

2014

Intermountain Opera Bozeman Presents

La Cenerentola

Rossini's Cinderella Story

Friday, May 16 – 7:00 p.m.

Sunday, May 18 – 3:00 p.m.

At the Willson Auditorium



Season Underwriters:

Tim & Mary Barnard
Elise Donohue
The Gianforte Family Foundation
Klein & Karen Gilhousen
The Jodar Family Foundation,
in loving memory of Carol Jodar
Mrs. Robert W. Martin, Jr.
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Artwork by: Courtney Blazon



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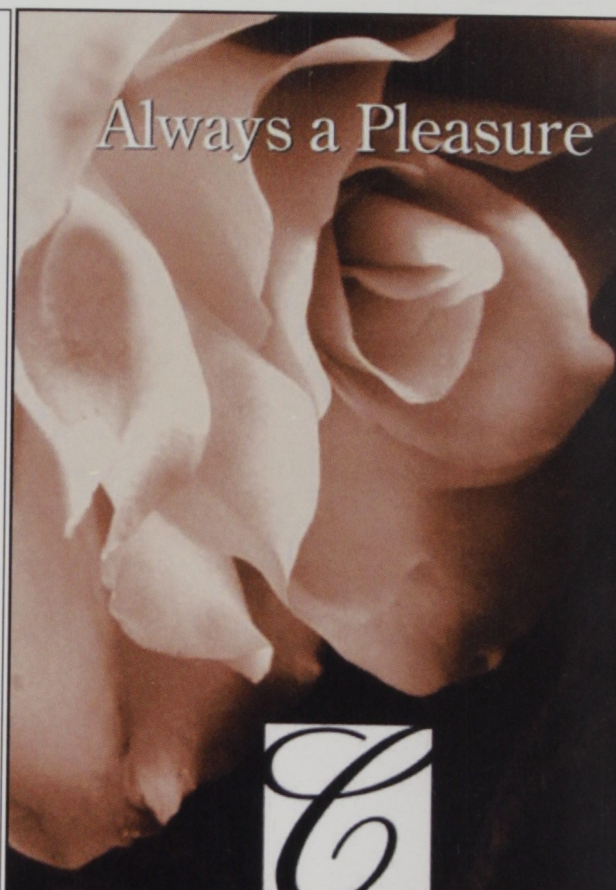
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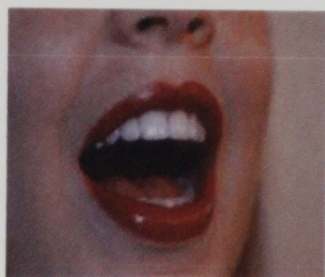


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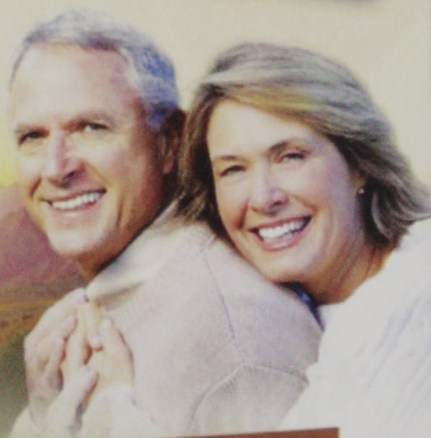


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Intermountain Opera Bozeman presents

❖❖❖ *La Cenerentola* ❖❖❖

Rossini's Cinderella Story

by Gioachino Rossini

libretto by Jacopo Ferretti

Sung in Italian with English Supertitles

Conductor: Ari Peltó

Stage Director: Benjamin Wayne Smith

CAST

Angelina (Cenerentola) - Lauren McNeese

Don Ramiro, prince - Andrew Bidlack

Dandini, valet to prince - Sean Anderson

Alidoro, tutor - Young Bok Kim

Don Magnifico, stepfather - Stefano de Peppo

Clorinda, stepsister - Abigail Dueppen

Tisbe, stepsister - Margaret Kohler



THE SETTING

Act I

Scene 1 - Don Magnifico's Ruined Estate

Scene 2 - A garden at Prince Ramiro's Castle

INTERMISSION

Act II

Scene 1 - Inside Ramiro's Castle

Scene 2 - Don Magnifico's Ruined Estate

Scene 3 - Inside Ramiro's Castle

Sets and Costumes by: Stivanello Costume Co., Inc., New York, NY.

Supertitles written by: Benjamin Wayne Smith



In tribute to Carol Jodar (January 27, 1947 — September 17, 2013)

Some years ago, when I joined the board of the Intermountain Opera, I was chatting with a fellow board member who had also grown up in Bozeman. Tom confessed that until very recently, he had never been to an opera; indeed, that it had never occurred to him to go to one. Naturally I asked, "How did you end up on the opera board?"

"Have you even tried to say 'no' to Carol Jodar?" he replied. I understood instantly. That was exactly how I had ended up on the board myself.

Carol's close friends insist that when she asked Tom and me to join the board, her primary goal wasn't finding more help for the opera. Because she knew and liked Tom, she was sure he'd enjoy opera if she could get him involved. And because she knew I loved opera, she wanted me to share the behind-the-scenes experience of putting it on.

Her husband, Bruce Jodar, says that Carol always invited friends and acquaintances, both young and old, to the Intermountain Opera performances, purchasing tickets for them. She felt passionately that once people were exposed to the magic of opera, their lives would be enriched by the experience and they might even become opera supporters.

Anyone who ever saw Carol watching an opera or listening to live classical music knew from her amazing smile that here was a woman who found joy in artistic performance, as well as a woman who loved life. This was remarkable when you consider that for many years, Carol was confined to a wheelchair.

She knew from her own life the enriching value of the art form, although she did not start out as an opera fan. Growing up in Ohio, she was a painter, a sculptor and a gifted athlete. She met Bruce when she was a ski instructor in Aspen and he was on the ski patrol. Her introduction to classical music came during summer weekends at various Aspen music festivals. Later, they moved to the Bay Area and attended one opera performance. Carol was captivated. She loved the lavish scenery and the elaborate stories that unfolded before her eyes on the stage of the San Francisco Opera House. By then multiple sclerosis had begun to rob her of the ability to pursue her artistic and athletic passions, but music and opera were things she could still fully enjoy.

When Bruce and Carol and their children moved to Montana in 1992 and built their dream home in Bridger Canyon, they were delighted to discover that Bozeman had a serious music community to complement its gorgeous mountain scenery. Carol was also pleased to learn that she could be closely involved with the local opera company. Many of the "movers and shakers" of Intermountain Opera became some of her closest Bozeman friends.

Those friends say she was very good at planning and executing events, and that if she said she was going to do something, she did it — no matter what new health challenges might have arisen for her. Bruce remembers that in her last years, it became extremely difficult for Carol to attend board meetings and even the opera performances, but that never stopped her from being there. Such was her passion, having the world of opera be a part of her hometown.

Once Carol joined Intermountain's board of directors, she helped tackle the company's most daunting challenge: raising money. A strong supporter of ambitious innovations like adding a second opera production in the fall, Carol believed in putting her own money where her mouth was. But she also used her trusty telephone to reach other people who could afford to help. Her fundraising efforts grew out of her desire to share something magical. She offered potential donors the opportunity to be involved in the creation of great art.

Remembering the devastating illness that finally took Carol from all of us last fall, one friend suggests that with most people, when they are in pain, their world turns inward. All of us who knew and loved her recognize that Carol's world never did.

And anyone who enjoys what may be the world's most outrageously ambitious art form here, in our own hometown, benefits from the dedication of this vivacious woman whose goal was, simply, to share the joy of opera.

-- Marjorie Smith

❖❖❖ SYNOPSIS ❖❖❖

Rossini's *La Cenerentola* (Cinderella) ossia *La bontà in trionfo* (or *Goodness Triumphant*)

ACT I- the fairy-tale past

In the rundown castle of Don Magnifico, his daughters Clorinda and Tisbe are in the middle of one of their usual arguments. Their stepsister Angelina, who everyone calls Cenerentola, serves as the family maid. She is singing her favorite song about a king who married a common girl (*Una volta c'era un re*).

There is a knock on the door and Alidoro, tutor to Prince Ramiro, enters dressed as a beggar. The stepsisters want to send him away, but Cenerentola takes pity on him and gives him bread and coffee. Courtiers arrive to announce that the prince himself will soon pay a visit. He is throwing a ball at which he will choose the most beautiful girl in the land to take as his bride. Magnifico imagines restoring the family fortune by marrying one of his daughters to the wealthy prince (*Miei rampolli femminini*). When the room is empty, Ramiro enters alone, dressed in his servant's clothes so he can freely observe the prospective brides. Alidoro has told him that there is a girl in the house worthy to be a princess, and Ramiro is determined to find out who she is.

Cenerentola returns, meets the stranger, and the two of them fall in love at first sight (*Duet: Un soave non so che*). He asks her who she is but she can only stammer a confused explanation and run away. Then Dandini, the prince's valet, arrives pretending to be the prince (*Come un'ape ne' giorni d'aprile*). To Ramiro's amusement, Magnifico, Clorinda, and Tisbe fall over themselves flattering this prince, who invites them to the ball. Cenerentola asks to be taken along but Magnifico refuses. Ramiro sees how badly Cenerentola is treated. Alidoro reenters claiming that there is a third daughter in the house but Magnifico maintains she has died. Left alone with Cenerentola, Alidoro tells her he will take her to the ball and explains that God will reward her good heart (*Vasto teatro è il mondo*).

At the royal residence, Dandini, still disguised as the prince, entertains the sisters. Magnifico is dispatched to the royal wine cellar while the sisters vie for the attentions of the "prince." Magnifico tastes many wines and is awarded the title of "Supervisor of the Cellar."

Dandini shares with the prince his negative opinion of the two sisters (*Zitto zitto, piano piano*). But both men are confused since Alidoro has spoken well of one of Magnifico's daughters. Clorinda and Tisbe appear searching for their absent "prince." When Dandini offers Ramiro as a husband to the sister the prince does not marry, they are outraged at the idea of marrying a servant. Alidoro enters with a beautiful unknown lady who strangely resembles Cenerentola. Both Dandini and Ramiro immediately ignore the sisters and swoon over the stranger. Unable to make sense of the situation, they all sit down to supper, wondering what could possibly happen next (*Signor, Altezza è in tavola*).

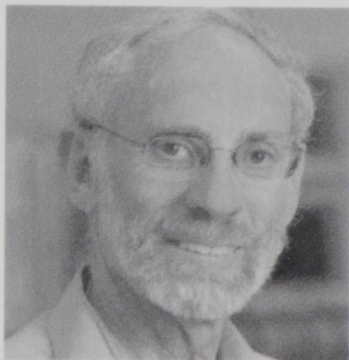
ACT II.

Magnifico fears that the arrival of the stranger could ruin his daughters' chances to marry the prince. Cenerentola, tired of being pursued by Dandini, tells him that she is in love with his servant. Overhearing this, Ramiro is overjoyed and reveals himself to her as the prince. Cenerentola, however, tells him that she will return home and that he shouldn't follow her. If he really cares for her, she says, he will find her. The prince resolves to win the mysterious girl (*Sì, ritrovarla io giuro*). Meanwhile, Magnifico, who still thinks that Dandini is the prince, confronts him, insisting that he decide which of his daughters he will marry. Dandini first advises him to be patient then reveals that he is in fact the prince's servant (*Duet: Un segreto d'importanza*).

Magnifico and the sisters return home in a bad mood and order Cenerentola, again in rags, to prepare supper. During a thunderstorm (*Temporale*), Ramiro's carriage breaks down in front of Magnifico's castle and the prince takes refuge inside. Cenerentola and Ramiro recognize each other and the hopes of Clorinda, Tisbe and Magnifico are dashed (*Sextet: Siete voi?*). When Ramiro threatens Magnifico and his daughters who are unwilling to accept defeat, Cenerentola asks him to forgive them.

At the prince's palace, Ramiro and Cenerentola celebrate their wedding. Magnifico tries to win the favor of the new princess, but she asks only to be acknowledged at last as his daughter. Born to misfortune, she has seen her life change and invites her family to join her, declaring that the days of sitting sad and alone by the fire are over (*Non più mesta*). Synopsis by: Benjamin Wayne Smith

◆◆◆ Greetings ◆◆◆



Dear Friends,

On behalf of Intermountain Opera Bozeman, thank you for joining us for the celebration of thirty-five years of world-class opera in Bozeman. Intermountain Opera Bozeman got its start in 1979 thanks to the passion and vision of a world-renowned opera singer, a few tireless volunteers and an enthusiastic audience. It is my pleasure to welcome you to our production of *La Cenerentola*, Rossini's version of the famous Cinderella tale. I am sure many of you have seen variations of this story in film and elsewhere. This production promises to offer you yet another breathtaking opportunity to experience how grand opera can make a fable come to life through music.

Regardless of whether you are one of our long-time loyal followers or this is your first Bozeman opera performance, or even your first opera experience, I assure you that you will thoroughly enjoy this production. 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 audience members of all ages and to provide educational outreach to area schools and communities. Since 1979, we have provided two or three performances of at least one fully-staged opera each year, starring singers well-known in the opera world backed by an orchestra and chorus made up of the best musicians from our region.

What you see on stage and hear from the orchestra pit are the concerted efforts of the very finest artists supported by a truly dedicated staff of professionals and volunteers. Opera is complicated and expensive, and ticket sales cover only about 40% of our production costs. Thanks to the generous support of our sponsors and donors, and the unfaltering help of our volunteers, we are proud to bring this production to you today. Assistance of all kinds is always welcome and I look forward to hearing from any of you who wish to help us in bringing exciting, top quality operas to Bozeman.

Enjoy *La Cenerentola*, and we look forward to seeing you at our forthcoming production of Gilbert and Sullivan's comic opera *H. M.S. Pinafore* in the fall of 2014. Note that due to the renovations of the Willson Auditorium, we will stage our fall production at the Emerson Crawford Theater.

Sincerely Yours,

A handwritten signature in dark ink, appearing to read "Richard S. Wolff".

Richard S. Wolff

President, Intermountain Opera Bozeman Board of Directors

◆◆◆ Special Thanks ◆◆◆

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❖❖❖ Artistic Director's Letter ❖❖❖

Dear Opera Friends,

Welcome to Intermountain Opera's production of Gioachino Rossini's *La Cenerentola*. The Cinderella story has been around for centuries and has been told in many languages. One of the earliest dates from Medieval China and one of the most current is the cartoon from Disney. In the Grimm's version, the stepsisters have big feet and have to cut them to try to fit into the glass slipper.... Thank heavens we don't have to go there! For Rossini's librettist, Jacopo Ferretti, the basis of the Italian version evolves from the libretto of "Cendrillon" (the French version) that was written by Charles Perrault in 1698. Ferretti disposes of the slippers and relies instead on a bracelet that the Prince must use to find his beloved. Rossini composed the opera in just a little over three weeks in January of 1817, shortly after the premiere of *The Barber of Seville*. He was just 25 years old. *La Cenerentola* became enormously popular in Italy and abroad: Barcelona in 1818, London and Vienna in 1820, New York in 1826, and in 1944 it was the first opera to be performed in Australia.



The joy of the Italian version of Cinderella is evident in the secondary title, listed in the musical score, "Ossia, La Bunta Trionfo," (or Goodness Triumphs.) Our heroine wins her prince because she is kind. Charming and beautiful, yes, but more importantly she has a generous spirit. When she falls in love, she believes that her sweetheart is a valet. When she finds out he is the prince, she asks for forgiveness for her family, the very people who treated her cruelly.

Humor reigns on this stage. There are buffo characters, confusing identities, a lot of funny situations, and rousing ensembles. The tunes are memorable and Rossini's melodies soar with coloratura embellishments. How do the singers do that! The value of live performance is that you hear the communication from one human to another, without amplification – no microphones, no speakers.... just one person to another. That is an amazing experience and we are so happy that you will enjoy it with us today.

We have been producing professional opera here in Bozeman for 35 years. Our leading Artists and Directors come to Bozeman from all over the country. This spring, we are thrilled to welcome Montana Ballet's dancers to our stage. The Men's chorus was expertly prepared by MSU Music Professor, Dr. Jon Harney. Michael Hillenius and his crew bring the Stivanello sets to life in Willson Auditorium. It takes a village to pull this together, and it would be lovely to welcome new volunteers to join us.

Our 2014/15 season includes Gilbert and Sullivan's *H.M.S. Pinafore* at the Emerson's Crawford Theater in October. In the spring of 2015, we will present a dual bill of two of Puccini's *Trittico* – *Suor Angelica* and *Gianni Schicchi*: new operas for us that will allow us to bring back some of our favorite guest artists.

Thank you for joining us,

Linda Curtis

Linda Curtis
Artistic Director

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Costumes - Stivanello Costume Co., Inc.
Sets & Set Design - Stivanello Costume Co., Inc.
Stage Technical Director & Lighting Design - Michael Hillenius
Stage Manager - Marjorie Smith
Production Coordinator - Margaret Cone
Supertitles - Benjamin Wayne Smith
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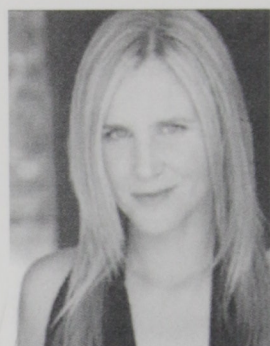
❖❖❖ ARTISTS ❖❖❖

Lauren McNeese (Mezzo-Soprano) - Angelina (Cenerentola)

Lauren McNeese's colorful, resonant voice and beautiful stage presence have quickly established 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."

In 2012 she made her debut with Dallas Opera and her return to San Francisco Opera and Ravinia Festival as the Zweite Dame in Mozart's *Die Zauberflöte*. In the 2012-2013 season she made her role debut as Giovanna Seymour in Donizetti's *Anna Bolena* with Minnesota Opera and returned to Intermountain Opera as Dorabella in *Così fan tutte*. In early 2013 Ms. McNeese made her house debut at the Metropolitan Opera in *Parsifal*. In the 2010-2011 season Lauren McNeese made her role debut as Hansel in *Hansel and Gretel* with Intermountain Opera followed by her return to Michigan Opera Theater as Cherubino in *Le nozze di Figaro*.

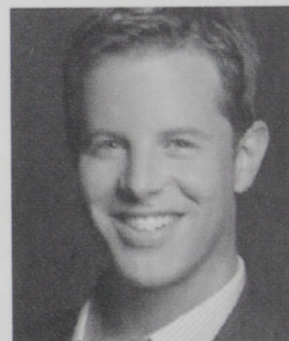
A graduate of the Patrick G. and Shirley Ryan Opera Center, Ms. McNeese has been seen on the Lyric Opera of Chicago stage as Dorabella in *Così fan tutte* conducted by Sir Andrew Davis, Cherubino in *Le nozze di Figaro*, Siebel in *Faust*, Wellgunde and Rossweisse in *Der Ring Des Nibelungen*, Zweite Dame in *Die Zauberflöte*, Lapak the dog in *The Cunning Little Vixen*, Edith in *The Pirates of Penzance*, Flora in *La Traviata* and Myrta in *Thais*. She has also appeared with the LA 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 Javotte in *Manon* conducted by Plácido Domingo.



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Andrew Bidlack (Tenor) - Don Ramiro (prince)

After graduating from the San Francisco Opera's prestigious Adler Fellowship, Mr. Bidlack's 2012-2013 season began with his role debut as Rodrigo in Rossini's *Otello* with Opera Southwest. Followed by performances of the tenor solos in Händel's *Messiah* with The Lexington Philharmonic, Florida Grand Opera as Tamino in *Die Zauberflöte*. Mr. Bidlack made his debut with the Lyric Opera of Chicago in their production of *A Streetcar Named Desire* with Renée Fleming at Carnegie Hall. He finished the 2012-2013 season performing Beppe in Donizetti's rarely performed opera *Rita* with Rochester Lyric Opera.



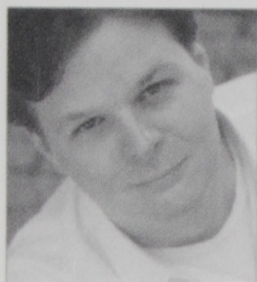
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The Pennsylvania native has appeared as Rodolfo in *La bohème* with the Opera Company of Brooklyn, Tamino in *The Magic Flute* at Ohio Northern University, and Rolla in *I masnadieri* with Sarasota Opera. At the Spoleto Festival in Italy, he performed the role of A Guest in Gian Carlo Menotti's *The Saint of Bleecker Street*, which was recorded and released under the Chandos label.

A frequent interpreter of new works by some of today's most significant composers, Mr. Bidlack sang Ishmael in a workshop production of Jake Heggie's *Moby Dick* with the San Francisco Opera and headed to Wolf Trap in 2010 to sing Tancredi in a workshop production of John Musto's new opera *The Inspector*.

Selected by Florida Grand Opera, Mr. Bidlack was the recipient of the 2009-2010 Gilbert Artist Award, given to a former Young Artist who returned to sing a principal role in a main-stage production.

❖❖❖ ARTISTS ❖❖❖



Sean Anderson (Baritone) Dandini (valet to the prince)

Sean Anderson made his solo operatic debut at age 10 as Harry in *Albert Herring*. He has had leading roles in over fifty productions, ranging from opera to Shakespeare. This is Mr. Anderson's fifth appearance with Intermountain Opera Bozeman having sung Mercutio in *Romeo et Juliette* (2013), Figaro in *The Barber of Seville* (2011), Marcello in *La bohème* (2009) and von Eisenstein in *Die Fledermaus* (2008). At Sarasota Opera his roles included

Papageno in *The Magic Flute*, Guglielmo in *Così fan tutte*, and von Eisenstein in *Die Fledermaus*, as well as performing in the 2007 Artists Concert and Gala Concert.

Mr. Anderson made his New York City Opera debut in the fall of 2007 as the Judge in *Margaret Garner*. He has performed Figaro in *Il barbiere di Siviglia* for New Jersey State Opera. He made his Chautauqua Opera debut as The Pirate King in *The Pirates of Penzance*. He recently received first prize and the audience favorite award in the Irma M. Cooper Opera Competition, the Anna Case Mackay award for Promising Apprentice Artists from the Santa Fe Opera and the Gaines Award in the American Traditions Competition in Savannah, GA.

Young Bok Kim (Bass) Alidoro (tutor)

The commanding bass, Young Bok Kim, has dazzled audiences and critics in the title role of Attila, Raimondo in *Lucia di Lammermoor*, Colline in *La bohème*, Massimiliano in *I Masnadieri*, Nilakantha in *Lakmé*, Basilio in *Il Barbiere di Siviglia* and Sarastro in *Die Zauberflöte*, all with Sarasota Opera.

Young Bok Kim made his New York City Opera debut as Colline in *La bohème*, Zuniga in *Carmen*, and Bonze in *Madama Butterfly*. Recently, he was awarded the prestigious Emmy Award through New York City Opera's production of *Madama Butterfly* which was broadcast nationwide.

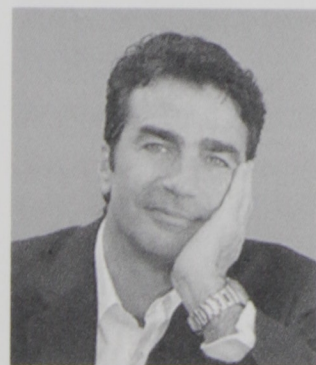
A native of Seoul, Korea, Young Bok Kim obtained his bachelor and master degrees in music from Chung-Ang University in Korea. He received his master's degree and professional studies certificate from the Mannes College of Music and continued further music studies at the prestigious Juilliard Opera Center.



Stefano de Peppo (Bass) Don Magnifico (stepfather)

Stefano de Peppo is one of opera's busiest singing actors, sought after for the Italian character bass parts in operas by Donizetti, Rossini, and Mozart.

Some of the notable international theaters in which he has appeared include the Finnish National Opera, Estates Theater in Prague, Teatro Argentina in Rome, Italy, Jerez de la Frontiera and Gran Teatro de Cordoba in Spain, and Tenerife, Spain (all as Leporello).



In the U.S., he has appeared with Opera Memphis (Don Pasquale), Connecticut Grand Opera (Don Pasquale and Leporello), Los Angeles Opera (Betto in *Gianni Schicchi*), and many others. In addition, he has toured the U.S. with the Mozart Festival Opera as Don Giovanni, Figaro and Leporello.

A native Italian, Mr. de Peppo began his musical career as a member of the Children's Chorus of Teatro alla Scala of Milan for seven years, after which he undertook vocal studies at Civic School of Music in Milan.

❖❖❖ ARTISTS ❖❖❖

Abigail Dueppen (Soprano) Clorinda (stepsister)

Abigail Dueppen made her professional debut in 2011 at Opera in the Heights in Houston, TX, as Léïla in Bizet's *Les Pêcheurs de Perles*. The Houston critics hailed her performance, writing that her singing had "magnificent control and impeccable diction, soaring through Bizet's coloratura. Her luscious soprano, lithe frame, and piquant stage presence bespeak a major talent." Ms. Dueppen most recently sang the effervescent role of Cunegonde in *Candide* as a Resident Artist with Opera Theater Pittsburgh.



Ms. Dueppen holds her Bachelor of Music degree with academic distinction in vocal performance and music education from the Eastman School of Music and a Master of Music degree in vocal performance from the University of Houston's Moores School of Music. Currently, she studies with world-renowned soprano Ruth Ann Swenson.

Margaret Kohler (Soprano) Tisbe (stepsister)



Margaret Kohler is a native of Alaska where she earned her college tuition by fishing commercially. She has sung with Opera Columbus, Toledo Opera, Opera Delaware, San Diego Opera (Young Artist Program), Utah Festival Opera and several symphonies including the Columbus Symphony, San Diego Symphony and the New York Chamber Ensemble, among others. She has recorded for the Naxos label and Philip Glass. Ms. Kohler made her New York Recital Debut at Carnegie Hall. Her previous performances with Intermountain Opera Bozeman include the gala

concert, BRAVO, outreach productions at the Sweet Pea Festival and the role of Kate Pinkerton in *Madama Butterfly*.

Ms. Kohler attended Interlochen Arts Academy, the Oberlin Conservatory and Eastman School of Music as well as the Tanglewood, Aspen and Aldeburgh (Great Britain) Music Festivals.

❖❖❖ ARTISTIC STAFF ❖❖❖

Ari Peltó - Conductor

With performances that have been called poetic, earthy, vigorous and highly individual, conductor Ari Peltó is in demand at elite opera houses, ballets, symphonies and conservatories throughout the United States. Since his 2004 début at New York City Opera with Verdi's *La Traviata*, Mr. Peltó has been engaged as a regular guest there.

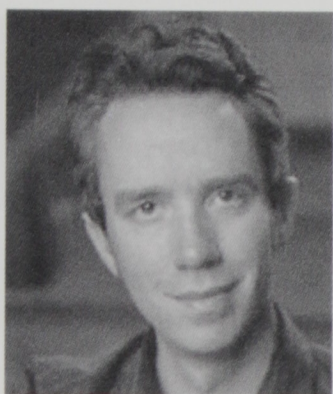


Recent highlights and upcoming opera house engagements include *La bohème* with the Opera Theatre of St. Louis and the St. Louis Symphony, *The Cunning Little Vixen* at Chautauqua (where he "led a taut, rakish, and, at the right times, sentimental reading of this tricky score," according to Opera Today), *Rusalka* and *La bohème* at Boston Lyric Opera, *Romeo et Juliet* at Minnesota Opera, *The Magic Flute*, *Figaro*, and *Hansel and Gretel* at Portland Opera, as well as *Carmen* and *Hansel and Gretel* at Utah Opera.

Sponsored by:
Richard Wolff &
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Mr. Peltó studied violin performance at Oberlin, and conducting at Indiana University.

❖❖❖ ARTISTIC STAFF ❖❖❖



Benjamin Wayne Smith - Stage Director

Stage Director Benjamin Wayne Smith brings a balance of practical experience and innovative storytelling to his productions. His work has been hailed by Opera News as "full of comic inventiveness."

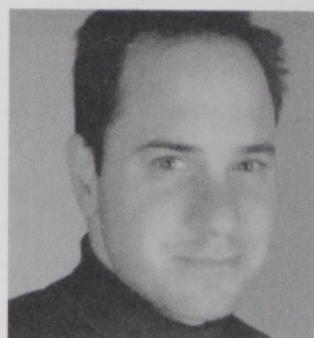
In 2010 Mr. Smith finished his tenure as the Resident Assistant Director at Seattle Opera where he worked on eleven productions over two years. He has also worked as an Assistant Director for Washington National Opera, Cincinnati Opera, Michigan Opera Theater, Pittsburgh Opera and the Opera Theatre of Pittsburgh.

Sponsored by:

Mrs. Samuel G. Curtis

In August of 2010 Mr. Smith joined the faculty at Baldwin-Wallace College in Berea, Ohio, as their first Director of Opera. In this capacity, he trains all of the vocal performance majors in a self-designed, eight-semester opera workshop sequence. A sought-after clinician, Mr. Smith 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.

Jon Harney - Choral Conductor Jon Harney has directed IOB choruses for several productions since 2002. He sang supporting roles in *Carmen*, *Manon Lescaut* and *La bohème*. He performed as one of Horace Tabor's cronies in IOB's 2009 production of *The Ballad of Baby Doe*. 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 assistant professor of music at MSU, where he teaches studio voice, opera and musical theater workshop, and music history. He holds M.M. and D.M.S., degrees in vocal performance from Luther College and the University of Minnesota.



Laura Ward - production pianist

Pianist and Co-founding Artistic Director of Lyric Fest, Ms. Ward has been gracing Philadelphia audiences with her powerful, sensitive accompanying since 1998. As a distinguished collaborative pianist, she is known for both her technical ability and vast knowledge of repertoire and styles. She has served as a vocal coach at numerous festivals and schools and is a recording artist and editor of song accompaniments for publisher Hal Leonard. A native of Texas, Laura received her Bachelor's from Baylor University, holds a Masters in Piano Accompanying at the Cincinnati Conservatory of Music and a Doctorate in Accompanying from the University of Michigan.



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

Ian Nicklin - concertmaster
Lilianna Vaughn - asst. concertmaster
Susan Platt
Mary Murphy
James Olson

VIOLIN 2

Kayla Pierce - principal
Amy Leister
Tamara Farr
Emily Young

VIOLA

Anna Jesaitis - principal
Patricia Gates

CELLO

Julia Cory Slovarp- principal
Else Trygstad-Burke

BASS

Jon Ford

FLUTE

Sue Makeever - principal
Megan Makeever

PICCOLO

Megan Makeever

OBOE

Beth Antonopulos - principal
Sandy Stimson

CLARINET

Greg Young - principal
Mary Ann Jacobson

BASSOON

Susan Wadsworth

FRENCH HORN

Nathan Stark - principal
Greg Notess

TRUMPET

Jerry Makeever - principal
Dan Wood

TROMBONE

Kim Bares

KEYBOARD

Laura Ward

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Jeffrey Vick

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Ben D'Isidoro
Bill Hanson
Travis (Kean) Mills
Abe Phillips
Pedro Pinardo

TENOR II/ BARITONE

Kaleb Biladeau
Tyler Blomstrom
Brent Ekblad
Cody Lindblom
Harlan Reidmohr

BASS

Patrick Donnelly
Riley Evans
David Summerfield
Rick Talbott

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Intermountain Opera Bozeman

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1984 — *Madama Butterfly*
1985 — *La Traviata*

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 & *Pagliacci*

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1992 — *Faust*
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1997 — *Don Giovanni*

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1999 — *Tosca*

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2001 — *Rigoletto*

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- 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*

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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*

Intermountain Opera Bozeman

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Our deepest appreciation and thanks for all you do!

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Miscellaneous: Richard Benert, Randle Bitnar, Jake Hogan, Carter Walker

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Props: Alice Allen, Faye Christensen, Margaret Cone (chair), Kelsey Usher

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Join the Opera family! It takes several hundred people, in addition to the cast and orchestra, to put on an opera production. Help is needed before, during and after each performance. Listed below are some of the volunteer opportunities for the opera. If any of these activities appeal to your interests and talents, let us know in one of the following ways:

- * call the opera office 587-2889 or email Info@IntermountainOpera.org
- * sign up through our website, www.IntermountainOpera.org
- * check your area of interest, fill in your personal information and return to:
Intermountain Opera Bozeman, PO Box 37, Bozeman, MT 59771

___ **Ticket sales** (either in the office in the weeks prior to the performances or at the box office in the lobby of the Willson immediately preceding performances)

___ **Costumes** (unpack, organize and repack rented costumes, help with alterations or sewing of new costumes, help with costuming during performances)

___ **Props** (assist in finding props, help backstage during performances)

___ **Backstage hair and makeup** (give the performers the right look for their part in the opera)

___ **Lobby decorations** (organize, set up and take down the Willson lobby décor)

___ **Ushering** (usher at performances)

___ **Concessions** (sell snacks and beverages at performances)

___ **Cooking/baking/purchasing food** (provide food for musicians during rehearsals, for production party, for hospitality room during performance intermissions, and for other special events)

___ **Outreach** (help bring opera to the classrooms and classes to the opera, help bring opera to the general public)

___ **Special event assistance** (help host hospitality room, help with set-up and clean-up of production party or other special events, event planning)

___ **Opera Run assistance** (decorate children's course, register attendees, help at water stations)

___ **Transportation aid** (loan a vehicle for guest artists, help with pick-up and return of rental loaner vehicles prior to arrival of guest artists and following departure)

___ **Housing** (provide housing for guest artists for about 2 1/2 weeks)

___ **Office assistance** (database maintenance, grant writing, social media work, etc.)

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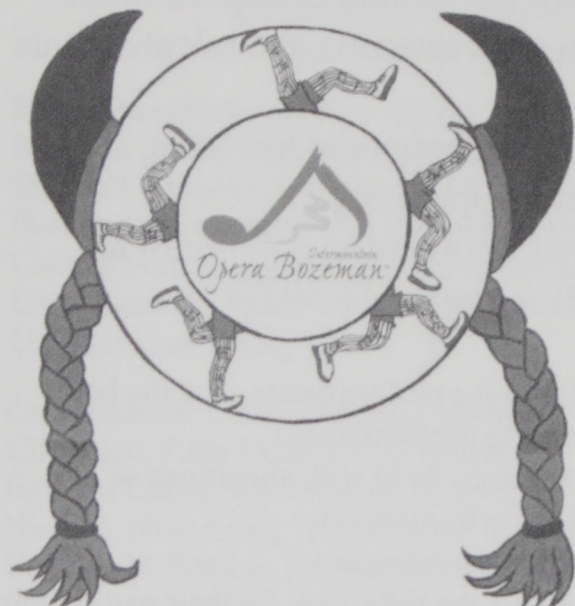
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Intermountain Opera Bozeman Run

"...it ain't over 'til the FIT lady sings."



Saturday, September 27, 2014

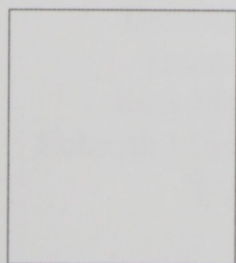
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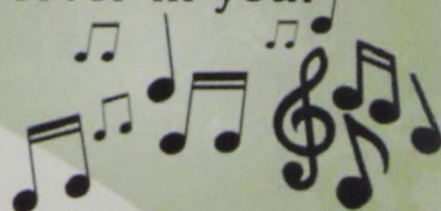
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