



poster art by Steve Rosengren

19th Season – April 25 and April 27, 1997



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ASSOCIATION

in its
19th season

presents

DON GIOVANNI

Opera in Two Acts
Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte

Sung in Italian, with English supertitles
Supertitles and English translations of *Don Giovanni* by Roberto Stivanello

Produced and Directed by: Roberto Stivanello

Conducted by: Giampaolo Bracali

Set and Costumes: Stivanello Costume Company

Friday, April 25, 1997
7:30 p.m.

Sunday, April 27, 1997
6:00 p.m.

Willson Auditorium
404 West Main Street
Bozeman, Montana

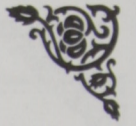
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Please note that next year's opera performances will be the weekend of May 15th.



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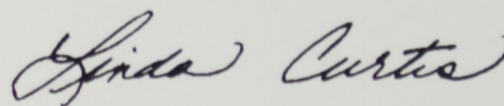
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We at Intermountain Opera want to thank you for joining us for this, our nineteenth year. There are numerous volunteers who contribute their precious time and energies to the production of opera in Bozeman. We owe them our very special thanks, for without their gifts we could not possibly afford to produce an art form that is so inherently expensive. As we, the Board of Directors, wrestle with increasing budgetary constraints we must remember that the musical experience is what brings us together this evening. We sincerely hope that you will enjoy *Don Giovanni* and resolve to do your part to ensure that the tradition of quality opera in Montana continues to grow and prosper.

With our deepest appreciation,



Linda Curtis
President

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May 10 - Verdi, *Don Carlo*

May 24 - Berio, *Un Re in Ascolto*

May 31 - Mozart, *Magic Flute*

June 7 - Bellini, *Norma*

June 14 - Strauss, *Salome*

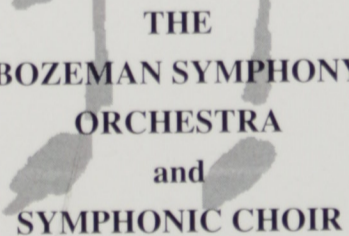
June 21 - Puccini, *Turandot*

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July 13 - Missoula Symphony

July 25 - Muir Quartet

August 9 - The David Grisman Quartet

August 23 - Bluegrass Festival

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The Cast

in order of appearance

Leporello	Jean-Ronald LaFond	Don Ottavio	Curt Peterson, Tenor
Donna Anna	Judith Burbank, Soprano	Donna Elvira	Katherine Luna, Soprano
Don Giovanni	John Cheek, Bass	Zerlina	Anne Basinski, Soprano
The Commendatore	John Ames, Baritone	Masetto	Robert McDonald, Baritone

Synopsis

ACT I At night, outside the palace of the Commendatore in Seville, Leporello grumbles about his fatiguing duties as servant to Don Giovanni, a dissolute nobleman (*"Notte e giorno faticar"*). Suddenly the Commendatore's daughter, Donna Anna, appears, struggling with the masked Giovanni, who has entered her chamber and tried to seduce her (*"Non sperar, se non m'uccidi"*). When Anna's father answers her cries, he is killed in a duel by Giovanni, who escapes. Anna, having summoned other aid, returns with her fiancé, Don Ottavio; finding her father dead, she makes Ottavio swear vengeance on the assassin (*"Fuggi, crudele"*).

At dawn, Giovanni flirts with a traveler outside a tavern. She turns out to be Donna Elvira, a woman he seduced in Burgos. She is still lamenting her loss (*"Ah! chi mi dice mai"*). Giovanni escapes while Leporello distracts Elvira by reciting his master's long catalog of conquests (*"Madamina! Il catalogo è questo"*).

Peasants arrive, celebrating the nuptials of their friends Zerlina and Masetto; when Giovanni joins in, he pursues the bride, angering the groom, who is removed by Leporello. Alone with Zerlina, the nobleman suavely persuades her to come with him to his palace (*"Là ci darem la mano"*). Elvira interrupts him and whisks the girl away. Momentarily thwarted, Giovanni greets Anna and

Ottavio, only to be embarrassed by the persistent Elvira, who denounces him as a seducer. Explaining that Elvira is mad, he leads her off (quartet: *"Non ti fidar, o misera"*). Anna, having recognized his voice, realizes that Giovanni was her attacker. She calls on Ottavio to avenge her honor (*"Or sai chi l'onore"*), leaving him to thoughts of love (*"Dalla sua pace"*).

At his palace, Giovanni prepares for the wedding feast he has planned for the peasants, toasting the revelry to come (*"Finch' han dal vino"*).

In the palace garden, Zerlina begs the jealous Masetto to forgive her apparent infidelity with the Don (*"Batti, batti, o bel Masetto"*). The three enter the palace together as a minuet sounds from the ballroom. Elvira, Anna and Ottavio arrive in dominoes and masks (trio: *"Protegga il giusto cielo"*); Giovanni tells Leporello to invite them to the feast.

Guests crowd the ballroom. While Leporello distracts Masetto, the host dances with Zerlina, enticing her to a nearby chamber. When the girl's cries for help put him on the spot, Giovanni tries to blame Leporello. Elvira, Anna and Ottavio unmask and confront Giovanni, who barely escapes Ottavio's drawn pistol.

Intermission

ACT II Under Elvira's balcony, Leporello exchanges cloaks with Giovanni to woo the lady in his master's stead. Leporello leads Elvira off, leaving the Don free to serenade Elvira's maid (*"Deh, vieni alla finestra"*). When Masetto passes by with a band of armed peasants bent on punishing Giovanni, the disguised rake gives them false directions, then beats up Masetto. Zerlina tenderly consoles her betrothed (*"Vedrai, carino"*).

Elvira follows the disguised Leporello to the Commendatore's palace, where they are surprised by Anna, Ottavio, Zerlina and Masetto, who, mistaking servant for master, threaten Leporello. Frightened, Leporello reveals his identity, feigns to vow vengeance on Giovanni and escapes. When Anna departs, distraught, Ottavio reaffirms his confidence in their love and leaves in search of the culprit (*"Il mio tesoro"*). Elvira, furious at her second betrayal by the Don, voices her rage (*"Mi tradi"*).

Leporello catches up with his master in a cemetery, where a

voice emanating from the statue of the slain Commendatore warns Giovanni of his doom. The Don orders Leporello to invite the statue to dinner. When the terrified servant stammers an invitation (*"O staua gentilissima"*), the statue nods acceptance.

In her home, Anna postpones marriage to Ottavio until her father is avenged (*"Non mi dir"*).

In his banquet hall, where an orchestra is playing, Giovanni orders Leporello to serve supper. Elvira rushes in, begging the Don, whom she still loves, to reform. But he waves her out. Leaving, she screams in terror; the statue has arrived. Giovanni bravely greets the statue, which bids him repent (*"Don Giovanni, a cenar teco"*). When he refuses, flames engulf his palace and he is dragged down to hell.

Elvira, Anna, Ottavio, Zerlina, Masetto and Leporello gather to plan their future and state the moral: such is the libertine's fate (*"Questo è il fin di chi fa mal"*).

Adapted from Opera News - February 2, 1991

Refreshments are available in the lobby during intermissions.

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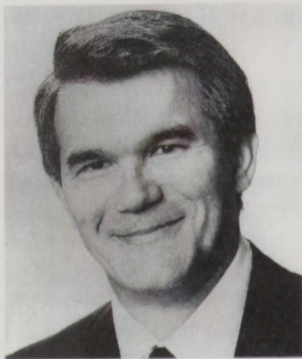
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The Artists



John Cheek (Don Giovanni) made his Metropolitan Opera debut in 1977 and has been a member of that company ever since, singing many of the leading bass-baritone roles including *Don Giovanni*, *La Bohème*, *The Magic Flute*, *Marriage of Figaro*, *Così Fan Tutti*, *Aida*, *Pelleas et Melisande*, and *Faust*. Highlights for the 1996-97 season include engagements with the following orchestras: National Symphony of Washington, St. Louis Symphony, Cleveland Orchestra, Oregon Symphony, Minnesota Orchestra, Columbus

Symphony, Kansas City Philharmonic, Phoenix Symphony, Houston Symphony, Madrid Radio Orchestra, and the Cincinnati May Festival. Mr Cheek will also make his debut with the Brussels Opera singing Lodovico in *Otello*.



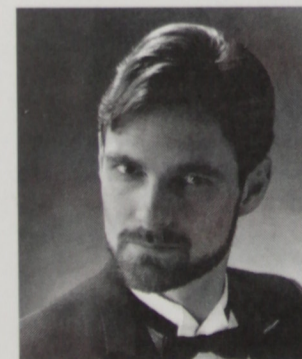
Katherine Luna (Donna Elvira) made her Intermountain Opera debut as Mimi in *La Bohème* in 1995 and has recently ventured into the spinto repertoire and in doing so, has garnered accolades for her initial endeavors. Most recent engagements included a New Orleans opera debut as Mimi in *La Bohème*, and *Madame Butterfly* and *Tosca* under the auspices of "The Late Evening Party" on film and in San Francisco, Chicago and Dallas. In recent seasons Ms. Luna sang Leila in *The Pearl Fishers* for a return to the Washington Opera, *Madame*

Butterfly in Cleveland, Tampa, Baton Rouge, and National Grand Opera.



Curt Peterson (Don Ottavio) returns to Intermountain Opera for his second season, having previously been seen as Count Almaviva in the 1994 production of *The Barber of Seville*. He was recently seen in PBS-TV's Great Performances as Matthew in Tobias Picker's *Emmeline* from Santa Fe. He will debut in Portland Opera's production of *The Merchant of Venice*. Lyric Opera of Kansas City has invited Mr. Peterson to return as Ralph in *H.M.S. Pinafore*, followed by Don Ottavio in *Don Giovanni* in Kentucky. Last season Mr.

Peterson was seen in the Utah Opera Festival's *Magic Flute*, followed by a return to Tacoma Opera (*Barber of Seville*), and debuts with Opera Carolina, Calgary Opera's production of *La Cenerentola*, and in Mozart's *Don Giovanni* with the Lyric Opera of Kansas. Mr. Peterson has also appeared with the New York City Opera and the Spoleto Festival.



John Ames (The Commendatore) started his operatic training as an apprentice artist with the Nevada Opera where he performed nearly a dozen roles including Colline (*La Bohème*), Angelotti (*Tosca*), The Marquis (*La Forza Del Destino*), Simone (*Gianni Schicchi*), and John Piper in the world premier of *Mark Twain*. Mr. Ames is currently at Indiana University where he has been studying with legendary bass Giorgio Tozzi. He is making his Intermountain Opera debut as the

Commendatore. For the Indiana University Opera Theater, where he is the recipient of the Elsie I. Sweeney scholarship, he has performed the roles of Sparafucile (*Rigoletto*), the Lottery Agent and Health Inspector (*McTeague*), Truffaldin (*Ariadne auf Naxos*), the Commendatore (*Don Giovanni*), and the Bonze in *Madame Butterfly*.



Jean-Ronald LaFond (Leporello) was born in Port au-Prince, Haïti and lived for extended periods in France and Italy. He did his formative musical studies at Westminster Choir College and completed his Masters and Doctorate at the University of Michigan. He has performed nearly 30 operatic roles in his young career including Almaviva, Leporello, Giovanni, Guglielmo, Alfonso, Belcore, Ford, and Papageno with Michigan Opera Theatre, the Comic Opera Guild, the Rome Festival, the Aspen Festival, and Farmington Philharmonic, to name a few. Also at home in concert and recital, he has appeared in Messiah, the Lord Nelson Mass, Bach's Magnificat, Duruflé, Fauré, Mozart and Brahms Requiems with the Kalamazoo Symphony, Greater Lansing Symphony, Salt Lake Symphony, among others, and has given over 100 recitals in venues throughout the United States and Europe. In May 1986, Dr. LaFond directed the complete *mélodies* of Gabriel Fauré. In fall 1997, he will assume the post of Professor of Voice at the University of Florida.

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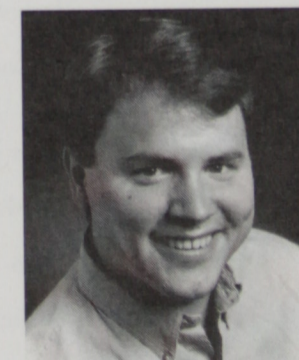
Judith Burbank (Donna Anna), has been performing leading soprano roles since 1992, following her debut performance in April 1992 with Intermountain Opera as Marguerite in *Faust*. She has performed at the Heidelberg Stadttheater as Desdemona, Marie in *Wozzeck*, Marguerite, Agathe in *der Feischutz*, Malinka in the Jancek opera *The Excursions of Mr. Broucek*, the Kurfurstin in Zeller's *Vogelhandler*, and Donna Elvira in *Don Giovanni*. Engagements in the United States

have included performances with Augusta Opera, Pittsburgh Opera, New England Lyric Operatta, New Jersey State Opera, The Touring National Opera Company of the New York City Opera and New England Opera. This past season Ms. Burbank has ventured into dramatic repertoire singing her first Wagner role as Venus in the Erfurt Theater production of *Tannhauser*.



Anne Basinski (Zerlina), making her debut with the Intermountain Opera, is currently Assistant Professor of Music at the University of Montana. Ms Basinski has sung with the Indianapolis Opera as Barbarina in Mozart's *Marriage of Figaro*, and with the Ohio Light Opera as Patience in *Patience*, Annina in *A Night in Venice*, Galatea in *My Fair Galatea*, Josephine in *H.M.S. Pinafore*, Mi in *The Land of Smiles*, Angele in *The Opera Ball*, Maritza in *Countess Maritza*, and Arsena in *The Gypsy Baron*. She has

appeared with various organizations around the state, including the Glacier Symphony and the Missoula Symphony Orchestra and Chorale, and Helena's "Song for Life" series.

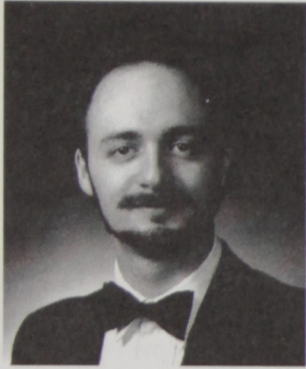


Robert McDonald (Masetto) hails from Washington DC where he recently appeared as Pooh-Bah in *The Mikado* at the Folger Theatre. His diverse repertoire includes the title role in *Sweeney Todd*, Carl Magnus in *A Little Night Music*, Marcello in *La Bohème*, Papageno in *The Magic Flute*, and Captain Corcoran in *H.M.S. Pinafore*. Mr. McDonald has worked with Opera Delaware, Western Plains Opera, Ohio Light Opera, Opera Carolina, and the San Francisco Symphony, with which he appeared as solist in their July 4th "pops" concert. Mr. McDonald received his Bachelor's & Master's degrees in Music from Oberlin College. He is currently a member of the United States Army Chorus and is an accomplished violinist. Mr. McDonald is especially pleased to be working at Intermountain Opera, where his father, tenor William McDonald, has performed on numerous occasions.

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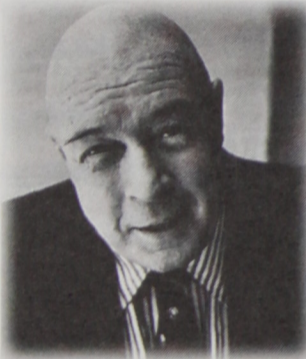
The Staff



Roberto Stivanello (Producer/Director) represents a third generation in opera on both sides of his family. As a director and a designer, he has worked throughout the United States, South America, and Europe. The Stivanello Costume Co. has provided scenery and costumes for opera since 1924. He is principal owner of the Sormani Studio in Milano, which has created scenery since 1836. He currently teaches dramatic movement for the Rosa Ponselle Foundation. This is Roberto's thirteenth season with Intermountain Opera.



Giampaolo Bracali (Conductor) 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 Fullbright Scholarship brought him to New York. As a conductor he has performed in Hong Kong, China, the Philippines, Mexico, and major cities of Europe and the United States. Since 1972 he has been Professor of Composition at the Manhattan School of Music in New York. Last year brought the world premiere of two of his compositions; one performed by the American String Quartet, the other commissioned by MUSICA, the Chamber Music Festival of Sarasota, Florida. This will be his seventh season with Intermountain Opera.



In Memorium

During 1997 the Intermountain Opera Association lost a very special person. Jim Fleetwood performed with the Intermountain Opera in numerous productions, including Carmen in 1989, Madame Butterfly in 1984 and in 1993, Tosca in 1990, The Elixir of Love in 1983, and Die Fiedermaus in 1987. We will miss him.

Special Thanks

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