

Don Pasquale



13th Season
May 17 & 19, 1991



in its
13th season

presents

DON PASQUALE

Opera in three acts
Music by Gaetano Donizetti

Libretto by Giacomo Ruffini and Gaetano Donizetti

First performance: Theatre-Italien, Paris, 1843

Sung in English, translations by Ricordi

Producer and Director: Roberto Stivanello

Conductor: Timothy Shaindlin

Sets and Costumes: Stivanello Costume Company

Friday, May 17, 1991
8:00 p.m.

Sunday, May 19, 1991
6:00 p.m.

Willson Auditorium
404 West Main Street
Bozeman, Montana

Come meet the stars!
You are invited and encouraged to attend a no host reception
for the performers following each performance,
Riverside Country Club, Springhill Road.

THE CAST

(in order of appearance)

Don Pasquale, an old bachelor Kevin Glavin (bass)
Dr. Malatesta, his friend Pablo Elvira (baritone)
Ernesto, his nephew William McDonald (tenor)
Norina, a young widow Candace Goetz (soprano)
A Notary Gary Mabry (baritone)

Synopsis

by Julie Eldredge

ACT I

Don Pasquale asks his doctor friend to help him in a plan to marry and thereby disinherit his nephew, Ernesto, who has refused to marry the woman the Don has chosen for him. The doctor informs him he knows of a perfect wife, his sister, who is beautiful, young, and virtuous. Don Pasquale is ecstatic and fancies himself twenty again. But what he doesn't know is the doctor has already concocted an elaborate plan with Ernesto and his intended (the same beautiful young woman Malatesta described to the Don as his sister) to thwart the Don's plans.

Ernesto is steadfast in his love for Norina and vows to marry no other. Don Pasquale, still unaware of who Norina is or of the double role she will be playing, is furious and makes good his threat to throw Ernesto out of the house and out of his inheritance and gloats over his plan to marry Malatesta's "sister". Ernesto now believes he has been tricked by Malatesta and laments over his lost love and money.

In the second scene, we find Norina a clever, well-read beauty who knows how to win a man's devotion. As soon as she hears the news of Ernesto's plight and Malatesta's plans to thwart the Don, she gladly accepts the role of Malatesta's sister, to have an imposter marry them, and so make Don Pasquale so miserable that he will beg for his freedom and thus give her permission to marry Ernesto.

ACT II

We find Ernesto brooding over his loss and the miserable turn his life has taken. He leaves. Don Pasquale enters and finally meets his soon-to-be bride, "Sofronia" (Norina), who plays it to the hilt. (She is simple, frugal and thoroughly domestic.) She agrees to marry him and the false marriage begins. Don Pasquale gives his new bride half of his wealth; Ernesto says his final good-bye to the Don and gets reassurance from Malatesta that with patience, the charade will work and he will win back his beautiful Norina. The contract is signed and Norina goes to work driving her old romantic husband crazy by making outrageous, expensive demands. The Doctor attempts to calm him down and Norina and Malatesta glow with success. Their plan is working!

ACT III

It's still the wedding night and Don Pasquale watches servants carrying jewels, dresses, and other luxuries into the house. The bills would be distressing enough, but Norina has informed her Don that she will be going out without him tonight. He forbids it. She hastily flees the house and in doing so, "accidentally" drops a note revealing a meeting with her lover in the garden that evening. Servants summon the Doctor to console the irate old man, who now insists he would do anything to be free of this beautiful young woman. They plot to catch the lovers in the garden and Pasquale dreams of his sweet revenge while Malatesta smiles at the plan perfectly unfolding. In the garden, the lovers rejoice at being watched, then Ernesto "escapes" in time for Pasquale to confront "Sofronia." Norina denies everything and adds that she refuses to live in the same house with the Don's nephew and new wife if they move in. The Don sees his opening, summons Ernesto and consents to his marriage to Norina. Malatesta now reveals "Sofronia's" true identity. The Don, angry, humbled, then relieved at being free, gives his blessing to the two young lovers. Norina then reminds him, "an old man who marries is asking for trouble."

Production Staff

Producer and Director	Roberto Stivanello
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Artistic Director	Pablo Elvira
Assistant to the Directors	Marilyn Hathaway
Choral Director	Gary Mabry
Orchestral Coordinator	Karl Overby
Accompanist	Ken Christensen
Stage Manager	Morris Jaffe
Lighting	Dale Lawson
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Makeup & Hair	Heather Wheeler, Pamela Fretz
Props	Margaret Cone
Production Coordinator	Margaret Cone

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The Artists



Kevin Glavin (Don Pasquale) makes his first appearance with Intermountain Opera in the leading role of Don Pasquale.

Glavin studied at the University of Pittsburgh Opera Workshop and is a graduate of Pittsburgh Opera Center, where he studied with Tito Capobianco, general director of the Pittsburgh Opera. He has studied at home with Claudia Pinza and abroad in Italy with both Enza Ferrari and Renato Capecchi.

Glavin has appeared in a number of Pittsburgh Opera performances, including *Hamlet*, *Il Trovatore*, *Faust*, *Macbeth*, *Rigoletto*, *Daughter of the Regiment*, *La Boheme*, and *Tosca* where he performed his most important solo work as the sacristan. The Shoshana Foundation honored him with the Richard F. Gold Career Grant, and in 1988, he was winner of the Pavarotti International Vocal Competition in Philadelphia. His extraordinary comic timing, gentle humor and grand bass voice always achieve a memorable performance.



William McDonald (Ernesto) is returning for his fifth season with Intermountain Opera and will be starring in the role of Ernesto in *Don Pasquale*. A tenor born and trained in America, he has appeared with most of the important opera companies and symphony orchestras in the United States as well as a few limited engagements in Europe.

An Illinois native, he began his vocal studies with Irene Chambers in Missouri and continued as a student of the great Charles Kullman during his undergraduate

years at Indiana University. He has performed with the New York City Opera, the Opera Society of Washington, D.C., the Kansas City Lyric Opera, the Goldovsky Opera Theater, the Houston Grand Opera, the San Diego Opera and the Wexford (Ireland) Festival. It is a measure of the quality of his talent that reviewers and audiences alike were charmed by the "luscious ease with which he racked up nine high C's" (Opera News) as he sang the role of Tonio in *Daughter of the Regiment* with Beverly Sills. In 1984 he sang with Roberta Peters at Kennedy Center.

Intermountain Opera boasts four seasons with William McDonald in starring roles. They are: Count Almaviva in *The Barber of Seville* (1980), Nemorino in *Elixir of Love* (1983), Alfredo in *La Traviata* (1985), and Eisenstein in *Die Fledermaus* (1987).

Candace Goetz (Norina), a native of Michigan, began her musical studies as a cellist and received her degree in Music and Music Education from Michigan State University and her Masters of Music from the University of Michigan. She joined the faculty of Western Michigan University before embarking on her professional singing career. She has had important singing roles with the Virginia Opera, the Miami Opera, the New Orleans Opera, New Jersey's Hollybush Festival, and the Metropolitan Museum of Art in New York. She has sung with the Flint Symphony and toured Germany with the National Ballet of Canada. She has sung the title roles in *Romeo et Juliette*, *Die Fledermaus*, *Così fan tutte*, *The Merry Widow*, *Les Contes d'Hoffmann*, *Un Ballo in Maschera*, *Die Zauberflöte*, *The Impresario*, and *Carmen*.

Her recent engagements include performances of *Electra* in *Idomeneo* with the Chicago Opera Theatre, a concert in Belfast Ireland, the title role in *Lucia di Lammermoor* in Arizona and Connecticut and *Traviata* in Central City. This is Ms Goetz's second season with Intermountain Opera, having appeared as the countess in the 1987 production of *Die Fledermaus*.

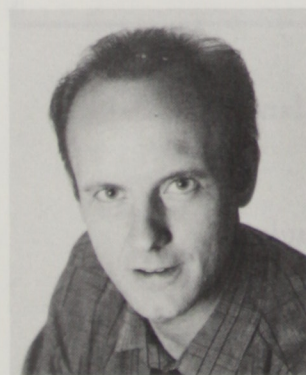
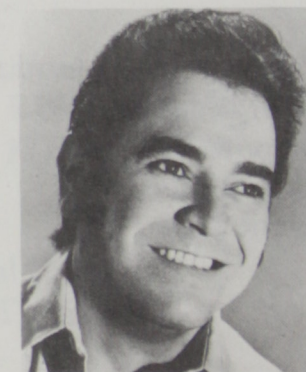


Pablo Elvira (Dr. Malatesta) is returning again this year to perform the role of Dr. Malatesta in the Intermountain Opera's production of Donizetti's *Don Pasquale*.

A leading baritone of the Metropolitan Opera and the New York City Opera, he has been present for every Intermountain Opera production with the exception of the 1987 season when scheduling conflicts prevented his annual Bozeman appearance. This will be Elvira's thirteenth season as Artistic Director for the Intermountain Opera.

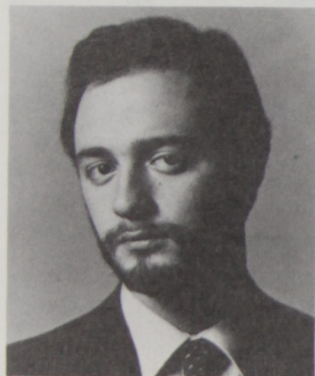
Pablo has been critically appraised for his impeccable *bel canto* style and received great acclaim from the *New York Times* for his "splendid impersonation..." and "chilling piece of acting..." in his 1979 Metropolitan Opera debut as Tonio in the opera, *Pagliacci*. Last spring he performed as Marcello in Puccini's *La Boheme* and in the title role of *The Barber of Seville*, a role for which it has been said he is "the best in the world."

The busy baritone returns in May from Belgium, Germany and South Africa where he has been performing on a hectic schedule. Pablo resides in Bozeman when he is not traveling all over the world.



Gary Mabry (Notary and Chorus Master) joined the Montana State University Music Faculty in the autumn of 1988. He serves as instructor of voice and conductor of the University Chorus, Chamber Choir and Blue and Gold Singers. Dr. Mabry holds a Doctor of Musical Arts Degree from the University of Colorado. While at Boulder, he appeared as Figaro in *The Barber of Seville*, as Marcello in *La Boheme*, as Horace Tabor in *The Ballad of Baby Doe* and as Guglielmo in *Così Fan Tutti*. His performances with Intermountain Opera have included Morales and El Dancairo in *Carmen* and Angellotti and Sciarone in *Tosca*. He has also served as Chorus Master for the past 2 seasons.

The Staff



Roberto Stivanello (Director) Having studied with his father, Anthony L. Stivanello, Roberto represents a third generation in opera on both sides of his family. Roberto and his father operate Stivanello Costume Co. of New York and Scenografie Sormani of Milano, which creates scenery for all the major opera houses in Europe.

Roberto's work as director and designer takes him throughout the United States, Latin America, and Europe, where he occupies various posts for numerous opera companies. Mr. Stivanello recently directed *Rigoletto*, *La Traviata* and *Il Trovatore*. He has also directed *Madama Butterfly*, *Tosca* and three different productions of *La Boheme*. He designed lighting for *Nabucco*, *Il Trittico*, *Madama Butterfly*, *Tosca* and *Rigoletto*.

This is Roberto's seventh season with Intermountain Opera.

Timothy Shaindlin (Conductor) made his Intermountain Opera debut last season conducting *Tosca*. A native of New York City, he is on the music staff of the Lyric Opera of Chicago. After studying piano at Juilliard and Indiana University, he served on the staffs of the Washington Opera, New York City Opera, San Diego Opera, Virginia Opera and Toledo Opera. He recently completed a tenure as associate conductor for the Pittsburgh Opera, where he led *Madama Butterfly*, *Hansel and Gretel*, *Don Pasquale*, *The Threepenny Opera* and *Happy End*. He conducted *The Merry Widow* for Eugene Opera, *The New Moon*, *La Perichole* and *Bittersweet* for Chicago Light Opera Works, and *The Apothecary* and *Down in the Valley* for the Wolf Trap Opera Festival. Mr. Shaindlin played master classes for Tito Gobbi in Florence, Italy, as well as classes for Beverly Sills, Carlo Bergonzi and Birgit Nilsson. He has accompanied such stars as Sherrill Milnes and Paul Plishka. Other productions he has conducted include *La Traviata*, *Die Fledermaus*, and *The Telephone*.



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Andrew Hansen

Paul Bertelli

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Susan Platt
Sharon Eversman
Erin Furbee

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Linda Sarver
Stephen Guggenheim
Kevin Lefohn

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Mona Wilson
Ann Helmus

Cello

Ilse-Mari van Wyk-Vick
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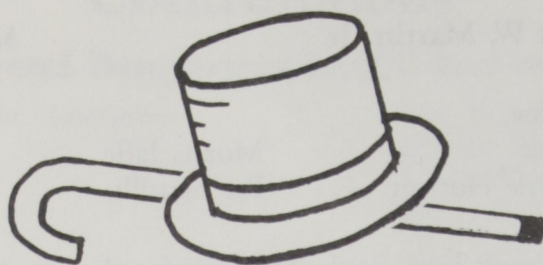
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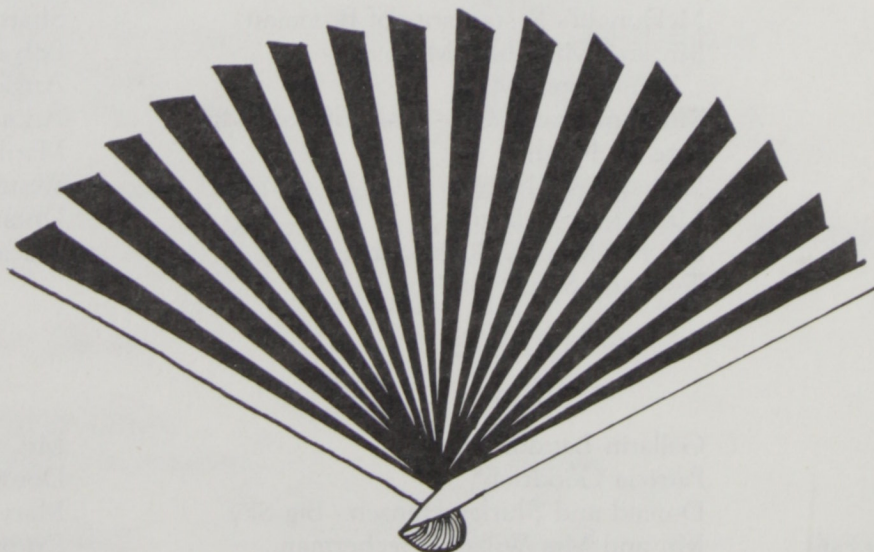
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