

INTERMOUNTAIN OPERA ASSOCIATION PRESENTS

Puccini's **Manon Lescaut**



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ARTWORK BY SONDRASORENSEN

MAY 10, 12 & 14, 2006

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As well as the above, Barnard Companies is a proud sponsor of the Civil Engineering/Construction Engineering Technology Internship Program at Montana State University.

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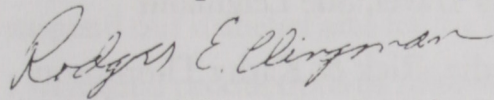
President's Message

Dear Opera Friends,

We cannot say enough times how much we appreciate your generous support. Having produced Opera for 28 years is not only great for our community, but unique for our community. This could only be because of your support.

Again this year we are producing two operas. We are trying to attract more participation by presenting a lighter opera sung in English in the fall.

A very special thank you to you all. I know you will enjoy Giacomo Puccini's *Manon Lescaut* and we hope to see you again in October for Gilbert & Sullivan's *The Mikado*.



Rodger E. Clingman, President IOA

Intermountain Opera Endowment Fund

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Dedicated to perpetuating the vocal arts
Through high quality performance and education

From a rather inauspicious beginning over twenty six years ago the Intermountain Opera Association has achieved a stature and prominence as the premier presenter of top caliber operatic performances throughout much of the intermountain west, consistently featuring outstanding musical talent drawn from the major operatic venues of the nation.

It is to the perpetuity of this remarkable legacy to the arts community, thus established, that the **Intermountain Opera Endowment Fund** has been created. To assist in assuring the future of opera production at the current level of quality as a treasured art form and to honor the dedication of many over the years, especially Mrs. Robert W. Martin Jr., who have made this success possible, your gift will truly assist in securing that future.

Presently the fund has received initial pledges of \$45,000, which will immediately be used to begin an expanded program, offering more than one annual production to include Chamber and Light Opera. At the same time it will be used to initiate and pursue educational opportunities and programs for the schools and universities that will serve to introduce and expand exposure in and for the community that has offered such generous support since its IOA conception.

To begin achieving the goals listed above there are many ways to begin contributing and to begin financially assuring that opera and operatic education will continue here in Southwest Montana, they include:

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Remember all charitable gifts are tax deductible for both Federal and State tax returns, as well there are many special tax exclusions regarding charitable contributions.

For more information please contact the Intermountain Opera Association office:
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OVERTURE

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Message from the Artistic Director

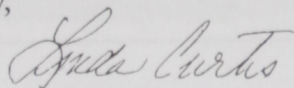
Dear Friends,

This Spring we are presenting *Manon Lescaut*, the Puccini opera that was his first and only uncontested triumph, praised by critics and audiences alike. Bernard Shaw reacted to the London premiere by announcing that Puccini was sure to be Verdi's successor in the hierarchy of Italian opera composers. Critics admired his beautiful melodies and strong theatrical sense. And we still value these so many years later. Like Puccini's better-known operas (*La Boheme*, *Tosca*, and *Madama Butterfly*), *Manon Lescaut* expresses highly dramatic situations with beautifully passionate intensity. A distinctive aspect of *Manon Lescaut* is Puccini's use of melodic fragments to remind the listener of specific characters and their emotions. These musical cues combine with the dramatic action to become a part of the listener's subconscious. Because opera plots are notoriously incongruous, we are asked to suspend our disbelief and let the passion of the music rule.

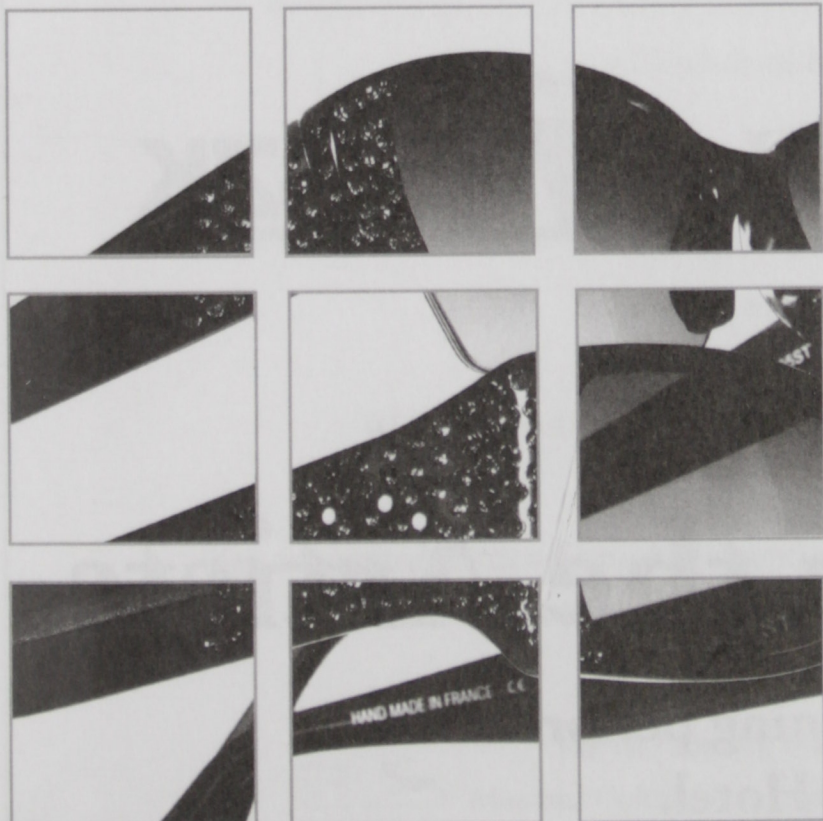
I have seen productions of *Manon Lescaut* in Montreal, Seattle and Chicago, and once again I am thrilled with our cast of internationally acclaimed artists, local soloists, chorus and orchestra. It is also a pleasure to welcome back Director, Robert Stivanello and his exquisite sets and costumes and Conductor, Maestro Giampaolo Bracali. Regional opera is alive and well and thriving in Bozeman, Montana thanks to our generous underwriters, loyal patrons, wonderful Board of Directors, tireless corps of volunteers and you, our audiences.

Thank you for being here and supporting our collective endeavor, the magic that is opera!

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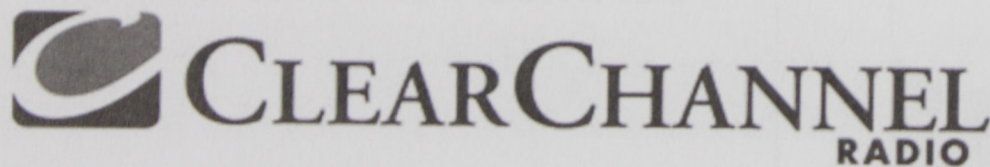


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CELEBRATING OUR 28TH YEAR

The Intermountain Opera Association presents

Manon Lescaut

An Opera in Four Acts by

Giacomo Puccini

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Produced and Directed by *Roberto Stivanello* · Conducted by *Giampaolo Bracali*

Sets and Costumes by *Stivanello Costume Company*

Wednesday, May 10, 2006 – 7:00 p.m.

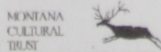
Friday May 12, 2006 – 7:00 p.m.

Sunday May 14, 2006 – 3:00 p.m.

Willson Auditorium · 404 West Main Street · Bozeman, Montana

*You are invited to attend a no-host reception for the performers following Friday's performance
and the Cast Party following the Sunday matinee at the Baxter Hotel.*

Partial Funding for this project was provided by:



Montana Cultural Trust and the National Endowment for the Arts



MANON LESCAUT

The Cast In order of vocal appearance

Edmondo (tenor)	Jon Harney
Des Grieux (tenor)	Scott Piper
Lescaut (baritone)	Thomas Barrett
Innkeeper (bass)	Chris Johnson
Geronte de Ravoir (bass)	David Ward
Manon Lescaut (soprano)	Cynthia Clayton
Hairdresser (mime)	Frank Simpson
Singer (mezzo-soprano)	Amanda Mangum
Dancing Master (tenor)	Brent Volf
Sergeant of the Royal Archers (bass)	Chris Johnson
Lamplighter (tenor)	Derek Larson
Captain in the Navy (baritone)	Bryan Adams

Synopsis*

Act I

A public square in Amiens - Outside an inn soldiers, students and townsfolk are enjoying the fine summer evening. Edmondo leads the company in a madrigal ("Ave sera gentil"). The students welcome Des Grieux, who addresses a group of girls with ironical gallantry ("Tra voi belle, brune o bionde"). The young Manon arrives on the stage coach from Arras accompanied by her brother Lescaut and Geronte, who orders lodgings for the night. The cynical Lescaut, aware of the older man's interest in his sister, is happy to collude in his plans for her; the two men go into the inn. The crowd disperses leaving Manon alone with Des Grieux. She tells him that she is bound for a convent, but agrees to meet him later.

When she has gone in, Des Grieux pours out his feelings in the soliloquy ("Donna non vidi mai"). Edmondo overhears Geronte summoning a carriage to leave for Paris within the hour - to abduct Manon - and warns Des Grieux. He and Manon sing a love-duet ("Vedete? io son fedele") before making their escape in the carriage. Lescaut assures the mortified Geronte that his sister, who has expensive tastes, will soon need a rich protector as Des Grieux has no money.

Act 2

An elegant salon in Geronte's house - Manon, installed as Geronte's mistress, is in the hands of her hairdresser when Lescaut enters. She asks for news of Des Grieux, recalling nostalgically the humble apartment in which they were happy together and contrasting it with her present luxurious surroundings ("In quelle trine morbide"). Lescaut tells her that he has turned the young man into a gambler, so that he may win enough money to provide her with the luxury she cannot do without. A group of singers perform a madrigal in her honor ("Sulla vetta tu del monte"), after which Lescaut goes to fetch Des Grieux. Geronte arrives with friends who offer bouquets and trinkets. A dancing master teaches her the minuet. Manon takes leave of the company with a brief 'pastoral' ("L'ora, o Tirsi, e vaga e bella"), promising to join them later on the boulevards. When she is alone Des Grieux appears at the door. In their duet ("Tu, tu, amore") he begins by reproaching her, but she soon overcomes his resistance and Geronte returns to find them in each other's arms. Manon parries his ironic thrusts by holding a mirror to his face. He retires, threatening that they will meet again. The lovers prepare to flee; but Manon is sad at having to relinquish so much wealth, as Des Grieux observes with dismay ("Ah, Manon, mi tradisce il tuo folie pensier"). To a brisk orchestral fugato Lescaut bursts in to tell them that Geronte is on his way back with the city guards. Manon's insistence on gathering up the jewels causes a fatal delay. As Geronte and the guards enter the jewels spill out of her cloak, and she is arrested for theft.

Act 3

Le Havre, a square near the harbour - An intermezzo based on previously heard themes covers the time of Manon's imprisonment and the journey to the French port. As a woman of loose character she is housed in a barracks with prisoners awaiting deportation to America. Lescaut plans to procure her escape by bribing a guard. As Manon appears at a grille, she and Des Grieux exchange words of love and hope while a Lamplighter passes by on his rounds. A shot is heard, indicating that Lescaut's plan has miscarried. One by one the prisoners and Manon are taken to the ship, while a sergeant-at-arms calls their names and the crowd comment on the appearance of each. Des Grieux prevails upon the ship's captain to take him aboard in a solo ("Guardate, pazzo son, guardate") and with a reminiscence of the Act 2 duet, he falls into Manon's arms.

Act 4

Lousiana Territory - Manon, in flight with Des Grieux from the son of the French governor, is at the end of her strength. She sends Des Grieux to look for shelter for the night, and then breaks out in an agonized lament ("Sola, perduta, abbandonata"). Des Grieux returns to find her dying.

*with appreciation to The New Grove Book of Operas, edited by Stanley Sadie, 1st Edition, May 1997

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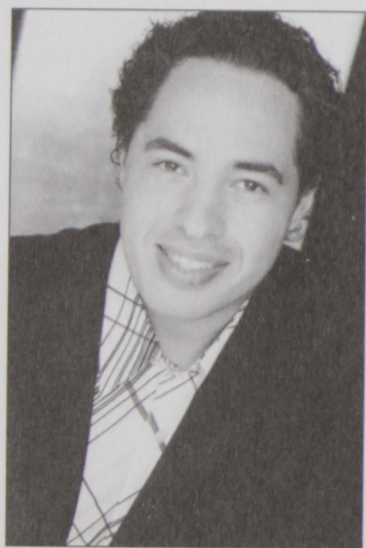
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Cynthia Clayton recently enjoyed great critical as well as popular success with her first performances in the title role of *Jenufa* with Utah Opera. Over the past few seasons, Ms. Clayton made debuts with a number of companies to extraordinary success, including Dallas Opera and Lyric Opera of Kansas City as Donna Anna in *Don Giovanni*; Knoxville Opera as Liu in *Turandot*; Opera Delaware as Nedda in *Pagliacci*; Central City Opera as Penelope in the North American premiere of Britten's *Gloriana*; New York City Opera as Cio-Cio San in *Madama Butterfly*, both Mimi and Musetta in *La Boheme*, and the Countess in *Le Nozze di Figaro*; Utah Opera as Mimi; and Orlando Opera as the Countess. She also made a triumphant return to Festival Opera in the title role of Floyd's *Susannah*; appeared with San Diego Opera as Mary Willis in Floyd's *Cold Sassy Tree*, Musetta and Micaela in *Carmen*, conducted by Richard Bonyng; and she was Massenet's *Manon* for Arizona Opera. In addition, she has sung Violetta in *La Traviata* in Belgium; *Madama Butterfly* for Fort Worth Opera; Donna Elvira in *Don Giovanni*, Mimi, and Nedda, all for Festival Opera. She has appeared both as Micaela in *Carmen* and Marguerite in *Faust* with Cleveland Opera; with Santa Barbara Grand Opera as Mimi; and with the New West Symphony as Violetta. Recent engagements include the title role in *Madama Butterfly* with Anchorage Opera; and the title role in *Susannah* with Cedar Rapids Opera Theatre. This is Ms. Clayton's debut with Intermountain Opera.



Tenor **Scott Piper's** rich, resonant voice and charismatic stage presence are quickly establishing him as a sought after interpreter of opera's romantic leading men, in roles such as the Duke in Verdi's *Rigoletto*, Don Jose in Bizet's *Carmen*, Pinkerton in Puccini's *Madama Butterfly* and Rodolfo in *La Boheme*. Mr. Piper's artistry has been heard throughout the Americas, Europe and Asia. He has recently appeared with Houston Grand Opera, the International Music Festival of Macau, Vancouver Opera, Compania Lirica Nacional de Costa Rica, the New People's Theater of Moscow, Minnesota Opera, Opera Pacific, Lyric Opera of Kansas City, the Jacksonville Symphony Orchestra, Dayton Opera, Madison Opera, Michigan Opera Theater, and New York City Opera. In Italy he had appeared in Rome, Catanzar, Modena, Ravenna, and at Teatro di Verdi in Busseto. He also appears as Alfredo in the new DVD of Franco Zeffirelli's production of *La Traviata*, conducted by Placido Domingo. Recent and future engagements have Scott returning to Minnesota Opera in the North American Premiere of Mercadante's *Orazi & Curiazi* and New York City Opera as Don Jose in *Carmen*. He will also debut with Seattle Opera and Opera Birmingham as Rodolfo in *La Boheme* and Glimmerglass

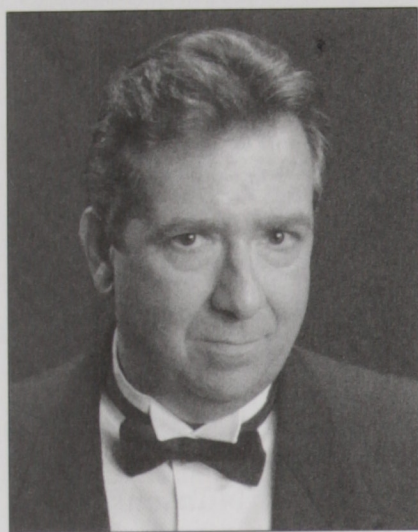
Opera as Steva in *Jenufa*. Scott was first seen by Montana audiences in the role of Poia in the Great Fall Symphony's production of *Poia* during Lewis and Clark celebrations last summer. This is Mr. Piper's debut with Intermountain Opera.



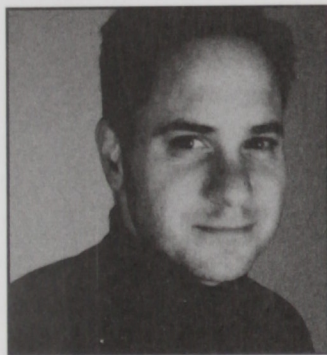
Thomas Barrett is among the finest emerging baritones of his generation and has performed leading roles with the opera companies of Santa Fe, San Francisco, St. Louis, Dallas, Atlanta, Charlotte, Omaha, Kansas City, Chautauqua, Detroit, Boston, Miami, Phoenix, Indianapolis, Nashville, Milwaukee and Düsseldorf, Germany. He has earned international acclaim for his exceptional vocalism and handsome, commanding stage presence in such roles as the title role in *Don Giovanni*, Marcello in *La Bohème*, Count Almaviva in *Le Nozze di Figaro*, Malatesta in *Don Pasquale*, Eisenstein in *Die Fledermaus*, the High Priest in *Samson et Dalila*, Lescaut in *Manon*, Guglielmo in *Così fan Tutte*, and Escamillo in *Carmen*. Mr. Barrett recently made his debut with the Metropolitan Opera in their production of *The Merry Widow*. Recent engagements have also included Handel's *Messiah* and *Carmina Burana* with the St. Louis Symphony, *Turandot* with the Dallas Opera, Beethoven's *9th Symphony* with the Roanoke Symphony, Escamillo in *Carmen* with Opera Carolina, the American premier of Jonathon Dove's *Flight* with Opera Theatre of St. Louis, the Count in *Le Nozze di Figaro* with Toledo Opera, Danilo in *The Merry Widow* with

Fresno Grand Opera, Macheath in *Three Penny Opera* with Arizona Opera, and Germont in *La Traviata* with Opera Carolina. Future engagements will include Father in *Hansel & Gretel* with Indianapolis Opera and Rambaldo in *La Rondine* with Dallas Opera. A graduate of the prestigious Juilliard Opera Center, Mr. Barrett is the recipient of many vocal awards and honors including the Richard Gaddes Award from Opera Theatre of Saint Louis. This is Mr. Barrett's debut with Intermountain Opera.

THE ARTISTS



David Ward is one of America's leading basso buffos, bringing his stage presence and "shining bass" to productions of opera across the country. In over 20 productions of *Il barbiere di Siviglia*, he has portrayed his critically acclaimed Dr. Bartolo twice on tour with the New York City Opera National Company, Nevada Opera, Knoxville Opera, Kentucky Opera, Lake George Opera, Opera Idaho, Toledo Opera, Virginia Opera, El Paso Opera, Opera Roanoke, Philadelphia's Academy of Vocal Arts and the Aspen Music Festival. Mr. Ward is also acclaimed for his Donizetti roles: Don Pasquale with Lake George Opera; Sulpice in *La Fille du Regiment* with New York City Opera National Company; and Dr. Dulcamara in *L'Elisir d'amore* with Virginia Opera, El Paso Opera, Granite State Opera, Bob Jones University, and Skylight Opera. Other recent Mozart performances include Don Alfonso in *Così fan tutte* for the Chattanooga Symphony and the Commendatore in *Don Giovanni* for Lake George Opera. A versatile bass, Mr. Ward has sung the title role in *Falstaff*, Fra Melitone in *La Forza del Destino*, Geronte in *Manon Lescaut*, the Sacristan in *Tosca*, Benoit and Alcindoro in *La Bohème* and Don Magnifico in *La Cenerentola*. He has also appeared with Santa Fe Opera, Utah Opera, Sarasota Opera, Cincinnati Opera, Sacramento Opera, Des Moines Metro Opera, Lyric Opera of San Antonio, Fresno Opera, Portland Opera, Chatauqua Opera, New Orleans Opera and National Grand Opera. Mr. Ward also has numerous Operetta roles to his credit, and with his roots in musical theater, he has played a number of musical theater characters as well. This is his debut with Intermountain Opera.



Jon Harney, tenor, is an assistant professor of music at MSU where he teaches studio voice, opera/musical theater workshop, music history and directs the University Chorus. Harney holds degrees from Luther College and the University of Minnesota where he completed his M.M. and D.M.A. in vocal performance, studying with Clifton Ware. As a tenor soloist, he has sung more than twenty-five principal and supporting roles in opera, operetta, and major works with orchestra and chorus. Harney has served as chorus master for the Intermountain Opera Association since 2002.



Christopher Johnson, a bass playing the Innkeeper and Sergeant of the Royal Archers is a native of Billings, Montana and recently received his B.A. in Music from Montana State University-Bozeman. Mr. Johnson was a winner of the 2004 Concerto/Aria Competition at MSU and has received honorable mention awards at the 2004 District Metropolitan Opera Auditions as well as the 2005 Coeur d'Alene Symphony Young Artist Competition. This past summer he made his operatic debut singing the role of Dulcamara in *L'Elisir d'Amore* with the "Oberlin in Italy" summer program in Urbania and Montefiore Conca, Italy. He has also been seen as Bob in *The Old Maid and the Thief* with Rimrock Opera's One-Act Festival, as Samuel in the Intermountain Opera production of *Pirates of Penzance*, and Polyphemus in *Acis and Galatea* with M.S.U.



Bryan Adams, a baritone, spends his days working in law enforcement, serving not only as a patrolman, but also as a Drug Abuse Resistance Education (D.A.R.E.) officer here in Bozeman. His many musical endeavors include singing at the Montana governor's inauguration, as well as directing his church choir. He has appeared in the chorus of Intermountain Opera Association's production of *Il Trovatore*. Recently he portrayed Capt. von Trapp in Montana TheatreWorks' *The Sound of Music*. He was the Police Sergeant in Intermountain Opera's 2005 production of *The Pirates of Penzance*. Bryan is a member of the vocal quartet *Sound Alive!*

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THE ARTISTS



Frank Simpson (*Mime, The Hair Dresser*) has played many diverse roles from Herr Drosselmeyer in Montana Ballet's *The Nutcracker* to the man-eating plant Audrey II in *Little Shop of Horrors*, and has been seen on stages from New Mexico to Canada. Frank also works as a director, having directed productions of *The Fantasticks*, *Nunsense*, and

Something's Afoot, among others. He debuted in the Intermountain Opera Chorus 12 years ago in *Il Barbiere di Siviglia* and has been seen in many choruses since then. Last fall he stage managed *The Pirates of Penzance* for IOA. Well versed as a variety entertainer, he also is a magician, juggler, and puppeteer. He is a member of the vocal quartet *Sound Alive!*



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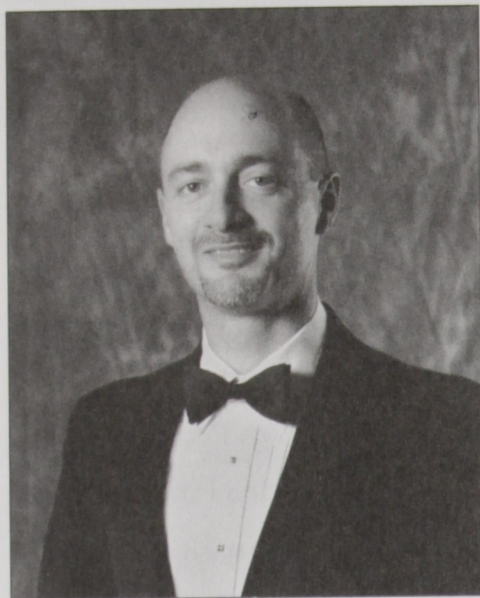


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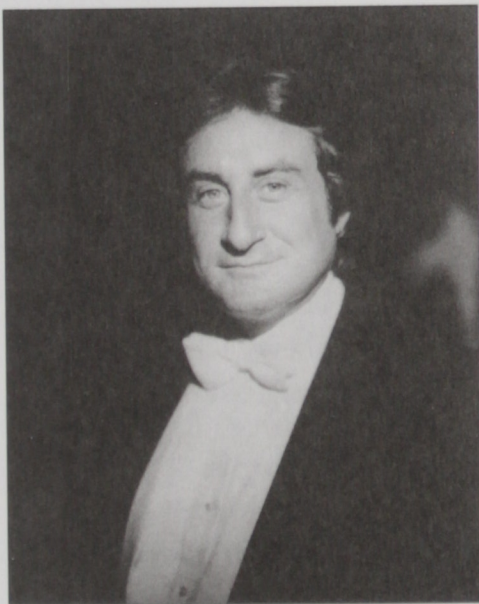
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Roberto Stivanello
Director

A magna cum laude graduate of SUNY Albany, Roberto Stivanello represents a third generation on both sides of his family to be involved in opera. He apprenticed with his late father, Anthony L. Stivanello, from whom he took over the Stivanello Costume Co. of New York, which recently celebrated its 80th anniversary of

providing scenery and costumes for opera. He is also principal owner of the famous Sormani scenic studio in Milano, Italy, which has created scenery since 1836. He teaches dramatic movement for the Rosa Ponselle Foundation. As a director, designer, and translator he has worked throughout North and South America and Europe. He has directed over 100 productions of opera; as well as designed over 400 productions, not including his studio work. This past season he directed the world premiere of *The Marriage Counselor*, as well as *Don Pasquale*, *Turandot*, *Rigoletto*, *Tosca*, *Haibo*, *Il Cambiale di Matrimonio*, and *Il Barbiere di Siviglia*. He also directed *Madama Butterfly*, the first opera to be produced in the newly renovated Palace Theater in Waterbury, CT. This is Roberto's twenty-second season with Intermountain Opera.



Giampaolo Bracali
Conductor

Mr Bracali is a native of Italy where he studied piano, composition and conducting at the Santa Cecilia Conservatory. He was awarded British and French Scholarships and studied under Nadia Boulanger. A Fulbright Scholarship brought him to New York City. As a conductor he has performed worldwide in Hong Kong, China, Mexico,

the Philippines and throughout the major cities of Europe and North America. Since 1972 he has been Professor of Composition at the Manhattan School of Music in New York. Two of his compositions premiered in 1996. One was performed by the American String Quartet and the other was commissioned by MUSICA, the Chamber Music Festival of Sarasota, Florida. He has recently added two notable new compositions to his numerous accomplishments: "Soliloquy" for Contrabass which was commissioned by the International Society of Bassists and "Due Canti" for voice and thirteen instrumentalists, commissioned by the Claremont Ensemble of New York. With this year's performances, Maestro Bracali is celebrating his 16th Season with Intermountain Opera.

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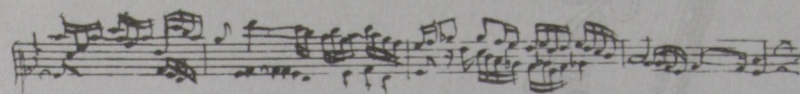
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
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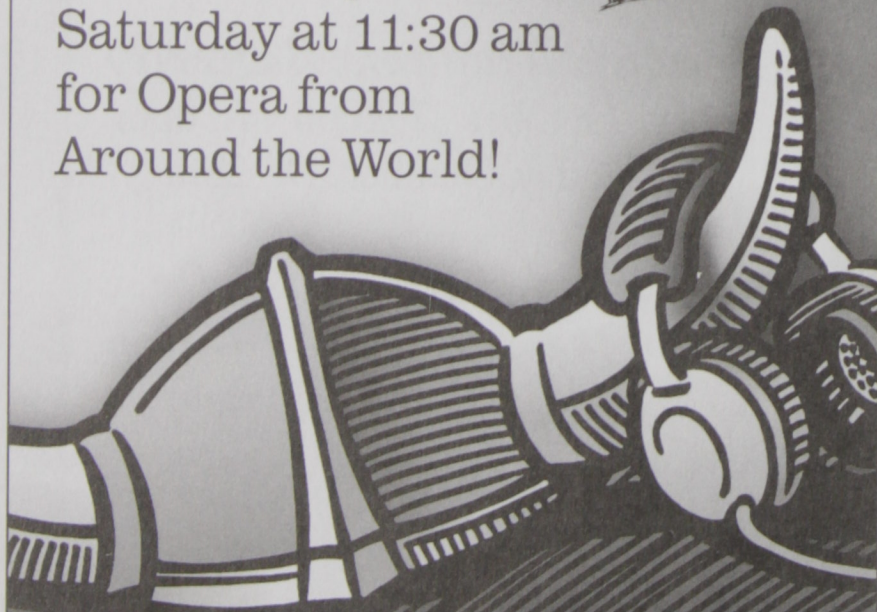
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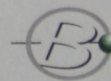
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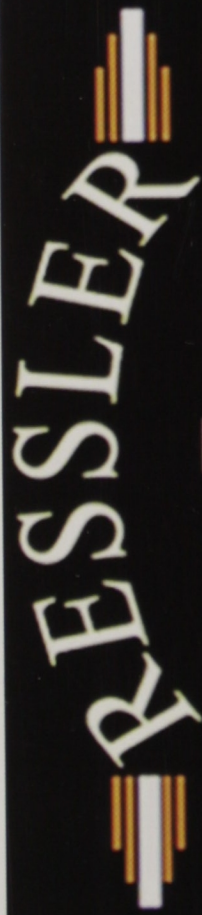
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