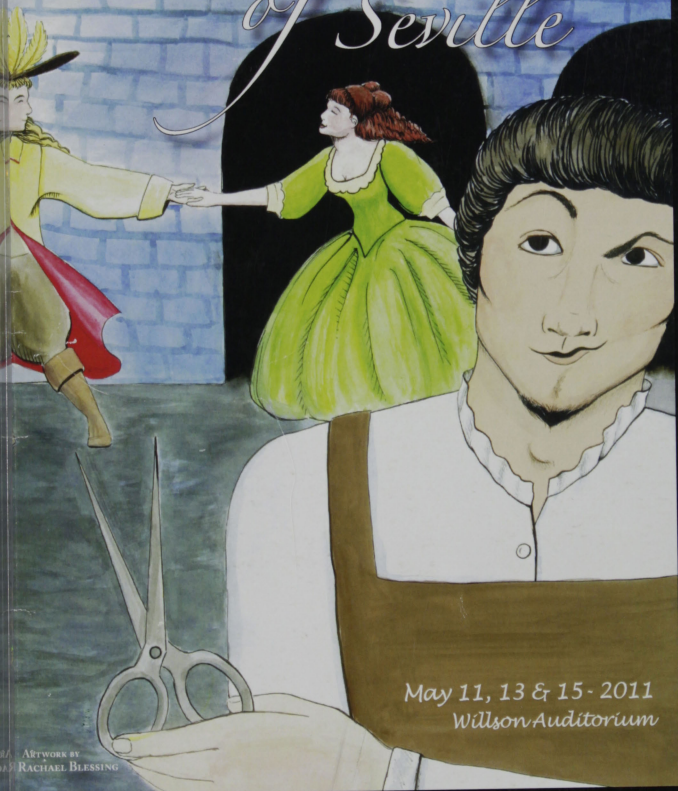


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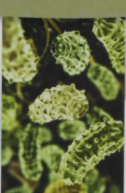
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Greetings



We've recently been working to update our image. Have you noticed our new logo? Does it suggest anything to you besides a musical note — perhaps mountains, a ski run, or a trout stream?

These are busy times for us at Intermountain Opera Bozeman (IOB), as we work to maintain our year-round presence in the community. Here's our schedule for the 2011-12 season: a chamber opera at the Sweet Pea Festival in August (our second year!), a new opera for IOB— *Hansel and Gretel* — in October, Bozeman's Got Opera in February (again, our second year!), and the beloved *Madama Butterfly* in May. Other exciting plans are

underway to raise public awareness about opera in Bozeman. We're working on our first "Opera Run" (with distances ranging from a one mile children's run all the way up to a ten miler). Also, the kickoff of O'Harmony, IOB's new social club for lovers of opera and the other arts, will be happening soon. If you're not already receiving our e-newsletters, call the office (587-2889) and provide your email address to receive occasional information about these and other upcoming events. (We will take you off the mailing list anytime you ask, and we won't share your email address with others.)

One of our primary goals is to continue and expand our opera outreach, especially to children. Did you know that we already touch over 1,000 young people in the Bozeman area each year? Local 5th and 7th graders are bussed in for a field trip before our spring productions. They hear some of the performers and learn about sets, costumes, and behind-the-scenes activities. Our singers go into the schools and present outreach programs to music classes. Student groups attend performances, taking advantage of special rates. Occasionally, there are opportunities for children to participate in productions; e.g., *Hansel and Gretel* will feature both a children's choir and ballet. We know that the more we can do to educate and engage children, the better our chances of growing opera lovers of the future, so we're trying to reach as many as we can. Your financial support will help make this possible.

Thank you for coming. Please help us continue to grow by telling others about us and by bringing your friends to the next production!

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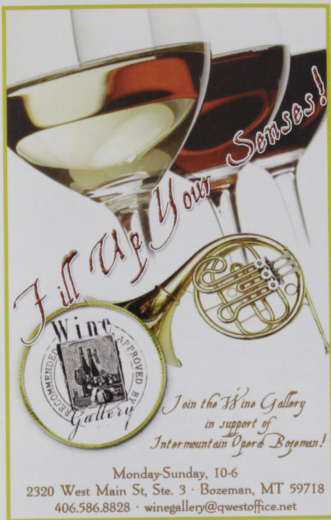
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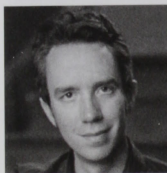
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MUSIC DIRECTOR - CONDUCTOR

Julian Dawson, conductor, is musical director of Intermountain Opera Bozeman. Barber will be his tenth production with IOB. Born in Dublin, Ireland, Dawson was associate conductor of the Royal Scottish National Orchestra and Scottish Opera. While still in the United Kingdom, he was also coach and associate conductor at Glyndebourn Opera. He moved to the U.S. in 1975 and was Director of Orchestras and Opera at Illinois State University for 26 years. He also served as opera conductor for nine seasons at the Brevard Music Center as well as being principal coach of the Chicago Opera Theatre. He recently spent five summers as conductor for the Oberlin in Italy opera program in Urbania, Italy, and is currently an adjunct member of the music faculty at Northwestern University. He has also enjoyed a career as a pianist and has appeared frequently in recitals and concerts in Europe and the U.S.

STAGE DIRECTOR



Benjamin Wayne Smith, stage director, returns to bring his comic touch to the Barber after directing our spring 2009 production of *La Boheme*. He brings a balance of practical experience and innovative storytelling to his productions which Opera News has hailed as "full of comic inventiveness." He recently spent two seasons as resident assistant director at Seattle Opera. He has also directed for Opera Theatre of Pittsburgh, the Young Artist Program at Pittsburgh Opera, the University of Cincinnati/CCM, The Opera Theater of Lucca, in Lucca, Italy, and is currently on the faculty of Baldwin-Wallace College. He has also worked as an Assistant Director for Washington National Opera, Cincinnati Opera, Michigan Opera Theater and Pittsburgh Opera. 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.

ARTISTIC DIRECTOR

Linda Curtis, artistic director, has been part of Intermountain Opera Bozeman since its founding, having sung leading roles in several of the first productions. She also served 12 years on the board of directors, three as president. She became artistic director in 1997. In that capacity she auditions and hires all of our singers and supervises the artistic side of our productions. In addition to singing with IOB, she has performed with Aspen Music Festival, Grant Park Festival, Opera Barga (Italy), Crystal River Opera and the Bozeman Symphony. She has a well-respected vocal studio and is a frequent adjunct instructor at MSU.



Save the Dates

Intermountain Opera Bozeman's 2011-2012 preview

Intermountain Opera Bozeman's 2011-2012 season will kick off in October with Englebert Humperdinck's *Hansel and Gretel*. Don't let the title fool you! It's not just for kids, although we certainly welcome families. This opera has been popular since its debut in 1893. The conductor was a young Richard Strauss who wrote to Humperdinck, "*Truly, this is a masterpiece....It is a long time since I have been so impressed with any work. What heart-warming humour, what charm and simplicity of melodic line, what art and subtlety in your handling of the orchestra, what a triumph of form overall.*" Wagner's influence on Humperdinck's score is evident in its lush strings and use of leitmotif. The melody of the famous aria "Evening Prayer" is heard early on in the opera, well before the "children" (two sopranos) sing the famous duet with its beautiful harmonies in Act 2. In contrast to these Wagnerian influences, Humperdinck also incorporated the style of German folk songs to convey this tale of children lost in the woods. The libretto written by his sister, Adelheid Wette, modified the Grimm Brothers' fairy tale to create a gentler version of the story.

Danish-American mezzo-soprano **Lisa van der Ploeg** returns to IOB in the roles of mother and witch. Ms. van der Ploeg stole the show as the revenge-plotting Gypsy, Azucena, in our 2010 production of *Il Trovatore* and charmed audiences as Katisha in *The Mikado* in 2006. A finalist in Metropolitan Opera regional auditions and a 2010 finalist in the Irene Dalis Competition, Ms. van der Ploeg's vocal talent and formidable stage presence make an electrifying combination.



Baritone **Darrell Babidge** - our handsome, devilous Falke in 2008's *Die Fledermaus* - will return to Bozeman as Hansel & Gretel's father. With magical special effects and beautiful arias, this opera promises to delight all ages. Performances on **October 14 and 16, 2011**, will be sung in English with English supertitles.

Giacomo Puccini's *Madama Butterfly* will grace the Willson stage on **May 16, 18, and 20, 2012**. A favorite of opera aficionados and a must-see for neophytes, Puccini's soaring melodies carry us through Butterfly's heart-breaking abandonment. Casting has just begun, but Artistic Director Linda Curtis divulged that talented young baritone **Levi Hernandez** will sing Sharpless, a role for which he received critical acclaim in his 2010 appearance with Houston Grand Opera. An alumnus of the Center for American Artists at Lyric Opera of Chicago, Mr. Hernandez sang several roles on that company's main stage. Linda Curtis first heard him in the role of Dandini in *La Cenerentola*

continued next page

Save the Dates continued

at Lyric Opera, a production which starred world-renowned tenor Juan Diego Florez and IOB alum Mark S. Doss. Levi made his San Francisco Opera debut in 2009 singing Amantio di Nicolao in Puccini's *Gianni Schicchi*. Bozeman audiences enjoyed his performance as Schaunard in our 2009 *La Bohème*. Performances will be sung in Italian with English supertitles.

In addition to our season programming, you can find us on the Trees West stage at the Sweet Pea Festival this summer on Sunday, **August 7**, at noon. Professional singers who call Bozeman home will present a short one-act opera in English. This will be IOB's second appearance at Sweet Pea. In 2010 Intermountain Opera Bozeman began the new adventure of staging an opera performance at an outdoor venue. Opera is an acoustic art form. In the park, without a shell or amphitheatre, microphones are necessary. Kudos to the great pros at Sweet Pea who guided us through the process. The audience delighted in a performance of Menotti's *The Telephone*. We look forward to making our performances at Sweet Pea an annual event.



In **February**, Intermountain Opera Bozeman will again showcase the wonderful talent right here in Gallatin Valley as part of Ilse Mari Lee's Cultural Corner series at Pilgrim Congregational Church. Bozeman's Got Opera presents great arias from many different operas around a single theme.

Watch for season ticket brochures to be mailed this August.
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Dear Friends,

Welcome to Intermountain Opera Bozeman's production of Rossini's "Il Barbiere di Siviglia." The Barber was first performed in Rome in 1816. Rossini was not the first composer to set Beaumarchais' play to music. Many other composers found the story charming, but Rossini's version is the one that has endured as the funniest of all comic operas. Don't be surprised if you recognize tunes in the Overture. You have heard this music before. Even if you are not a fan of Bugs Bunny, if you watched the Super Bowl you would have heard a musical excerpt in one of the ads. Why? It's really quite simple. This is fun music.

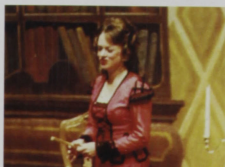
It is as energetic and joyful now as it was when it was initially produced.

The Barber was first produced in Bozeman in 1980, Intermountain Opera's second season, just hours before Mount St. Helens exploded and rained ash on the Gallatin Valley. Our second experience with the fun was in 1994 when KUSM filmed the show for their television audience. Both of these productions featured our founding Artistic Director, Pablo Elvira, in his signature role.

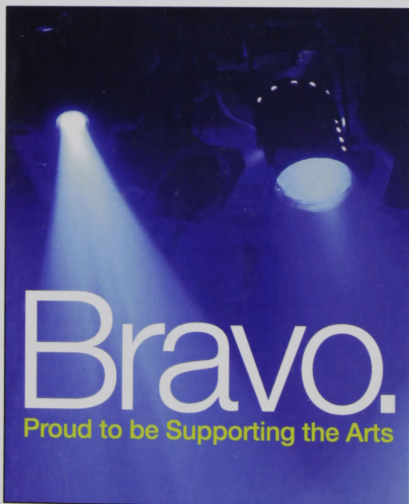
We are so very appreciative of everyone who contributes to bring the joy of opera to our community: our generous underwriters and sponsors, loyal patrons, wonderful Board of Directors and tireless corps of volunteers.

Many thanks for joining us. We hope that you will enjoy the frivolity, cheer the characters and come away with a smile.

Linda Curtis
Artistic Director



Current artistic director, Linda Curtis, as Rosina in the 1980 IOB production of *The Barber of Seville*.



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Intermountain Opera Bozeman presents:

Il barbiere di Siviglia

by Gioacchino Rossini

A Comic Opera in Three Acts

Libretto by Cesare Sterbini

Conducted by Julian Dawson

Directed by Benjamin Wayne Smith

Cast in Order of Appearance

Fiorello - B. J. Otey

Count Almaviva - Glenn Seven Allen

Figaro - Sean Anderson

Rosina - Megan Monaghan

Bartolo - David Ward

Berta - Alison Ellis

Basilio - Craig Irvin

Sergeant - Jeremy Jerla

Notary - Christine Neumeier




International Opera Star and
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founding artistic director
Pablo Elvira in his signature
role as Figaro.

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A stage spotlight shines from the top left onto a dark blue background. A red curtain hangs on the right side.

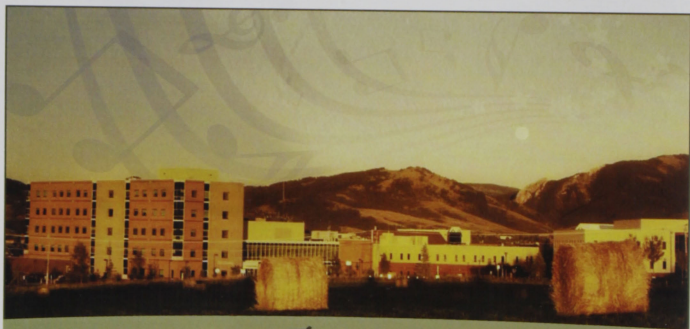
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Synopsis

ACT I. Seville, 1800s. Just before dawn, Count Almaviva brings a band of musicians to serenade Rosina. She is the young ward of a certain Dr. Bartolo, who keeps her locked up tightly in his house. When Rosina fails to answer his song, the count pays the players and they leave. At the sound of Figaro's voice, Almaviva steps away just as the barber bounds in, boasting of his busy life as the neighborhood factotum. Figaro, though currently in Bartolo's employ, recognizes Almaviva from past adventures and promises to help him win Rosina - for a suitable reward. No sooner has Bartolo left the house to arrange his own marriage with Rosina than Almaviva launches into a second serenade, calling himself "Lindoro", a poor creature who can offer only love. When the Count presses Figaro for a plan to get into the house, he suggests that Almaviva disguise himself as a drunken soldier who has been billeted with the doctor.

ACT II. Alone in the house, Rosina muses on the voice that has touched her heart and resolves to outwit Bartolo. Figaro enters and chats with Rosina until he is forced to hide by Bartolo's return. Soon Bartolo is joined by the music master Don Basilio, who tells him Almaviva is a rival for Rosina's hand and advises slandering the nobleman's reputation. Bartolo insists that there is no time for slander and that he must marry Rosina the next day. Figaro has overheard all of this and he now warns Rosina of her fate. She offers Figaro a note to encourage the attentions of "Lindoro". Rosina, alone with Bartolo, undergoes an interrogation, then listens to his boast that he is far too clever to be tricked by her as they both depart in fury. Berta, the housekeeper, answers violent knocking at the door, returning with Almaviva disguised as a drunken soldier in search of lodging. While arguing with Bartolo, Almaviva manages to slip a love letter to Rosina. But when Bartolo demands to see the letter, the girl substitutes a laundry list. Figaro dashes in to warn that their hubbub has attracted a crowd. Police arrive to silence the disturbance. As an officer is about to arrest him, Almaviva reveals his noble identity to the officer and is released. Rosina, Berta, Bartolo and Basilio can't make any sense of the strange events.

ACT III. Bartolo receives a young music teacher, "Don Alonso" (again Almaviva in disguise), who claims to be a substitute for the ailing Basilio. Rosina enters, recognizes her suitor and begins her singing lesson as Bartolo dozes in his chair. Figaro arrives to shave the doctor and manages to steal the key to the balcony window. Basilio now comes in, looking the picture of health; bribed by Almaviva, he feigns illness and departs. Figaro shaves Bartolo while Almaviva and Rosina plan their elopement that night. They are overheard by the doctor, who drives Figaro and Almaviva from the house and Rosina to her room, then sends again for Basilio. Berta, unnerved by all the confusion, wonders what it is about love which makes everyone go mad. Bartolo dispatches Basilio for a notary, then tricks Rosina into believing "Lindoro" is really a flunky of Almaviva, sent to procure her. After a thunderstorm, Almaviva arrives with Figaro and climbs through a balcony window to rescue Rosina. At first the girl rebuffs "Lindoro," but when he explains that he and Almaviva are one and the same, she falls into his arms. Figaro urges haste, but before they can leave, their ladder is taken away by Bartolo. Basilio enters with the notary. Though summoned to wed Rosina and Bartolo, the official marries her instead to Almaviva, who bribes Basilio into standing as witness. Rushing in too late, Bartolo finds the lovers already wed. He resigns himself to his fate and they all wish the new couple love and happiness.

-- courtesy of Opera News

Artists

Sean Anderson (baritone, Figaro). Mr. 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 Sean Anderson's third appearance with Intermountain Opera Bozeman having sung Marcello in *La Boheme* (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. He 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.



Megan Monaghan, (soprano, Rosina). A native of Philadelphia and a young soprano of exceptional promise, Ms. Monaghan was recently hailed by *Opera News* "...A voice of pure silver, easily negotiating coloratura flights of fancy with exquisite musicianship..." for her role of Gilda in Dayton Opera's production of *Rigoletto*. In recent years, she has also sung with Cleveland Lyric Opera, Glimmerglass Opera, Anchorage Opera, Wichita Grand Opera, Madison Opera, Opera Pacific, Florida Grand Opera, Nashville Opera and Annapolis Opera. She recorded Lori Laitman's new opera with the composer. Ms. Monaghan has performed at the White House, Lincoln Center, Philadelphia's Kimmel Center and at the historical home of Giacomo Puccini in Lucca, Italy, where she sang the role of Musetta in a special performance of *La Boheme*. This will be her Intermountain Opera Bozeman debut.



Glenn Seven Allen, (tenor, Count Almaviva). Mr. Allen's opera credits include *Rodolpho* (*A View from the Bridge*) with Vertical Player Repertory Opera, *Romeo* (*Romeo et Juliette*) with New York Lyric Opera and concert appearances at The Kennedy Center and Lincoln Center. Mr. Allen brings extensive stage experience to his opera career. He has appeared on Broadway, Off-Broadway, and at major regional theatres and concert venues throughout the United States. He was nominated for a Helen Hayes award for Best Actor as Clifford Bradshaw in *Cabaret* at Arena Stage in Washington, D.C. He can be heard on the cast recordings of *A Fine and Private Place* (Jay Records) and *The Light in the Piazza* (Nonesuch). This will be his Intermountain Opera Bozeman debut.



David Ward, (bass, Dr. Bartolo). Mr. Ward has portrayed his critically acclaimed Dr. Bartolo in over 20 productions of *Il barbiere di Siviglia*, twice on tour with the New York City Opera National Company. Intermountain Opera Bozeman audiences have enjoyed his performances in past productions as Benoit/Alcindoro (*La Boheme*) and Geronte (*Manon Lescaut*). Mr. Ward performed in productions of *Gianni Schicchi*, *Le nozze di Figaro* and *Il barbiere di Siviglia* for New York City Opera and Sulpice (*La fille du regiment*) with the New York City Opera National Company. He



Continued on next page

Artists

David Ward continued.

made his Santa Fe Opera debut in the world premier of David Lang's *Modern Painters*. He has also appeared with Utah Opera, Sarasota Opera, Cincinnati Opera, Sacramento Opera, and National Grand Opera. At New York Grand Opera's Puccini Festival in 2002, he sang Geronte and the Sacristan (*Tosca*). His Sacristan has also been heard at Opera Ontario and Opera Delaware.

Craig Irvin, (bass-baritone, Basilio) is currently in residence with Lyric Opera of Chicago's Ryan Opera Center. His assignments for the 2010-2011 season included Zuniga (*Carmen*), Theseus (*A Midsummer Night's Dream*), Sam (*A Masked Ball*), and Ashby (*La fanciulla del West*). Mr. Irvin recently sang the roles of Imperial Commissioner (*Madama Butterfly*) and Doctor/Professor (*Lulu*) with the company as well as Ramphis (*Aida*) with Pensacola Opera. In the 2009-2010 season with Lyric Opera of Chicago his assignments included Angelotti (*Tosca*) as well as covering the roles of Bartolo (*Le nozze di Figaro*) and Brander in Berlioz's *Damnation of Faust*. Other recent engagements include appearances with Knoxville Opera as Basilio (*Il barbiere di Siviglia*), Naples Opera as Dulcamara (*L'elisir d'amore*) and Des Moines Metro Opera as Bottom in their production of Britten's *A Midsummer Night's Dream*.



Alison Ellis, (mezzo-soprano, Berta). Ms. Ellis was a winner of the Mid-South District Metropolitan Opera National Council Auditions and a finalist at the regional level. She has a master's degree in music from the University of Memphis, where she performed the roles of Dorabella (*Così fan tutti*), Charlotte (*Werther*), Vera Boronel (*The Consul*), and Zita (*Gianni Schicchi*). Last May, she sang the role of Inez (*Il Trovatore*) with IOB. She has performed in Europe, Australia, and New Zealand.



BJ Otey, (baritone, Fiorello). This is Mr. Otey's fourth appearance in an Intermountain Opera Bozeman production. Since arriving in Bozeman to take up his duties as pastor of Springhill Presbyterian Church, he has appeared in the chorus of *La Bohème* and as one of Horace Tabor's cronies in *The Ballad of Baby Doe*. Last August, he sang the role of Ben (*The Telephone*) for IOB's debut appearance at the Sweet Pea Festival.



Michael Videon, guitar soloist. Mr. Videon performs frequently both as a soloist and in a variety of ensemble settings. He has performed as a guest artist at both the Portland and the Northwest Guitar Festivals. He served as director of the 2003 Northwest Festival which was hosted by Montana State University. A member of the music faculty at MSU since 1997, he directs the guitar program, teaches Applied Music, Guitar Ensemble, and Guitar in Class. He has performed in master classes with Eduardo Fernandez, Christopher Parkening and David Tannenbaum among others.

Intermountain Opera Bozeman

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KIRSTEN FLAGSTAD

Before Ginny Martin, before Pablo Elvira, before the Intermountain performances, there was opera in Bozeman in the person of the internationally-known Norwegian diva, Kirsten Flagstad. What brought an artist of such fame to a small Montana city?

In 1939, on the eve of World War II, the Wagnerian soprano was touring the United States. Performing *Lohengrin* and *Parsifal* at the Metropolitan in New York, Kirsten Flagstad became the First Lady of Opera. A distraction to her career was the restlessness of her teen-age daughter, Else. After describing Else's boredom to friends, the Halls suggested taking Else with them to visit a Montana dude ranch. Mrs. Hall, Katherine, was the granddaughter of the Montana Senator, William A. Clark.

The dude ranch made a great hit with Else. She fell in love in more ways than one and by the second summer there wired her mother that she wanted to marry Arthur Dusenberry of Bozeman. Arthur was working for the ranch owner, Julia Bennett, as summer help in the kitchen of the Diamond J Ranch in Jack Creek Canyon at Ennis. Madame Flagstad gave her permission, though she had naturally supposed that her daughter would marry and live in Norway, and traveled to Bozeman by train for the wedding on August 10, 1940.

World War II interrupted Kirsten Flagstad's career as it affected most major artists. She returned to Norway at the insistence of her husband, performing once or twice in Sweden and Switzerland, neutral countries. Unfortunately, the politics of Madame Flagstad's husband, following Norway's liberation from German occupation, cast a shadow over the resumption of an international career. Europe – appearances at La Scala, for example – was first to set aside the past. In the late forties she was able to travel to the United States and perform here.

Madame Flagstad's little Bozeman family brought her West in 1947 and 1949 where she gave generous concerts for the community. The programs were similar in outline of selections. She sang at the Montana State College Gymnasium on September 10, 1949, accompanied by Zada S. Dickson at the piano. The recital included lieder of Schubert, Brahms and Richard Strauss. As always, she performed pieces by Norwegian composers Grieg and Alnaes. Fulfilling her reputation as the leading Wagnerian soprano of the twentieth century, she sang two "study" selections from *Tristan and Isolde*, then post-Intermission, Isolde's great "Liebestod." There was also a program segment of four songs by English composers.

Else and Arthur Dusenberry left Montana in 1949, so there were no repeat concerts. They later lived in Phoenix, with Sigurd, Madame Flagstad's grandson, spending his adult life in Los Angeles. Kirsten Flagstad retired from singing in 1956; she died in Norway in 1962.

The American novelist, Dawn Powell, after hearing Madame Flagstad in Fidelio wrote in her diary:

"What difference is there between a good voice and a magic voice? Sometimes no difference in tone, placing, or quality, but Flagstad's simple great voice flowers, soars, fills the ascending tiers --- one voice enough to charm and fill with joy 10,000 hearts."

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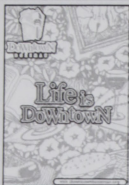
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