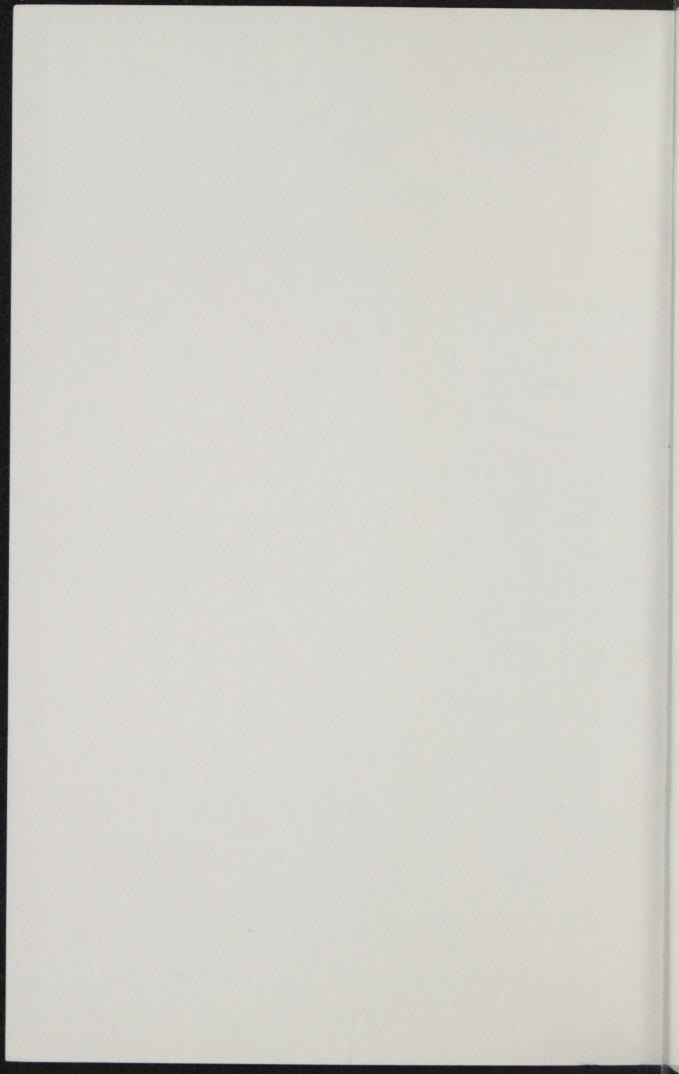


1984

Madama



Butterfly



SIXTH SEASON
1984

intermountain
opera
association

presents

Madama Butterfly

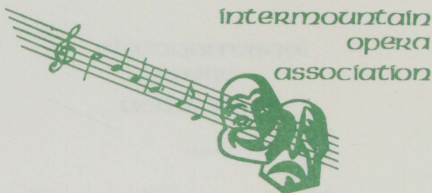
Opera in Three Acts
Music by Giacomo Puccini
Libretto by L. Illica and G. Giacosa

Based on the book by John L. Long
and the drama by David Belasco

Performed in Italian
Conducted by Brian Salesky, Music Director
Produced and Directed by Anthony Stivanello
Sets and Costumes by Stivanello Costume Company

*We would like to give special mention
to First Bank Bozeman and Harry Newlon, President
for the printing of this program.*

Our deep appreciation for their continued interest and support



Intermountain
opera
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THE CAST OF CHARACTERS

Madama Butterfly (Cho-Cho-San)	Maria Pellegrini <i>soprano</i>
Suzuki Her servant	Carol Weiss <i>mezzo-soprano</i>
B.F. Pinkerton Lieutenant, U.S. Navy	Daniel Nelson <i>tenor</i>
Sharpless <i>friday evening</i> U.S. Consul at Nagasaki	Angelo Cruz <i>baritone</i>
Sharpless <i>sunday evening</i> U.S. Consul at Nagasaki	Pablo Elvira <i>baritone</i>
Goro A marriage broker	Tom Erickson <i>baritone</i>
Prince Yamadori	Kelly Brown <i>baritone</i>
The Bonze Cho-Cho-San's Uncle	Terry Strandt <i>bass</i>
Imperial Commissioner	Paul Brodt <i>baritone</i>
Registrar	Daniel Wheeler <i>baritone</i>
Kate Pinkerton <i>friday evening</i>	Diane Huyser <i>soprano</i>
Kate Pinkerton <i>sunday evening</i>	Linda Holtgreve <i>mezzo-soprano</i>
Trouble Cho-Cho San's Child	Sarah Featherly

Cho-Cho-San's relatives and friends, servants
The action takes place at Nagasaki

*The Intermountain Opera Guild will be serving
refreshments in the west lobby during intermissions.*

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Hair.....	A Special Place
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Madama Butterfly

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Mary Cheever
Diane Huyser
Janice Rahn
Cheryl Silk
Marty Veltkamp
Brenda Willner

2nd Soprano

Sharon Cotterell
Marcia Gay
Linda Holtgreve
Lila Michaels
Noelle Sullivan

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Madama Butterfly

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ABOUT THE OPERA

If *La Boheme* is Puccini's most picturesque work and *Tosca* his most dramatic, *Madama Butterfly* is without a contest his most poetic. It was also the work Puccini valued most of all. The story is told that soon after he finished its composition, Puccini had an automobile accident; his first words when he regained consciousness were, "Butterfly, my child."

It is a fact that this "beloved offspring" had been showered with a thousand attentions. Long before composing its first pages he studied, with the help of a friend living in the far East, the characteristics of Japanese music, its themes and rhythms. Still he "westernized" these elements before he used them. He believed that music that was too authentic-too Japanese-would have repulsed the audience. To the editor at Ricordi who reproved him on the matter, Puccini replied, "In theory you are right, but in practice I believe that I am right."

The result is a very comfortable alliance of the two opposing elements: on one hand, the American feeling of themes that symbolize the Western characters, on the other the exoticism of the setting made clear through judicious use of orchestration and percussion. But *Madama Butterfly* is also full of elegant melody, clever harmonization and colorful and expressive orchestration, three qualities most outstanding in the genius of Giacomo Puccini. Above all, it is one of the supreme achievements of Italian *verismo*.

THE OPERA

ACT ONE

After a rapid fugal prelude, the motif of which will reappear several times behind the animated dialogue of the first scene, the curtain reveals a garden perched upon a hill facing Nagasaki. Pinkerton, a young American naval lieutenant, accompanied by the steward Goro and the servant Suzuki, is inspecting the house he has just bought to live in with Cho-Cho-San (*Madame Butterfly*), a little geisha only fifteen years old, whom he is marrying that very day. He is soon joined by his friend, the consul Sharpless. In the aria *Amore o grillo*, the young officer boasts of his capricious action and of the levity with which he regards it. Sharpless advised him to be careful: perhaps Cho-Cho-San is sincere.

Madame Butterfly and her friends come upon the scene singing one of the finest of Puccini's choruses, *Ah! Quanto cielo! quanto mar!* They are followed by the girl's excited relatives. But immediately after the ceremony, her uncle, a severe and pious bonze (a Buddhist monk), reproaches her for abandoning her ancestors' religion, and curses her. The two lovers are left alone. Pinkerton consoles his little bride, then the two exchange tender sentiments in the love duet *Viene la sera* as night falls.

ACT TWO

The action takes place inside Cho-Cho-San's house: Three years have passed. Pinkerton left Japan soon after the wedding, while the young woman was about to become a mother. Suzuki weeps for her mistress' lost happiness, but later, full of confidence, Cho-Cho-San reassures her. *Un bel dì*, one fine day a ship will appear that will bring back her husband. Sharpless arrives, bringing a farewell letter from Pinkerton, but he dares not convey it, Madame Butterfly seems so happy.

Goro comes, accompanied by the rich Prince Yamadori, who offers to marry the deserted woman. She refuses him brusquely. Sharpless tries to convey Pinkerton's farewell to Butterfly. Although he is coming into port, he will stay on board ship. Cho-Cho-San is at first crushed, but then she pulls herself together and begs the consul to tell her husband that they have a son. Will she have to take up her old career as a geisha to support him? Anticipating Pinkerton's return, Butterfly smiles again, and with Suzuki's help scatters flowers around the house (*Scuoti quella fronda*) while she waits for the young man. Then she makes herself ready, and hidden behind a screen, sits down to watch for her lover. Offstage voices hum a lullaby based on the melody heard during the preceding letter scene.

ACT THREE

The third act takes place in the same setting. Day is breaking. Some American sailors can be heard far off at watch. Cho-Cho-San wakes up and carries her sleeping child to his room. As soon as she has left, Pinkerton and Kate, his wife, arrive with Sharpless. They have come to take the child; Kate wishes to adopt it. The two men go, and Kate tells her plan to Cho-Cho-San. The Japanese woman is shocked, but accepts on condition that Pinkerton come himself, in half an hour to find his son.

Left alone, Madame Butterfly lights a lamp before a statue of Buddha. Suzuki brings her child, and she tearfully embraces it. Then she commits *harikiri*, just as Pinkerton's voice is heard outside calling, "Butterfly! Butterfly! Butterfly!" The curtain falls abruptly; the tragedy speaks for itself.

Jaques Sylper

THE CAST



MARIA PELLEGRINI (Butterfly): is originally from central Italy and now lives in Hamilton, Canada. From a fine start only a few years ago, debuting with the Canadian Opera Co. as Gilda in *Rigoletto* and being a prize-winner in the Metropolitan Opera National Auditions, she has risen quickly to stardom performing with companies such as Sadlers' Wells, Covent Garden, Parma, Bologna, Palermo, Pittsburgh, Cincinnati, New Jersey, Toronto, Vancouver, Winnipeg and Edmonton. She has a repertoire of over 20 operatic roles including Mimi in *La Boheme*, Liu in *Turandot*, Nedda in *Pagliacci*, Manon in *Manon Lescaut*, to name a few. Among her many artistic achievements, Maria has been awarded the coveted "Carvello d' Oro" in Italy as the year's outstanding soprano for her performances of Chrysothemis in *Elektra* and Fiordeligi in *Così fan tutte*. For her per-

formances of *Madame Butterfly* in Trieste and Treviso, she was presented with a specially stamped medallion honoring her. This year she will be singing Puccini's *Manon* and *Turandot* in Canada, *Lucia* in Sicily, *Traviata* in Paris and *Butterfly* in Monaco.

DAN NELSON (Pinkerton) is familiar to Bozeman audiences from his two previous performances with Intermountain Opera-Rodolfo in *La Boheme* and the Duke in *Rigoletto*. He also taught at Montana State University from 1964-1968. Since then he has become a popular performing artist with both symphony orchestras and opera companies. He has sung under numerous notable conductors including Solti, Schermerhorn, Skrowaczewski, Badea, Hetu, Foss and Hillis. He has appeared in orchestral and oratorio engagements with the Chicago and Minnesota Orchestras, as well as with the Milwaukee, Indianapolis, Savannah and Tucson Symphonies. His opera repertoire includes



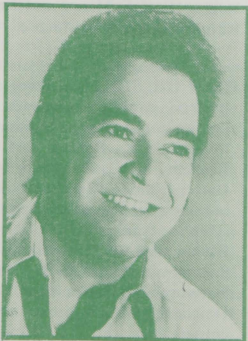
more than twenty roles, ranging from Mozart to Janacek, which he has performed with the Kentucky Opera Association, Milwaukee Florentine Opera, Madison Civic Opera, Music Under the Stars Series of Milwaukee, St. Paul Opera Company, and the Duluth - Superior Opera Association.



CAROL WEISS (Suzuki): has appeared in numerous operatic roles and concerts in the United States and Europe. She has sung major roles with the Metropolitan Opera Mini Met, the Philadelphia Lyric Opera, the Opera Society of Washington, the New Haven Opera Society, the Omaha Opera Company, Civic Opera of the Palm Beaches, Connecticut Opera Association, the Maine Opera to name a few, as well as recital and concert work here and abroad. Miss Weiss holds a Bachelor and Masters degree in music from the Manhattan School of Music, New York City and was winner of a Corbett Foundation Grant which enabled her to study in Germany and Switzerland. She made her European opera debut at the Gran Teatro del Liceo in Barcelona, Spain opposite Teresa Berganza in *La Cenerentola*.

PABLO ELVIRA (Sharpless - sunday evening):

Leading baritone of the Metropolitan Opera and New York City Opera, Pablo Elvira was born in San Juan, Puerto Rico and began his career as a jazz trumpeter. After being named finalist in the Metropolitan Opera Auditions in 1966, he decided on an operatic career. He made his debut with the New York City Opera in 1974 as Germont, the role he sang for the Intermountain Opera Association's premiere performance of *La Traviata* in 1979. For his Metropolitan Opera debut in 1979, he sang the role of Tonio in *I Pagliacci*. Last fall he appeared in the PBS telecast of the Metropolitan Opera's production of *Lucia di Lammermoor* with Joan Sutherland and Alfredo Kraus. This season at the Met found him starring in *Ernani*, *La Boheme* and *The Trojans*. Next season he will be featured in performances of *La Boheme* conducted by Placido Domingo. This spring he is performing with the Met tour and in the San Francisco Opera's production of *Don Pasquale*. Mr. Elvira has been featured in each of Intermountain Opera's previous productions.





ANGELO CRUZ (Sharpless, Friday evening): was educated at the Conservatory Casals and holds a B.A. from the University of Puerto Rico and an M.A. from New York University. He has done post graduate work at the University of Illinois and the Juilliard School. His operatic repertoire includes over 27 roles including - Escamillo in *Carmen*, Amonasro in *Aida*, Germont in *La Traviata*, Iago in *Otello* and Nabucco in *Nabucco*. He has sung principal roles with Opera San Juan, Aptel Opera, Opera de Puerto Rico; Opera 68, Opera Theatre of Illinois, Opera Orchestra of New York, Westchester Lyric Festival, New York Grand Opera, Connecticut Grand Opera, and Ebony Opera Co. He has also done extensive recital work in New York,

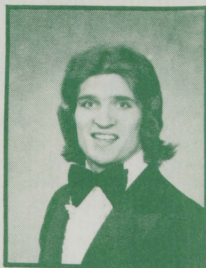
Washington and Puerto Rico, and has been featured as a soloist with Puerto Rico, Houston and Kennedy Center Symphony Orchestras, to name just a few. This is his debut with Intermountain Opera.

TERRY STRANDT (*The Bonze*): received Bachelor and Masters degrees from The University of Arizona where he studied with Eugene Conley and the late Igor Gorin. Continuing his education at The Eastman School of Music, Mr. Strandt trained with Richard Pearlman, Robert Spillman and John Maly. After receiving his doctorate from Eastman, he joined the faculty of Montana State University where he currently teaches voice and vocal pedagogy. He began his professional career with The Arizona Opera in 1977 as Count Ceprano in *Rigoletto* and the following year as Monostotos in their production of *The Magic Flute*. During 1977 he was also engaged by The Southern Arizona Light Opera to perform the role of "Hajj" the poet in *Kismet*. As a soloist, he has performed recitals on two occasions for live P.B.S.



broadcasts on WXXI, Rochester, N.Y. He has appeared with The Bozeman Symphony in Bach's *Magnificat* and Christmas Oratorio, and with The Helena Symphony in their production of *The Messiah*. Last year Dr. Strandt was Pablo Elvira's understudy for *The Elixir of Love*. This year will mark his debut with The Intermountain Opera.

TOM ERICKSON (Goro): graduated from Montana State University with a BS degree in Music Education, having studied voice with Fred Schoepflin and Gary Wilson. His musical theatre experience includes MSU's Opera Workshop productions of *The Marriage of Figaro*, *The Pirates of Penzance*, and as the M.C. in *Cabaret*. He has appeared as Danny Zuko in *Grease* in the Big Fork Summer Theatre, as well as Sky Masterson in *Guys and Dolls*, and Joey in *Pal Joey*. He played the part of Lamar in *Godspell* in dinner theatre in Seattle. He has performed roles in two of Intermountain Opera's previous productions - Fiorello in the 1980 production of *The Barber of Seville* and Count Ceprano in the 1982 production of *Rigoletto*.

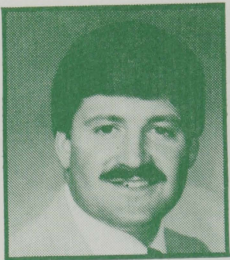


Kelly T. Brown (Prince Yamadori): is from Helena, Montana and is a Music Major at Montana State University. He has participated in the American Youth Symphony and Chorus European Tour, the All Northwest Music Educator's Conference and the All American Choral Director's Association All Northwest Conference. He was a soloist with the Fred Waring Music Workshops and the winner of the Great Falls Symphony's Young Artist's Award. This year he won first place in the college level of the National Association of Teachers of Singing competition. He has appeared in three of Intermountain Opera's previous productions - *La Boheme*, *Rigoletto*, and *The Elixir of Love*.

Daniel Wheeler (Registrar): A native of Bozeman and a sophomore majoring in landscape design at Montana State University, Dan has studied voice privately with Sandra Neel for two and a half years. He recently won the men's underclass college division of the NATS auditions in Billings. This is Mr. Wheeler's second year with the Intermountain Opera Association.



PAUL BRODT (Imperial Commissioner)
Long time resident of Bozeman, Paul is Vice-President of Western Bank of Bozeman. He is an active member of the choir at the Presbyterian Church, and has sung with Sargeant Rock Group. The Imperial Commissioner is Paul's first operatic role.



DIANE HUYSER (Kate Pinkerton - *friday evening*): *Madama Butterfly* marks Diane Huyser's opera debut. A long time resident of the Gallatin Valley, Ms. Huyser received a bachelor's degree in music this past June, and she is currently a graduate student in music education at Montana State University. She studies voice with Lowell Hickman.

LINDA HOLTGREVE (Kate Pinkerton - *sunday evening*): A native of Missoula, Mezzo-Soprano Linda Holtgreve 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 second year with the Intermountain Opera Association.



THE STAFF

ANTHONY STIVANELLO (Producer and Director): Known for his outstanding work as an opera director, Anthony Stivanello's calendar is full of engagements that take him from one end of the United States to the other. Sure artistic sense and versatility are Stivanello's trademarks, with a world of knowledge gained from a lifetime in the business of making opera work. He regularly directs productions in Philadelphia, Miami, Tulsa, and numerous other cities. Outside the United States, he has produced operas in Canada, Cuba, Mexico, Puerto Rico and Venezuela. He has worked with all the great artists in the exacting world of opera. This is Stivanello's sixth year of affiliation with the Intermountain Opera Association. He has provided costumes and scenery and produced and directed all productions for Intermountain Opera Association.



BRIAN SALESKY (Guest Conductor): Brian Salesky 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.

SANDRA NEEL (Choral Director): Sandra Neel 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 moved from Connecticut three years ago and is now a resident of Bozeman where she teaches voice privately.



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