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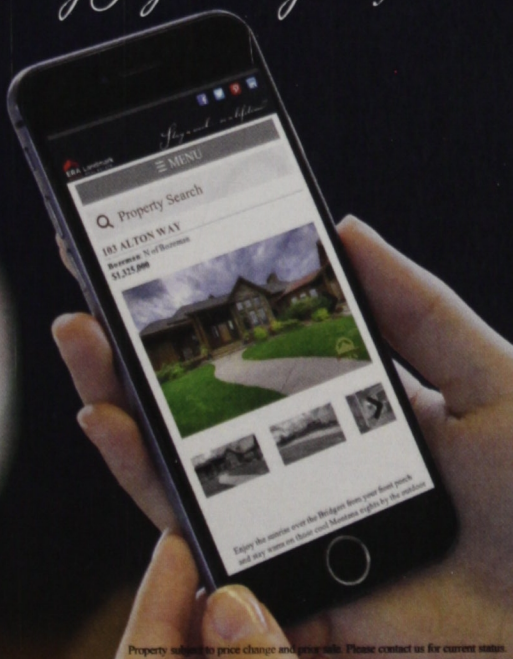
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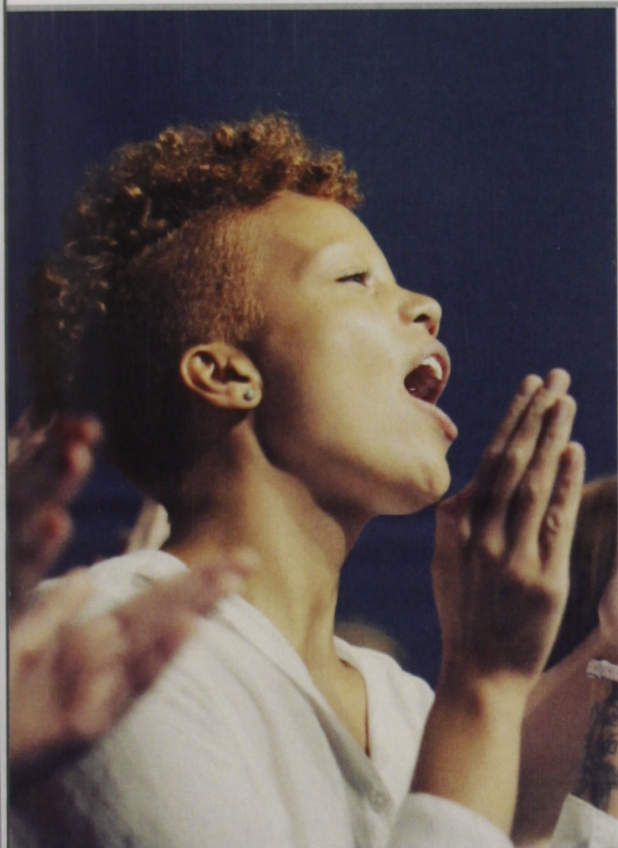
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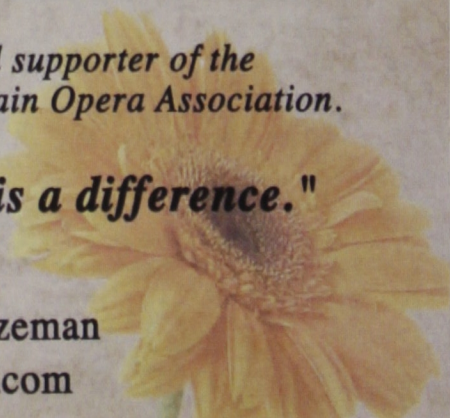
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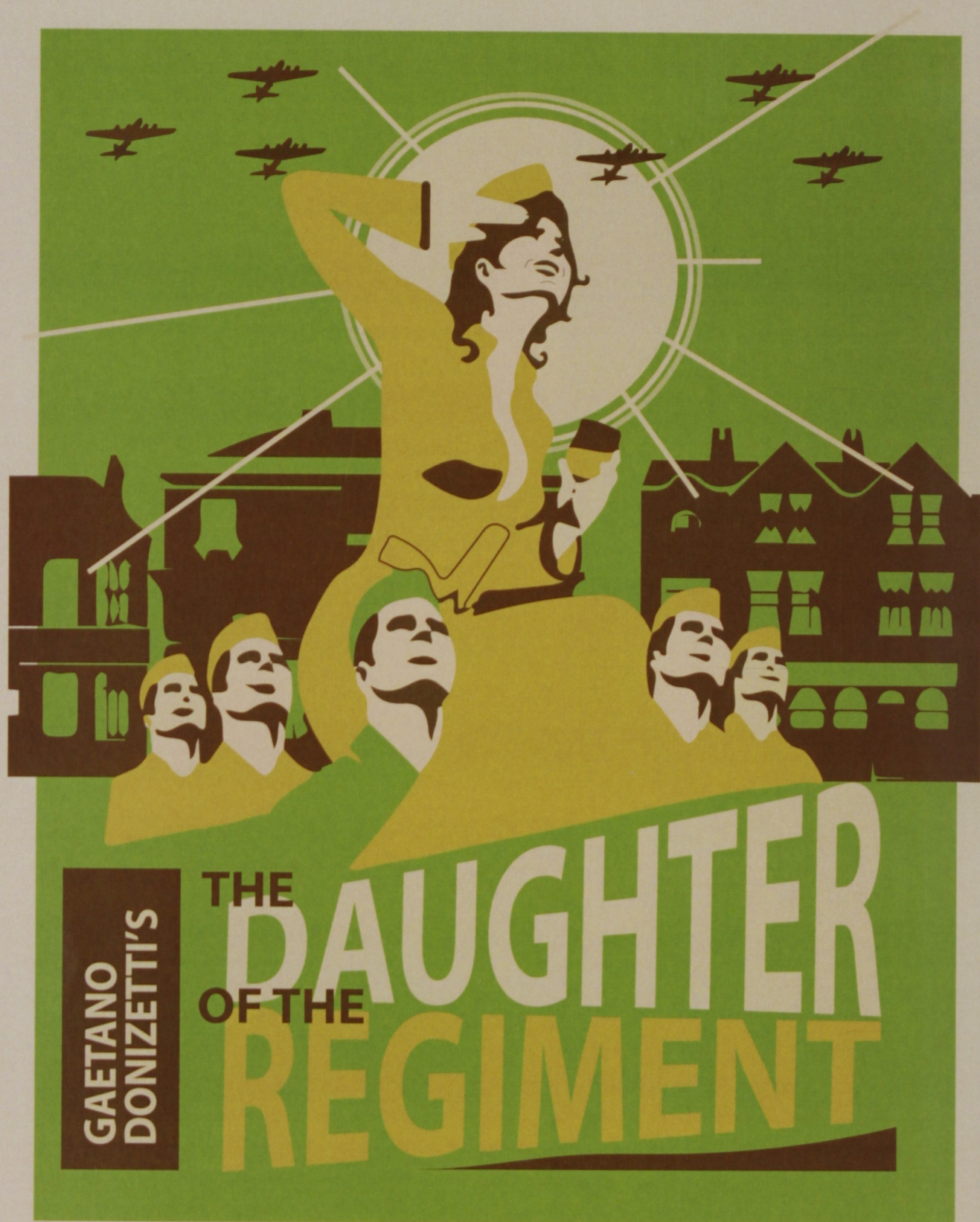


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Intermountain Opera Bozeman presents

The Daughter of the Regiment

by Gaetano Donizetti

Libretto by Jean Francois Bayard and J. H. Vernoy De Saint-Georges

English version by Ruth and Thomas Martin

Conductor: Michael Sakir

(sponsored by Don & Sharon Tudor Isler)

Stage Director: Jeffrey Buchman

(sponsored by Richard Wolff & Janel Carino)

Cast

Lindsay Russell - Marie

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

Eric Bowden - Tonio (sponsored by Big Sky Western Bank, Jim Ness)

Cindy Sadler - the Marquise of Birkenfeld

Joseph Beutel - Sergeant Sulpice

Phillip Gay - Hortensius

Harlan Reidmohr - Corporal

Alice Allen - Duchess

Matt Rognlie - Notary

Suzanne Forrester - Peasant



THE SETTING

In Tyrol, a region in the alps, in the early nineteenth century

Act I: An army camp site in the Tyrol

INTERMISSION

Act II: Large drawing room in the Chateau Birkenfeld

Sets & Light Design by Michael Hillenius

Costumes by Stivanello Costume Co., Inc., Maspeth, New York

Costume coordination by Madeline Garcia

Supertitles written by Jeffrey Buchman

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SYNOPSIS

Sergeant Sulpice, the big cheese in a regiment of French soldiers just about to pull out of Tyrol, is a little worried about Marie, the daughter of the regiment. She's been spotted several times, talking to a handsome young local. But, by regimental decree as well as her own vow, Marie can only marry a soldier from the regiment. So when her sweetheart Tonio is captured by the regiment as an enemy spy, he enlists in order to be eligible to marry his beloved. It's the happiest day of his life, he sings, when he becomes both soldier and affianced. But his happiness is short-lived. Encountering the regiment, the Marquise of Birkenfeld, a local aristocrat, recognizes in Marie a child long missing from her wealthy family. She whisks Marie off to be made into a lady, leaving the regiment forlorn and Tonio devastated.

Some months later, the Marquise is trying to arrange a marriage between Marie and the young Duke of Krackentorp. Her efforts to transform Marie into a dazzling society debutante, however, have failed to take; Marie prefers singing her old regimental ditties to the latest popular Romantic songs. Tonio, meanwhile, has worked his way up in the regiment to lieutenant's rank; he has also been doing some snooping and has determined that the Marquise's story about Marie's birth is untrue. On the night of Marie's arranged wedding he bursts into the Birkenfeld chateau, accompanied by the regiment, and confronts the Marquise. The secret of Marie's origin is revealed, society snobbery is foiled, true love wins out, and everybody salutes the French flag!

Synopsis courtesy of Seattle Opera

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ARTISTS



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Lindsay Russell (soprano) Marie

Praised as "radiant and authentic" by *Opera News* and an artist with a "gracious tone" by *The New York Times*, soprano Lindsay Russell is quickly gaining recognition in the world of opera. This season she will be singing Marie in *The Daughter of the Regiment* with Intermountain Opera Bozeman, *It's a Wonderful Life* with Houston Grand Opera, and Addie Mills in a workshop of *The House Without a Christmas Tree* with Houston Grand Opera.

Last season she sang Gretel in *Hänsel und Gretel* at Knoxville Opera, Queen of the Night in *Die Zauberflöte* at Opera Idaho, and Adele in *Die Fledermaus* with the Nashville Opera. She returned to the Yakima Symphony to sing Mozart's *Requiem* and made her debut with New Jersey Festival Orchestra as Musetta in *La bohème*. She also sang the roles of Bettie/Bea in the world premiere of David Hanlon's new opera *After the Storm* with Houston Grand Opera Company.

In recent seasons she made several role and company débuts, including the Queen of the Night in *Die Zauberflöte* with Arizona Opera and Opera Roanoke, The Lady with a Hand Mirror in Dominic Argento's *Postcard from Morocco* with Portland Opera, Lisette in *La Rondine* at Skylark Opera, and Valencienne in *The Merry Widow* with the Northern Lights Music Festival.

In concert, Ms. Russell debuted at Carnegie Hall in Schubert's *Mass in G Major* and Mozart's *Missa Brevis in C*, and sang the soprano solo in Mahler's *Symphony No. 2* with Yakima Symphony.



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Eric Bowden (tenor) Tonio

Eric Bowden, a native Houstonian, is excited to make his role debut as Tonio in *The Daughter of the Regiment* and company debut with Intermountain Opera Bozeman. Mr. Bowden was recently seen performing Don Ramiro in *La Cenerentola* and Ernesto in *Don Pasquale* with Opera in the Heights in Houston, TX.

Other recent performances include: Laurie in *Little Women* (Opera North), Arturo in *Lucia di Lamermoor* (Opera North), Jacey Squires in *The Music Man* (Glimmerglass Festival), Roderigo in Verdi's *Otello* (Sarasota Opera), Roderigo in Rossini's *Otello* (Opera in the Heights), Laurie in *Little Women* (Pensacola Opera), Pong in *Turandot* (Pensacola Opera), Rinuccio in *Gianni Schicchi* (Mobile), and Count Almaviva in *Il Barbiere di Siviglia* (Opera Iowa).

Other credits include Ferrando in *Così fan tutte*, Duke in *Rigoletto*, Male Chorus in *The Rape of Lucretia*, Nadir in *Les Pêcheurs de Perles*, and Tony in *West Side Story*.

ARTISTS

Cindy Sadler (mezzo-soprano) the Marquise

Heralded for her rich, satiny voice as much as her impeccable characterizations, mezzo-soprano Cindy Sadler is a force to be reckoned with on the operatic scene. Anthony Tommasini of the *New York Times* called her "wonderful" as Baba the Turk where she "made every phrase count," and the press raved about her standout performance in which she "surpassed expectations" (*NJ Star-Ledger*), "made you forget she was a bearded lady... you loved her from the first note" (*Philadelphia Inquirer*), and "took this role to the bank, to several financial institutions, and then to various jewelers" (*Princeton Packet*).



Ms. Sadler recently revisited several signature roles, including her "smartly sung and portrayed" Marquise de Birkenfeld in *La fille du regiment* in her company debut with Mill City Summer Opera; her "amusingly overripe" Marcellina in *Le nozze di Figaro* with the New Orleans Opera Association; and Gertrude in *Romeo & Juliette* in a "standout performance" with both Austin Opera and Atlanta Opera. She also made her company debut as Mrs. Quickly in Odyssey Opera's *Sir John in Love*, where *Boston Classical Review* praised her as a "dark-toned presence," and she stage directed *The Magic Flute*, with her own new translation of the dialogue, for Spotlight on Opera, a summer program in Austin, TX. In addition, Ms. Sadler recently directed *Suor Angelica & Gianni Schicchi* at the Mediterranean Opera Studio & Festival in Caltagirone, Sicily, in the summer of 2016. Ms. Sadler will once again reprise her Marquise de Birkenfeld with Austin Opera later this season.



Joseph Beutel (bass-baritone) Sergeant Sulpice

Acclaimed Bass-Baritone Joseph Beutel is an Indiana native. He has often been praised for his richness of vocal color and versatility on stage. Recent engagements have included roles in Martinu's *Comedy on the Bridge* and *Alexandre bis* with Gotham Chamber Opera; Sulpice in *La fille du régiment* with Fargo-Moorhead Opera; Sam in *Un ballo in maschera* with Boston Youth Symphony Orchestras; der Tod in *Der Kaiser von Atlantis* with Opera Moderne in Vienna; Nourabad in *Les Pêcheurs de Perles* with Baltimore Concert Opera and Opera Delaware; the High Priest of Baal in *Nabucco* with Opera Naples and Hotel Manager/Duke in

Ades's Powder Her Face with Skylight Music Theatre.

Mr. Beutel was a winner of the Sullivan Foundation Career Development Award in 2011 and received encouragement from the Gerda Lissner Foundation in 2012. He performed with the recent New York Philharmonic production of *Carousel* and American Lyric Theater's workshops of two new operas, *La reina* and *The Turing Project*. He has been involved with the Santa Fe Opera as a singer apprentice where he sang the role of Lamoral in their new production of *Arabella* by Strauss.

In addition to his operatic endeavors, Mr. Beutel has also been seen in many oratorio and cantata works. An accomplished Bach soloist, he has recently performed the Cantatas, "Siehe, ich will viel Fischer aussenden" (BWV 88) and "Gottes Zeit ist die allerbeste Zeit" (BWV106) in New York. He has sung Handel's *Messiah* with the prestigious 'Ensemble viii' in Austin, Texas, and performed in recital in various places across the country.

ARTISTS



Phillip Gay (bass-baritone) Hortensius

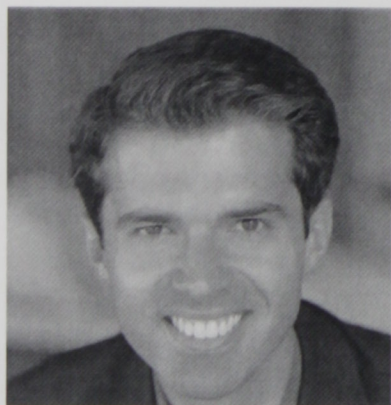
American bass-baritone Phillip Gay is a recent alumnus of the Pittsburgh Opera Resident Artist Program. His voice is hailed by the *Pittsburgh Tribune-Review* as "impressive" and "sonorous," and the *Tampa Bay Times* praises his "commanding bass-baritone delivery."

In the 2015-16 season, Mr. Gay makes his debut with St. Petersburg Opera as Zuniga in *Carmen*, as well as with Syracuse Opera as Colline in *La bohème* and Hortensius in *The Daughter of the Regiment* with Intermountain Opera.

In the 2014-2015 season, he sang the role of Lodovico in *Otello*, Garibaldo in *Rodelinda*, Zuniga in *Carmen*, and Hortensius in *The Daughter of the Regiment*. In April 2015, Mr. Gay was the bass soloist in Mozart's *Requiem* at Erie Philharmonic. In the 2013-14 season, he was seen as the King in *Aida*, Second Armored Man in *The Magic Flute*, Principal in *Paul's Case*, Colline in *La Bohème*, and Judge in *Orphée*.

A native of Beaumont, Texas, Mr. Gay received his Bachelor of Music degree in Vocal Performance from Lamar University, and his Master of Music degree in Vocal Performance from University of Illinois at Urbana-Champaign. Mr. Gay was a District Winner in the 2014 and 2011 Metropolitan Opera National Council Auditions.

ARTISTIC STAFF



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Michael Sakir - Conductor

Equally active on the podium and at the keyboard, conductor and pianist Michael Sakir has received critical acclaim for his "artistic authority," "fluidity of expression," and "great delicacy of feeling." In the 2015-16 season, Mr. Sakir made his guest conducting debuts with Eugene Opera in Benjamin Britten's *The Turn of the Screw*, Opera Orlando in Mozart's *The Impresario* and Poulenc's *Les Mamelles de Tirésias*, and Hubbard Hall Opera Theater in Puccini's *Madama Butterfly*. He also returned to Des Moines Metro Opera as conductor for Philip Glass' *Galileo Galilei*.

In the 2014-15 season, Mr. Sakir made his conducting debuts at Northwestern University's Bienen School of Music for the fully-staged Chicago premiere of Jake Heggie's *Dead Man Walking* (for which he was awarded 3rd Place in the 2015 American Prize in Conducting: Opera Division), American Opera Projects for the touring premiere production of Laura Kaminsky's *As One*, Opera in the Ozarks for Rossini's *La Cenerentola*, and Opera North (NH) for Aaron Copland's *The Tender Land*. Mr. Sakir also returned to the Boston Opera Collaborative as conductor and harpsichordist for Handel's *Rinaldo*.

Mr. Sakir has held chorus master, assistant conductor, and coach positions for over two dozen productions with Florida Grand Opera, Sarasota Opera, Des Moines Metro Opera, Pensacola Opera, and Opera Boston. Between 2008 and 2010, Mr. Sakir received critical acclaim as Music Director of the Boston Opera Collaborative's *The Magic Flute*, *Carmen*, and *Little Women*, for which he was awarded 3rd Place in the 2011 American Prize in Conducting: Opera Division.

❧ ARTISTIC STAFF ❧

(Michael Sakir continued)

A passionate advocate for new music, Mr. Sakir has collaborated with such distinguished living composers as Sir Harrison Birtwistle, John Harbison, and Jake Heggie. From 2008 to 2010, Mr. Sakir served as Music Director of the Juventas New Music Ensemble, a Boston-based instrumental ensemble dedicated to performing works by composers under 35. Under his leadership, Juventas received rave reviews for innovative programming and performances that "pushed the boundaries of the audience's expectations" (*Boston Theatre Review*).

Mr. Sakir holds bachelor degrees in Piano Performance and Music History from the Oberlin Conservatory of Music and a graduate degree in Orchestral Conducting from The Boston Conservatory. He received additional training from the International Conducting Workshop & Festival, Conductors Guild Training Workshop, and the Pierre Montreux School for Conductors. Mr. Sakir is a member of the national music honor society Pi Kappa Lambda. He is a native of Northern California.

Jeffrey Marc Buchman- Stage Director

Opera News calls director Jeffrey Marc Buchman "a formidable talent," and the *South Florida Classical Review* claims "Buchman has mastered an art beyond the powers of many directors." Following enormous success directing the premiere of *Madama Butterfly* for the National Theater in Managua, Nicaragua, Mr. Buchman returned to create a critically acclaimed production of *La bohème*.



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This season, he made a return to Indiana University for *La bohème*, created a new production of *Gianni Schicchi* and *Suor Angelica* for University of Miami, Haydn's *Lo Speciale* for the New World School of the Arts, *Manon Lescaut* for Mobile Opera, *Il Barbiere di Siviglia* for Syracuse Opera and created a multimedia arena event for the Grand Rapids Symphony that includes over 1500 performers performing with 3-D motion graphics.

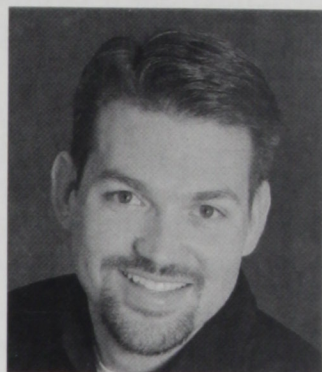
Mr. Buchman regularly teams up with his wife and renowned choreographer Rosa Mercedes. Their collaborations have included acclaimed productions of *Il Trovatore*, *Rigoletto*, *La bohème*, *The Bartered Bride*, *Così fan tutte*, *The Magic Flute*, *Hansel & Gretel*, *Die Fledermaus* and the Spanish zarzuela *Luisa Fernanda*. He began his music studies at the Baltimore School for the Arts and later at the Interlochen Arts Academy, in Michigan.

Mr. Buchman holds a Bachelor of Music degree in Opera from the Boston Conservatory of Music and a Master of Music degree in Voice from the Peabody Conservatory of Music in his native city of Baltimore, Maryland. He studied German at the Goethe Institut in Prien am Chiemsee, Germany, and Spanish at the Instituto Cervantes. He trained in the Young Artist Program of the Florida Grand Opera, where he later was honored with the company's Evelyn P. Gilbert Award, and also in the Studio and Apprentice Artist Programs of Central City Opera, where he was awarded their Studio Artist of the Year award. Winner of the prestigious Luciano Pavarotti International Voice Competition, Mr. Buchman began his work in opera as an acclaimed singer noted for his ability to merge acting and singing. Other prizes include First Prize in the National Voice Competition of the National Society of Arts and Letters and a Richard F. Gold career grant from the Shoshana Foundation.

ARTISTIC STAFF

Lukas Graf- Choral Conductor

This is Lukas Graf's second opera as chorus director for Intermountain Opera Bozeman. As a Montana native, Mr. Graf and his family are excited to return to Bozeman and eager to contribute to the musical community. Mr. Graf has performed and conducted opera, operetta, and musical theater around the United States and Europe. His most recent operatic roles include Tamino from Mozart's *Die Zauberflöte*, Gherardo from Puccini's *Gianni Schicchi*, and Father Gleaton from Carlisle Floyd's *Susannah*. Mr. Graf has also premiered the roles of Louis Tikas in Lori Laitman's *Ludlow*, Collins in Kirk Mechem's *Pride and Prejudice*, and Rosenkrantz from Hershel Garfein's *Rosenkrantz and Guildenstern* in workshops with the composers. Mr. Graf has performed professionally in over 25 different houses, including his work with IOB as Frank in *Die Fledermaus* and El Dancaïro in *Carmen*. Mr. Graf currently teaches voice privately and teaches honors classes at Montana State University. He previously taught voice, choir, and opera at Minot State University. Mr. Graf holds a Doctor of Musical Arts degree in Voice Performance and Pedagogy and two Masters of Music degrees in Voice Performance and Choral Conducting from the University of Colorado, Boulder. He received his Bachelor of Arts degree from Montana State University under the direction of Lowell Hickman, David Cody, and Linda Curtis.



Kyle Naig- Rehearsal Pianist

Kyle Naig is a pianist and coach from Des Moines, Iowa. Most recently, he worked at Des Moines Metro Opera on productions of *Galileo Galilei* and *Manon*. Also in 2016, he was a Mosher Studio Artist at Opera Santa Barbara, where he worked on productions of *L'elisir d'amore*, *Suor Angelica*, and *Gianni Schicchi*. Currently he is the Resident Artist Program coach/accompanist at Lyric Opera of Kansas City. Mr. Naig is a graduate of the University of Kansas.

Beth Lee - Choral Rehearsal Pianist

Beth Lee has several decades of experience as a piano accompanist. She studied piano at Florida State University and later privately with James Streem. Her experience includes work as a piano accompanist for music majors at Florida State University and Montana State University, church organist for many years, music director and accompanist in several community theater organizations, harpsichordist with a string quartet in an opera arts association, and accompanist for a varied assortment of choral, jazz and instrumental groups.



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Supertitles: Carole McClean & Kyle Naig

Dear opera fans, new and old,

We're glad you're here today to see this IOB production of Donizetti's *The Daughter of the Regiment*. Our splendid cast arrived in Bozeman on September 30 to begin the hard work that culminates in these performances, one that will linger long in your (and our) memory. I want to again acknowledge that doing an opera production of the quality we demand in Bozeman really does take "a village": from our outstanding visiting artist-singers and directors, to our committed local performers and musicians, to the technical and production wizards behind the scenes, and to the huge number of volunteers who staff the telephones, who get you to your seat on time, who run the refreshment booths, and who extend and amplify the work of our small staff. But the "village" also includes you: opera lovers from across Montana who share the excitement of live opera of the highest possible quality. On behalf of the Board of Directors of Intermountain Opera Bozeman, welcome!



I admit to making a mistake in our previous program notes: we're officially two years older than I recalled. This fall production begins our 39th year of live opera in Bozeman; our 40th anniversary season will be commemorated in 2017-2018. I have just appointed our 40th anniversary celebration committee, to be chaired by Ken Christensen, assisted by Doug Badenoch, Suzy Day, Robyn Erlenbush, Marty Lambert, Matt Rognlie, Jeff Strickler, Rusty Swingle, Jan Young and Carter Walker. If you want to help and be part of the fun, let us know by calling the Opera office at 587-2889 and we'll work you into the plans.

But in the interim, there's more good news. When I last wrote you, the name of our February 2017 joint musical production with Montana Shakespeare in the Parks couldn't be announced, but now it can. It will be *A Little Night Music* by Stephen Sondheim, one of the great musical theater experiences of our time. High standards were set with our past productions of *Man of La Mancha* and *My Fair Lady* that played to sold-out houses in MSU's Black Box Theater. To accommodate more of you, we're adding two performances to the previous 11, but my advice is to get your ticket orders in early when they go on sale; this will be another sold-out show. Kevin Asselin will again direct, and as before we are bringing in outstanding actors and singers who will enchant you, helped by our marvelous local talent.

Two of our "alums" from past IOB productions stopped over in Bozeman recently to say "Hi" to our Artistic Director, who reciprocated by feeding them dinner (Linda is a marvel: not only in selecting fine voices where she excels but also in gourmet cooking!) My wife Anne and I were lucky enough to be included, and what we were so pleased to hear from these "alumni" was that IOB has a special reputation among young opera artists in the USA. The word is out among young opera singers that IOB is a venue that should be on their resumé. I find that exciting.

Again, thanks for your support of what I believe is the best small-town opera company in the USA. You are our reason for existing. Without you and your support we couldn't do what we do. We're really glad you're here today! Enjoy the show!

With best regards,

A handwritten signature in dark ink, appearing to read "Dennis K. Wentz, MD". The signature is fluid and cursive.

Dennis K. Wentz, MD
President

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Dennis K. Wentz

- 2015 — *Don Pasquale*
2016 — *My Fair Lady*
2016 — *Don Giovanni*
2016 — *The Daughter of the Regiment*

Dear Opera Friends,

Premiered in 1840, Donizetti originally composed this opera in French – *La fille du regiment* – for the Opera Comique in Paris. Later the same year this Italian composer shifted to his native language, preparing a production of Opera Buffa performances at La Scala, Milano. The French version first appeared at the Metropolitan Opera in 1902 and has had frequent productions in the 20th century. So, here in Bozeman in the 21st century, we have an opera performed in English, written by an Italian composer when he lived in Paris.



The Daughter of the Regiment has been a great vehicle for the finest coloratura voices throughout the years. Featuring repeated high notes and speedy ornamentation, this delightful comedy keeps us smiling and rooting for the young lovers. Our production was inspired by a video from the Wolftrap Festival starring Beverly Sills and William McDonald. William is a dear friend of Intermountain Opera Bozeman having performed with us many times during our early years. His son Bob continued the legacy by also joining us for leading roles. William and Bob were both involved in our production of *Pirates of Penzance* in 2005.

We are thrilled to present this great work to our Bozeman audiences. This is our 39th year of offering Operatic Musical Theater - live with no amplification. Artists communicate directly to their audiences, sharing their considerable talents with you – no screens, no recordings, just human to human. And THAT my friends, is what makes what we do so very special! We look forward to sharing our collaboration with Shakespeare in the Parks: Stephen Sondheim's *A Little Night Music*, in February at MSU's Black Box Theater. Puccini's *Tosca* will be presented at Willson Auditorium on May 12th and 14th. Many thanks to all who help make these productions possible!

Cheers!

Linda Curtis

Linda Curtis
Artistic Director

Artistic Advisors

If there is ever a question regarding a particular production or artist, these outstanding professionals in the world of opera 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.

Ari Pelto (Conductor) Artistic Director and Conductor of Opera Colorado, Opera Memphis, and Oberlin in Italy.

Benjamin Wayne Smith (Stage Director) Artistic Director for the Accademia Vocale Lorenzo Malfatti in Lucca, Italy, and on faculty at University of Memphis.

Levi Hernandez (Baritone) Former Chicago Lyric Opera Ryan Center Apprentice Artist. Active performance career around the country.

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

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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.

In addition to receiving the heartfelt thanks of the board, the benefits listed below are offered to those who pledge at the following levels:

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- Indication of membership in the Society in IOB production programs

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- Invitation to attend all evening rehearsals at the Willson
- \$5.00 concession voucher to be used at one main stage performance
- A production photograph, autographed by at least one guest artist

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- Use of our Hospitality Room (East hall off the Willson Lobby) before the opera and during intermissions. Leave coats, enjoy hors d'oeuvres and sweets, visit with fellow Ambassadors, Sponsors and Underwriters, and IOB Board members
- Invitation every spring and fall from the IOB board to the Guest Artists' Welcome Dinner, a small, private function with a lovely meal and wines, and the opportunity to get to know the artists and the IOB board and staff
- A pass for convenient Reserved Parking
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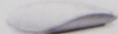
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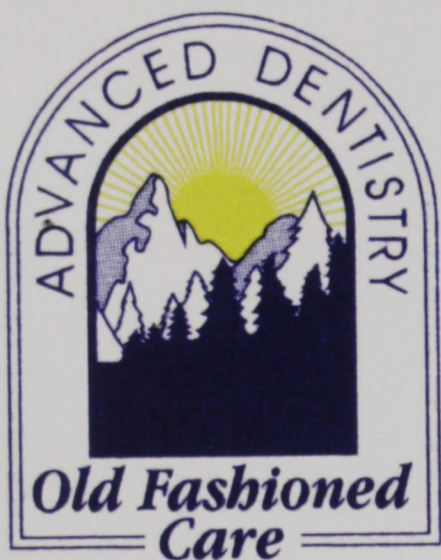
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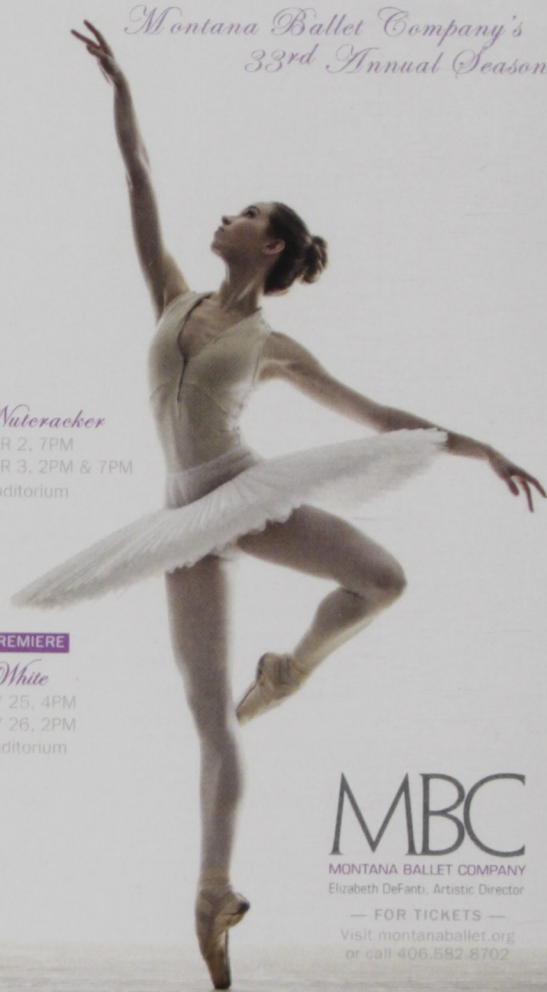
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