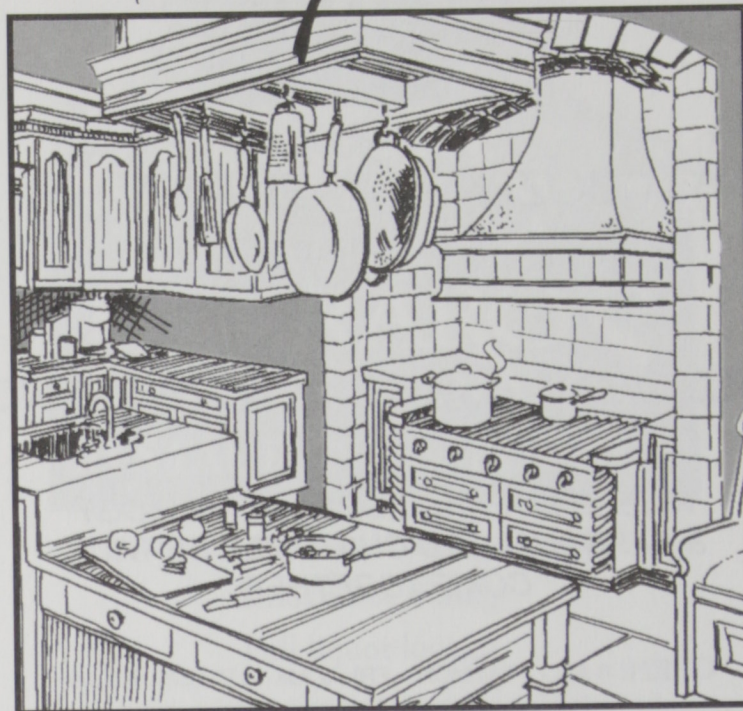
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ANNIVERSARY SEASON!

July 4

Community celebration with music by
Little Elmo & the Mambo Kings, food,
fireworks, fun! 6 p.m. FREE!

July 19

The **Bozeman Symphony Orchestra**
performs a pops concert. 6 p.m.
Tickets \$20/\$10 ages 10-18.

August 3

Legendary country artist **Willie Nelson**
returns to Big Sky, with bluegrass
sensations **Open Road**. 6:30 p.m. \$35.

July 11

Taj Mahal and the Hula Blues Band
live under the big sky! With special
guests **Quetzal**. 7 p.m. Tickets \$25.

July 27

Montana Shakespeare in the Parks
performs "As You Like It."
FREE! 6:30 p.m.

August 23

Dirty Dozen Brass Band
New Orleans' best jazz/funk legends
live in Big Sky! 7 p.m. Tickets \$18.

August 29

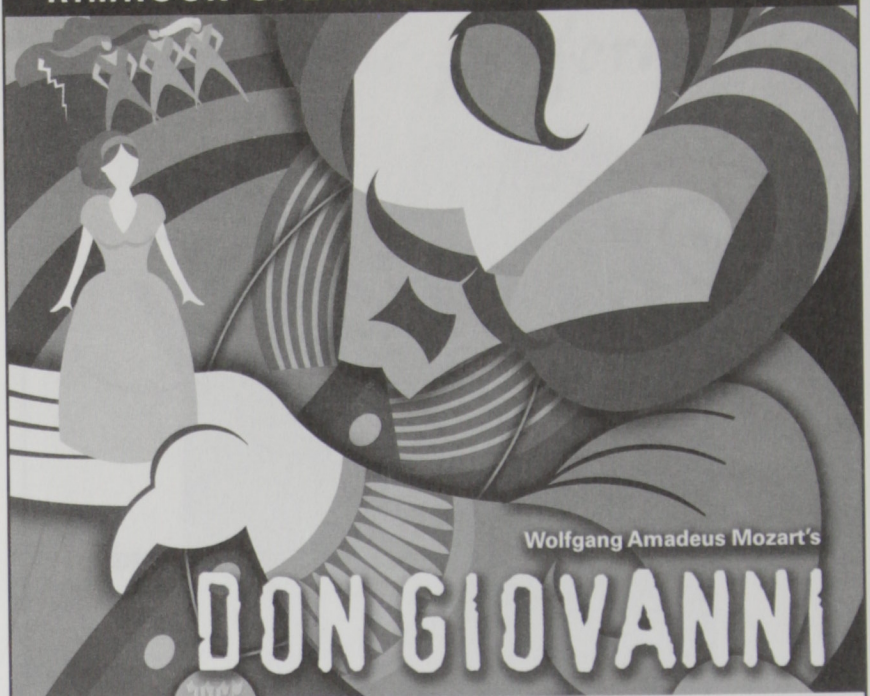
Twelfth annual **Big Sky Chili Cook-Off!**
Taste the best of Big Sky or enter your own recipe! 6 p.m.

*Join the Big Sky Association for the Arts for our annual Music in the Mountains summer
concert series. It's fun for the whole family, held outdoors in beautiful Big Sky!*

Call (877) 995-2742 or visit www.bigskyarts.org for tickets/info!

Tickets on sale now!

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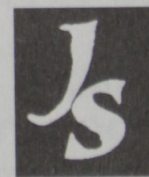
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-John Keats



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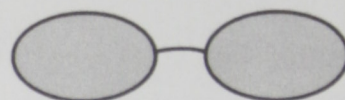
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* Don't forget to join us on the Meadow at Big Sky, July 19th, at 6:00 p.m. *



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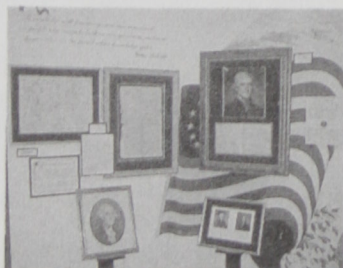
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Cave paintings, Babylonians, Egyptians, Greeks, Romans, Mathematics, Newton.....



Communications during the American Revolution, Lewis & Clark...the West!



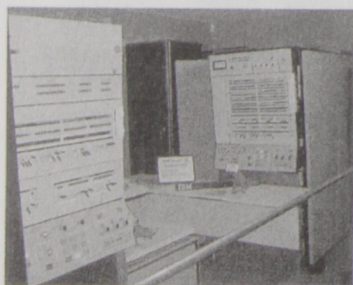
The Telegraph, Telephone & Pony Express in the West!



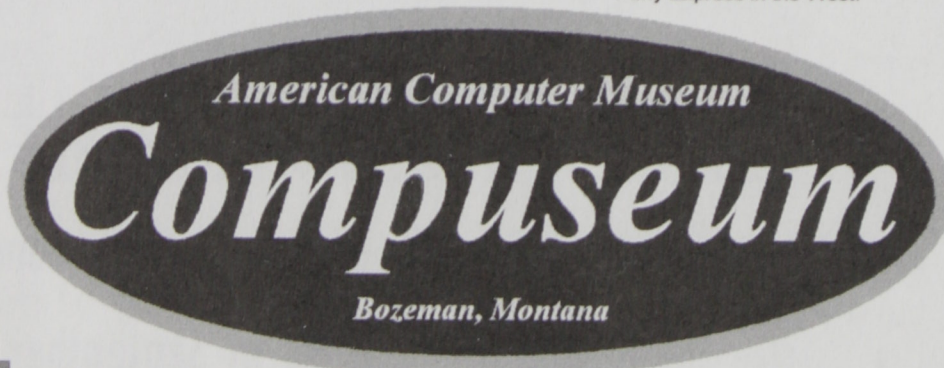
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