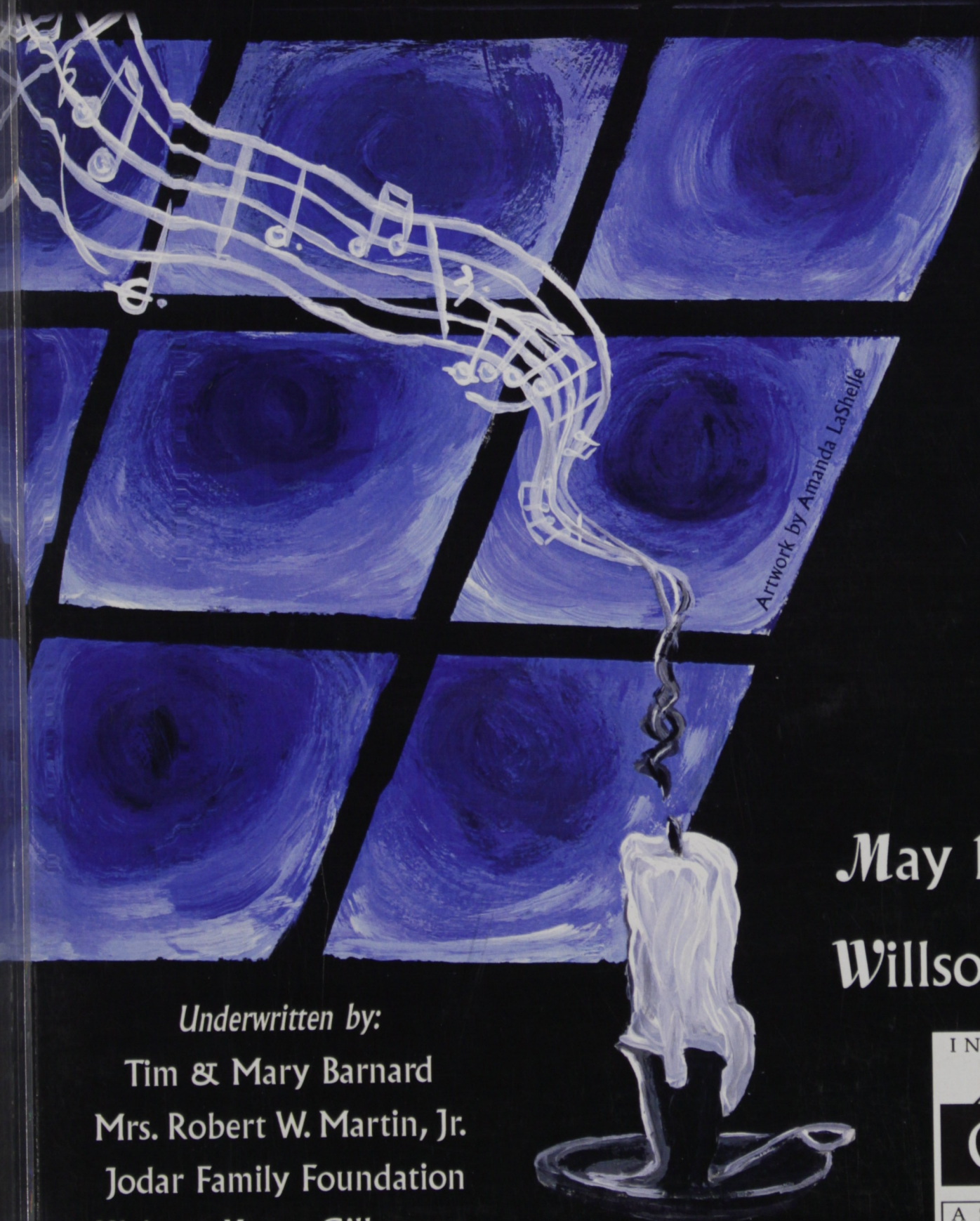


Intermountain Opera Association

Presents

Puccini's

La Bohème



Artwork by Amanda LaShelle

May 13, 15, 17 2009

Willson Auditorium

Underwritten by:

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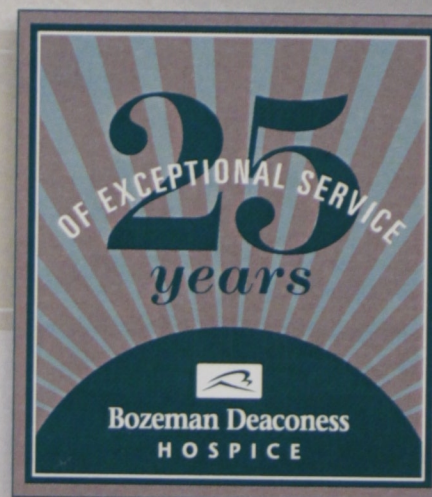
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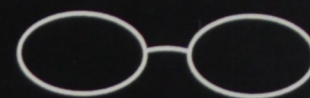
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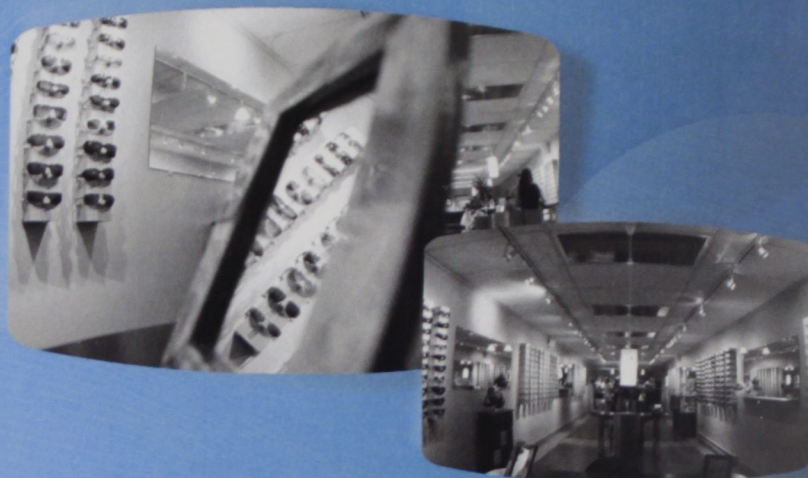


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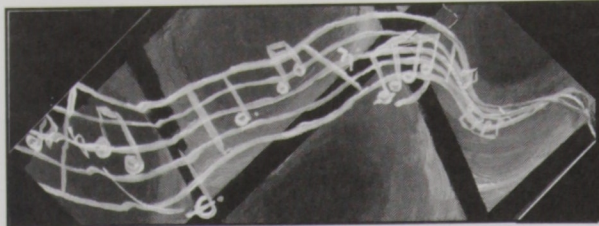
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Greetings



Welcome to our second "Season of Opera." The Intermountain Opera Association continues to grow. We have added two part time positions to our staff which has greatly enhanced our ability to become a more efficient operation by having someone in the office daily. Change is often a challenge but we are

meeting the challenges.

The Metropolitan Opera Live productions in the local movie theater have been quite popular this year. We believe the availability of these presentations has helped enlarge the local "community of opera lovers" but we are convinced that being in the audience at a live performance of the Intermountain Opera

remains the best way to feel the excitement and the joy of opera. We hope you will be a part of opera in Bozeman for many years to come.

As I finish my six years on the Board of Directors, I reflect on the incredible amount of work that is accomplished to make these productions happen. Behind the scenes are very dedicated staff, volunteers, Board and Advisory members — some of whom have been with us from the founding of the IOA 31 years ago through the present — and without whom none of this would happen. It has been my pleasure to work with these people and to get to know many of our dedicated patrons who continue to support IOA with donations and attendance year after year.

I hope you will find this year's production as wonderful as always.

Janet Young

President, IOA Board of Directors



La Bohème is a very special opera for many of us. Some call it "everybody's favorite first opera" because so many people first fall in love with the art form when they see this show. Puccini's evocative music combines with a dramatic story that speaks to our hearts. I first met *La Bohème* when I was a child growing up in suburban Chicago. My father loved opera, adored Puccini and favored *Bohème*. My husband, Sam, first heard *Bohème* at La Scala, Milano on a holiday break from teaching in Switzerland. It was his first opera. And so it goes.

We at Intermountain Opera first produced *La Bohème* in 1981, our third year in existence. In that production I was thrilled to perform Musetta with Pablo Elvira as Marcello. The next time we mounted the piece was in 1995. It has been another 14 years — yes, it is definitely time for another *Bohème*. I know that our Musical Director, Maestro Julian Dawson, joins me in welcoming you to one of our absolute favorite operas.

Every production has a unique flavor. This spring, we welcome Stage Director Ben Smith who has brought a positive energy and vision to our artistic team. Pre-production discussions began last fall and end with 10 days of intense rehearsals with visiting artists and our local choruses and orchestra. We share the culmination of these efforts with you this week.

Casting this show, I wanted to capture the youthful spirit of these characters — young and in love in Paris. Our cast is vocally talented, energetic, and passionate about their art form. I am thrilled to present Christopher Bengochea who grew up in eastern Montana and discovered opera singing in our chorus as an MSU student. Chris's wife, Sandra (our wonderful Pamina in *Magic Flute*) is singing Musetta. Bozeman audiences will remember Sean Anderson (Marcello) from his role in last fall's *Die Fledermaus*. The other talented young artists are: Ariya Sawadivong, whose performance in Philadelphia led us to her, Levi Hernandez (I met him in Chicago when he was performing with Lyric Opera), and Branch Fields, who auditioned for us in NYC. We also happily welcome back comedic masters David Ward and Bozeman's own Frank Simpson.



If this is your first opera, you have made a great choice! If you are a return supporter — welcome back! We feel so fortunate to have you all joining us in sharing the magic that is opera!

Linda Curtis

Artistic Director

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*In addition to delighting opera lovers with professional performances for 31 years,
Intermountain Opera Association reaches out to our community and beyond in many other ways.*

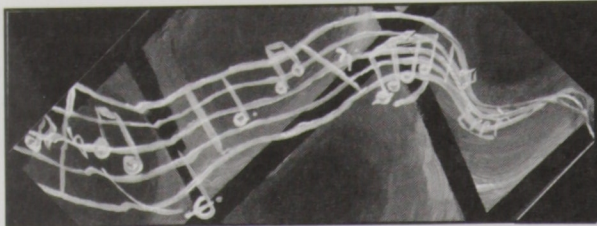
Some examples of IOA outreach over the years include:

Scholarships and awards to MSU students • In-school visits by cast members • Opera poster art contest at Bozeman High School • Donation of opera videos and magazines to Bozeman Public Library and to the Bozeman High School Library • Free public classes prior to opera performances • Co-sponsorship with Wonderlust, an adult educational organization, of free classes • Underwriting of opera programming on Yellowstone Public Radio and MontanaPBS • Field trip to Willson Auditorium for fifth-graders to learn about staging an opera • Collaboration with MSU business students in marketing projects • Weekly emailed "IOA Bulletins" to help build a community of opera lovers • Promotion of opportunities to enjoy opera in other venues around the state including "Live from the Met" high definition presentations at local movie theaters.

Want to know more about opportunities to share the joy of opera?

Sign up for our free weekly emailed *Intermountain Opera Bulletin*.

Just send your email request to: ioaopera@montana.com



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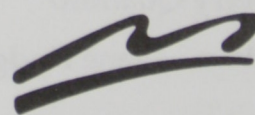


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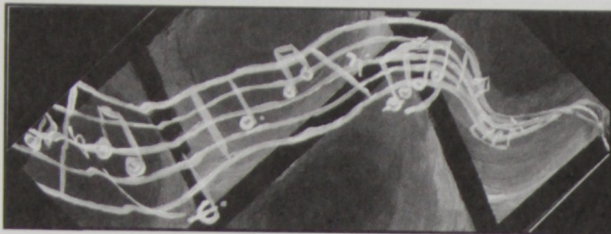
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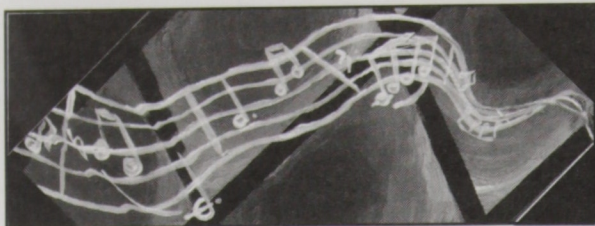
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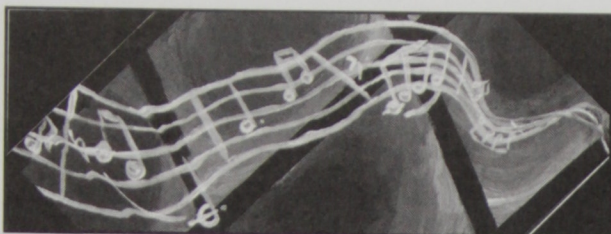
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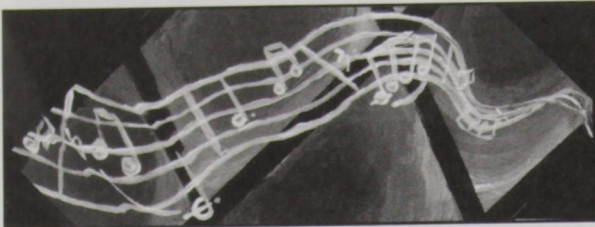
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For 31 years Intermountain Opera Association has presented high caliber professional operatic performances, drawing on talent from the major operatic venues of the nation. An Endowment Fund has been established to assure continuation of this legacy.

Gifts to the endowment are tax deductible and will help further operatic performance, education and outreach in southwestern Montana and beyond. Donations may include planned giving programs, gifts of cash or securities, estate and deferred gifts. Some employers also will match charitable donations. For more information, contact Intermountain Opera Association, P.O. 37, Bozeman, MT 59771 or phone (406) 587-2889.

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About the Intermountain Opera Association

Each spring for the past 31 years, two to three thousand area residents and visitors from around the northern Rockies have thrilled to magnificent voices, elaborate scenery and lavish costumes on the stage of the Willson Auditorium.

The fact that Bozeman possesses one of the most respected small professional opera companies in the nation is the result of a lucky combination of circumstances. It began with a young MSU voice instructor, Verity Bostick, transplanted from New York, who wanted to sing opera in Bozeman. During a costume fitting in New York, she confided her ambition to Anthony Stivanello, proprietor of a costume and scenery rental business. He agreed to provide costumes, scenery and his stage direction free of charge for a first production. He also told her that one of the reigning baritones at the Metropolitan Opera, Pablo Elvira, had recently settled in Bozeman. Elvira agreed to forego his fee and sing in the first production.

The final piece of good luck for the future of opera in the northern Rockies occurred when Mrs. Robert W. Martin, Jr., a New York City opera fan and cultural philanthropist with a vacation home in Gallatin Canyon, made Bozeman her permanent home.

In May of 1979, the newly incorporated Intermountain Opera Association presented Verdi's *La Traviata* to an amazed and entranced audience. Who

knew that un-miked human voices could soar over a full orchestra to the back of the Willson Auditorium! Who knew that you could weep over a love story sung in a foreign language!

And so it began. Mrs. Martin raised money and Elvira persuaded his friends to come to Montana and sing at affordable prices and people who had never heard an opera discovered that they loved it and volunteered to sell tickets, fit costumes, create props, usher and serve on the board of directors. The best local musicians joined the orchestra and chorus. Audiences learned to expect remarkable performances every spring.

When Elvira retired in 1997, soprano Linda Curtis, who had sung in several productions and served as IOA president for three years, took over as artistic director. The IOA's beloved conductor, Rome-born Giampaolo Bracali, died in 2006, but the Irish-born conductor Julian Dawson agreed to take his place.

In recent years the board of directors has concentrated on building new audiences, finding new sources of funding, and moving toward a year-round presence. This marks the second year in which season tickets have been sold and in October, IOA will present its first American opera, Douglas Moore's *The Ballad of Baby Doe*. The IOA continues to pursue its self-assigned mission: sharing the joy of opera.

Intermountain Opera Presidents

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*

2001 — *My Fair Galatea*

Martha Biel

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*

2009 — *The Ballad of Baby Doe*



Amanda LaShelle shows off her original winning design in the IOA's annual poster contest.

2009 Poster Winner

Amanda LaShelle, a senior at Bozeman Senior High School, has created the design which IOA has used to promote this production of *La Bohème*. Amanda says she started out with the image of a candle – which plays a crucial role in the scene in Act I when the poet Rodolfo meets his lovely neighbor, Mimi. “I thought that since Mimi’s candle had gone out, there should be some smoke,” Amanda says. And since she is a piano player, she decided to have the smoke turn into music, just as Rodolfo and Mimi’s chance encounter turns into two gorgeous arias.

The board of directors of the IOA provides a cash prize and tickets to the opera to the winner of the poster contest which is conducted in Mark Sullivan’s advanced placement art class at Bozeman High School every year. The IOA considers the contest a part of its outreach program, as well as a way to get a unique graphic design. Sullivan values the contest because it gives his students experience in working with a client on a design project.

Promise of Excellence Award

Stephen Steffens, a freshman MSU music major from Helena, is the first recipient of the IOA’s new “Promise of Excellence” scholarship. Chosen by the music department faculty, Stephen is looking forward



to his first experience with opera — singing and acting on stage in the chorus for this production of *La Bohème*. “Stephen has a passion for singing and is developing a real love of opera,” says Dr. Kirk Aamot of the MSU music faculty.



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by Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica

Sets, Costumes & Supertitles by Roberto Stivanello

Conductor: Julian Dawson

Stage Director: Benjamin Wayne Smith

Artistic Director: Linda Curtis

Lighting Design by Michael Hillenius Production Coordinated by Margaret Cone

Cast in Order of Appearance

Marcello	Sean David Anderson
Rodolfo.....	Christopher Bengochea
Colline.....	Branch Fields
Schaunard.....	Levi Hernandez
Benoit	David Ward
Mimi	Ariya Sawadivong
Parpignol	Frank Simpson
Musetta	Sandra Rubalcava Bengochea
Alcindoro.....	David Ward

The Setting

Paris, 1830

Act I: The garret shared by the bohemians, Christmas Eve

Act II: Café Momus and adjoining street, the same evening

INTERMISSION

Act III: The outskirts of Paris, later that winter

INTERMISSION

Act IV: The garret, months later

Refreshments are on sale in the lobby.

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Production Coordinator Margaret Cone
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Children's Chorus Director Russell Milburn
Rehearsal Accompanist Kenneth Christensen
Children's Chorus Accompanist Alison Todd
Orchestra Personnel Manager Susan Platt

Sets, Costumes & Supertitles Roberto Stivanello
Stage Technical Manager &
Lighting Designer Michael Hillenius
Costume Coordinator Madeline Garcia
Makeup & Hair Jenny Saks of Hot Shots
Props Coordinator Liz Babbitt
Supertitles Coordinator Carole McClean
Willson Coordinator Michael Hillenius

La Bohème Synopsis

ACT I: Paris, Christmas Eve, c. 1830

In their Latin Quarter garret, the painter Marcello and poet Rodolfo try to keep warm by burning pages from Rodolfo's latest drama. They are joined by Colline, a young philosopher, and Schaunard, a musician who has landed a job and brings food, fuel and funds. As they celebrate their unexpected good fortune, the landlord, Benoit, arrives to collect the rent. Plying the older man with wine, they urge him to tell of his flirtations, then throw him out in mock indignation. As the friends depart for a celebration at the nearby Café Momus, Rodolfo stays behind to finish writing an article. A neighbor, Mimi, knocks at the door: her candle has gone out on the drafty stairs, Rodolfo relights her candle and helps her to the door. Mimi realizes she has dropped her key, and as they search for it, both candles are blown out. In the moonlight the poet takes the girl's shivering hand, telling her his dreams. She then recounts her solitary life, embroidering flowers and waiting for spring. Drawn to each other, Mimi and Rodolfo leave for the café.

ACT II: Café Momus

Amid shouts of street hawkers, Rodolfo buys Mimi a bonnet before introducing her to his friends. They all sit down and order supper. A toy vendor, Parpignol, passes by, besieged by children. Marcello's former lover, Musetta, enters ostentatiously on the arm of the elderly, wealthy Alcindoro. Trying to regain Marcello's attention, she sings a waltz about her popularity. Complaining that her shoe pinches, Musetta sends Alcindoro to fetch a new pair, then falls into Marcello's arms. Joining a group of marching soldiers, the Bohemians leave their bill behind for Alcindoro.

INTERMISSION

ACT III: Later that winter, on the outskirts of Paris

A customs officer admits farm women to the city. Musetta and revelers are heard inside a tavern. Mimi arrives, searching for Marcello and Musetta. When the painter emerges, she pours out her distress over Rodolfo's incessant jealousy. Rodolfo, who has been asleep in the tavern, is heard, and Mimi hides. The poet tell Marcello he wants to separate from his fickle sweetheart. Pressed further, he breaks down, saying Mimi is dying; her ill health can only worsen in the poverty they share. Overcome, Mimi stumbles forward to bid her lover farewell as Marcello runs back into the tavern to investigate Musetta's raucous laughter. While Mimi and Rodolfo recall their happiness, Musetta quarrels with Marcello. Mimi and Rodolfo decide to stay together until spring.

INTERMISSION

ACT IV: Months later in the garret

Rodolfo and Marcello lament their loneliness. Colline and Schaunard bring a meager meal. The four stage a dance, which turns into a mock fight. Musetta bursts in, saying Mimi is downstairs, too weak to climb up. As Rodolfo runs to her, Musetta tells how Mimi has begged to be taken to her lover to die. While Mimi is made comfortable, Marcello goes with Musetta to sell her earrings for medicine, and Colline leaves to pawn his cherished overcoat. Alone, Mimi and Rodolfo recall their first days together. When the others return, Musetta gives Mimi a muff to warm her hands. Mimi dies quietly, and when Schaunard discovers she is dead, Rodolfo runs to her side, calling her name.

— courtesy of *Opera News*

Chorus

SOPRANOS

Michelle Hager
Olivia Kahler
Maria Kazachenko
Joan McCorkhill
Wendy Monson
Suzanne Wilson
Riesa Overstreet

TENORS

Jeff Abelin
Reid Gage
Jon Harney
Travis Mills
Mark Peters
Pedro Pinardo
Stephen Steffens

ALTOS

Breanne Cutler
Morgan Jones
Kara Kuipers
Sally O'Neill
Karla Vandersloot
Megan Walker
Donna Whitman

BASSES

Richard Benert
Aaron Dalbey
DJ Jones
BJ Otey
Bruce Rich
David Summerfield
Rick Talbott

Supers

Supers (short for supernumeraries) are to opera what extras are to movies — actors who fill the non-singing but necessary roles such as the waiters at Café Momus. One Metropolitan Opera production of *La Bohème* used 125 supers in Act II. Obviously our stage could not accommodate a crowd like that, but we couldn't get along without some supers. In this production you'll see: Roger Breeding, Virginia McAtee, Shelby McCorkhill, Christine Neumeier, Richard Wolff, and Kyle Suta (as the drummer).

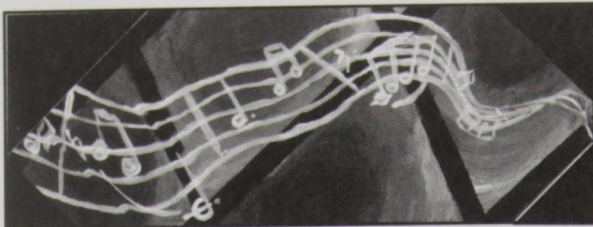
There may be others on stage whose names do not appear in this program. Why? Our onstage rehearsals begin just about the same time as our program goes to the printer. We don't always know how many supers we'll need until the director begins to work on the stage. At that point casting comes down to who fits into available costumes or has special talent such as catching that vodka bottle flung by Prince Orlofsky in last fall's *Die Fledermaus*.

We are very grateful to the volunteers who give up hours of their time to fill our scenes as living props and scenery. Bravo! You folks are super!



The Intermountain Opera Children's Chorus

Back row: Madeleine Rassaby, Madeline Kelly, David Gaetano, Cecilia Bohr. Middle row: Verena Lawrence, Rian Zetzer, Minnie Harney, Ashley Wasia, Maddy Kroff. Front row: Tammie Renner, Frank Harney, Amber Halsted, Nathan Milburn, Lexi Monson, Katie Dickensheets.



The Intermountain Opera Orchestra

Violin I

Johan Jonsson, Concertmaster
Christa Sheasby, Assistant
Concertmaster
Susan Platt
Jennifer Jensen Frye
Ian Nicklin

Violin II

Stephen Cepeda, Principal
Emily Paris
Jennifer Yung
Kayla Pierce

Viola

Mary Carson, Principal
David Kerr
Courtney Renner

Cello

Ilse Lee, Principal
Peter Landeen

Bass

Jon Ford

Bassoon

Susan Wadsworth

Flute

Sue Makeever, Principal
Karen Yonovitz

Oboe

Lorna Nelson, Principal
Gretchen Dickie

English Horn

Lorna Nelson

Clarinet

Greg Young, Principal
Mary Ann Jacobson

Bass Clarinet

Mary Ann Jacobson

French Horn

Sherry Linnerooth, Principal
Jacob Fjare

Trumpet

Jerry Makeever, Principal
Dan Wood

Trombone

Kim Bares, Principal
Zane Douglass

Percussion

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Harp

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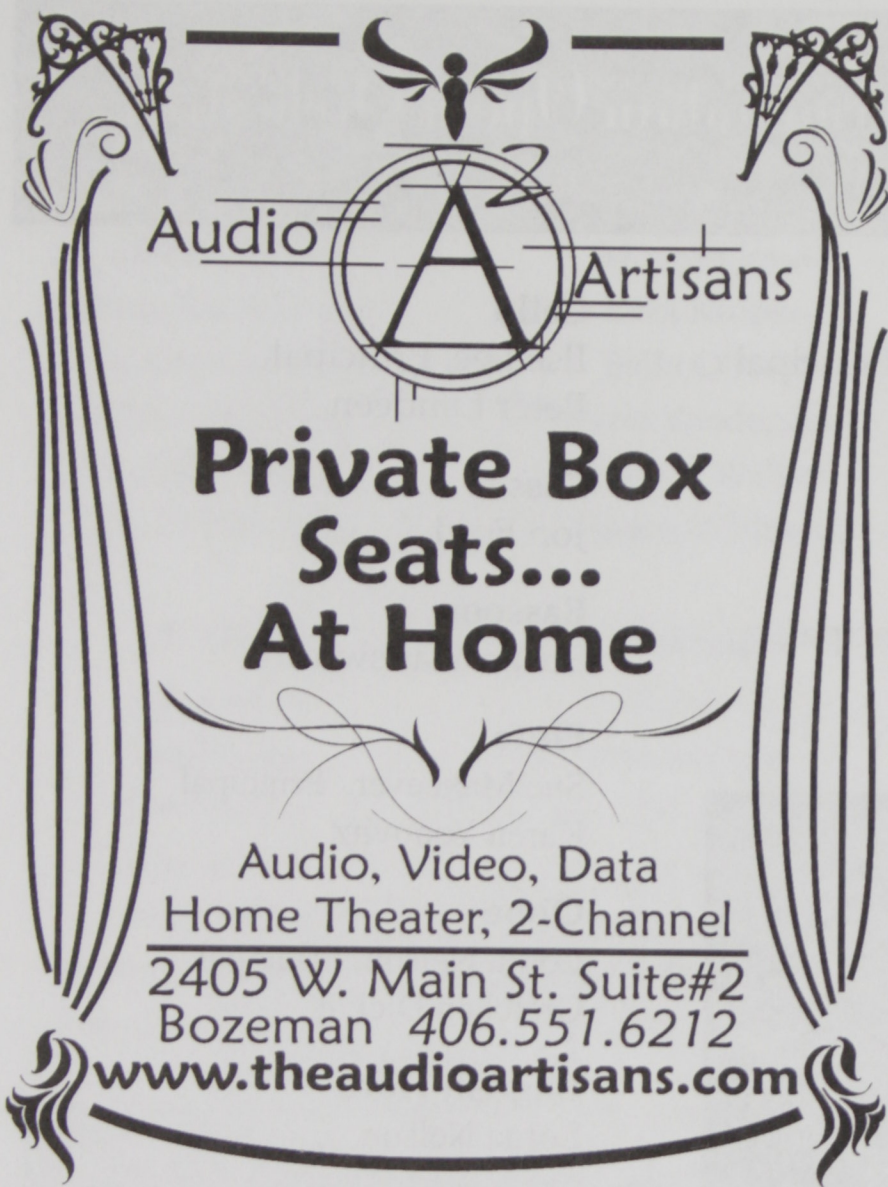
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Our Artists



Christopher Bengochea (Tenor, *Rodolfo*) last sang for IOA as Arturo in *Lucia di Lammermoor* in 2004. He began his opera career as a member of the IOA chorus for *La Traviata* in 1998 while a student at MSU. He has since blossomed into a young man very much in demand around the opera world. Recent engagements have been with

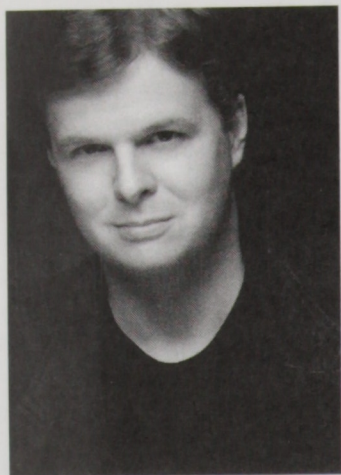
Atlanta Opera, Opera Idaho, Opera Saskatoon and West Palm Beach Opera where he sang Rodolfo last month under the stage direction of Renata Scotto. From 2005 to 2008 Chris was a resident artist with Opera San Jose where he performed a variety of starring roles. On the concert stage, Chris has been a featured soloist with the New York City Chorale Society, the San Juan Symphony and the Great Falls Symphony among others. He has also performed with Opera Company Brooklyn, Rimrock Opera, several California companies and in Italy with Teatro Felice, Caramoor Opera, and the Tigulio Festival Opera. Chris was a regional finalist in the Metropolitan Opera Auditions and an award and prize winner of the Henri and Marie Holte and Teatro Felice vocal competitions. He was the third prize winner of the Internationale Societa Concertistica di Voce competition in Porto Fino, Italy.



Ariya Lynchee Sawadivong (Soprano, *Mimi*), is a recent graduate of the Academy of Vocal Arts in Philadelphia where she performed many leading roles including the title roles in Janacek's *Kat'a Kabanova* and Tchaikovsky's *Iolanta*, as well as leads in *Eugene Onegin*, *L'amico Fritz*, *Das Rheingold*, *Così fan tutte*, and *Rigoletto*. She earned her bachelor's degree in vocal performance

from the University of North Carolina. She has sung with Opera New Jersey and the High Note Opera. In addition to operatic roles, Ariya has performed with the Greensboro Choral Society, the Asheville Choral Society, New Jersey Master Chorale and the Concert Operetta Theater of Philadelphia. In 2004 she placed second in the Palm Beach Opera Vocal Competition and won an encouragement award at the Metropolitan Opera National Council Auditions.

Our Artists



Sean Anderson (Baritone, *Marcello*) returns to Bozeman after his triumphant IOA debut last fall as Eisenstein in *Die Fledermaus*. Sean's notable achievements to date include singing the title role in the Italian premier of Argento's opera *Casanova* and performing Marcello in the Baz Luhrmann production of *La Bohème*. He made his New York City Opera debut in the fall of 2007 and has

also sung with Sarasota Opera, Santa Fe Opera, Indianapolis Opera and New Jersey Opera. He earned his Master's Degree in Opera in 2002 from the University of Cincinnati Conservatory of Music.



Sandra Rubalcava Bengochea (Soprano, *Musetta*) made her IOA debut in 2007 as Pamina in *The Magic Flute*. The Mexican soprano has earned rave reviews for her spirited interpretations of the lyric-coloratura repertoire, performing over thirty operatic roles ranging from the comic to the dramatic with companies including Opera San Jose, Bayshore Lyric

Opera, Israeli Vocal Arts Institute, Bangkok Opera, Opera Idaho and the Rimrock Opera. Sandra performed with the Midsummer Mozart Orchestra at Villamontalvo where she appeared as a last minute replacement for Frederica Von Stade.



Levi Hernandez (Baritone, *Schaunard*) is making his IOA debut this spring. He has sung several roles with Lyric Opera of Chicago and with El Paso Opera in his hometown. He has also sung principal roles with the Los Angeles Opera, the San Antonio Opera and Opera Colorado. On the concert stage he has been a soloist with the Cheyenne Symphony Orchestra, the Pennsylvania Ballet and the Kalamazoo

Symphony. He will make his debut with the San Francisco Opera this year in the title role in *Gianni Schicchi* and will sing Sharpless in *Madama Butterfly* with the Houston Grand Opera in 2010.

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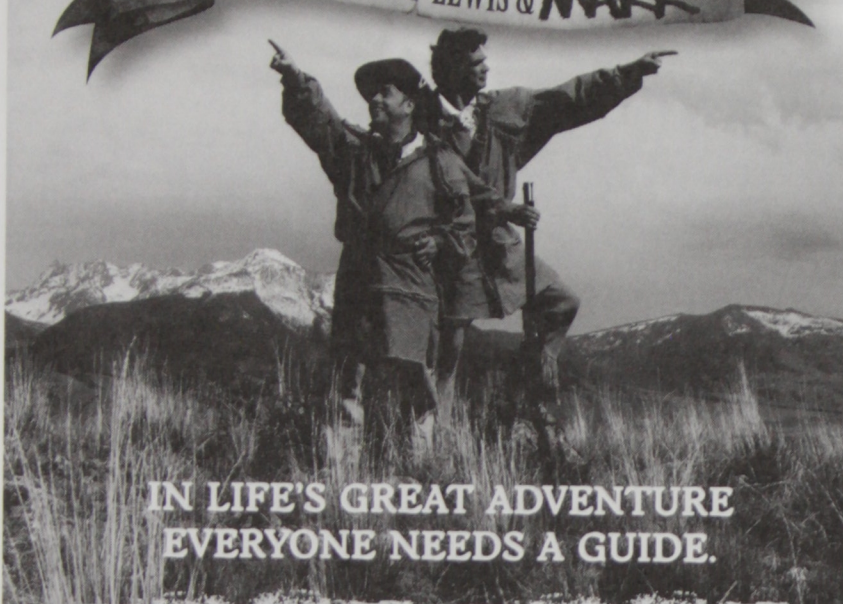
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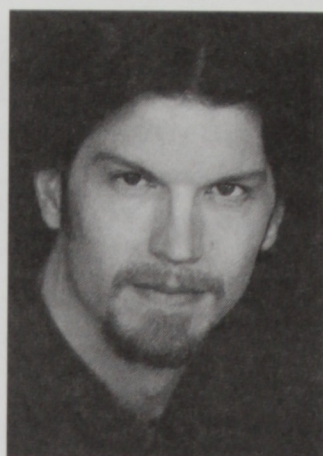


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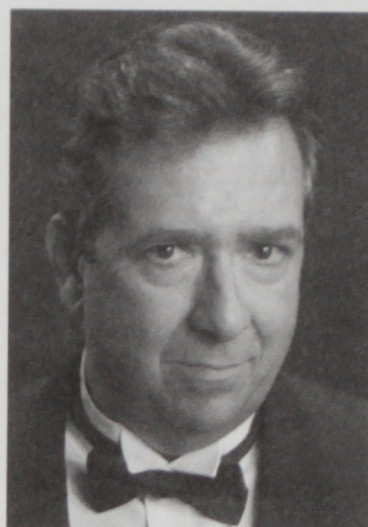
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Our Artists



Branch Fields (Bass, *Colline*) recently was understudy for the role of Emile de Becque in *South Pacific* at the Lincoln Center while also performing with the New York City Opera, singing the roles of Angelotti in *Tosca*, Major Domo in *Vanessa* and Zuniga in *Carmen*. He has also performed recently with the Boston Lyric Opera, Asheville Lyric Opera, the Opera Company of North Carolina and at Opera on the James. Prior to his New York debut he was an apprentice artist at Santa Fe Opera. His training was at Indiana University and the Academy of Vocal Arts in Philadelphia and in Italy.



David Ward (Bass, *Benoit* and *Alcindoro*) was last seen in Bozeman in 2006 as Geronte in *Manon Lescaut*. He has sung with the New York City Opera, New Jersey Opera Theatre, San Antonio Opera, Dallas Opera, and many other companies around the nation, from Anchorage, Alaska to Mobile, Alabama. He is well known as a basso buffo, specializing in Donizetti's and Rossini's comic characters but also sings such serious roles as the Commendatore in Mozart's *Don Giovanni*. He comes to Bozeman from Omaha where he provided his comic touch to their production of *La Bohème* last month.



Frank Simpson (Tenor, *Parpignol*) first sang with the Intermountain Opera chorus in 1994's *Il Barbiere di Siviglia*, and has been seen in ten other IOA productions since. Also known as a magician, juggler and puppeteer, on stage he has ranged from Herr Drosselmeyer in Montana Ballet's *The Nutcracker* to the man-eating plant Audrey II in *Little Shop of Horrors*. He has performed on stages from New Mexico to Canada and directs as well as acts. Last month he delighted Bozeman audiences in the title role in *The Foreigner*. Favorite roles include Nicely-Nicely Johnson in *Guys and Dolls*, Pseudolus in *A Funny Thing Happened on the Way to the Forum*, and most especially, Jinx in *Forever Plaid*.

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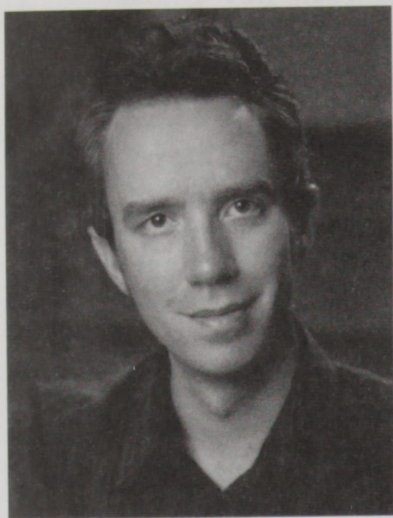
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Artistic Staff



Benjamin Wayne Smith, Director, brings a balance of practical experience and creative storytelling to his productions. His work has been hailed by Opera News as "full of comic inventiveness." Currently the resident assistant director at Seattle Opera, Ben has directed for the Opera Theatre of Pittsburgh, the Young Artist Program at Pittsburgh Opera, the University

of Cincinnati/CCM, Baldwin-Wallace College and the Opera Theater of Lucca, in Lucca, Italy. He has worked as an assistant director for Washington National Opera, Cincinnati Opera, Michigan Opera Theater, Pittsburgh Opera and the Opera Theatre of Pittsburgh. Ben holds an MFA in Opera Stage Directing from the University of Cincinnati. 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. This is his first production with Intermountain Opera.



Julian Dawson, Conductor, is Musical Director of the Intermountain Opera Association. This is his sixth production with IOA having conducted *Pirates of Penzance*, *The Mikado*, *The Magic Flute*, *Carmen* and *Die Fledermaus*. Born in Dublin, Ireland, Julian was associate conductor of the Royal Scottish National Orchestra and Scottish Opera.

While still in the United Kingdom he was also coach and associate conductor at Glyndebourne Opera in England. He moved to the US in 1975 and was Director of Orchestras and Opera at Illinois State University for 26 years and opera conductor for nine seasons at the Brevard Music Center as well as being principal coach of the Chicago Opera Theatre. He recently spent five summers as conductor for the Oberlin in Italy opera program in Urbana, Italy and is currently an adjunct member of the music faculty at Northwestern University. He has also enjoyed a career as a pianist and has appeared frequently in recitals and concerts in Europe and the U.S.



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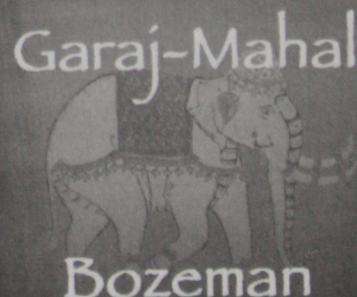
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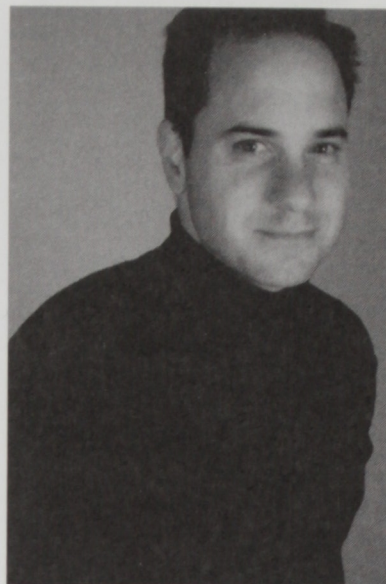
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Artistic Staff



Jon Harney, Choral Director, has served as IOA Choral Director for several productions since 2002. He sang supporting roles in *Carmen* and *Manon Lescaut*. With other companies, he has performed more than 25 principal and supporting roles in opera and major works with orchestra and chorus. Jon is assistant professor of music at

MSU where he teaches studio voice, opera & musical theater workshop and music history. He holds M.M. and D.M.A., degrees in vocal performance from Luther College and the University of Minnesota. He studied with Clifton Ware and was one of 12 teachers nationwide selected to participate in 2002 internship under master teacher Elaine Bonazzi.



Russell Milburn, Children's Chorus Director, made his IOA debut in a supporting role in last season's *Die Fledermaus* when he sang the bumbling Dr. Blind as well as directing the chorus. Russell is conductor of the Bozeman Symphonic Choir and Director of Music for First Presbyterian Church.

He was a choral conductor and music teacher for Bozeman High School and the middle schools from 2003-2006. He is a vocal adjudicator, a private voice teacher and a freelance soloist who has performed and recorded authentic late medieval and renaissance chant with the renowned Gregorian chant ensemble, Psallentes, and performed with the Flemish Radio Choir in modern choral productions in the studio and live at broadcast venues in Belgium, Holland, Luxembourg and France.

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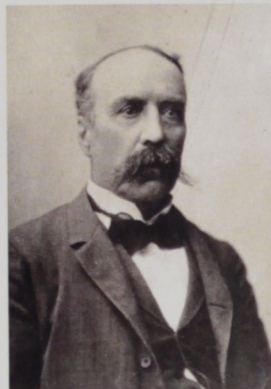
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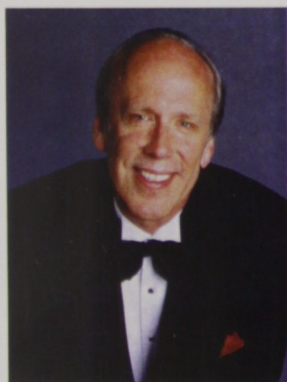
October 9 & 11, 2009



In 1879, in the Colorado boom towns of Leadville and Central City, the beautiful "Baby Doe" catches the eye of wealthy mine owner Horace Tabor. Horace abandons his wife, Augusta; Baby Doe leaves her ne'er-do-well husband. Their scandalous love story culminates in a posh Washington, D.C. wedding attended by the President of the United States. But the silver market crashes and the Tabors return to the mountains, penniless. Singing Baby Doe at the New York City Opera made Beverly Sills a star. The opera became a staple in the repertory of many companies and thrust its composer, Douglas Moore (1893-1969), to the forefront among American operatic composers. Moore's rich, romantic music is perfect for this Rocky Mountain love story.

Photo Credits: Horace and Augusta Tabor: Denver Public Library, Western History Collection, Z-229 & X-21986 • Baby Doe "Copyright, Colorado Historical Society, CHS.x3036"

Starring



Robert Orth
(*Horace Tabor*) is a leading bari-
tone with major
opera compa-
nies all over the
country. He was
named "Artist
of the Year" by
both New York

City Opera and Seattle Opera. He
sang Horace in the 50th anniver-
sary of the opera's premiere at
Central City Opera House in 2006.



**Jennifer Welch-
Babbidge**
(*Baby Doe*) has
wowed IOA
audiences with
her perfor-
mances here
as Micaela in
Carmen (2008)

and Lucia in *Lucia di Lammermoor*
(2004). She has also sung major
roles at the Met, NY City Opera,
San Francisco Opera and many
other major houses.

Joyce Castle has
made the role
of *Augusta Tabor*
her own, having
performed it per-
haps more than
any other mezzo.
She has been
acclaimed from



coast to coast for her portrayal of
this complex character and per-
formed the role again at the 50th
anniversary celebration at Central
City Opera House.

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