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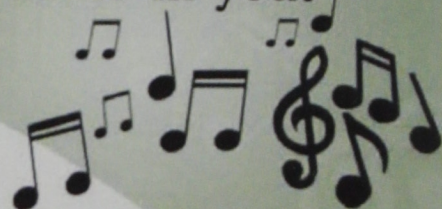
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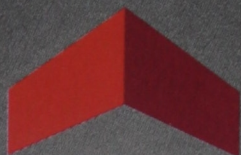
Let the new day find us in paradise. - *Brindisi from La Traviata, (Verdi)*



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Intermountain Opera Bozeman presents
H.M.S. Pinafore
or

“The Lass that Loved a Sailor”

by Gilbert & Sullivan

Conductor: Steven Byess

Stage Director: Benjamin Wayne Smith

Cast

Captain Corcoran (Commander of H.M.S. Pinafore) - Sean Anderson

Josephine (The Captain's Daughter) - Caitlin Cisler

Sir Joseph Porter (First Lord of the Admiralty) - Keith Jurosko

Ralph Rackstraw (Able Seaman) - Glenn Seven Allen

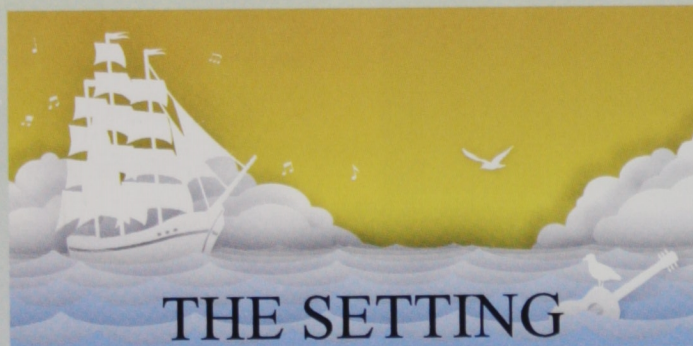
Dick Deadeye (Able Seaman) - Kenneth Stavert

Little Buttercup (A Portsmouth Bumboat Woman) - Sarah Larsen

Bill Bobstay (Boatswain's Mate) - Harlan Reidmohr

Bob Becket (Carpenter's Mate) - Patrick Donnelly

Cousin Hebe (Sir Joseph's First Cousin) - Claire McCahan



Quarterdeck of H.M.S. Pinafore, off Portsmouth

Act I
Noon

INTERMISSION

(concessions, wine and beer service in the Emerson Ballroom)

Act II
Night

We hope you will join us in the Ballroom following the performance. Meet the artists while enjoying hors d'oeuvres, no-host beverages and great company. Tickets available in the lobby during intermission and after the performance.



Grateful Tribute

Intermountain
Opera Bozeman
would like
to take this
opportunity to
pay tribute and
give heartfelt
thanks to very

special individuals who have been
instrumental in our history.


Naturally, the first individual that
comes to mind is Mrs. Robert
W. Martin, Jr. (Ginny). Ginny's
dedication and love of opera kept
the organization alive and vibrant
in the early years. Along with her
friends, hard work and get-it-done
attitude, she built the foundation of the
organization. Her passionate devotion
and hands-on involvement continued
for 33 years.

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she is still
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that opera is
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
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SYNOPSIS

Act I

The story takes place on the proud ship H.M.S. Pinafore, under the command of the courteous and beloved Captain Corcoran. With him are his sailors, including the dashing seaman Ralph Rackstraw, the grim and detested Dick Deadeye, as well as a rosy dockside vendor named Little Buttercup and the Captain's beautiful daughter Josephine. Ralph has fallen in love with Josephine, however the disparity between their classes prevents her from reciprocating his affections. Instead, Corcoran has betrothed her to Sir Joseph Porter, the haughty First Lord of the Admiralty. When Sir Joseph arrives with his company of sisters, cousins and aunts, our Josephine is dismayed to find she has no love for the man and excuses her lack of interest with reverence for his stature. She agrees to elope with Ralph after he threatens suicide, and together with the rest of the sailors they conspire to sneak ashore at night to be married.

Act II

Before the plan is set into motion, the wretched Dick Deadeye betrays them to Captain Corcoran. In his rage upon accosting the conspirators, Corcoran utters a profanity, which is overheard by Sir Joseph. As Sir Joseph deploras such asperity in a commanding officer, the Captain is sent at once to his cabin. Ralph is sent soon after to a dungeon cell when the First Lord learns of his amorous plans, but the predicament is reversed when Buttercup reveals her dark secret: Years before she had nursed both Captain Corcoran and Ralph and had accidentally mixed them up as babies. With this knowledge, Corcoran returns as a common sailor, and Ralph becomes captain. Sir Joseph can no longer marry Josephine due to her diminished social standing, and instead settles for his cousin Hebe. Corcoran is able to declare his love for Buttercup, and Ralph is at last free to unite with Josephine.

Synopsis courtesy of the Victoria Gilbert and Sullivan Society

GLOSSARY

Act I

jacky – twists of tobacco soaked in rum (for chewing)

I've **treacle and toffee** – molasses, or a similar syrup

soft tommy – a kind of bread

chicken and **conies** – wild rabbits

pretty **polonies** – smoked sausages named, like the sandwich meat, after Bologna, the Italian town where they were first made

reddest beauty in all **Spithead** – body of water off Portsmouth

Dick **Deadeye**, Bill **Bobstay** (**boatswain**) – the last names of these sailors refer to parts of a ship's ropes or rigging

to do her menial's duty – to be her humble servant

foremast hands – those sailors who serve "before the mast" (those below the rank of officer) [see Quarter-deck]

GLOSSARY continued

quarter-deck – the deck to the aft of the mainmast where only commissioned officers may promenade

ship a selvagee – a hank of rope yarn made into a strap or sling

he would commit **solecisms** that society would never pardon – gaffes, or breaches of etiquette

Sir Joseph Porter, **K.C.B.** – Knight Commander of the (Order of the) Bath (high honor)

bang the loud **nine-pounders** go – the smallest of the battery of the cannons carried on Royal Navy ships (which also include 18 and 32-pounders)

pocket borough – refers to a parliamentary seat controlled by a single individual (usually wealthy landowner); these seats were abolished by the Great Reform Act of 1832

grog – rum diluted with water (from the nickname of the Admiral who began the custom of issuing the drink to sailors, “Old Grog,” so called for the program cloak he usually wore)

British **tar** – slang for sailor

Cimmerian darkness – according to Homer’s Odyssey, the Cimmerians lived in a land where the sun never shines

I am but a living **ganglion of irreconcilable antagonisms** – a bundle of nerves

Act II

either at **sixes or at sevens** – to be “at sixes and sevens” is to be confused

bumboat woman – boat used to peddle provisions to ships in port

storks turn out to be but logs; bulls are but inflated frogs – references to Aesop’s fables

turbot is ambitious brill – kinds of fish, turbot being preferred

gild the **farthing** – lowest denomination of British coin at the time

the prospect is **Elysian** – in Greek mythology, Elysian fields were the home of the blessed

cat-o’-nine-tails – (or simply “the cat”) – a whip with nine knotted lashes used for punishment

fo’c’sle – short for “forecastle,” the forward part of the ship, usually containing the crew’s quarters

no telephone – the first telephone transmission was in 1876, and the first London exchange opened in June of 1878, a month after H.M.S. Pinafore did

Go, **ribald**, get you hence – a vulgar person using coarse language

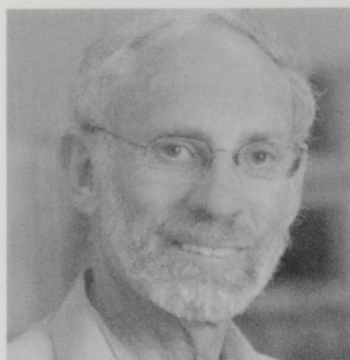
to your cabin with **celerity** – haste

the consequence of **ill-advised asperity** – harshness of manner; ill temper

I **practiced baby-farming** – took in foster children

glossary courtesy of: the Gilbert & Sullivan Very Light Opera Company

❧ GREETINGS ❧



Dear Friends,

On behalf of Intermountain Opera Bozeman, thank you for joining us for the inauguration of our thirty-sixth year of world-class opera in Bozeman. It is our pleasure to welcome you to our production of *H.M.S. Pinafore*, a Gilbert and Sullivan favorite. We have assembled a cast of professionals well versed in the fun that G&S can be. All of our guest artists are enjoying this opportunity to perform with talented colleagues who know the best of what this genre can offer. Supported by terrific local talent, we are confident that this will be time well enjoyed in the theater.



Regardless of whether you are one of our long time loyal followers or this is your first opera performance, we are certain that you will be happy that you came. Intermountain Opera Bozeman's mission is to promote and share the joy of opera in Montana and surrounding areas by providing affordable, high quality opera performances to all. Opera is expensive and ticket prices only cover 40% of our production costs. We would love to have you share your positive experience with friends and colleagues. A wonderful way of supporting what we do is to invite new friends to join you for one of our performances – talk to your friends, have an opera party, bring a group and best of all – share your excitement with everyone you know.

We have some great plans for our future offerings. We will be collaborating with Montana Shakespeare in the Parks for performances of *Man of La Mancha* in February. We are thrilled to be planning a professional production with such a prestigious local arts organization. The plan is to follow our pattern of bringing in professional leads and supporting them with the best that Montana has to offer. MSIP Artistic Director Kevin Asselin, will stage direct the production which will be performed in the Black Box Theater at MSU.

In May we will present two of Puccini's Trittico, *Suor Angelica* and *Gianni Schicchi*, starring some of our favorite artists – Levi Hernandez, Maria Kanyova and Layna Chainakas. This is an operatic event not to be missed! Chris Allen from LA Opera will conduct and Jeffrey Buchman will stage direct. Passion rules – in two very different directions. *Suor Angelica* is the tragic story of sacrifice, loss and redemption, and *Gianni Schicchi* is a great commentary on family relationships, greed and cunning. These 2 one-act operas are a brilliant pairing of Puccini's gorgeous music.

Many thanks to all who have made our shows possible! Our change in venue has introduced us to some wonderful supporters. Please join us for the reception after the performance in the Emerson Ballroom. We hope that you enjoy *H.M.S. Pinafore*, and we look forward to seeing you at our forthcoming productions.

Sincerely Yours,

Richard S. Wolff, President
Intermountain Opera Bozeman

Linda S. Curtis, Artistic Director
Intermountain Opera Bozeman

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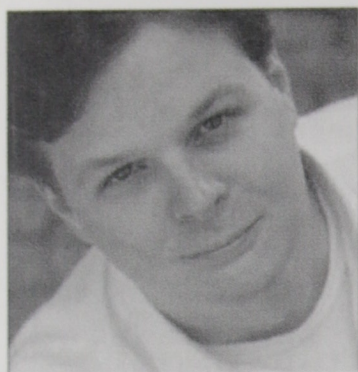
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Assistant to the Stage Director: Katie Staskus
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ARTISTS



Sean Anderson (Baritone) Captain Corcoran

Mr. Anderson made his solo operatic debut at age 10 as Harry in *Albert Herring*. Since then, he has had leading roles in over 60 productions all over the world. Diversely adept at comic, tragic, sung, and spoken works, he has garnered national critical acclaim from such publications as *Opera News*, *Opera Today*, and the *Wall Street Journal*. This is his sixth appearance at Intermountain Opera Bozeman having debuted in 2008 as Eisenstein in *Die Fledermaus* and most recently as Dandini in this past May's production of *La Cenerentola*. Mr. Anderson closes the 2014 season with the Knoxville Opera, reprising the role of Captain Corcoran. He

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will appear as the guest soloist with Opera Southwest for their New Year's Gala, and then begin the 2015 season as Count Almaviva in *The Marriage of Figaro* with the Sarasota Opera, where he is a perennial favorite.

Caitlin Cisler (Soprano) Josephine

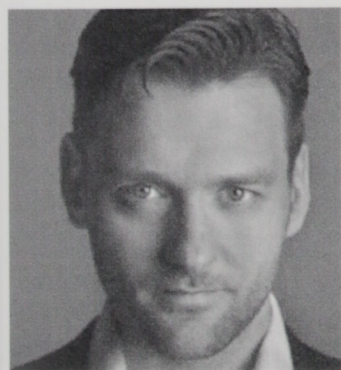
Ms. Cisler, from Appleton, WI, made her professional debut in 2009, headlining as Cunegonde in *Candide* with Four Seasons Theatre in Madison, Wisconsin. Praised for her "breathtaking range of voice," Ms. Cisler has appeared as Marie in *La fille du régiment*, Oscar in *Un ballo in maschera*, Pamina and Papagena in *Die Zauberflöte*, Gretel in *Hansel und Gretel*, Lola Markham in *Gallantry*, and Norina in *Don Pasquale*.

A well decorated competitor, Ms. Cisler is the proud recipient of a 2012 Career Bridges Grant. Also in 2012, she was an honored finalist of the Fritz and Lavina Jensen Foundation Competition in New York City. In concert, Ms. Cisler has performed as a featured soloist with Madison Opera in their annual "Opera in the Park" as well as with the Dayton Philharmonic for their New Year's Eve Celebration in 2012 and the *Messiah* in 2013. Ms. Cisler holds a Masters in Opera Performance from the University of Wisconsin – Madison, and Bachelor degrees in vocal performance and biology from Lawrence University. She is a published researcher in vocal health and the effects of singing on the immune system.



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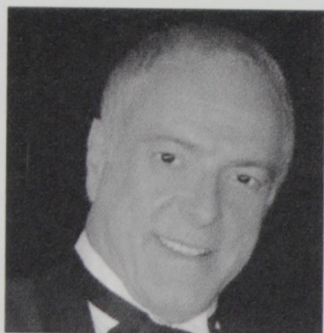


Glenn Seven Allen (Tenor) Ralph Rackstraw

Mr. Allen has appeared on Broadway and at major concert and opera venues throughout the United States. Upcoming roles include Tony in the workshop of *Great Scott* by Jake Heggie and Terrance McNally for Dallas Opera and Charles in *The Long Christmas Dinner* at Alice Tully Hall with the American Symphony. His operatic roles include Il Duca in *Rigoletto*, Alfredo in *La Traviata*, Romeo in *Romeo et Juliette*, Tonio in *La Fille du Regiment*, Almaviva in *Il Barbiere di*

Siviglia, and Rodolpho in William Bolcom's *A View from the Bridge*. Broadway. His N.Y. credits include *The Light in the Piazza* (Lincoln Center Theatre), *Carousel*, *PBS Great Performances (Avery Fisher/NY Philharmonic), *Guys & Dolls* (Carnegie Hall), and *A Fine and Private Place* (York Theater). Mr. Allen trained at the University of Washington (MFA/Acting) and the University of Michigan (BFA/Musical Theatre). This fall, he joined the acting faculty at the Yale School of Drama.

ARTISTS



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Keith Jurosko (Baritone) Sir Joseph Porter

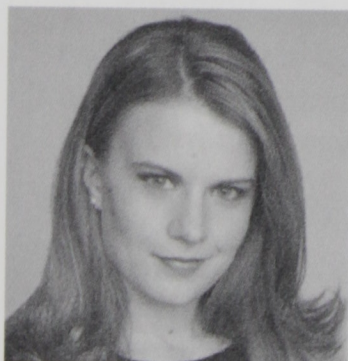
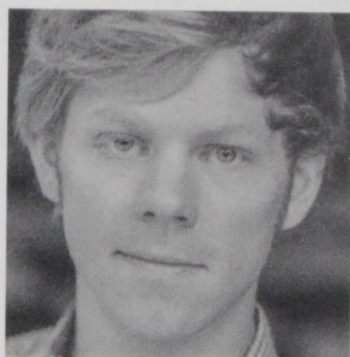
Mr. Jurosko brings nearly 40 years of stage experience with him to Intermountain Opera Bozeman's production of *H.M.S. Pinafore*. For 35 consecutive seasons he has been a principal artist with The New York Gilbert & Sullivan Players, where he has appeared in over 800 performances in two dozen roles. In addition, he has been a guest artist with many of the country's leading regional opera companies, including Virginia Opera, Chautauqua Opera, Mobile Opera, Opera Delaware, Anchorage Opera and The Boston Academy of Music, where he has sung in a wide variety of roles in G&S, opera, operetta and musical theatre. Trained originally as an actor, Mr. Jurosko has also performed in many non-musical productions, including leading roles in works by Shaw, Noel Coward, Neil Simon and Ken Ludwig, among others. Keith was also one of the original members of the internationally renowned travesty troupe La Gran Scena, whose zany yet brilliant operatic parodies delighted and tickled audiences and garnered spectacular reviews and a still loyal following of opera-loving audiences (and more than a few major opera stars) the world over.

Kenneth Stavert (Baritone) Dick Deadeye

Praised for his strong "sense of theatricality," Mr. 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*. He has also been a featured recitalist throughout the United States specializing in less performed English art song.

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.



Sarah Larsen (Mezzo-soprano) Buttercup

An alumna of the Seattle Opera Young Artist Program, Ms. Larsen has performed as Maddalena in *Rigoletto*, the Secretary in *The Consul*, Mercédès in *Carmen*, Suzuki in *Madama Butterfly*, Tisbe in *La Cenerentola* and the 1st Touriere in *Suor Angelica*. For her performance as Suzuki with Seattle Opera, Sarah was praised in the press as "the hidden gem of the show," "smart, succinct and with a sultry mezzo that belied her demure demeanor," and possessing considerable "maturity & depth." Recent engagements include Ms. Larsen's debut with The Glimmerglass Festival as Neris in *Medea*. Prior to that she created the role of Sarelda in John Musto & Mark Campbell's comic opera *The Inspector* with the Wolf Trap Foundation.

Ms. Larsen grew up in Roseville, MN, and attended Simpson College (B.M. Vocal Performance) and Rice University (M.M. Vocal Performance).

ARTISTIC STAFF



Steven Byess - Conductor

The extraordinarily-varied career of Steven Byess takes him not only to the stages of symphony orchestras and opera companies, but also to the stages and genres of Broadway, jazz and television. He is a dynamic conductor and has been hailed by critics as "masterful and brilliant," "creating the epitome of instrumental elegance" and "a talented interpreter, able to capture the sweep of a piece without neglecting detail."

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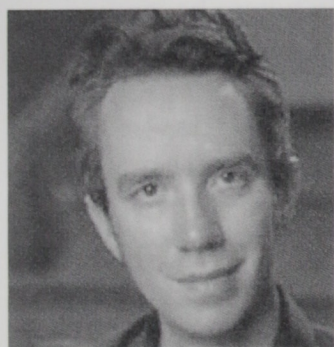
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He is the Music Director of the North Mississippi Symphony Orchestra (formerly the Tupelo Symphony Orchestra) and the Arkansas Philharmonic Orchestra, and Associate Music Director for the Ohio Light Opera. With the Ohio Light Opera he has conducted, to critical acclaim, over 450 performances of 60 diverse operas, operettas, and musical theater works. Mr. Byess recently conducted the U.S. premiere of Russian violinist Alexander Markov's Rock Concerto and made his Carnegie Hall conducting debut leading the work in New York in October 2010.

Mr. Byess received his Bachelor of Music Degree in classical performance and jazz studies from Georgia State University, and his master of music degree from the Cleveland Institute of Music, where he studied conducting, bassoon, violin and piano.

Mr. Byess is a passionate advocate for the arts, much sought after for his speeches on the arts, music, music education and general education. An important community leader, he has created and organized frequent and annual collaborations with numerous choruses, chamber music ensembles, and festivals of the arts. He also wrote, co-directed and is featured in a PBS presentation entitled *Count On It!*, which is designed for children grades K-3, and shows the correlation of music to mathematics. He is a conductor of the Carnegie Hall Weill Music Institute Link Up orchestral education concerts, performing in multiple U.S. communities for over 15,000 children in 2013.



Benjamin Wayne Smith - Stage Director

Mr. Smith brings a balance of practical experience and innovative storytelling to his projects, which have been hailed by Opera News as "full of comic inventiveness." He has recently directed new productions of *Hansel and Gretel*, *The Pirates of Penzance*, *La Cenerentola*, and *The Turn of the Screw*. In 2012, he directed all of the Mozart/Da Ponte collaborations, and this August he directed the gala concert honoring Speight Jenkins at Seattle Opera.

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Richard Wolff &

Janel Carino

Mr. Smith has directed for Seattle Opera's Young Artist Program, Tacoma Opera, Asheville Lyric Opera, Opera Theatre of Pittsburgh, The Intermountain Opera Bozeman, the Young Artist Program at Pittsburgh Opera, the University of Cincinnati/CCM, Baldwin Wallace University and The Opera Theater of Lucca, Italy.

In 2010, Mr. Smith finished his tenure as the Resident Assistant Director at Seattle Opera where he worked on eleven productions over two years. Other assisting credits include Washington National Opera at the Kennedy Center, Cincinnati Opera, Michigan Opera Theater, Pittsburgh Opera and the Opera Theatre of Pittsburgh. Following his tenure at Seattle Opera, Mr. Smith joined the faculty at Baldwin Wallace University as their first Director of Opera. In this capacity, he trains all of the vocal performance majors in a self-designed, seven semester opera workshop sequence and directs the opera season. In 2013 Ben was appointed Artistic Director of the Accademia Vocale Lorenzo Malfatti, a summer training program for young singers in Lucca, Italy.

Mr. Smith holds an MFA in Opera Stage Directing from the University of Cincinnati where he studied with Nick Mangano, Nic Muni and Sandra Bernhard. He began his career in opera as a singer, performing twenty-one leading roles in opera, operetta and musical theater. He has logged over 250 performances in the U.S. and Italy.

ARTISTIC STAFF

Linda Curtis - Artistic Director

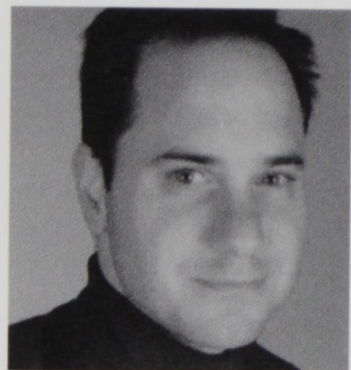
Linda Curtis was educated at Wells College and Northwestern University where she received her Master of Music degree in voice. She was on the faculty of the Colorado Rocky Mountain School and has taught voice at Colorado Mountain College and at Montana State University. Linda has appeared at the Meadowbrook, Grant Park, and Aspen Music Festivals and has studied and performed at Opera Barga in Italy. Linda was co-founder and frequent guest artist with Colorado's Crystal River Opera Association. Roles she has performed include Annina (*La Traviata*), Rosina (*The Barber of Seville*), Baby Doe (*The Ballad of Baby Doe*), Mimi and Musetta (*La Bohème*), Adina (*Elixir of Love*), Micaela (*Carmen*), Adele and Sally (*Die Fledermaus*). She has soloed with the Bozeman Symphony in various works including Honegger's *King David* and Berlioz' *L'Enfant du Christ*. Linda was president of the Intermountain Opera from 1995-1997. She assisted Artistic Director Pablo Elvira until 1997 when she assumed the responsibilities of Artistic Director.



Jon Harney - Choral Conductor

Jon Harney has been chorus master of IOB since 2002. He has sung supporting roles in *Carmen*, *Manon Lescaut* and *The Ballad of Baby Doe* with the Intermountain Opera. With other companies, he has performed more than 25 principal and supporting roles in opera and major works with orchestra and chorus.

Dr. Harney is associate professor of music at MSU, where he teaches voice and choir. He holds an M.M. and D.M.A. in vocal performance from the University of Minnesota where he studied



under Clifton Ware and a B.A. in music education from Luther College, studying under Weston Noble.

Tessa Hartle - production pianist

Ms. Hartle is currently a pianist/coach on the music staff of Opera Theatre of St. Louis and has also worked for Sarasota Opera, Virginia Opera, Des Moines Metro Opera, Aspen Opera Theater Center, Opera North, and UrbanArias (Arlington, VA). In the fall of 2014 Tessa will be joining the music staff of Florida Grand Opera as a coach/accompanist working primarily with singers in their young artist program. She has her bachelor's degree from the University of Michigan and a master's degree from the University of Maryland – College Park.



Beth Lee - choral 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.



🎻 ORCHESTRA 🎻

VIOLIN 1

Sam Park - concertmaster
Ian Nicklin - asst. concertmaster
James Olson

VIOLIN 2

Susan Platt - principal
Jennifer Frye

VIOLA

Anna Jesaitis - principal
Patricia Gates

CELLO

Julia Cory Slovarp

BASS

Jon Ford

FLUTE/PICCOLO

Sue Makeever

OBOE/ENGLISH HORN

Beth Antonopulos

CLARINET

Greg Young

BASSOON

Susan Wadsworth

FRENCH HORN

Greg Notess

TRUMPET

Jerry Makeever

TROMBONE

Kim Bares

TIMPANI/PERCUSSION

Jeffrey Vick

🎻 CHORUS 🎻

SOPRANO

Stacy AuCoin
Karen Riojas
Tamilla Simpson
Karla Vandersloot
Suzanne Wilson

ALTO

Kathy Braun
Karen Dady
Sarah Eggen
Nadine Grayl
Claire McCahan (Cousin Hebe)

TENOR

Jeff Abelin
Kean Mills
Pedro Pinardo
Matt Rognlie
Frank Simpson

BASS

Patrick Donnelly (Bob Beckett)
Harlan Reidmohr (Bill Bobstay)
Bill Rutherford
David Summerfield
Rick Talbott

If you or someone you know is interested in becoming a member of the Opera Chorus, general auditions will be scheduled in late January or early February. Watch the IOB website (IntermountainOpera.org) for details.

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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 Visitors*
2013 — *Roméo et Juliette*
2013 — *La Traviata*
2014 — *La Cenerentola*
2014 — *H.M.S. Pinafore*

Intermountain Opera Bozeman

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Intermountain Opera Bozeman's 4th Annual Opera Run

"It ain't over 'til the FIT lady sings" was a great success.

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Curt Smith

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❧ Save the Date(s) ❧

Intermountain Opera Bozeman and Montana Shakespeare in the Parks are working on a collaborative effort to produce *Man of La Mancha* in February 2015. Detailed information will be advertised and posted on our websites as soon as plans are solidified. We hope to see you at this exciting addition to our seasons.

Intermountain Opera Bozeman presents

Puccini (double bill) *Suor Angelica & Gianni Schicchi* May 15 & 17, 2015

Nearly 100 years ago, composer Giacomo Puccini was inspired by a Didier Gold play to fulfill his long-held desire to compose a trio of one-act operas. It took him just over two years, but Puccini achieved his goal, naming the triptych *Il Trittico*. The operas were vastly different, musically and thematically, but Puccini reveled in the drama, from the heartbreaking but redemptive *Suor Angelica* to the farcical *Gianni Schicchi*. The opera opened in December 1918 at New York's Metropolitan Opera, but thanks to the physical and economic demands of mounting three operas in a single evening, the three acts were rarely performed as the triptych Puccini intended. Still, their resonance and beauty endure even now, individually and together. IOB is proud to bring *Suor Angelica* and *Gianni Schicchi* to the Bozeman stage in May 2015. You won't want to miss a moment ...

Suor Angelica portrays the poignant saga of a noble-born woman turned nun who, banished from her family, lives with the memory of her illegitimate child. The opera is filled with hope — hope that Sister Angelica will reunite with her family and child — and with devastation, when she learns her son has died. It's impossible to listen to the sweeping composition without feeling the dramatic emotions that define this solemn and exquisite work.

By contrast, the fast-moving *Gianni Schicchi* is comedic and uproariously delightful. Based on a scene in Dante's *Divine Comedy*, the opera tells the tale of a family — and the trickster, *Gianni Schicchi* — who will go to any lengths to steal the fortune of a deceased relative. It was Puccini's first full comic opera and arguably the most often performed of the three operas in *Il Trittico*. *Gianni Schicchi* includes one of the most popular arias in all of opera: "O mio babbino caro." A triumph in popular culture since 1918, *Gianni Schicchi* was even produced to great fanfare by Woody Allen in 2008.

Don't miss this brilliant pairing of Puccini's remarkable and timeless work. Get your tickets now for best seat selection!

Intermountain Opera Bozeman

❧ THANKS YOU! ❧

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Our deepest appreciation and thanks for all you do!

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Miscellaneous: Randle Bitnar, Carter Walker

Post opera receptions: Carly Copenhagen, Doug Badenoch - Wine Gallery, Cardinal Distributing, Robin Chopus - Emerson Grill, Patrick Curtis, Suzy Day, Kendall Dittmar, Susan Hellier, Jalal Neishabouri - Rocky Mountain Rug Gallery, Mark Raymond, Kippy Sands, Constance Wagner (chair), Brian Wagner

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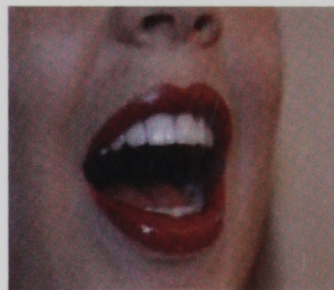
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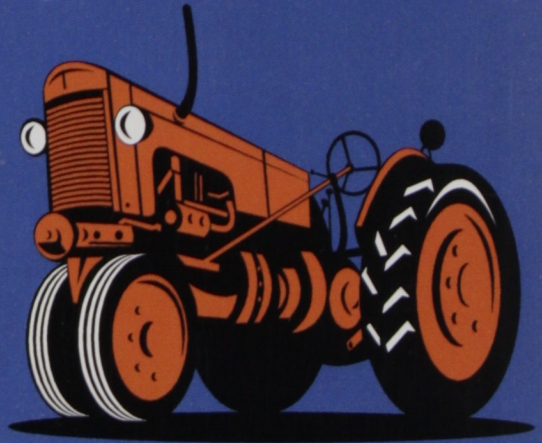
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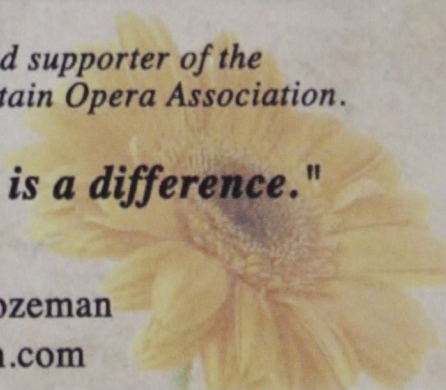
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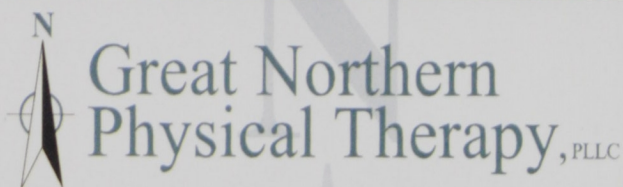
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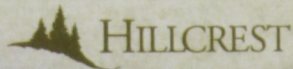


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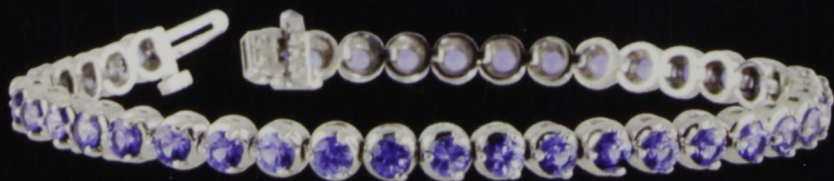
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