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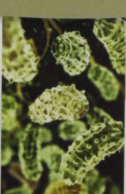
2010 Underwriters

Tim & Mary Barnard, Lee & Glynna Freeman, Klein & Karen Gilhousen,
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As well as the above, Barnard Companies is a proud sponsor of the Civil Engineering/Construction Engineering Technology Internship Program at Montana State University.

Owner Tim Barnard has served as a director of Eagle Mount, Montana Contractors Association, and Prevent Child Abuse and was awarded the Business-to-Business Citizen's Award for Local Philanthropy.

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**Klein & Karen
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**Mrs. Robert W.
Martin, Jr.**

**Thank you!
We couldn't do
this without you!**

Brava!

MRS. ROBERT W. MARTIN, JR.

The Board of Directors and staff of the Intermountain Opera are extremely grateful to all the companies and individuals who have joined together to honor our

benefactress Mrs. Robert W. Martin, Jr. with a gala fundraiser and the establishment of the Martin Fund to sustain artistic excellence in our productions.

Who is Mrs. Robert W. Martin, Jr.?

Born August 4, 1920 to a prominent Milwaukee family "Ginny" has long been one of the biggest supporters of the Intermountain Opera. But why does she love opera so much? In her own words...

"There was always a lot of music in our home. My father played the organ and my mother was a trained singer who had been asked to perform at the Chicago Lyric Opera."

"One Sunday a month was open house and distinguished musicians would come and play for our guests. Sergei Rachmaninoff came when I was 9 or 10. He even came upstairs and played for us in the nursery on our little piano. My mother was known as 'Mrs. Music of the Midwest.'"

"I had music lessons as a child. I had a very high soprano voice. My mother had such hopes for me to become a singer but when anyone was watching, I'd just freeze up."

"I went to a very arty boarding school in Providence, RI. They had a tenor and a baritone on staff to make us sing everyday. Then I went to Finch Junior College in New York City. It also had a focus on the arts."

"The first time I went to the Met I was in college. My sister and I bought tickets for \$3 in the very top of the top balcony."

"Bob and I bought a share in a box at the Met. We went on Tuesday evenings to every production. The general manager, Rudolph Bing, sat in the next box to us, so you know we had a great view."

"In 1936 our family started coming to Montana for summer vacations. Bob bought land in Gallatin Canyon in 1965 and we built our ranch. A few years later we made Bozeman our winter home."



Our heartfelt gratitude goes first of all to our generous underwriter, the St. Louis-based company Soft Surroundings.



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Soft Surroundings is a catalog, retail and Internet business now in its 11th year of operation (retail stores are in Missouri, Illinois and Connecticut, expanding nationwide in the next few years) devoted to the proposition that busy women of all ages need to be reminded to put themselves at the top of their own "To Do" lists. The company's philosophy is that by putting herself first, a woman can take better care of friends and family and live a happier, more fulfilling life. To that end

they sell soft, flattering clothing, well-priced luxury bedding, shoes, cosmetics, skin care and more — all in the interest of providing ways for women to be good to themselves.

Folks from Soft Surroundings were in Bozeman on their winter catalog photo shoot recently and when they heard about everything Ginny Martin has done for this community through the years, they wanted to be a part of it. A big Montana welcome to them!

Learn more about this generous company at <http://www.softsurroundings.com>

Thanks to all the Bozeman businesses and organizations that made in-kind contributions to a beautiful party.

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A standing ovation — Bravi! — to creative geniuses Constance Wagner, Bridget Cavanaugh and Glenna and Lee deRham, and to the rest of the Gala committee!

Cris Armenta, Janis Barrett, Paul Bertelli, Randle Bitnar, Melissa Branson, Kenneth Christensen, Margaret Cone, Linda Curtis, Elise Donohue, Robyn Erlenbush, Marilyn Hathaway, Ileana Indreland, Sharon Tudor Isler, Ann Justin, Erin Kirt, Lindsey Kurz, Martha McMurray, Kippy Sands, Marjorie Smith, Stuart Tilt, Marcia Wendel, Jan Young

And thanks to all the generous contributors to the Mrs. Robert W. Martin, Jr. Fund which will ensure that we continue to share the joy of high quality opera for many years to come.

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Greetings



Welcome to
Bravo! An Opera Celebration.
We wanted to do something a little different to inaugurate our new July to June season format. We hope you enjoy the change of pace as we feature a

selection of opera's "greatest hits," hopefully including some of your personal favorites. In May we will continue our tradition of lavishly staged operas with *The Barber of Seville*. When our next season begins in the fall of 2011, we expect to return to two full opera productions.

From a single production each spring we've grown into a year-round presence in the community. In addition to our spring and fall productions, we made our Sweet Pea Festival debut in August with a short chamber opera, *The Telephone* by Gian Carlo Menotti. We hope an opera performance at the festival will become an annual event. Plans are underway

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for "Bozeman's Got Opera" on February 13 as part of the Cultural Corner series at Pilgrim Congregational Church. Based on the success of this weekend's production, we eventually hope to add a concert-style offering to our annual calendar. For those who attend all of these events, plus the HD Live at the Met broadcasts, running from October through May, there will be an opportunity to attend at least one operatic event almost every month of the year!

I would like to welcome new members to our Board of Directors. Accountant Merrilee Glover will serve as our new treasurer; Teresa Lerner will chair the hospitality room effort for sustaining members, sponsors, and underwriters; Jeff Abelin will help with outreach, development, and our computer system; and Phil Rogers, from the MSU College of Business, will share with us his considerable marketing expertise. In addition, professional opera singer Margaret Kohler, one of the performers in this production, will be helping with our outreach efforts, as the newest member of our Advisory Committee.

Thank you for coming. We appreciate your support, and we hope you enjoy the show!

Jane Hodges

President, IOA Board of Directors

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The Intermountain Opera's Sustaining Member Society is comprised of individuals and businesses committed to the future of the opera through a pledge to contribute at least \$1000 annually to the IOA. Please join us in thanking these founding members.

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Gifts to the endowment are tax deductible and will help further operatic performance, education and outreach in southwestern Montana and beyond. Donations may include planned giving programs, gifts of cash or securities, and estate and deferred gifts. Some employers also will match charitable donations. For more information, contact Intermountain Opera Association, P.O. 37, Bozeman, MT 59771 or phone (406) 587-2889.

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Please consider a donation to keep high quality professional opera thriving in southwest Montana.

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2009 — *The Ballad of Baby Doe*

2010 — *Il Trovatore*

2010 — *The Telephone*

2010 — *Bravo! An Opera Celebration*

Catherine Viscardi Savery and BJ Otey performed Gian Carlo Menotti's The Telephone in August in IOA's first appearance at Bozeman's Sweet Pea Festival of the Arts.





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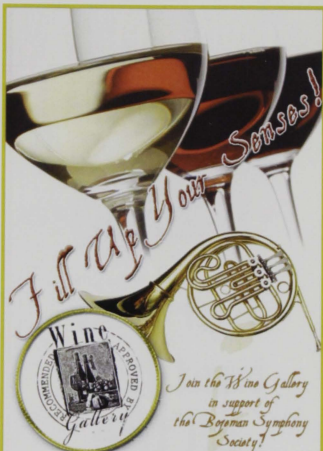
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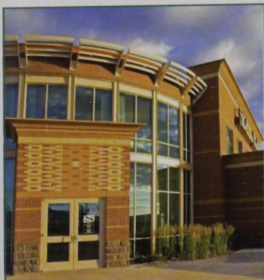
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An Opera Celebration

Act One

Overture, *The Barber of Seville* Julian Dawson &
Gioacchino Rossini (1792-1868) Intermountain Opera Orchestra

Excerpts from Act III, *Rigoletto* by Giuseppe Verdi (1813-1901)

"La donna è mobile" John Pickle

"Un di se ben rammentomi" and

"Bella figlia" John Pickle, Layna Chianakas,
Robert McDonald & Cynthia Clayton

"Viens, Mallika, les lianes en fleurs" from *Lakmé* Layna Chianakas
Léo Delibes (1836-1891) & Margaret Kohler

Excerpts from *Don Giovanni* by Wolfgang Amadeus Mozart (1756-1791)

"La ci darem la mano" Cynthia Clayton & Robert McDonald

"De vieni alla finestra" Robert McDonald

"Mi tradi " Layna Chianakas

"Depuis le jour" from *Louise* Cynthia Clayton
Gustave Charpentier (1860-1956)

"Habanera" from *Carmen* Layna Chianakas
Georges Bizet (1838-1875)

"Un bel di" from *Madama Butterfly* Cynthia Clayton
Giacomo Puccini (1858-1924)

"Nessun dorma" from *Turandot* John Pickle
Giacomo Puccini (1858-1924)

INTERMISSION

20 minutes

Absolutely no photography or videography during performances.
This includes cell phone photos.

Refreshments are on sale in the lobby.

Sharing the joy of opera!

Act Two

"Oh goodness me, Oh misery," *Die Fledermaus*.....Robert McDonald,
Johann Strauss (1825-1899) Cynthia Clayton & Margaret Kohler

"Le Rêve en fermant les yeux" from *Manon*..... Stephen Steffens
Jules Massenet (1842-1912)

Excerpts from Act I, *La Bohème* by Giacomo Puccini (1858-1924)

"Che gelida manina" John Pickle

"Sì, mi chiamano Mimi" Cynthia Clayton

"O soave fanciulla" John Pickle, Cynthia Clayton

"O don fatale" from *Don Carlo* Layna Chianakas
Giuseppe Verdi (1813-1901)

"Au fond du temple saint" from *The Pearl Fishers*.....John Pickle
Georges Bizet (1838-1875) & Robert McDonald

"Hab' mir's gelobt" from *Der Rosenkavalier* Cynthia Clayton,
Richard Strauss (1865-1949) Layna Chianakas & Elizabeth Croy

Brindisi from *La Traviata*..... John Pickle, Cynthia Clayton
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In our efforts to increase the awareness and appreciation of opera in the Rocky Mountain region, we continue to present special programs for fifth-graders through high school students as well as occasional master classes.

And we've expanded our efforts:

- presenting a short opera at the Sweet Pea Festival of the Arts
- appearing the Sweet Pea parade
- participating in Pilgrim Congregational Church Cultural Corner and Wonderlust programs
- and yes, singing arias on Main Street!

If you have additional ideas for us, please let us know!

Stories behind the Arias

Act I

Overture, *The Barber of Seville*. Our May 2011 production of Rossini's riotous tale of Figaro, the famous jack of all trades, will open with this overture.

Act III, *Rigoletto* (in Italian). In a remote inn, The Duke sings of the fickleness of women ("La donna è mobile,") ironic given his treatment of women. He attempts to seduce Maddalena, sister of the assassin-for-hire Sparafucile ("Bella figlia.") Outside the inn, Rigoletto tries to convince his daughter, Gilda, that the Duke is not a man of honour in affairs of the heart. The two conversations intertwine in one of the most celebrated quartets in the opera repertoire.

"Viens, Mallika, les lianes en fleurs" (Flower Song) from *Lakmé* (in French). Like other French operas of the period, *Lakmé* captures the ambience of the Orient that was in vogue during the latter part of the 19th century. The story is set in the British Raj in India. Lakmé, the daughter of the high priest, and her servant, Mallika, go down to the river to gather flowers.

Excerpts from *Don Giovanni* (in Italian). Don Giovanni contrives to be alone with the peasant bride-to-be, Zerlina, and begins his seductive arts. "Là ci darem la mano – There we will entwine our hands." Then Giovanni attempts to seduce the maid of one of his conquests, Elvira. "Deh vieni alla finestra – Come to the window." Later in the opera Elvira sings, "Mi tradì quell'alma ingrata – That ungrateful wretch betrayed me."

"Depuis le jour" from *Louise* (in French). The opera takes place in the Montmartre district of Paris. Louise comes from a working class family who disapprove of her love for the poet, Julien. Act III opens with the opera's best known aria, as Louise sings of her happiness with her new existence and with her lover.

"Habanera" from *Carmen* (in French). Act I is set in a square in Seville, between the cigarette factory and the army guard post. The cigarette girls emerge from the factory, greeted by young men who have gathered to flirt with them. Finally Carmen appears, and all the men ask her when she will love them. She replies in the famous Habanera. "L'amour est un oiseau rebelle – Love is a rebellious bird that no one can tame ... He has never known law. If you don't love me, I love you. If I love you, watch yourself!"

"Un bel di" from *Madama Butterfly* (in Italian). As the curtain opens on Act II, three years have passed since the departure of Butterfly's American "husband," Navy Lt. Benjamin Franklin Pinkerton. Butterfly insists that Pinkerton will return to her in Japan and says that "one beautiful day" they will see a puff of smoke on the far horizon. Then a ship will appear and enter the harbor. When he arrives, he will call "Butterfly" from a distance, but she will not answer, partly for fun and partly not to die from the excitement of the meeting.

"Nessun dorma" from *Turandot* (in Italian). Smitten by the icy princess Turandot, the Prince of Tartary has successfully answered the three riddles that mean the princess must marry him. The prince challenges her to discover his name. As Act III opens, heralds call out the command of the princess: "This night, none shall sleep in Peking! The penalty for all will be death if the Prince's name is not discovered by morning." The Prince waits for dawn and anticipates his victory: "Nobody shall sleep!... Nobody shall sleep! Even you, O Princess."

Stories behind the Arias

Act II

"Farewell trio" from *Die Fledermaus* (in English). Eisenstein is supposed to be going to jail for a few days. His wife, Rosalinde, should be heartbroken, confronting the lonely days ahead. Adele, the maid, has been given the evening off to visit her sick aunt. The truth is, all three of them have been secretly invited to the same lavish masquerade ball hosted by the eccentric Russian Prince Orlofsky. But first, they must say their sad farewells.

"En fermant les yeux" from *Manon* (in French). The chevalier de Grioux and the beautiful Manon have been living together to the displeasure of his father. While Manon secretly considers the offer of protection from a much wealthier man, de Grioux describes his more modest dreams for their future.

Excerpts from Act I, *La Bohème* (in Italian). The poet Rodolfo is alone in the garret, finishing an article, when his neighbor, Mimi, comes seeking a light for her candle. As he touches her cold little hand ("Che gelida manina"), he tells her about himself. Then shy Mimi tells him about her quiet life, embroidering silk flowers ("Sì, mi chiamano Mimi"). By the time they sing "O soave fanciulla," they have fallen in love.

"O don fatale" from *Don Carlo* (in Italian). Carlos, son of King Philip of Spain, is in love with Elisabeth, his stepmother, who returns his love. The bitter Princess Eboli has confessed to Elisabeth: not only did she steal the Queen's jewel casket because she loved Carlos and he rejected her, but, worse, she has been the mistress of the King. Elisabeth has told her that she must go into exile or enter a convent. Eboli, alone, cursing the fatal pride that her beauty has bestowed on her, chooses the convent over exile, and resolves to try to save Carlos from the Inquisition.

"Au fond du temple saint" (Friendship Duet) from *The Pearl Fishers* (in French). The opera begins on a wild seashore on the island of Ceylon, with the ruins of a temple in the background. A gathering of fishermen choose Zurga as their leader. Nadir, a young fisherman, arrives. Zurga and Nadir recall the time when they were both fascinated by the beauty of a young woman, but swore to renounce her and remain friends forever.

"Hab' mir's gelobt" (final trio) from *Der Rosenkavalier* (in German). Princess Marie Therese von Werdenberg (the Marschallin, the title given to a Field Marshal's wife) has a much younger lover, Count Octavian, who has been chosen as the cavalier to deliver a silver rose to Sophie, the bride-to-be of the boorish Baron Ochs. Sophie is the daughter of a wealthy merchant who has been recently elevated to nobility by the Empress. Sophie and Octavian fall instantly in love, but he has promised to be true to the Marschallin. In Act III, the Marschallin recognizes that the day she so feared has come, as Octavian hesitates between the two women. In the emotional climax of the opera, the Marschallin gracefully releases Octavian, encouraging him to follow his heart and love Sophie.

Brindisi, the drinking song from *La Traviata* (in Italian). Violetta Valéry, a famed courtesan, throws a lavish party to celebrate her recovery from an illness. The young nobleman Alfredo Germont, who has long adored Violetta from afar, has had his first opportunity to confess his feelings. The Baron, Violetta's current lover, is asked to give a toast, but he refuses, and the crowd turns to Alfredo to make the toast.

Who's Who

Layna Chianakas, mezzo soprano, last sang with us as Maddalena in *Rigoletto* in 2001. She also sang Cherubino in *The Marriage of Figaro* in 2000.

The Greek-American mezzo has been hailed as "the type of singer that makes one remember why to go to the opera." She has performed with Cleveland Opera, Nashville Opera, Des Moines Metro Opera, Sarasota Opera, Virginia Opera, Dayton Opera, Festival Opera, Nevada Opera, Opera Santa Barbara, Madison Opera, Sacramento Opera, Opera San Jose and Richard Wagner Bayreuth Festival. After a performance as Santuzza in *Cavalleria Rusticana* with Chorus Pro Music in Boston, the *Boston Globe* praised her as "an audience favorite, singing with a strong, cutting voice and breathing real pathos into the character of the betrayed peasant girl." She is currently assistant professor of voice at the San Jose State University School of Music and Dance.



Kenneth Christensen, rehearsal pianist, has appeared as a soloist and collaborative artist throughout the Pacific Northwest, Midwest and Southern California. He has performed with the late Jerome Hines and Pablo Elvira from the Metropolitan Opera Company, and internationally at Kings College Chapel, Cambridge, England and London's Royal Albert Hall, in China and the Philippines. He and pianist Liza Hella performed at Carnegie Hall in 2006.



Cynthia Clayton, soprano, delighted Boze-man audiences as the tragic heroine in *Manon Lescaut* in 2006. She is a favorite of audiences throughout the United States, having performed leading roles with Houston Grand Opera, New York City Opera, Dallas Opera, San Diego Opera, Orlando Opera, Utah Opera, Central City Opera, Arizona Opera, Fort Worth Opera, Lyric Opera of Kansas City, Cleveland Opera, Knoxville Opera, Anchorage Opera, Astoria Music Festival, and Opera San José, where she began her professional career as a principal artist in residence. Her New York City Opera credits include the title role of *Madama Butterfly*, Countess Almaviva in *Le Nozze di Figaro*, and both Mimì and Musetta in *La Bohème*. She is an assistant professor of voice at the Moores School of Music, University of Houston.



Elizabeth Croy, soprano, was seen most recently as Papagena in our 2007 production of *The Magic Flute*. She is a versatile performer of art song and oratorio, as well as opera. She and her colleague Julie Gosswiller were one of ten teams chosen nationally to participate in the 2002 Art Song Festival at the Cleveland Institute of Music. They also were featured in the first season of the popular MontanaPBS series *11th and Grant with Eric Funk*. She is a professor of music at MSU.

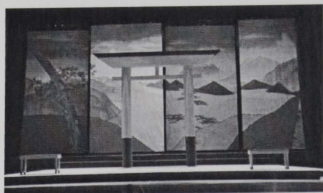


Who's Who

Linda Curtis, artistic director, has been part of Intermountain Opera since its founding, having sung leading roles in several of the first productions. She also served 12 years on the board of directors, three as president. She became artistic director in 1997.



an adjunct member of the music faculty at Northwestern University. He has also enjoyed a career as a concert pianist.



In that capacity she auditions and hires all of our singers and supervises the artistic side of our productions. For *Bravo!* that has meant selecting specific numbers to be performed in coordination with music director Julian Dawson, stage director Robert McDonald, and the singers. In addition to IOA she has performed with Aspen Music Festival, Grant Park Festival, Opera Barga (Italy), Crystal River Opera and Bozeman Symphony. She has a well-respected vocal studio and is a frequent adjunct instructor at MSU.

Michael Hillenius, scenery and lighting designer, has been an integral part of Intermountain Opera productions since he arrived in Bozeman in 1996 to take manage the Willson Auditorium for the Bozeman School District. He fits those gorgeous painted scenic drops from the Stivanello Company to the Willson stage and teaches the stage crew how to change them. He has designed sets for our productions of *The Ballad of Baby Doe*, *The Mikado*, (above) and *Pirates of Penzance*. He has a masters degree in theatre and has directed Bozeman High School's productions of *Fiddler on the Roof* and *South Pacific* as well as designing sets for the popular Hawks Nite Live productions.

Julian Dawson, conductor, is Musical Director of the Intermountain Opera. With *Bravo!* he is conducting his ninth production for us. Born in Dublin, Ireland, he was associate conductor of the Royal Scottish National Orchestra and Scottish Opera. While still in the United Kingdom he was also coach and associate conductor at Glyndebourm Opera in England. He was Director of Orchestras and Opera at Illinois State University for 26 years and opera conductor for nine seasons at the Brevard Music Center as well as being principal coach of the Chicago Opera Theatre. He recently spent five summers as conductor for the Oberlin in Italy opera program in Urbania, Italy and is currently



Margaret Kohler, soprano has been very busy sharing the joy she finds in opera since moving to Bozeman in August, 2009.

Born in Alaska, she has sung with Opera Columbus, Opera Delaware, the San Diego Opera, and with the Columbus and San Diego



symphony orchestras and the New York Chamber Ensemble. She has recorded for Philip Glass, and her recent performances of Schoenberg's *Pierrot Lunaire* were filmed and shown by PBS. She was a first-place

Who's Who

winner in the Metropolitan Opera's district auditions in 2002. She was the soprano singing arias all the way down Main Street in the Intermountain Opera entry in the 2010 Sweet Pea parade and she also presented one of her entertaining introductions to the art of opera as part of our presentation of *The Telephone* during the Sweet Pea Festival of the Arts. She has also organized two major "introductions to opera" concerts in Bozeman.

Robert McDonald, baritone and stage director, is a second-generation member of the IOA family — his father, William, performed in many of our early production.

Bob has performed in several IOA productions, most recently as Papageno in our 2007 *The Magic Flute*. He was also Pooh-bah in *The Mikado* (2006) and the Pirate King in



Pirates of Penzance (2005) in which his father also starred. In Washington, D.C., he is well known as "The Anthem Singer" for his performances at Washington Capitals hockey games. His day job is as head of the baritone section in the U.S. Army Chorus but he still finds time to perform in musical theatre as well as opera throughout the region. He recently performed with celebrated actor Sir Derek Jacobi in a performance centering on Shakespeare's *The Tempest* presented by the Folger Consort in Washington, D.C.

John Pickle tenor, won the hearts of Bozeman opera-goers as well as a healthy round of bravos in his IOA debut last May as Man-

rico in *Il Trovatore*. Shortly before he arrived in Bozeman to rehearse, he made his debut

in a Wagner opera as Erik in the Mobile Opera's *The Flying Dutchman*.

Other recent performances were with Nevada Opera as Don Jose in *Carmen*, Opera Fort Collins as Cavaradossi in *Tosca*, and Teatro

Grattacielo as Gennaro in *I gioielli della Madonna*. He is also frequently heard in concert and in oratorios. *The New York Times* has described his voice as a "liquid tenor," and the *Cleveland Plain Dealer* said, "Pickle's tenor is so mellifluous that we are captivated whenever he lets his voice out."



Stephen Steffens, tenor, is an MSU junior majoring in vocal performance and the recipient of a scholarship from the Intermountain Opera. He made his opera debut in the chorus of *La Bohème* and appeared as President Chester A.

Arthur in *The Ballad of Baby Doe*, both in 2009. He also sang the role of the messenger in *Il Trovatore* in May. He won the MSU Music Department's aria contest last spring and spent part of his summer vacation in Salzburg, Austria with the University of Miami School of Music summer program.



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Our productions simply wouldn't happen without the hundreds of hours donated by volunteers who help with our mailings, work in the ticket office, help in our outreach projects, usher, staff our concession stands, supply cast and hospitality room refreshments, house and provide transportation for our guest artists, assist with the cast party, photograph or videograph our productions, or work backstage with costumes, props, hair and make-up. Our loudest BRAVI! goes to these volunteers.

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About the Intermountain Opera

Each spring for the past 32 years, and in several recent autumns as well, two to three thousand area residents and visitors have thrilled to magnificent voices, elaborate scenery and lavish costumes on the stage of the Willson Auditorium.

It began with a young MSU voice instructor, Verity Bostick, who wanted to sing opera in Bozeman. During a costume fitting in New York, she confided her ambition to Anthony Stivanello, proprietor of a costume and scenery rental business. He agreed to provide costumes, scenery and his stage direction free of charge for a first production. He also told her that one of the reigning baritones at the Metropolitan Opera, Pablo Elvira, had recently settled in Bozeman. Elvira agreed to sing in the first production.

At about the same time, Mrs. Robert W. Martin, Jr., a New York City opera patron and cultural philanthropist with a vacation home in Gallatin Canyon, made Bozeman her permanent home.

In May of 1979, the newly incorporated Intermountain Opera Association presented Verdi's *La Traviata* to an entranced audience, discovering that un-miked human voices could soar over an orchestra to the back of the Willson Auditorium and that they could weep over a love story sung in a foreign language.

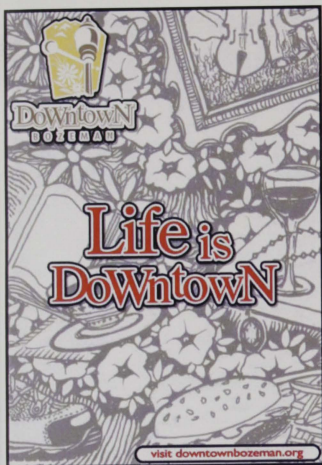
So it began. Mrs. Martin raised money. Elvira persuaded his friends to come to Montana and sing at affordable prices. People who had never heard opera discovered that they loved it and volunteered to sell tickets, fit costumes, create props, usher and serve on the board of directors. The best local musicians joined the orchestra and chorus. Audiences learned to expect remarkable performances.

Elvira retired in 1997 and soprano Linda Curtis, who had sung in several productions and served as IOA president, took over as artistic director. When the IOA's long-time conductor, Giampaolo Bracali, died in 2006, conductor/pianist Julian Dawson became IOA's music director/conductor.

In recent years the board of directors has concentrated on building new audiences, finding new sources of funding, and developing a year-round presence. We now present a season of opera with one production in the spring and a second in the fall. Last year we produced our first American opera, Douglas Moore's *The Ballad of Baby Doe*. This past August we made our first appearance at the Sweet Pea Festival of the Arts. Intermountain Opera continues its dedication to sharing the joy of opera with our community and the wider region.



Our most recent full-scale production was *Il Trovatore* in May of this year with eight gorgeous sets provided by the Stivanello Costume Company of New York. Liza van der Ploeg (center) sang Azucena.



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John Pickle as Manrico in Il Trovatore, May 2010

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