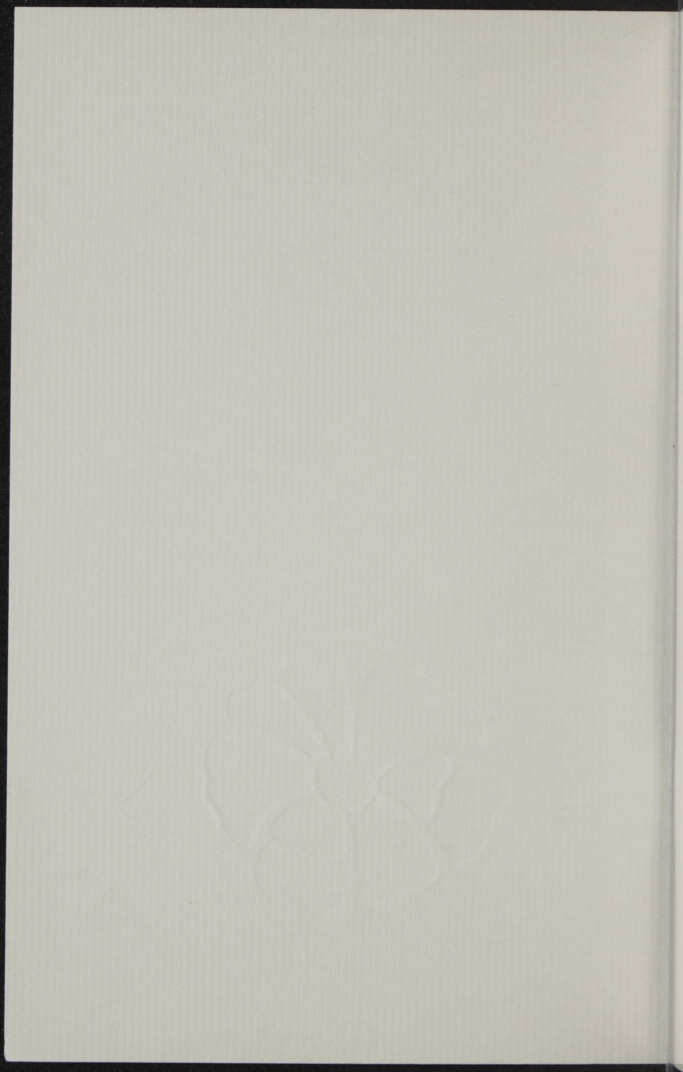


Verdi

LA TRAVIATA





SEVENTH SEASON

1985

intermountain
opera
association

presents

LA TRAVIATA

Opera in Four Acts

Music by Giuseppe Verdi

Libretto by Francesco Maria Piave

Based on the Drama "La Dame aux Camelias"
by Alexandre Dumas the Younger

Performed in Italian

Conducted by Brian Salesky, Music Director

Produced and Directed by Roberto Stivanello

Sets and Costumes by Stivanello Costume Company

Friday, May 17 — 8:00 p.m.

Sunday, May 19 — 6:00 p.m.

Willson Auditorium

404 West Main

Bozeman, Montana

* * * * *

*Our deep appreciation to First Bank Bozeman,
Harry Newlon, President, for the printing of this program.*

LA TRAVIATA

The Cast of Characters

Violetta Valery	Patricia Corbett <i>soprano</i>
Flora Bervoix	Laura Hansen <i>soprano</i>
Annina Violetta's maid	Linda Holtgreve <i>mezzo-soprano</i>
Alfredo Germont	William McDonald <i>tenor</i>
Giorgio Germont His father	Pablo Elvira <i>baritone</i>
Gastone	Thomas Bradshaw <i>tenor</i>
Baron Douphol	Robert Newman <i>baritone</i>
Marquis D'Obigny	Kevin Mathews <i>baritone</i>
Doctor Grenvil	William Manning Mouat <i>baritone</i>
Giuseppe	Eddie Neel <i>tenor</i>
Servant to Flora	Paul Brodt <i>bass</i>
Messenger	Paul Brodt <i>bass</i>

Friends of Violetta and Flora, Matadors, Gypsies, Servants, etc.

* * * * *

Time: About 1850

The action takes place in and near Paris

*Refreshments may be purchased
in the West Lobby during intermissions.*

Chorus

Sopranos

Sandra Benson

Marcia Gay

Lila Ann Michael

*Janice Rahn McNair

Tenors

Kelly Cranston

Lee Johnson

Eddie Neel

2nd Sopranos

Beth Johnson

Pat Scarrah

*Lisa Shafer

Frances Tully

Baritones/Basses

Mike Nash

Ron Niemeyer

Alan Schondelmeyer

*Dan Wheeler

**Understudies for Minor Leads*

Ballet

Soloists

Friday, Ann Bates

Sunday, Carrie Seidman

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Heidi Klingensmith

Dana Appling

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Violin I

Cora Cooper,

concertmaster

Kristin Arnold

Bernadette Miller

Sharon Eversman

Lori Staton

Violin II

*Linda Hogan

John Hoyer

Lori Rogers

Steve Guggenheim

Viola

*Yvette Salois

Robert Betts

Cello

*Barbel Dietrich

Mary Oakey

Bass

Galen McAllister

Tony Sailer

Flute

*Sallee Nelson

Oboe

*Laurie Hickman

Clarinets

*Ward Guthrie

Dan Wickham

Bassoon

*Adella Hammerstrom

Horns

*Karl Overby

Marcia Burns

Trumpets

*Marcy Larson

Mike Baker

Trombone

*John Sanks

Percussion

*Mike Nevin

Kenneth Rostad

Timpani

*Keith Nielsen

Personnel

Manager

Karl Overby

**Principals*

LA TRAVIATA

The Opera

Act I

SCENE: A Salon in Violetta's House. Violetta's elaborately furnished salon is the meeting place of the gayer element of Parisian life. Tonight an unusually lively entertainment seems to be taking place. Alfredo Germont is introduced to Violetta as another of her admirers, and at her request he sings a jovial drinking song, "*Libiamo ne' lieti calici*" ("Let us drink from festive cups") in which Violetta and the guests join. The energetic rhythm and lively melody of this number cause it to be ranked high among operatic drinking songs.

Music is heard from the adjoining ballroom, toward which the guests proceed. Violetta is seized by a sudden faintness, an ominous forewarning of consumption, but at her request the guests continue into the ballroom; Alfredo, however, remains behind. Violetta cannot quite understand why a young man of such evidently good standing should be concerned with her—a mere butterfly. He confesses that he loves her, has loved her since the day when first he happened to see her a year ago. At first Violetta thinks his protestations mere banter; when she begins to realize their seriousness she is profoundly moved and begs him to go . . . she is unworthy, he must forget her.

Alfredo's tender confession of love and Violetta's nervous response are beautifully expressed in their duet, "*Un di felici*" ("Rapturous moment").

The rosy light of dawn begins to penetrate the curtained windows. The guests take their leave; Alfredo follows. Violetta is left alone in the room, which is now in disorder and tawdry under the growing daylight.

She meditates on the night's happenings, saying to herself, in recitative, "How strangely those words have moved me."

Then singing a hesitant but most expressive air, "*Ah, fors'è lui*" ("The one of whom I dreamed"), she continues to speculate on the possibilities of this new situation.

An instant later she becomes suddenly transformed, for, thinking that her dreams are hopeless, she begins a dazzling coloratura aria, singing, "*Sempre libera*" ("Ever free"), in which she rather gives the impression that she will no longer squander her days in the pursuit of pleasure, now that a new interest has entered her life.

Act II

SCENE: A Country House Near Paris. Violetta and Alfredo have been living a life of idyllic happiness in a little country house near Paris. Poetical young man that he is, Alfredo is enraptured at having found in Violetta a true mate. Singing a very melodious aria, "*De' miei bollenti spiriti*" ("Wild my dream of youth"), he tells of his contentment in this haven of peace and love, and contrasts it with his own turbulent youth.

The practical affairs of life, however, recall him from his amorous dreams; for the maid enters, and upon questioning her, Alfredo learns that Violetta has secretly had all her jewels sold in order to keep this secluded home. He is much ashamed on thus suddenly realizing his position, and hurries to the city to obtain funds.

Violetta enters; no more is she the painted courtesan of the city, but a gracious, modest young woman. On reading an invitation to a party at the home of a former friend, Flora, she smiles in refusal; such things do not interest her now. Presently Alfredo's father appears and makes himself known. He is none too polite in his greetings, for he has been greatly distressed at what he conceives to be his son's boyish entanglement. Violetta maintains such dignity, however, that he is soon charmed and abashed, especially when he learns that, far from being dependent upon Alfredo, she has sold her property to support him. Thus abandoning his former attitude, he throws himself wholly on her mercy. Alfredo has, it seems, a younger sister, whose marriage to a nobleman will be jeopardized if this scandalous *mesalliance* continues in the Germont family. Violetta at first refuses to give up her lover, then, as the father continues to plead, she begins to realize that her union with Alfredo will ultimately react to his disadvantage. She finally yields, singing through her tears, "*Dite alla giovine*" ("Tell your daughter"), a moving song in which Violetta renounces all claim to Alfredo for the sake of his sister. Violetta continues, saying, "Now command me." Germont answers, "Say you do not love him." She replies, "He'll not believe me." Violetta thinks of a plan; but she is shaken with sobs and pleads for consolation; she will need courage in order to go through with her resolve. The father comforts her tenderly, then leaves.

As soon as Germont has gone, the unhappy Violetta writes a note of farewell to Alfredo and makes ready to leave for Paris. Alfredo returns, and is mystified by her confusion. His father has written him a stern letter demanding an interview—Alfredo expects him at any moment. Not even suspecting that Violetta and his father have ever met, he believes that the charm of her bearing and personality will cause the elder Germont to relent. Violetta begs to be excused for a time, saying that she will return and throw herself at his father's feet, he will forgive them, they will then be happy forever! But before she

goes out she questions Alfredo with such extreme anxiety, "Do you love me? Do you truly love me?" and says "Farewell" with such tenderness that her lover is deeply moved.

In a very few moments a servant comes with a note for Alfredo. It is in Violetta's handwriting. He tears it open, staggers as he realizes its meaning. His father has entered unobserved, and tries to console his son by recalling their home, singing, "*Di Provenza il mar*" ("Thy home in fair Provence"). In spite of the declaration of critics that it is trite and inappropriate, an example of Verdi in a weaker moment, this melodious aria remains one of the most popular in the opera.

The father appeals in vain to Alfredo to return to his home. Gazing vaguely about the room, Alfredo notices Flora's letter and on reading it concludes that, having abandoned him, Violetta will make her plunge back into a life of gaiety at Flora's fete. Burning with anger and jealousy, he rushes out to seek revenge.

Act III

SCENE: *A Gallery in Flora's Parisian House.* The scene changes. Festivities are being held in the richly furnished and brightly lighted salon in Flora's palace. The first feature of the entertainment is a masquerade. The music ripples along with the utmost frivolity; gypsies appear and contribute to the gaiety with their jangling tambourines and a little byplay at fortune-telling. They are followed by another group dressed in Spanish costume who sing a festive song of matadors.

To this party now comes Alfredo, who remarks with assumed indifference that he knows nothing of Violetta's whereabouts. The primary feature of the entertainment being gambling rather than dancing, he joins the game, and, oddly enough, is extremely lucky in his winnings. When Violetta arrives, leaning on the arm of Baron Douphol, she is shocked at seeing Alfredo. Pretending not to notice her, Alfredo remarks, "Misfortune in love brings luck at cards." The Baron is plainly disturbed by Alfredo's presence, cautions Violetta not to speak to him, then goes over and joins the game. Again Alfredo wins; angry words follow between Alfredo and the Baron that threaten to lead to a duel. The tension is relieved, fortunately, by a servant's announcement that the banquet is ready. All withdraw to the adjoining salon.

Violetta returns immediately, followed by Alfredo, whom she has asked to see privately. She begs him to leave the house at once, thus he will avoid further trouble. He will go only on one condition—that she come with him. Though her heart is breaking, she remembers her promise to the elder Germont and says she cannot—she is bound. "To whom?" questions Alfredo anxiously, "To Douphol? then you love

him!" With a painful effort she replies "Yes!" Trembling with fury, Alfredo flings wide the doors and calls back the astonished guests. Before them all he denounces Violetta, and shouting, "I call on you to witness that I have paid her back!" he flings a purse at her feet. She sinks fainting in the arms of Flora. All are shocked at Alfredo's outrageous conduct. Germont enters at this moment and denounces his son. As the curtain drops, the Baron challenges Alfredo to a duel.

Act IV

SCENE: *Violetta's Bedroom*. Violetta is now a mere shadow of her former self, for her unhappiness has greatly aggravated her illness. Although the doctor reassures Violetta, he whispers to the faithful maid that her mistress has not long to live. Left alone, Violetta reads a letter she has received from Germont; meanwhile the orchestra whispers touchingly a strain of the first duet of the lovers:

You have kept your promise. The duel took place, and the Baron was wounded, but is improving. Alfredo is abroad. I myself have revealed your sacrifices to him. He will return to implore your pardon. I also shall come. Hasten to recover; you deserve a bright future.—Giorgio Germont.

"Too late!" is her comment in a hollow voice. Then she rises, saying, "I've trusted, and waited, but alas, he comes not!" She pauses to look at herself in the mirror. "Oh, how I'm faded, and the doctor said that I would soon recover, but this faintness tells plainly all is hopeless." She continues, singing a beautiful and pathetic farewell to this "fair world of sorrow," "*Addio del passato*" ("Farewell to the past"). The melody, of a fragile delicacy like the wasted heroine herself, rises at its close to clear high tones of poignant loveliness as she exclaims, "All is ended."

A moment later the door opens, and Violetta is soon in her lover's arms. In contrition Alfredo begs forgiveness; it is at once joyfully granted. Violetta's health seems to return with her happiness; even Alfredo is for a moment deceived. They plan a bright future in the quiet country life in which they first found happiness, as they sing "*Parigi, o cara*" ("Far from gay Paris"). The joy of the meeting has been too much; soon she collapses, and Germont enters with the physician. The father blames himself for having brought all these sorrows on his son and Violetta, and again the melody of the lovers' duet is heard, whispered by the violins in ethereal, tremulous beauty. Violetta no longer feels pain; she rouses herself with an unnatural return of strength and cries, "I live! I have again returned to life!" With this she falls back upon the couch—dead.

The Cast

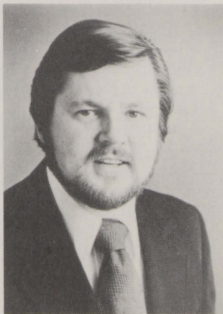


PATRICIA CORBETT (Violetta Valery): Patricia Corbett made her European debut in 1977, having won an impressive number of American prizes and scholarships, including those of the Sullivan Foundation and both the Metropolitan and San Francisco Opera Auditions Programs. The next season she sang leading roles with the Scottish Opera in Glasgow and in 1979 made her New York City debut with the New York Grand Opera as Rosina in *The Barber of Seville*. She has since appeared on the Mall in New York in two Donizetti roles: Norina in *Don Pasquale* and Adina in *The Elixir of Love*, which she repeated in the New York Grand Opera's performance on Staten Island, New York in 1981. She sang the role of Violetta in *La Traviata* in Central Park under the direc-

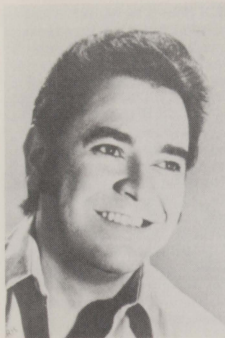
tion of Vincent La Selva. Ms. Corbett has given concerts throughout the United States and Mexico, and has recorded on the Orion Label. She first performed in Bozeman as Adina in the Friday performance of Intermountain Opera's *Elixir of Love* in 1983. She is a member of the Nash family of Bozeman, was raised in California and now makes her home in the New York area.

WILLIAM McDONALD (Alfredo Germont):

was born and trained in America. He first established his opera career in American opera houses. An Illinois native, he began his vocal studies with Irene Chambers in Missouri and continued as a student of Charles Kullman during his undergraduate years at Indiana University. He has performed with the New York City Opera, the Opera Society of Washington, D.C., the Kansas City Lyric, the Goldovsky Opera Theater, the Houston Grand Opera, the San Diego Opera and the Wexford (Ireland) Festival. It is a measure of the quality of his talent that reviewers and audiences alike were charmed by the "Luscious ease with which he racked up nine high C's" (*Opera News*) as he sang the role of Tonio in *Daughter of the Regiment* with Beverly Sills. In 1984 he sang with Roberta Peters at the Kennedy Center. He is a favorite with sym-

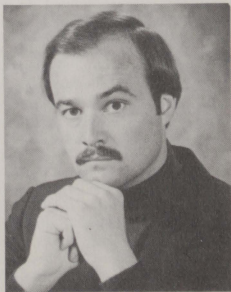


phony audiences and has appeared with the Philadelphia Symphony Orchestra, the St. Louis Symphony, the National Symphony and the Houston Symphony Orchestra. This is Mr. McDonald's third appearance with Intermountain Opera, having sung the role of Count Almaviva in the 1980 production of *The Barber of Seville* and Nemorino in the 1983 production of *Elixir of Love*.



PABLO ELVIRA (Giorgio Germont): is recognized as one of the leading baritones in the world, noted especially for his bel canto artistry. Coming from a highly musical family in Puerto Rico, his gifts were recognized immediately and soon he came under the guidance of the great Pablo Casals. He debuted with the New York City Opera and was recognized immediately as their leading bel canto baritone, appearing often with Beverly Sills. It was not long after that the Metropolitan Opera was to beckon, where he is now one of their leading artists, singing in important productions with Joan Sutherland, Marilyn Horne and Placido Domingo. Beyond New York, his successes span the globe, having scored triumphs with the Chicago Lyric, San Francisco Opera, Opera Colorado, Paris Opera, Hamburg Opera, the Casals Festival and many other opera centers. His generous support and great talent have been instrumental to Intermountain Opera's continuing efforts to bring quality opera to Bozeman.

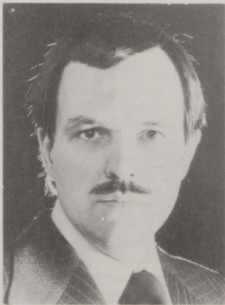
ROBERT NEWMAN (Baron Douphol): from Rupert, Idaho was educated at Utah State University, the San Francisco Conservatory of Music and the University of Idaho. He has won numerous contests and auditions including San Francisco Opera's regional auditions, the National Association of Teachers of Singing auditions, the Spokane Allied Arts Festival Auditions and the Idaho Federation of Music Clubs contest. In 1984 he was a district winner and regional finalist of the Metropolitan Opera Auditions. A versatile performer in opera, oratorio, Broadway, sacred concerts and recitals, Robert Newman has appeared with Northwest symphonies and orchestras in many leading baritone roles. This is his Intermountain Opera debut.





LAURA HANSEN (Flora Bervoix): is American born, but studied in Austria. Laura Hansen made her debut singing on Austrian radio. At the American Institute of Musical Studies, Graz, Austria, her teacher was Dr. Berton Coffin. She received her Bachelors Degree of Music in Voice from the Wisconsin College-Conservatory, Milwaukee, Wisconsin. While studying in Milwaukee she won the Milwaukee Music Teachers Association contest, then went on to win the State Music Teachers Association at Laurence College, Appleton, Wisconsin. She has also sung for the Skylight Theater in their Operetta Carnival at the Performing Arts Center in Milwaukee, Wisconsin. Her repertoire includes, Papagina in *The Magic Flute*, Lauretta in *Gianni Schicchi*, Margarita in *Faust*, and on the lighter side, Adele in *Die Fledermaus*, and Nina in *Song of Norway*.

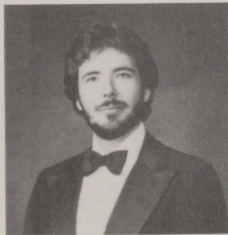
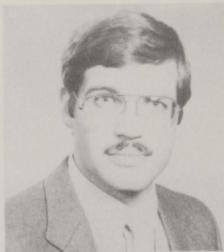
THOMAS BRADSHAW (Gastone): received his Bachelor of Arts from the University of Maryland where his teachers were Audrey Nossman and William Winden. After his graduation, Mr. Bradshaw studied voice with Renata Carisio-Booth, and he moved to Plattsburgh, N.Y., where he was awarded his M.A. in Music and Theatre Arts at the State University of New York. Thomas Bradshaw also appeared as tenor soloist in the "Messiah" through the Eastern United States and he premiered in the role of "Mr. Brown" in Seymour Barab's "Little Stories in Tomorrow's Paper" with the New York University opera workshop under the direction of Thomas Martin and Richard Crittenden. Mr. Bradshaw also appeared with great success in the Elizabethtown summer Opera Festival, where he sang such roles as the Duke in *Rigoletto*, Pinkerton in *Madama Butterfly* and Rodolfo in *Boheme*. More recently, Mr. Bradshaw has done solo-work at St. Bartholomew's Church, the East End Temple and the West End Presbyterian Church.





LINDA HOLTGREVE (Annina): is a native of Missoula, Montana where she studied voice with George Lewis from 1967-69. Since moving to Bozeman in 1981 she has been studying with Sandra Neel. She is the regular soloist at the First Church of Christ Scientist in Bozeman, and sings with the Bel Canto Singers. This is her third year with the Intermountain Opera Association. She performed the role of Kate Pinkerton in the Sunday performance of *Madama Butterfly* last season.

KEVIN MATHEWS (Marquis D'Obigny): is a graduating senior at Montana State University where he is majoring in Chemical Engineering. He has studied voice with Lowell Hickman for five years and has participated in the MSU Chorale and the Montanans. He has performed the roles of Count Almaviva in *The Marriage of Figaro*, Curly in *Oklahoma*, Jesus in *Jesus Christ Superstar*, Mack the Knife in *Threepenny Opera* and Jesus in *Godspell*.



WILLIAM MANNING MOUAT (Dr. Grenvil): was born in Billings, Montana. As a high school student he studied voice under Donald Pihlaja, Professor at Rocky Mountain College. In May of 1980, William won the State MTNA voice auditions. In December, 1980, he was first runner-up in the Tri-State (Colorado, Wyoming and Nebraska) Young Artists Auditions. He is currently a student of Fredrick Gersten, Department Head of Music, University of Wyoming. At the University of Wyoming Department of Opera Theatre and Theatre and Dance, he has performed numerous roles, including Dr. Bartolo, *Marriage of Figaro*; Marcus Lycus,

A Funny Thing Happened on the Way to the Forum; guest in *Die Fledermaus* and Captain Corcoran in *H M S Pinafore*.

The Staff

ROBERTO STIVANELLO (Stage Director):

Representing a third generation of opera on both sides of his family, Roberto Stivanello has been associated with numerous opera companies. His work as designer and as director has taken him to Mexico, Puerto Rico, South America, and throughout the United States. The Stivanello Company has produced opera throughout the world for over sixty years. He recently received critical acclaim from the *New York Times* for his work on Verdi's *Giovanna D'Arco*.



BRIAN SALESKY (Conductor): was Music Director of the New York City Opera's National Opera Touring Company and the only person to receive the Julius Rudel Award for three years. He made his debut with the Company in September 1978 conducting performances of the new production of Herbert's *Naughty Marietta*. Mr. Salesky's New York City Opera repertoire includes *Falstaff*, *Carmen*, *La Traviata*, *Die Fledermaus*, *Les Contes D'Hoffman*, *Madam Adare* (World Premiere), *La Cenerentola* (Live from Lincoln Center telecast), *Il Barbiere Di Siviglia* (Mexico city debut), *The Turk in Italy* (Kennedy Center debut) and *Rigoletto* (Los Angeles debut). His conducting engagements have taken him throughout this country and to Peru, Spoleto, Australia and Italy. He began

piano and percussion studies at an early age and graduated from his native New York City's High School of Music and Art while also attending the National Music Camp at Interlochen. He graduated from Indiana University where he served as production stage manager and assistant conductor for opera and ballet. He has received further education at The Julliard School, the Accademia Musicale Chigiana, the University of California, the Salzburg Summer School, as well as principal conducting studies with Maestro Gianfranco Masini.



ANN BATES (Choreographer): has studied ballet at the University of Missouri Music Conservatory, the Westport Ballet, and with teachers from the Royal Danish Ballet, the Royal Winnipeg Ballet and throughout New York City. She has performed with the Kansas City Ballet, the Universities of Missouri and Montana, Wyoming Ballet Theater and the Montana Chorale in addition to the Montana Motion Ballet Company, where she is the resident choreographer. Ann operates a local dance studio, Fancy Dance, and is the founder of the Montana Motion Company and a member of its Board of Directors.

SANDRA NEEL (Choral Director): graduated from Laurence University Conservatory of Music in Wisconsin and then spent nine years in Vienna and Budapest studying Lieder and opera. She concertized and taught voice for several years in and around the metropolitan New York City area. In 1981, she was chosen to sing the title role in the world premiere of Winifred Keane's chamber opera, *Antigone*. She has appeared as a guest soloist with the Metropolitan Singers of New York City and with the Fairfield County Chorale in their 1980 performance of *Carmina Burana*. In 1980, she gave a master class and concert at Montana State University and was an assistant coach for Intermountain Opera Association's production of *The Barber of Seville*. She is now a resident of Bozeman where she teaches voice privately. This is her fourth year as Choral Director for Intermountain Opera.



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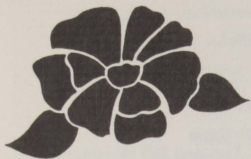
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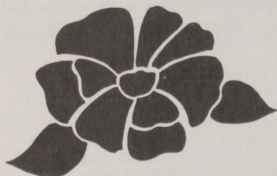
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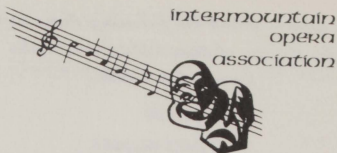
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