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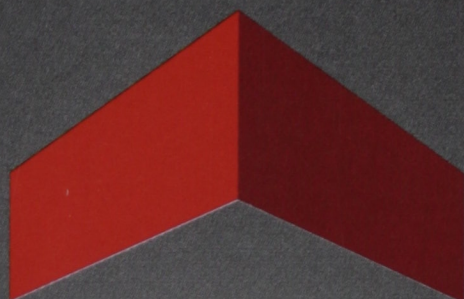
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Let the new day find us in paradise. - *Brindisi from La Traviata, (Verdi)*



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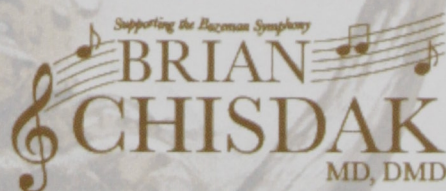
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Intermountain Opera Bozeman presents

Don Giovanni

by Wolfgang Amadeus Mozart

Conductor: Christopher Allen

(sponsored by Big Sky Western Bank, Jim Ness)

Stage Director: Steven Daigle

(sponsored by Richard Wolff & Janel Carino)

Cast

Richard Ollarsaba - Don Giovanni

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

Jennifer W. Babidge - Donna Anna (sponsored by Suzanne P. Day & Jim Penhale)

Brian Kontes - The Commendatore

Yi Li - Don Ottavio

Lauren McNeese - Donna Elvira (sponsored by Lee Freeman)

Matthew Treviño - Leporello

Tasha Fain - Zerlina

Kenneth Stavert - Masetto

Sets & Light Design by Michael Hillenius

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

Costume coordination by Madeline Garcia

Supertitles by Steven Daigle

THE SETTING

Spain - late 17th century

Act I:

Scene 1: Outside the Commendatore's Palace - late at night

Scene 2: Street and Inn - following morning

Scene 3: Country Square - later in the afternoon

Scene 4: Alley behind Don Giovanni's Palace - later that night

Scene 5: Don Giovanni's Banquet Room

INTERMISSION

Act II:

Scene 1: Street and Inn - evening, one day later

Scene 2: Courtyard - later in the evening

Scene 3: Graveyard - later in the night

Scene 4: A street - same night

Scene 5: Don Giovanni's Banquet Room

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SYNOPSIS

ACT I:

Don Giovanni is an insatiable skirtchaser, and his servant Leporello is not happy that he has to bide his time while his master gets in trouble. Donna Anna tries to prevent the escape of a masked intruder—really, Don Giovanni—who has paid her a nocturnal visit. Anna goes for help while her father, the Commendatore, confronts the intruder. The Commendatore dies at Giovanni's hand. Anna returns with her fiancé, Don Ottavio, and is shocked to find her father dead. She urges Ottavio to swear vengeance on the person responsible for the murder.

The next morning, Giovanni runs into Donna Elvira, a woman he has already seduced. He foists her off on Leporello, who recites his master's long list of conquests.

Next, Giovanni spots the lovely Zerlina, who is about to get married. The Don flirts with her while Leporello intercepts her fuming groom, Masetto. Alone with Zerlina, the Don is ready to consummate the seduction when Elvira interrupts and pulls Zerlina away. Anna and Ottavio arrive to enlist Giovanni's assistance in finding the Commendatore's murderer. The persistent Elvira returns and warns them not to trust Giovanni. Declaring Elvira mad, the Don leads her away. Anna recognizes Giovanni as the man who killed her father and tells Ottavio that Giovanni attacked her.

Giovanni plans a party so he can complete his seduction of Zerlina. Elvira, Anna, and Ottavio arrive in cloaks and masks. During the festivities, Leporello pulls Masetto into a dance as Giovanni draws Zerlina out of the room. Zerlina alarms everyone with her cries for help. Giovanni blames Leporello, but nobody is fooled. Elvira, Anna, and Ottavio unmask and confront Giovanni, but he manages to escape once again.

ACT II:

His seduction of Zerlina thwarted, Giovanni decides to pursue Elvira's maid. Leporello advises his master to stop these pursuits and even threatens to depart, but is soon bribed by the Don into exchanging cloaks with him in order to distract Elvira. Despite his silken serenading, the Don is unable to seal the deal due to the untimely arrival of Masetto, who is bent on punishing Giovanni. But Giovanni tricks Masetto and beats him up.

Leporello, still disguised as Giovanni, is trying to escape Elvira when they are surprised by Anna, Ottavio, Zerlina, and Masetto. The frightened Leporello reveals who he really is and then flees. Zerlina catches Leporello and punishes him; eventually he frees himself. Realizing that she has been betrayed again by Giovanni, Elvira voices her rage and love for the elusive Don.

Beneath the monument to the slain Commendatore, Leporello catches up with his master. The Don receives a stern rebuke from the statue. Leporello is terrified, but Giovanni tells his servant to invite the statue to dinner. To Leporello's horror, the statue accepts the invitation.

Donna Anna begs Don Ottavio to give her time; she is not yet ready to marry him.

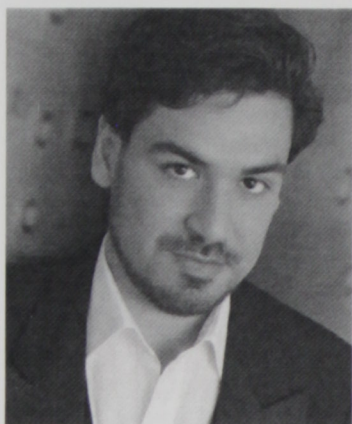
Later that evening, Giovanni indulges his appetites, despite Leporello's misgivings. Elvira pleads with the Don to repent, but he ignores her. Elvira screams upon encountering the stone monument. The Don politely invites the statue to enjoy a meal with him. The statue refuses, ordering the Don to repent for his sins. Defiant to the last, Giovanni is dragged down to hell.

Synopsis courtesy of Seattle Opera

Please turn off all cell phones and electrical devices.

All photography and/or videoing of the production is strictly forbidden.

ARTISTS



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Richard Ollarsaba (bass-baritone) Don Giovanni

Praised for "[showing] the poise and communicative power of a seasoned artist, singing with commanding, stentorian tone" (Chicago Classical Review), bass-baritone Richard Ollarsaba, a recent graduate of Lyric Opera of Chicago's Patrick G. and Shirley Ryan Opera Center, appeared on the Lyric stage in productions of *Otello*, *Madama Butterfly*, *Parsifal*, *La traviata*, *Don Giovanni* (stepping in to sing the title role), *Capriccio*, *Anna Bolena*, *Tosca*, *The Passenger*, and *Der Rosenkavalier*.

A former Resident Artist at Minnesota Opera, Ollarsaba was seen in such productions as *Nabucco*, *Anna Bolena*, *Doubt* (world-premiere), and *Turandot*. He returned for their 2015 production of *Carmen* in the role of Escamillo, a role he had previously portrayed at Tulsa Opera. "As Escamillo the bull fighter, Richard Ollarsaba makes you believe he could halt a charging bull with the power of his voice" (Tulsa World).

His concert engagements include Apollo Chorus of Chicago, Ravinia Festival, Madison Bach Musicians, Elmhurst Symphony, Greensboro Symphony, Kansas City Symphony and St. Paul Chamber Orchestra. Ollarsaba is a 2013 Metropolitan Opera National Council Auditions grand finalist, a Richard F. Gold career grant recipient, and winner of the Luminarts Classical Music Fellowship and American Opera Society of Chicago competitions. He has participated as a fellow at Music Academy of the West, Tanglewood Music Center (soloist in Beethoven's *Choral Fantasy* - PBS telecast), and will be a Filene Artist at Wolf Trap Opera in summer 2016.

He earned his bachelor of music degree from the Cleveland Institute of Music and holds a master of music degree and post-graduate certificate from UNCSA's A.J. Fletcher Opera Institute.



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Jennifer W. Babidge (soprano) Donna Anna

Jennifer Welch-Babidge has been hailed by critics worldwide for her complete performances as both singer and actor. *Opera News* wrote of her, "Welch-Babidge served up some ravishing soubrette-singing. Her voice is agile and beautifully projected, with a lavish bloom and a silvery edge; she clearly loves the stage."

Recent performances for Ms. Welch-Babidge have included the title role of *Suor Angelica* for Utah Opera, *Violetta* in *La traviata* for Utah Festival Opera, *Norina* in *Don Pasquale* for Houston Grand Opera, *Marzelline* in *Fidelio* for the Metropolitan Opera and *Adele* in *Die Fledermaus* for San Francisco Opera. Just as comfortable on the concert stage, she has recently performed Mahler's *Symphony No. 2* with the Nashville Symphony, Mahler's *Symphony No. 8* with the San Francisco Symphony conducted by Michael Tilson Thomas and Schoenberg's *Moses und Aron* with the Boston Symphony Orchestra conducted by James Levine.

Ms. Welch-Babidge is a recipient of the ARIA Award and the Richard Tucker Career Grant. She was also a winner of the Metropolitan Opera's National Council Auditions and a graduate of the Met's Lindemann Young Artist Development Program.

ARTISTS

Brian Kontes (bass) The Commendatore

Noted by *Opera News* for his "dark bass and strong dramatic energy," the seasoned bass Brian Kontes has performed 6 seasons with the Metropolitan Opera, including roles in *Tannhäuser*, *Die Meistersinger*, *Die Zauberflöte*, *War and Peace*, *Madama Butterfly*, *La Gioconda*, *La fanciulla del West*, and Shostakovich's *The Nose*.



Other engagements have included *Die Zauberflöte* with the Erie Chamber Orchestra and *Fidelio* with the Shippensburg Symphony Music Festival of Pennsylvania; *Die Zauberflöte* and *Il barbiere di Siviglia* at Ash Lawn Opera; Verdi's *Requiem* with The New Choral Society of New York; and *La bohème* at Opera Hong Kong. Brian Kontes has performed with the Opera Orchestra of New York in Carnegie Hall in *La Navarraise* and Bellini's *La Sonnambula*. He also performed in *Anthony and Cleopatra* and *Don Giovanni* with the former New York City Opera. Mr. Kontes made his international debut with Opera National de Lorraine in Verdi's *Macbeth*.

Career highlights have included debuts at Seattle Opera in *Don Giovanni*, Nashville Opera's *Madama Butterfly*, Piedmont Opera Theatre's *La bohème*, Opera Theater of Saint Louis' *Thäis*, Opera Colorado's *La traviata*, Kentucky Opera's *Thäis*, and The Charlotte Symphony's *Fidelio*. Mr. Kontes made his professional debut in 1998 as Elder McLean in Carlyle Floyd's *Susannah* at the Opera Theater of Pittsburgh.

Brian Kontes was a first place winner of the George London Foundation Competition and a graduate of The Curtis Institute of Music.



Yi Li (tenor) Don Ottavio

A formidable talent and a rising star in the opera world, tenor Yi Li is quickly gaining attention in the lyric tenor repertoire. Recent engagements include performing at Giulio Gari Foundation's Opera Gala, singing Don Ottavio in *Don Giovanni* with Baltimore Symphony Orchestra, and performing in Indianapolis Opera's, "Opera's Rising Stars Concert."

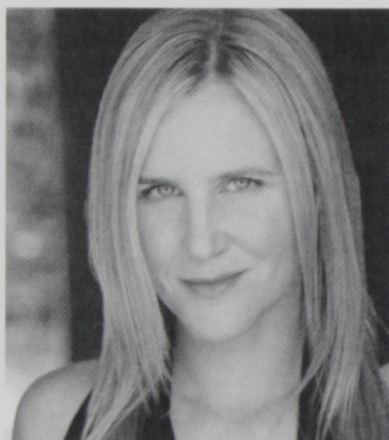
Last season, Mr. Li performed Cassio in *Otello* for National Center Performing Arts in Beijing. Mr. Li graduated from Washington National Opera's esteemed Domingo-Cafritz Young Artist

Program where his assignments included Rodolfo in *La bohème* and roles in *Die Zauberflöte* and *Dialogues des carmélites*. At San Francisco Opera's world-renowned Merola Program, assignments included Belfiore in *La finta giardiniera*, Smith in *La jolie fille de Perth* and Lionel in *Martha*.

Mr. Li's training includes an Artist Diploma in Voice from University of Cincinnati's College Conservatory of Music, where he performed in *Die Zauberflöte*, *Don Giovanni*, and *La rondine*. During his time there, he also performed in *Rigoletto* at Cincinnati Opera and *Carmen* at the CCM Spoleto Festival. He holds Bachelor and Master of Music degrees from Sichuan Conservatory in China.

Yi Li's talent has been recognized by several elite foundations and organizations. Mr. Li was a Grand Final Winner of the Metropolitan Opera National Council Auditions, a finalist at Operalia: The World Opera Competition, winner of the Sullivan Musical Foundation Award, China's representative at the Cardiff Singer of the World Competition, 3rd Prize at the Gerda Lissner Foundation International Vocal Competition, finalist in the 49th International Singing Competition of Toulouse and won the Grand Prize in Opera Columbus' Irma M. Cooper Vocal Competition and CCM's Corbett Scholarship Competition.

ARTISTS



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Lauren McNeese (mezzo-soprano) Donna Elvira

Mezzo-soprano Lauren McNeese's colorful, resonant voice and beautiful stage presence are quickly establishing her as a sought out artist in the leading lyric Mezzo Soprano repertoire. *Opera News* wrote of her portrayal of Dorabella at Lyric Opera of Chicago "she has one of those distinctive timbres recognizable six miles away in the dark... with a sparkling quality."

Ms. McNeese has been seen in San Francisco Opera as Wellgunde and Rossweisse in the critically acclaimed production of *Der Ring des Nibelungen*, directed by Francesca Zambello and conducted by Donald Runnicles. During the fall of 2010 Ms. McNeese made her debut with the Los Angeles

Philharmonic as the mezzo soloist in the dramatic symphony *Roméo et Juliette* by Hector Berlioz conducted by Charles Dutoit. In the 2009-2010 season she appeared with the Ravinia Festival as Cherubino in *Le nozze di Figaro*, made her Pittsburgh Symphony debut as the mezzo soloist in Mozart's *Requiem* under the baton of Manfred Honeck and appeared with the Los Angeles Opera as Wellgunde in *Der Ring des Nibelungen* conducted by James Conlon.

A graduate of the Patrick G. and Shirley Ryan Opera Center, Ms. McNeese has been seen on the Lyric Opera stage as Dorabella in *Così fan tutte* conducted by Sir Andrew Davis, Cherubino in *Le nozze di Figaro*, Siebel in *Faust*, Wellgunde and Rossweisse in *Der Ring des Nibelungen*, Zweite Dame in *Die Zauberflöte*, Lapak the dog in *The Cunning Little Vixen*, Edith in *The Pirates of Penzance*, Flora in *La traviata* and Myrtale in *Thaïs*. She has also appeared with the L.A. Opera as Zerlina in *Don Giovanni*, Wellgunde in *Das Rheingold*, Karolka in *Jenufa*, La Ciesca in *Gianni Schicchi* directed by Woody Allen, Tebaldo in *Don Carlos* and



Kenneth Stavert (baritone) Masetto

Praised for his strong "sense of theatricality," baritone Kenneth Stavert has performed on operatic, concert and recital stages throughout the United States and Europe. Some of his credits include Guglielmo in *Così fan tutte*, Figaro in *Il barbiere di Siviglia*, Yamadori in *Madama Butterfly*, Sciarrone in *Tosca*, Schaunard in *La bohème* and Gregorio in *Roméo et Juliette*. Kenneth's Orchestral credits include Fauré's *Requiem*, Orff's *Carmina Burana*, Handel's *Messiah* and Mozart's *Vesperae solennes de confessore*.

Kenneth has won numerous awards including the 2nd place award in the Southeastern Region of the Metropolitan Opera Competition as well as being a regional finalist in the Central region. Kenneth holds a Bachelor of Music in voice performance from the Bob Cole Conservatory of Music in Long Beach, California, and a Master of Music degree from the College Conservatory of Music in Cincinnati, Ohio. He currently resides in Cincinnati where he studies with Kenneth Shaw.

ARTISTS

Matthew Treviño (bass) Leporello

A former member of the San Francisco Opera's prestigious Merola Opera Program and recipient of the "Best Singer Award" by the 2011 Austin Critics' Table for his performance in *The Man Who Mistook His Wife for a Hat*, Matthew Treviño is proving to be one of today's most sought-after young basses. The San Francisco Chronicle described his recent performances as Don Basilio (*Il barbiere di Siviglia*) as "sonorous and neatly malevolent" with The New York Times praising his "delightfully unctuous portrayal." Highlights for the 2015-2016 season include



Sparafucile in *Rigoletto* with Vancouver Opera and Hawaii Opera Theatre, Colline in *La bohème* with Opera Coeur d'Alene, Ashby in *La fanciulla del West* with Opera Omaha, and the King in *Aïda* with Utah Opera. Future seasons include *La bohème* with the Colorado Symphony, Beethoven's *Ninth Symphony* with the Santa Fe Symphony, a returns to Nashville Opera for *Three Way* and Opera Colorado as Raimondo in *Lucia di Lammermoor*.

Other recent highlights include his company debut in *Peter Grimes* and *Rigoletto* with the English National Opera, the title character in Gordon Getty's new opera *The Canterville Ghost* in Leipzig, *La bohème* for the Florentine Opera, *The Man Who Mistook His Wife for a Hat* with the Nashville Opera, *Don Giovanni* for Opera Colorado, *Rigoletto* for the Lyric Opera Baltimore and Opera Memphis, and a debut with the Saint Louis Symphony (*Messiah*) under Christopher Warren-Green.

Mr. Treviño is a graduate of Baylor University in Waco, Texas, and was a finalist in the Loren L. Zachary Foundation Competition, Dallas Opera Guild Competition, Fort Worth Opera's McCammon Voice Competition, Shreveport Opera's Singer of the Year Competition, and the recipient of the Thomas Stewart Award for Vocal Excellence at Baylor University.

Tasha Fain (soprano) Zerlina

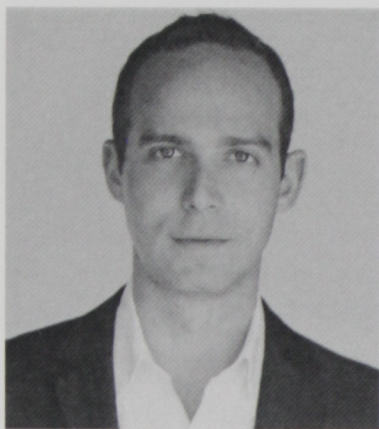
After recently returning to the Bitterroot Valley, Tasha Fain made her debut with Intermountain Opera Bozeman as the Dew Fairy in *Hansel and Gretel* and frequently performs at Sweet Pea Festival and Opera Run events with IOB and in western Montana with Missoula Community Theatre and the Hamilton Players. Recent roles include Blondchen in *Die Entführung aus dem Serail*, The Fairy Godmother in *Cendrillon*, Mabel in *Pirates of Penance*, Josephine in *H.M.S. Pinafore*, La Femme in *La Voix Humaine*, Emma Carew in *Jekyll & Hyde*, Queen Guenevere in *Camelot*, Johanna Barker in



Sweeney Todd, Maria Rainer in *The Sound of Music*, and Anna Leonowens in *The King and I*. In concert, Tasha was featured as soprano soloist with the Missoula Symphony Orchestra in Beethoven's *Fidelio* Quartet and Choral Fantasy and with the Bitterroot Valley Chorus in Haydn's *The Creation* and Handel's *Messiah*. She has also performed with Montana Lyric Opera and The Flagstaff Light Opera Company and was a Young Artist at OperaWorks (Northridge, CA), with Flagstaff in Fidenza (Italy), Pacific Musicworks Accademia d'Amore (Seattle, WA), and The Bel Canto Northwest Vocal Institute (Portland, OR).

A versatile musician, Tasha is also an accomplished violinist, having begun her violin studies at the age of two. She received double performance degrees in voice and violin from Saint Olaf College and earned her Master's degree in Violin Performance from Northern Arizona University. Tasha holds a Master of Music degree in Vocal Performance from The Boston Conservatory.

ARTISTIC STAFF



Christopher Allen - Conductor

Christopher Allen is rapidly gaining attention as a rising conductor on the operatic and symphonic stages. Plácido Domingo and James Conlon brought him to Los Angeles Opera where he has been an Associate Conductor. His conducting career was launched when he received the Bruno Walter Conducting Award and Memorial Career Grant and was most recently awarded the prestigious 2016 Solti Foundation U.S. Career Assistance Award.

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Recently named The John L. Magro Resident Conductor for Cincinnati Opera, Christopher Allen made his debut conducting Ricky Ian Gordon's world premiere production of *Morning Star* and led the Cincinnati Symphony in

Cincinnati Opera's Washington Park Concert. Also this season, Christopher made his UK debut conducting *The Barber of Seville* at the English National Opera as well as his company debut at Los Angeles Opera. At Lyric Opera of Kansas City, Christopher conducted a production of *L'elisir d'amore* directed by James Robinson. As Resident Conductor of Cincinnati Opera, Maestro Allen will return to conduct *Tosca* in 2016 and a production in 2017.

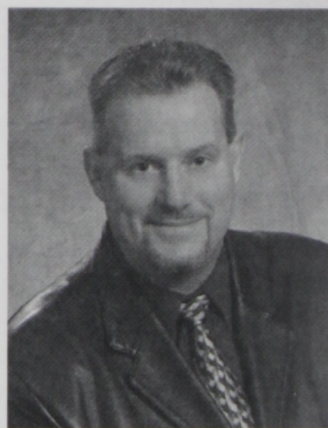
He was nominated as a finalist for 2015 International Opera Awards in London in the "Newcomer" category. Christopher makes his Washington National Opera debut this fall conducting *Daughter of the Regiment*.

Steven Daigle - Stage Director

Professor of opera and Head of Eastman Opera Theatre in Rochester, NY. Mr. Daigle has served as part of the artistic staff for more than 250 lyric theater productions, along with calling over 400 professional operatic performances as a production stage manager.

Daigle's experience as a stage director encompasses over 150 titles and a wide range of lyric theatre repertoire: *Hydrogen Jukebox*, *Madama Butterfly*, *Our Town*, *Manon*, *Silk Stockings*, *Xerxes*, *Passion*, *La traviata*, *Zip! Goes A Million*, *To Hell and Back*, *Il Trovatore*, *Don Giovanni*, *Oh, Lady! Lady!!*, *Carmen*, *La Rondine*, *A Little Night Music*, *Sweeney Todd*, *Norma*, *Dialogues of the Carmelites*, *Susannah*, *I Capuleti e i Montecchi*, *Claudia Legare*, *La finta giardiniera*, *Il turco in Italia*, *Così fan tutte*, *Transformations*, *La bohème*, *Suor Angelica*, *The Goblin Market*, *Le nozze di Figaro*, *Candide*, *Seerse*, *The Turn of the Screw*, *Albert Herring*, *The Tender Land*, *Porgy and Bess*, *L'elisir d'amore*, *The Merry Widow*, *Angelique*, *Gianni Schicchi*, *Trouble in Tahiti*, *Christopher Sly*, *Signor Deluso*, *Riders to the Sea*, and *Pelléas et Mélisande* among others. Productions include collaborations with legendary Broadway composer Charles Strouse, Pulitzer Prize-winning composer Robert Ward, Carlisle Floyd, and conductors Louis Lane, Robert Spano, and Evan Whallon. Reviews and articles of Daigle's work have been published in Opera News, Opera London, American Record Guide, Gramophone, Fanfare, Classical Singer, and Opera Now.

With the Ohio Light Opera, he served as stage manager, assistant director, and general manager under the guidance of company founder James Stuart, and in 2000 was appointed artistic director. From 2009–2013, he served as Chair of the Voice and Opera Department at the Eastman School of Music. In 2015 he was awarded the Eisenhart Award for Outstanding Teaching at the Eastman School of Music.

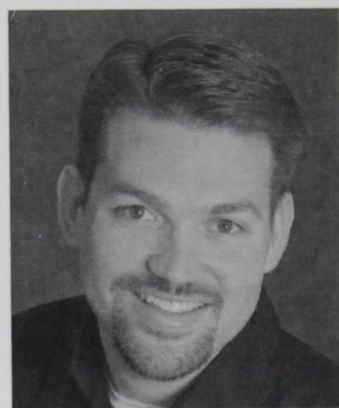


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ARTISTIC STAFF

Lukas Graf- Choral Conductor

This is Lukas Graf's introductory year as the chorus director for Intermountain Opera Bozeman. As a Montana native, Lukas and his family are excited to return to Bozeman and eager to contribute to the musical community. Lukas 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*. Lukas 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. Lukas has performed professionally in over 25 different houses, including his work with IOB as Frank in *Die Fledermaus* and El Dancairo in *Carmen*. Lukas currently teaches voice privately and teaches honors classes at Montana State University. He previously taught voice, choir, and opera at Minot State University. Lukas 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.



Laura Ward- Rehearsal Pianist & harpsichordist

Laura Ward is pianist and Artistic Director of Lyric Fest (www.lyricfest.org) a unique vocal recital series in Philadelphia. As a distinguished collaborative pianist she is known for both her technical ability and vast knowledge of repertoire and styles. Concert engagements have taken her to Carnegie Hall, The Kennedy Center, Boston's Isabella Stewart Gardner Museum, the Spoleto Festival (Italy) and the Colmar International Music Festival and Saint Denis Festival in France. She has served as a vocal coach at The CoOPERative Program at Westminster Choir College, The Academy of Vocal Arts, Temple University, Ravinia Festival Stean's Institute,

Washington Opera, University of Maryland, Music Academy of the West and Cleveland's Blossom Festival and as the official pianist for the Washington International Competition, the Astral Artists Auditions and for the Marian Anderson Award. Laura is a recording artist and editor of song accompaniments for publisher Hal Leonard, having co-edited Richard Strauss: 40 Songs; Gabriel Fauré: 50 Songs; and Johannes Brahms: 75 Songs and recorded over 2000 song accompaniments for Hal Leonard Publishing. These volumes help countless singers and pianists experience, learn and enjoy the art song repertoire and also help introduce the world of art song to many who have had little exposure to classical song. A native of Texas, Laura received her Bachelor in Music degree from Baylor University, holds a Masters in Piano Accompanying at the Cincinnati Conservatory of Music, and has a Doctorate in Accompanying from the University of Michigan where she was a student of Martin Katz.

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 Stroom. 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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If you are interested in joining the opera chorus or participating in future productions, please call 406-587-2889 for information.

Dear opera fans, old and new,

Welcome to Intermountain Opera Bozeman's production of Mozart's *Don Giovanni*, which concludes our 37th season. On behalf of the Board of Directors of IOB, we look forward with you to an extraordinary performance of what many critics claim is the best opera ever written - a fitting conclusion to an exciting Opera Month that began with Baritone Mark Doss in concert and continued with the Bozeman Symphony's performance of Verdi's *Requiem* and the showing of the award winning film "Amadeus".



By being here today, you demonstrate your support of Intermountain Opera Bozeman. We began with *Don Pasquale* in October and continued the magic with *My Fair Lady* in February, in collaboration with Montana Shakespeare in the Parks, with Kevin Asselin directing. The fact that we can celebrate 37 years of bringing quality opera and musical theater to Bozeman, our neighboring communities, and the citizens of Montana is impressive in its own right. But you may not know that we are recognized nationally, perhaps envied by other communities, and attract some of the best and the brightest young artists in the opera world. Intermountain Opera Bozeman has always believed that it takes a combination of visiting artists, conductors and stage directors with national reputations, working with amazingly talented local singers and orchestral musicians to do what we do - opera of the highest quality right here in Bozeman.

Intermountain Opera Bozeman's fans and supporters (our investors!) are looking forward to our 38th season for 2016-2017, which will include Donizetti's *Daughter of the Regiment* in October, and Puccini's *Tosca* in May 2017. Our musical theater production for 2017 is still in the planning phase; you'll need to watch for the announcement (make sure you're on our mailing list). Both Shakespeare in the Parks and IOB were thrilled that our 2016 production of *My Fair Lady* was sold out for every one of the 11 performances.

Regardless of whether you are a long-time subscriber and attendee, or if this is your first time at a live opera performance, I know you will enjoy this production. What does opera do that other performing art forms don't? It's a coming together of great story telling, often history, with outstanding vocal and symphonic performances enlightened by visual art and theater of uncompromising excellence. Grand Opera happens in New York at the Metropolitan, in Chicago at Lyric Opera, and elsewhere, but in Bozeman its "live" at the Willson with Intermountain Opera Bozeman. Some of our patrons attend the Met telecasts but they probably agree with me that seeing a production "live" is the ultimate thrill. And that's what we're waiting for together as you read this. Enjoy!

You are our reason for being and without you we couldn't continue. Thank you for being here today, and for supporting Intermountain Opera Bozeman.

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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Stage Technical Director & Lighting Design: Michael Hillenius
Stage Manager: Marjorie Smith
Production Coordinator: Margaret Cone
Production Assistant: William Rutherford
Choral Pianist: Beth Lee
Rehearsal Pianist: Laura Ward
Costume Coordinator: Madeline Garcia
Props: Faye Christensen
Orchestra Personnel Manager: Susan Platt
Hair & Make-up: Sandy Sager & Hannah Meeks
Supertitles: Carole McClean, William Rutherford

Dear Opera Friends,

Welcome to Intermountain Opera Bozeman's 2016 production of Mozart's *Don Giovanni*. This popular opera was a collaboration between Wolfgang Amadeus Mozart and librettist, Lorenzo da Ponte. It premiered in Prague in October of 1787. The 1788 revival in Vienna found Mozart inserting new material for the strengths of the new cast. The Italian premiere was at Bergamo in 1811 and in this country in 1826. Intermountain Opera Bozeman first produced this classic telling of the Don Juan legend in 1997 and it gives us great pleasure to bring it to you this season.



The structure of this famously popular opera includes solo arias, duets, and complex ensembles. There are mistaken identities, comic moments, infatuation, murder, retribution, passion, grief - all supported by Mozart's glorious music. It's one incredible piece after another.

The musical challenges of the arias and ensembles have attracted great singers for generations. It gives me immense pleasure to introduce our cast of visiting artists. Some are friends from previous productions and others are new to Bozeman. Each brings a level of artistic excellence that we appreciate and have grown to expect here in our beautiful mountain setting.

Our set design and execution are brought to the production through the collaboration of our Stage Director, Steven Daigle, and our designer and set master, Michael Hillenius. Costumes have come from Robert Stivanello in NYC and are adjusted by Madeline Garcia and her capable crew. Props and furniture have been assembled by Faye Christensen. All are "wrangled" by Production Coordinator, Margaret Cone and our Stage Manager, Marjorie Smith.

Whether this is your first opera or your 50th, we are so glad that you are here to enjoy the performance!

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) See biography in this program.

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.

ENCORE SOCIETY

The Encore Society recognizes and thanks those generous individuals who 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.

Encore Society Members
Patrick Donehoo *
Drs. Dennis & Anne Wentz

* denotes deceased

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Intermountain Opera Bozeman gratefully acknowledges those who have contributed to our endowment fund. Endowment contributions encourage the opera of today and perpetuate opera for tomorrow.

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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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- Option to give the pledged level or more over the course of the year with monthly, quarterly, or bi-annual installments which can be transacted electronically from bank or credit card
- Indication of membership in the Society in IOB production programs

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- All benefits previously stated
- 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

\$1000 and up per year - Ambassadors Club

- All benefits previously stated
- 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
- Invitation to come backstage after each performance

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❧ Special Thanks ❧

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Our deepest appreciation and thanks for all you do!

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Elianna Burnim, Elizabeth Burnim, Hannah Meeks (co-chair), Sandy Sager (co-chair)

Hospitality

Ray & Kay Campeau, Michael Delaney & Ileana Indreland, Kendall Dittmar, Jan Emerson, Donald Kauffman, Meghan Missett, Marjorie Smith, David Summerfield, Rusty Swingle, Richard Wolff, Susan Woods

Musician Refreshments

Bunny & Jim Gaffney, Katie Hoffman, Margie Peterson, Deanna & Bill Pound (chairs), Linda Rodgers, Pat Templin

Miscellaneous

Kimberlie Birdwell, Kenneth Christensen, Margaret Cone, Rufus Cone, Kendall Dittmar, Shawn Hertz, Jane Hodges, Bruce Jodar, Barbara Kligerman, Matt Rognlie, David Summerfield, Rusty Swingle

Outreach

Kenneth Christensen, Stephen Guggenheim, Keith Kothman, Andrew Loftus, Connie McMurray, Wendy Monson, Matt Rognlie, Greg Young

Props

Faye Christensen, Margaret Cone, Phyllis Schultz

Stage Crew

Marcus Benden, Peter Fedock, Drew Fleming, Jessica Hays, Dan Haywood, Michael Hillenius (manager, technician), Jessica Joice, Graham Owen, John Schlender, Courtney Yovich

Ushers

Barbara Labovitz Boik, Beth Boyson, Brian Close, Catherine Cole, Elizabeth Crowell, Patricia Dewitt, Crystele Fischer, Hannah Fischer, Kelly Fischer, Carol Flaherty, Patrick Flaherty, Barbara Geller, Chuck Geller, Gene Goldenfeld (coordinator), Vicki Hasler, Tricia Hawkins, Crystal Hostler, Michelina Kazeminejad, Jack Kligerman, Myra Lane, Martin Lawrence, Myriah Marsh, Kellie Matzinger, Doris McTigue, Wendy Morical, Christy Oliveri, Gretchen Rupp, Elly Schwartzkopf, Gonnie Siebel, Barbara Summers, Carol Thoresen, Judy Tucker, Kristina Urband, Kathy Van Dyke

∞ PAST PRESIDENTS & MAIN PRODUCTIONS ∞

Ms. Verity Bostick

- 1979 — *La traviata*
1980 — *The Barber of Seville*

Mrs. Robert W. Martin, Jr.

- 1981 — *La bohème*
1982 — *Rigoletto*
1983 — *Elixir of Love*
1984 — *Madama Butterfly*
1985 — *La Traviata*

Mrs. James Hubbard

- 1986 — *Lucia di Lammermoor*
1987 — *Die Fledermaus*
1988 — *Cavalleria Rusticana & Pagliacci*

Mrs. Robert Graf

- 1989 — *Carmen*

Mrs. Robert Hathaway

- 1990 — *Tosca*
1991 — *Don Pasquale*
1992 — *Faust*
1993 — *Madama Butterfly*
1994 — *The Barber of Seville*

Mrs. Samuel Curtis

- 1995 — *La bohème*
1996 — *Il Trovatore*
1997 — *Don Giovanni*

Mrs. Joseph Schlobohm

- 1998 — *La traviata*
1999 — *Tosca*

Jack Day

- 2000 — *The Marriage of Figaro*
2001 — *The Old Maid & The Thief,*
Sweet Betsy from Pike
2001 — *Rigoletto*

Martha Biel

- 2001 — *My Fair Galatea*
2002 — *The Elixir of Love*
2003 — *Aida*

Rodger E. Clingman

- 2004 — *Lucia di Lammermoor*
2005 — *Cavalleria Rusticana & Pagliacci*
2005 — *Pirates of Penzance*
2006 — *Manon Lescaut*
2006 — *The Mikado*

Janet K. Young

- 2007 — *The Magic Flute*
2008 — *Carmen*
2008 — *Die Fledermaus*
2009 — *La Bohème*

Jane Hodges

- 2009 — *The Ballad of Baby Doe*
2010 — *Il Trovatore*
2010 — *Bravo! An Opera Celebration*
2011 — *The Barber of Seville*
2011 — *Hansel & Gretel*
2012 — *Madama Butterfly*

Richard Wolff

- 2012 — *Così fan tutte*
2012 — *Amahl and the Night Vistors*
2013 — *Roméo et Juliette*
2013 — *La traviata*
2014 — *La Cenerentola*
2014 — *H.M.S. Pinafore*
2015 — *Man of La Mancha*
2015 — *Suor Angelica &*

Gianni Schicchi

Dennis K. Wentz

- 2015 — *Don Pasquale*
2016 — *My Fair Lady*
2016 — *Don Giovanni*



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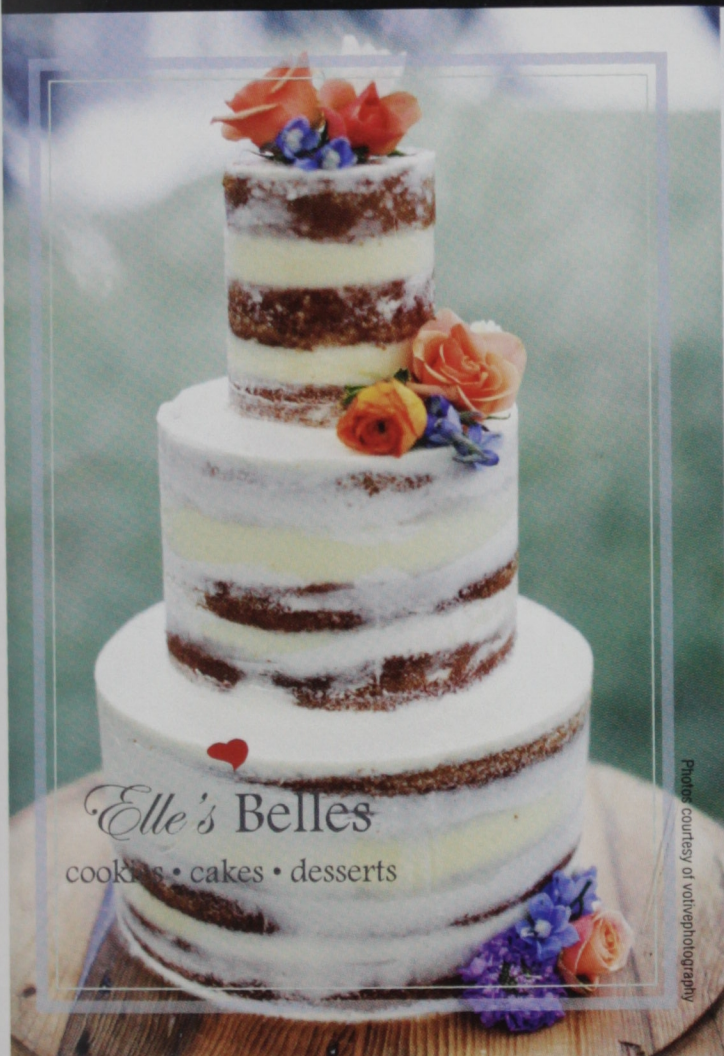
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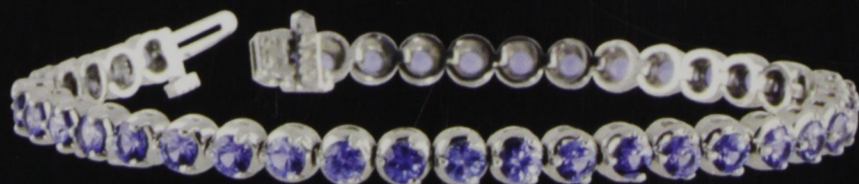
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