
INTERMOUNTAIN
OPERA
CHAMBER ENSEMBLE
presents
My Fair
Galatea
by Franz von Suppé
English Translation by Donald Pippin

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My Fair Galatea

by Franz von Suppé
English Translation by Donald Pippin

directed by David Cody
set designed by Tom Watson
costumes designed by Liz Babbitt

there will be one fifteen minute intermission

~ After Intermission, A Selection of Songs and Arias ~

Vois, sous l'archet frémissant ..... *Les Contes d'Hoffman*
Jacques Offenbach

O mio babbino caro ..... *Gianni Achicchi*
Giacomo Puccini

She Loves Me ..... *She Loves Me*
Sheldon Harnick, Jeremy Bock

Maria ..... *West Side Story*
Leonard Bernstein, Stephen Sondheim

Non piu mesta ..... *La Cenerentola*
Gioachino Rossini

A Right-Down Regular Royal Queen ..... *The Gondoliers*
W.S. Gilbert and Arthur Sullivan

~ Synopsis ~

Pygmalion is a sculptor who has grown increasingly dissatisfied with womankind, particularly their behavior, and seeks the refuge of his studio. Despite these feelings, Pygmalion does value the beauty of the female body, and he creates the ideal woman, a statue he names Galatea. So skilled and inspired is Pygmalion that the news of the incredibly lifelike statue has begun to spread. Pygmalion has appointed his young servant, Ganymede, to safeguard the statue. Ganymede, however, is more concerned with getting out of work (to take naps) and needs frequent reprimands from Pygmalion. While Pygmalion os worshipping Venus at her temple, the sleazy art collector, Midas, bursts into the studio demanding to view the statue. He bribes Ganymede, who opens the curtain. Midas is impressed, and wishes to buy the statue, but when Pygmalion returns and finds Midas there, he flies into a rage kicking Midas out the door with Ganymede in hot pursuit. Alone with the statue, Pygmalion laments his cruel fate: that he is in love with a cold, marble statue. He realizes the only cue is to destroy the statue, but Venus, taking pity on him, intervenes– bringing Galatea to life. Pygmalion is overjoyed. The fates, however, have dealt Pygmalion another blow– the living Galatea begins to take on the characteristics that he despises in women. She is capricious, complains about his apartment, his kitchen, her appearance, and flirts with every man she sees the minute Pygmalion's back is turned, lying about it afterwards. Galatea, too, is disappointed in Pygmalion, and turns her attentions to his handsome young servant, Ganymede. Still, Pygmalion hasn't given up hope. But when he finds Galatea, yet again, in the arms of another man (with Midas too, hidden behind a curtain), he has had enough. He begs Venus to turn her back into stone. The goddess responds with thunder and lightning. As Pygmalion, Ganymede and Midas look up, Galatea is once again a statue. They rejoice at being rid of her, but another clap of thunder turns the three men into stone, while Galatea descends her pedestal and runs out the door.



Alison Collins, soprano, debuts this season with Intermountain Opera as Galatea. She has sung a variety of roles including Gilda in *Rigoletto*, Musetta in *La Bohème*, Lauretta in *Gianni Schicchi*, Rosina in *The Barber of Seville*, Despina in *Così fan Tutte*, Papagena in *Die Zauberflöte*, and Magnolia in *Show Boat*. She has appeared with opera companies throughout the United States including Sarasota Opera, Townsend Opera Players, American Opera Projects and Pocket Opera. During the 2001-2002 season she will sing the roles of Gretel (*Hansel and Gretel*) and Yum-Yum (*The Mikado*) with Townsend Opera Players and Frasquita in *Carmen* with the Stockton Symphony. She is a graduate of the San Francisco Conservatory of Music.



Tenor **John Edward** just returned from Finland where he sang Fourth Jew in *Salome* with Los Angeles Opera on tour, after performing tenor solos in Haydn's *The Creation* with the La Jolla Symphony & Chorus in June. In March he returned to San Diego Opera as Rufus and as Luther, two characters in Carlisle Floyd's new opera *Cold Sassy Tree*, after making his stage debut at SDO last season as First Noble in *Lohengrin*.
He has a long string of credits in motion picture and television work in Los Angeles, most recently as the voice of the alien holographic doctor in the popular television series *Star Trek Voyager*. He also can be heard on CDs of songs by David Ward Steinman, one-act operas by German composer Eberhard Schöner and recordings with the Hollywood Bowl orchestra.
With Cairo Opera in Egypt he sang Alfredo in *La Traviata*, he was a soloist on the Americas Concert in Yerevan, Armenia. With UCLA Opera he has sung Fenton in *Falstaff*, Tom Rakewell in *The Rake's Progress*, Don Basilio in *Le nozze di Figaro*, Dorville in Rossini's *La scala di seta*, Tamino in *Die Zauberflöte* and Vasilli in Stravinsky's *Mauvra*.
As a concert soloist he has sung a number of standard choral works such as Beethoven's *Mass in C*, Bach's *St. John Passion*, *Stabat Maters* by Rossini and Dvorak, Mozart's *Solemn Vespers*, Handel's *Messiah* and Haydn's *Lord Nelson Mass*. He has been awarded grants from the Liberace Foundation, Pasadena Opera Guild and LA Opera Buffs.



James Rio, a New York City resident, makes his Intermountain Opera debut as Midas. Mr. Rio's recent engagements include Tanzmeister / Scaramuccio in *Ariadne auf Naxos* (New York) and Andre in the Hal Prince production of *The Phantom of the Opera* (Hamburg). Mr. Rio has garnered critical praise as Edgardo in *Lucia di Lammermoor* (Connecticut), Spoletta in *Tosca* (Delaware), Prince Charmant in *Cendrillon* (New York) and Ralph Rackstraw in *HMS Pinafore* (Indiana). Among his New York concert performances, Mr. Rio has sung Don Ottavio in *Don Giovanni*, Gabriele in *Simon Boccanegro*, Werther in *Werther*, and has performed as the tenor soloist in Beethoven's Ninth Symphony and Mendelssohn's *Elijah*. An alumnus of Wittenberg and Indiana Universities, Mr. Rio's stage work ranges from Shakespeare and Moliere to Albee and Durang, and he has premiered several stage and vocal works. In addition to performances on national tours and in summer stock, Mr. Rio had apprenticeships with Opera Theatre of Saint Louis and Sarasota Opera. Favorite roles include the title roles in *The Student Prince* and *Man of La Mancha*, Georg in *She Loves Me*, Camille in *The Merry Widow*, and Alfredo in *La Traviata*.



Mezzo-soprano **Emily Wigod** has received consistent accolades for her winning stage presence and beautiful singing, particularly during the past year. Making her debut with Metro Lyric Opera in *Faust*, Miss Wigod was warmly received as a "charming Siebel". And the Asbury Park Press wrote: "Emily Wigod's Siebel was a delight... convincing and musically excellent". Earlier this summer she appeared as Sloth in Opera Festival of New Jersey's *Six Characters in Search of an Author*, conducted by Barbara Day Turner and directed by Albert Takazauckas, and as Alto Soloist in the premier of Howard Cass' *Breakfast of Champions* at Weill Hall.

She has been an apprentice artist with Sarasota Opera and El Paso Opera, and a finalist in the American Landmark Festivals Competition and the Opera at Florham Competition. She has studied voice at the Manhattan School of Music in New York and at the Escuela Superior de Canto in Madrid. While in Spain she sang with the Antologia de la Zarzueala, touring Spain, Mexico and Japan. Performances to her credit include Cherubino in *Le Nozze di Figaro*, Dorabella in *Cosi fan tutte*, the title role in *Therese*, Beppe in *L'amico Fritz*, Orlofsky in *Die Fledermaus*, Meg in *Falstaff*, La Musica in Monteverdi's *L'Orfeo*, and Phoebe in *Yeomen of the Guard*.



David Cody, director of the Intermountain Opera Chamber Ensemble, received his undergraduate degree from Truman State University, and his masters and doctorate degrees from the Indiana University School of Music in Bloomington.

Professionally he has sung four seasons with the Ohio Light Opera, America's foremost company specializing in operetta. There he performed many leading roles including Ralph Rackstraw in *HMS Pinafore*, Frederick in *Pirates of Penzance*, and King Ouf in Chabrier's *L'Étoile*. He has also sung with the Opera Theatre of Saint Louis as the Dean in Massenet's *Cendrillon*. In Montana he has performed with the Rimrock Opera in Billings as Fiorello in *The Barber of Seville*, and Goro in *Madame Butterfly*. He has performed several roles for Intermountain Opera, in addition to serving as the company's chorus master since 1995. A popular soloist in the intermountain region, Mr. Cody has been a guest artist with the symphonies of Billings, Bozeman, Missoula, Kalispell, Great Falls, Helena, and the String Orchestra of the Rockies.

In addition to performing credits, Mr. Cody is a frequent musical director for the Missoula Children's Theatre and Montana TheatreWorks. He currently teaches on the faculty of the University of Montana.



Julie Gosswiller earned her Master of Music degree in piano performance from the University of Colorado where she studied with Doris Lehnert and Angela Cheng. She served as pianist for the Colorado Children's Chorale, under Columbia Artists Management, on numerous tours in Colorado and Wyoming. Ms. Gosswiller also worked as a coach/accompanist under the direction of Robert Spillman for the prestigious Aspen Music Festival. She was an active free-lance performer in the Denver-metro area before moving to Bozeman in 1998. She currently performs both as a soloist and collaborative artist with local music faculty, students and internationally acclaimed artists. Ms. Gosswiller is the rehearsal accompanist for Intermountain Opera. In addition, she maintains a private piano studio in Bozeman.

~ Technical Staff ~

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Costume Design - Liz Babbitt
Properties - Denise Sutherland
Stage Manager - Frank Simpson
Assistant Stage Manager - Margaret Cone
Secretary - Margaret Cone
Project Coordinator - James Babcock
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