

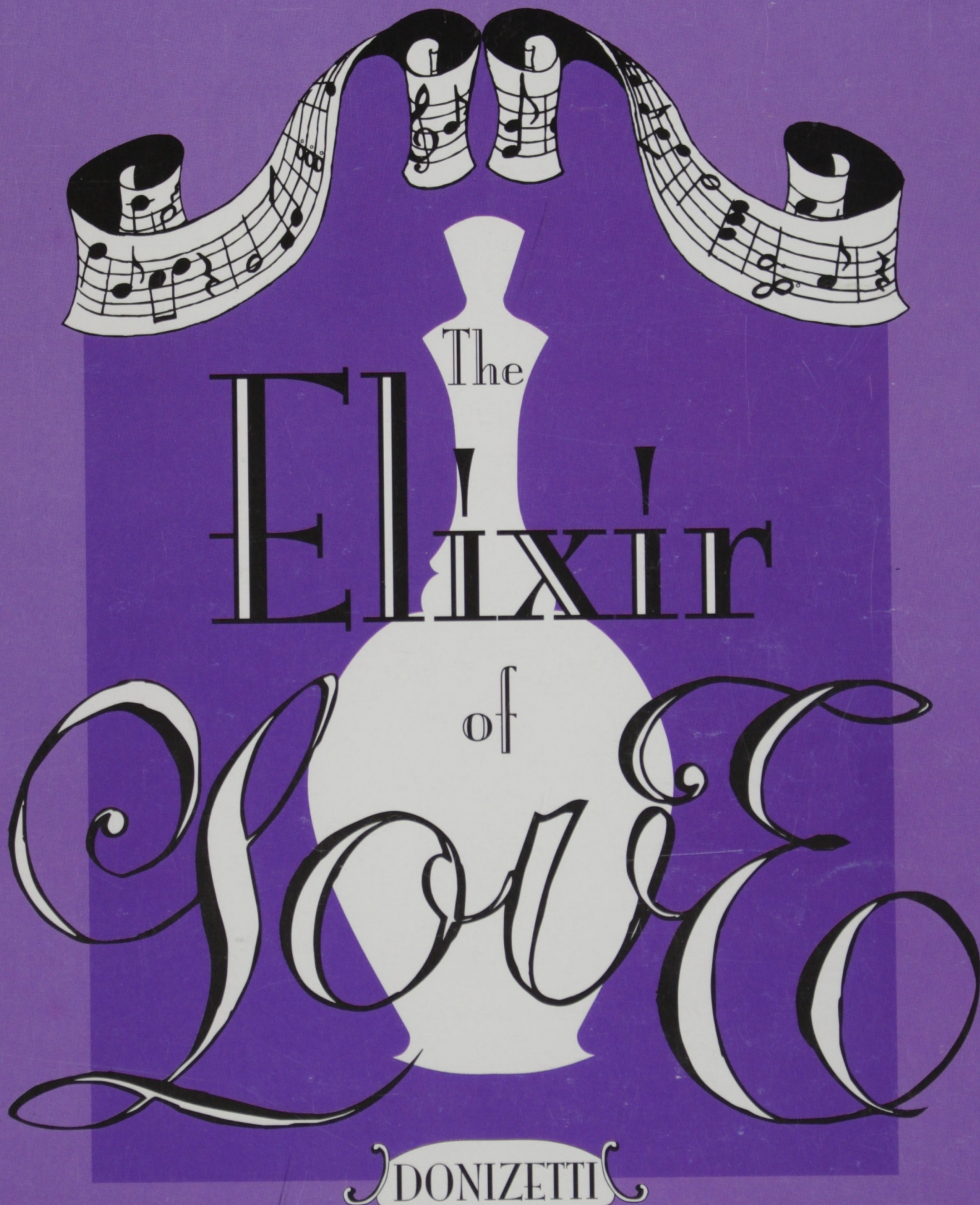
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May 8, 10 & 12, 2002

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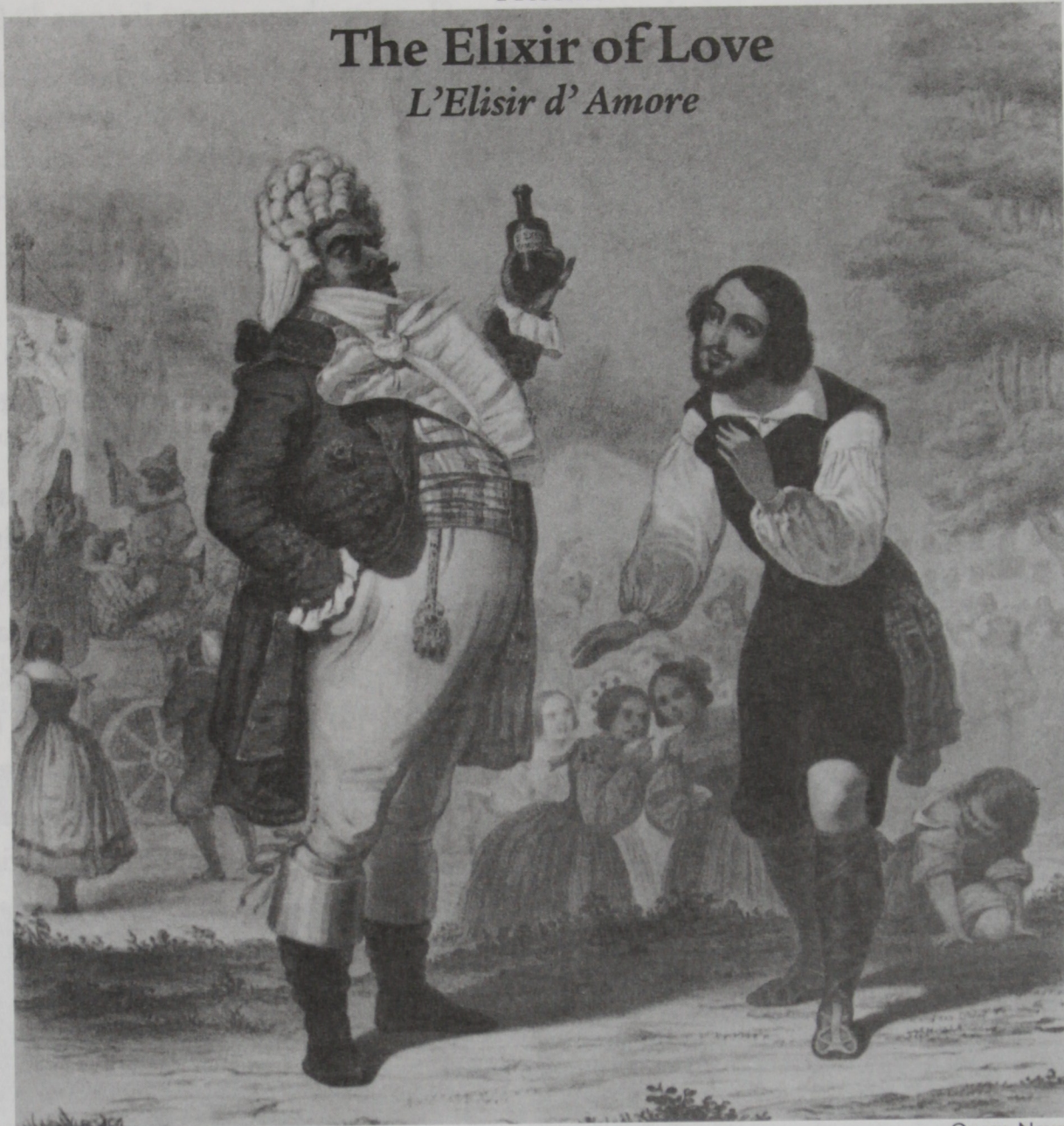
Intermountain Opera Association

Celebrating its 24th season

Presents

The Elixir of Love

L'Elisir d' Amore



Opera News

An opera in three acts by Gaetano Donizetti

Libretto by Felice Romani

First performance: Milan, 1832

Sung in Italian with English supertitles

Supertitle translations by Roberto Stivanello

Produced and Directed by Roberto Stivanello

Conducted by Giampaolo Bracali

Sets and Costumes: Stivanello Costume Company

Wednesday, May 8, 2002 – 7:00 p.m.

Friday, May 10, 2002 – 7:00 p.m.

Sunday, May 12, 2002 – 6:00 p.m.

Willson Auditorium • 404 West Main Street • Bozeman, Montana

You are invited to attend a no-host reception for the performers following each performance,

Wednesday, May 8 and Friday, May 10 at the Grantree Inn, North 7th Avenue

Sunday, May 12 at Riverside Country Club, Springhill Road

A Special Thanks to our Underwriter

Barnard Companies



Enrico Caruso as Nemorino, Opera News

The Intermountain Opera Association is pleased to welcome Barnard Companies as corporate underwriter for this year's production. Asked about the company's support of the arts in our community, they had this to say:

The Barnard Companies, headquartered in Bozeman, are proud to support the IOA with their production of *The Elixir of Love*. CEO Tim Barnard encourages appreciation of and participation in the arts. The Barnard Companies are a major supporter of the Bozeman Symphony, The Montana Ballet Company, and Shakespeare in the Park, plus various other projects in the area. "We believe that a rich cultural life is necessary to ensure the vitality and well-being of our community," stated Mr. Barnard.



Good Evening.

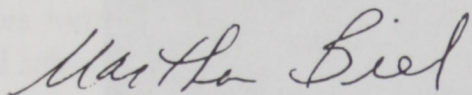
On behalf of the Board of Directors of the Intermountain Opera Association, welcome to our 24th annual opera production, Donizetti's wonderful comic opera, *The Elixir of Love*.

A special thank you to the many volunteers who contribute time and energy to all the tasks involved in mounting an opera. This year there are more of you to thank than usual because, in addition to *Elixir*, IOA mounted two other productions: our own chamber opera in September and Utah Opera's *Cinderella* in February.

A very special thanks to the Barnard Construction Company, our underwriter for *Elixir*. And thank you to all our advertisers and contributors. Opera is very expensive. Ticket sales cover less than half of the costs.

Enjoy this evening's performance. You made it possible. And mark your calendars for May 2003. IOA will present *Aida* for our 25th annual production, May 14, 16, and 18.

With our deepest appreciation,



Martha Biel
President

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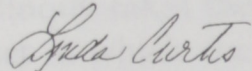
As I anticipate this year's production of *The Elixir of Love*, I can't help but reminisce about Intermountain Opera's first performances of this show. Many years ago, Robert Stivanello's father, Tony, brought the sets and costumes and directed the production. One of our current Board members was in the chorus and I was the young soprano who had the extraordinary opportunity to perform the role of Adina with New York opera stars Will McDonald and our own Pablo Elvira. What a thrill.... what terrifying joy. *Elixir* is a delightful comedy, filled with beautiful melodies and rousing choruses as it tells the tale of love, complicated by the quack doctor, peddling his recipe of "love potion # 9."

We at Intermountain Opera have come a long way in the past 24 years of our existence, and it is always with you, our audience and benefactors, as our inspiration. This year's offerings also included the chamber opera *My Fair Galatea* in September.

It was a joyful comedic farce which brought together the talents of young professional singers and our local artistic production talent. It was truly a delightful event which toured western Montana and provided outreach to new communities and schools. In February, we collaborated with Utah Opera and their general director Anne Ewers to bring you their young studio ensemble's touring production of Rossini's *Cinderella*. Both the evening and school matinee performances were filled to capacity and enthusiastically received. What fun to share the joy of opera with so many families and school children.

Our future is well focused on an extraordinary undertaking. To celebrate our 25th season next May, Intermountain Opera will present Verdi's *Aida* in Willson Auditorium! It is sure to be an incredible event and we would love to have you join us. Indulge in a dream - try out for the chorus or carry a spear.... you too can be a star!!

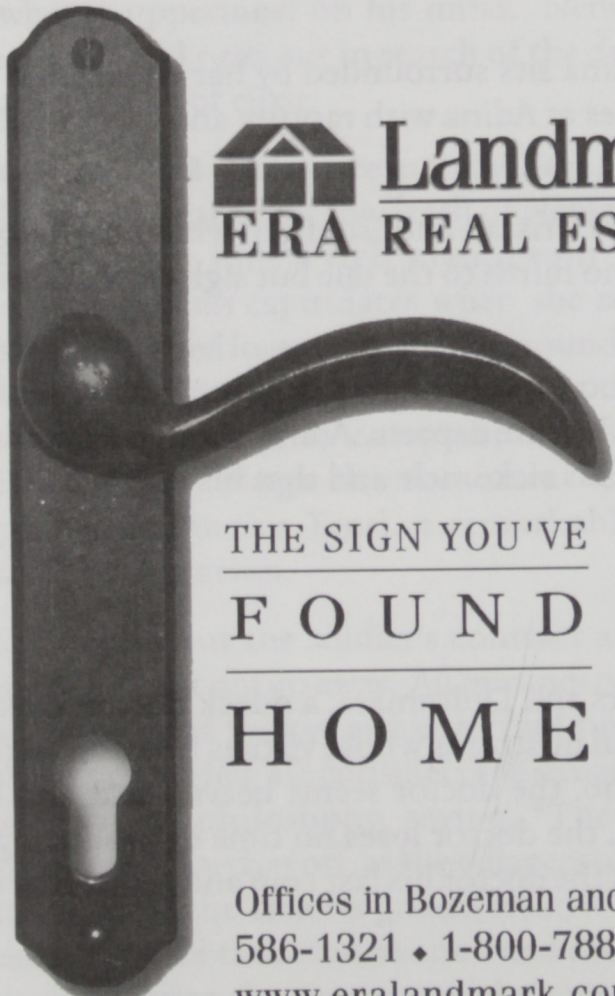
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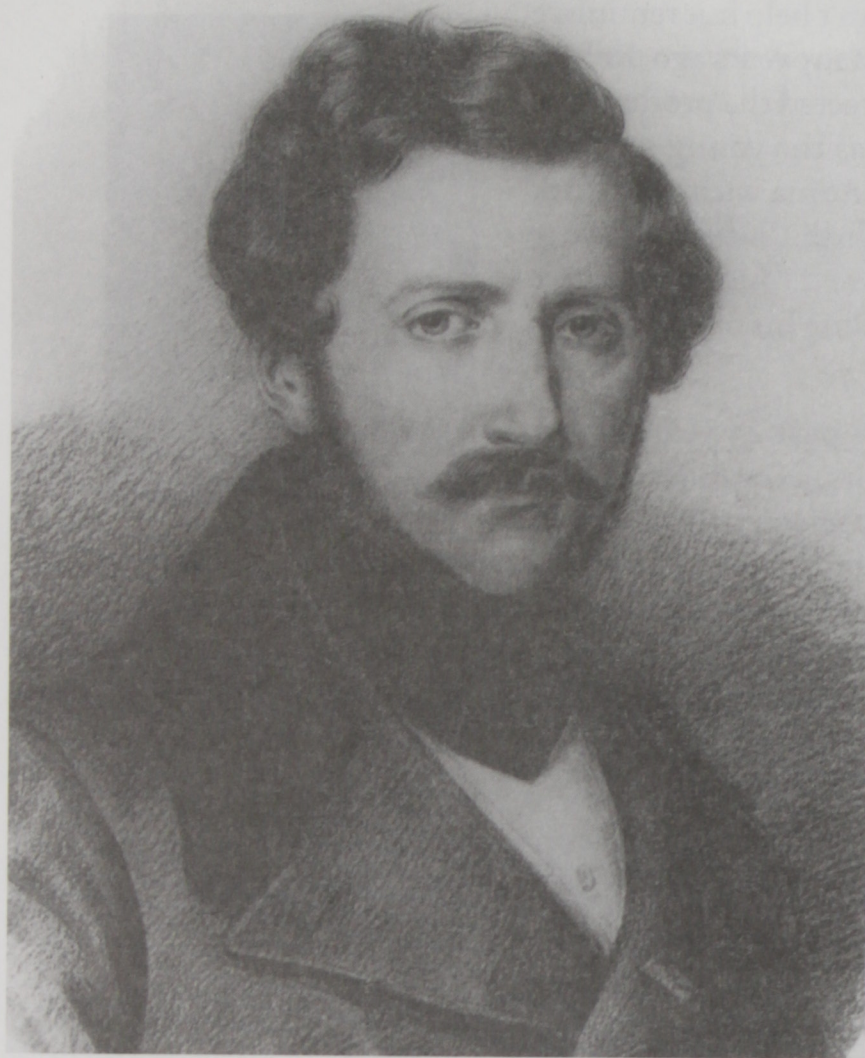
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Gaetano Donizetti/Opera News

The Cast

The Elixir of Love

An opera in three acts by Gaetano Donizetti

in order of vocal appearance

Giannetta	Rachel Stinnett
Nemorino	Theodore Green
Adina	Marnie Breckenridge
Sgt. Belcore	David Britton
Dulcamara	Irwin Densen

Synopsis

ACT I

(The homestead of Adina's Farm) It is a glorious summer day, and Adina sits surrounded by her friends, led by Giannetta, sweetly singing. From a distance the lovesick Nemorino gazes at Adina with rapture and expresses his feelings in the aria "Quanto é bella" (How Lovely She Is).

A burst of laughter from Adina startles everyone. She reads the legend of Tristan and Isolde, in which the knight wins the lady's affection by means of a wonderful elixir. Nemorino sees no mirth to the tale but sighs wishfully for some of the magical draft.

Martial music is heard, and the dashing Sergeant Belcore appears with a bouquet for Adina. She has but few smiles for him, and Nemorino, somewhat encouraged, renews his suit as soon as Belcore departs. Adina, though respecting this worthy young fellow, finds him rather dull and tells him to go visit his sick uncle and that his suit is useless.

Intermission

ACT II

(A Square in the Village) A great commotion is heard among the villagers and Dulcamara, a quack doctor, makes his appearance, riding in a carriage. He has a whole trunkful of wonderful nostrums whose virtues he extols in the comic aria "Udite, udite, o rustici" (Hear Me, Good Folk). To Nemorino, the doctor seems heaven-sent and he immediately petitions him for some love elixir. Although a bit puzzled, the doctor loses no time in producing a bottle of strong wine which he says is the coveted potion. Nemorino gives the doctor his last coin and, as soon as he see him depart, drinks the entire bottle.

The elixir being, in reality, nothing but vin ordinaire, Nemorino feels exulted and begins to sing and dance, and Adina, coming in, is astonished to see her lovesick swain so merry. Feeling sure that the potion will bring the lady

to his feet, he pays no attention to her, which piques her so much that when the sergeant arrives and renews his suit, she consents to wed him in three days. Nemorino laughs loudly at this, which so enrages the lady that she sets the wedding day for that very day. This in turn sobers Nemorino, who fears that the marriage may take place before the potion works, and he begs for delay, singing his heartfelt plea "Adina, credimi" (Adina, Believe Me).

Intermission

ACT III

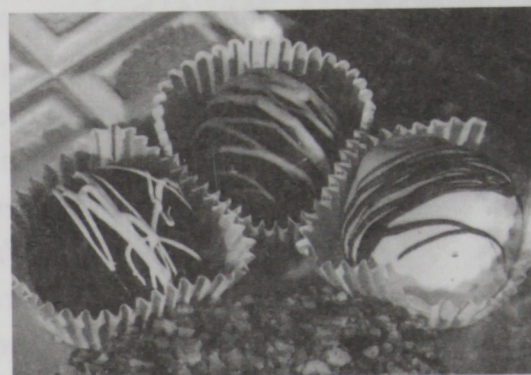
Act III: Scene I - (The Village Inn) There is a great wedding-day feast. The notary arrives, and the party goes to an inner room to sign the contract. Dulcamara, however, remains loyal to the table. Nemorino comes to him and tells him his uncle is dying and that his sweetheart is marrying another and that the elixir did not work. Dulcamara produces another bottle, but pockets it when Nemorino is unable to pay for it. Belcore appears and Nemorino desperately confides his misery to him. Belcore suggests that he enlist as a soldier, for which he will receive twenty crowns. This colloquy takes the form of a wonderfully melodious duet in which the sly sergeant cajoles the hesitating swain with promises of pay and renown. Finally, Nemorino accepts and signs the articles, and each sings of what is uppermost on his mind. Nemorino takes the money and runs out in search of the doctor to buy another bottle of elixir.

Act III: Scene 2 - (A Square in the Village) The peasant girls, having heard that the death of Nemorino's uncle has just made him a rich man, begin to pay him attention. Adina capitulates when she sees her now freshly-heartened lover approach, surrounded by fifteen girls. Nemorino is thus convinced that the elixir has worked and, moved to compassion at the sight of Adina's tears, sings the romanza "Una furtiva lagrima" (A Furtive Tear), a remarkably beautiful melodic inspiration.

Adina brings out the soldier's contract and says that Nemorino must not go away. All misunderstandings are now cleared, and Belcore arrives to find his bride-to-be embracing another. He considers the situation with the true soldierly philosophy, saying, "There are other women" and marches off, as the villagers tell Adina and Nemorino of the latter's good fortune. The doctor claims credit for the reconciliation and the curtain falls as he is relieving the peasants of their wages in return for bottles of his wonderful elixir of love.

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The Artists



Theodore Green
Tenor—*Nemorino*

**Intermountain Opera
Debut**

Recent Activities: Tonio in *La Fille du Regiment*, Alfredo in *La Traviata*, and Cassio in *Otello* (Michigan Opera Theater); Edgardo in *Lucia di Lammermoor* (Minnesota

Opera, Seattle Opera); Rodolfo in *La Bohème* (Vancouver Opera, Nevada Opera, Des Moines Metro Opera); Almaviva in *Il Barbiere di Siviglia* (Wolf Trap Opera, Kentucky Opera); Belmonte in *The Abduction from the Seraglio* (Wolf Trap Opera); Ernesto in *Don Pasquale* (Opera Omaha); the title role in *Albert Herring*, Don Ottavio in *Don Giovanni*, Tobias in *Sweeney Todd*, Rinuccio in *Gianni Schicchi*, and Anatol in *Vanessa* (Des Moines Metro Opera); Nadir in *Les Pêcheurs de Perles* (Sarasota Opera); the Duke in *Rigoletto* and Sam in *The Ballad of Baby Doe* (Central City Opera).

Concert Appearances: Florville in *Il Signor Bruschino* (Carnegie Hall debut); in recital with the New York Festival of Song and in Washington, D.C. (NPR Broadcast); featured appearance in the Richard Tucker Opera Gala (nation-wide telecast); *Die Entführung Aus dem Serail* (St. Paul Chamber Orchestra); the Berlioz Requiem (Chautauqua Symphony); Mozart's Requiem (New York Choral Society, Des Moines Symphony, Colorado Symphony).

Winner of 1999 Career Grant from the George London Foundation, 1999 Sarah Tucker Study Grant, 1999 Sullivan Foundation Grant. He was a national finalist in the Metropolitan Opera National Council Competition in 1997.

Special Thanks

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Dr. & Mrs. Robert Hathaway

Please note that next year's opera performances will be May 14, 16 & 18, 2003.



Marnie Breckenridge
Soprano—*Adina*

**Intermountain Opera
Debut**

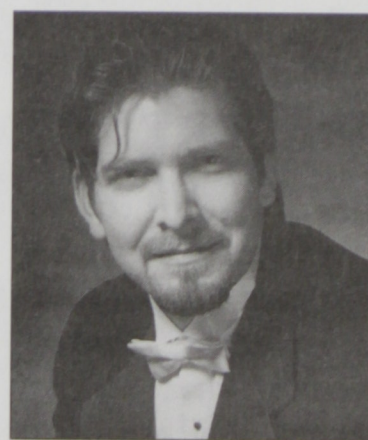
Recent Activities: Ida in *Die Fledermaus*, Sophie in *Werther* (San Francisco Opera); Elisetta in *Il Matrimonio Segreto*, (Israeli Vocal Arts, Tel Aviv); Baby Doe in *The Ballad of Baby Doe*, Musetta in *La*

Bohème, Zerlina in *Don Giovanni*, (North Bay Opera); Musetta in *La Bohème* (Nevada Opera); Lucy in Menotti's *Telephone* (Solo Opera); Cunegunde in *Candide*, Pamina in *The Magic Flute* (West Bay Opera); Christine in *Phantom of the Opera* ('96 Bay Area Theatre Critics Circle Award for Best Actress).

Awards include Metropolitan Opera National Council Regional Finalist ('99), IIE International Travel Award ('99), MacAllister Award Regional finalist ('99).

Upcoming activities include Frasquita in *Carmen* (Nevada Opera) and an apprenticeship at the Santa Fe Opera in summer, 2002.

Concert Appearances: *Carmina Burana*, Mozart's *Requiem*, *Bachianas Brasileiras No. 5* (Vallejo Symphony).



David Britton
Baritone—*Belcore*

**Intermountain Opera
Debut**

Recent Activities: Count Almiviva in *The Marriage of Figaro*; the title role in *Don Giovanni*; Don Alfonso in *Così fan Tutti*; Marcello and

Schaunard in *La Bohème*; the Father in *Hansel and Gretel*; Sharpless in *Madama Butterfly*; Moralès and Zuniga in *Carmen*; Donald in *Billy Budd*; Demetrius in *A Midsummer Night's Dream*; Petrucci in *Lucrezia Borgia*; Horace Tabor in *The Ballad of Baby Doe*, for which he won the Solano County Arty Award for Best Actor.

Concert Appearances: Townsend Harris in *The Dawn of Japan* (Carnegie Hall); Handel's *Messiah*; The Brahms Requiem; the Fauré Requiem; René Clausen's *A New Creation*; recital performances in the United States and Europe of works of Ravel, Poulenc, Duparc, Fauré, Barber, Liszt, Brahms, Strauss, Schubert, and Mahler.

The Artists



Irwin Densen

Bass-Baritone-*Dulcamara*

Previous Intermountain Opera Performance:

The Barber of Seville

Recent Activities:

Leperello in *Don Giovanni*,
Ferrando in *Il Trovatore*,
the title role in *Don Pasquale*, Sarastro in *The*

Magic Flute, the Sacristan in *Tosca* (Connecticut Opera); Le Bailly in *Werther*, Basilio in *Barbiere di Saviglia*, the Old Hebrew in *Samson et Dalila* (New Orleans Opera); Raimondo in *Lucia di Lammermoor* (Dayton Opera). Opera companies with which he has performed include the New York City Opera, Dallas Opera, Opera Company of Boston, Connecticut Opera, Cincinnati Opera, Dayton Opera, Toledo, Glimmerglass Opera, Opera de Venezuela in Caracas. Festival appearances have included Caramoor and Spoleto; he was included in the Spoleto telecast.

Concert Appearances: Brooklyn Philharmonic, Rochester Philharmonic, the Israel Philharmonic, the Opera Orchestra of New York, the Hartford Chorale in the Verdi Requiem, the Milwaukee Chamber Music Society, and the Amarillo Symphony.



Rachel Stinnett

Soprano-*Giannetta*

Previous Intermountain Opera Performances:

Chorus member, *Carmen* and *Don Giovanni*

Recent Activities: Rachel is a native of Bozeman and a graduate of MSU. She won the solo/concerto competition in MSU in the

spring of 2000 with the motet *Exsultate Jubilate* and performed it with the MSU Chamber Orchestra. She sang Belinda in *Dido and Aeneas* and Yum-Yum in *The Mikado* (MSU). Rachel sang in the children's chorus of *Carmen* and in the chorus for *Don Giovanni* (Intermountain Opera Association). She recently played Hope Harcourt in *Anything Goes* (Montana Theatre Works).

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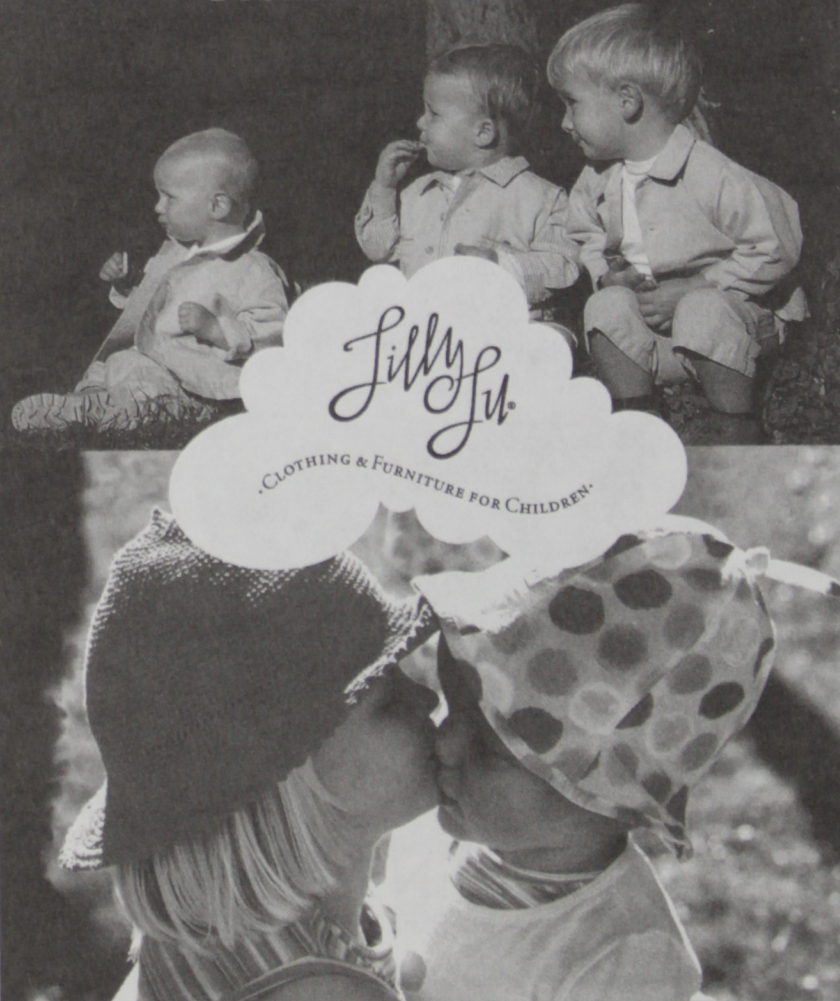
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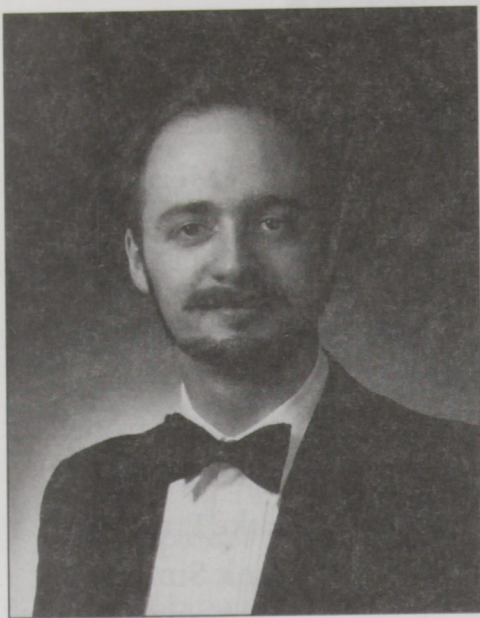
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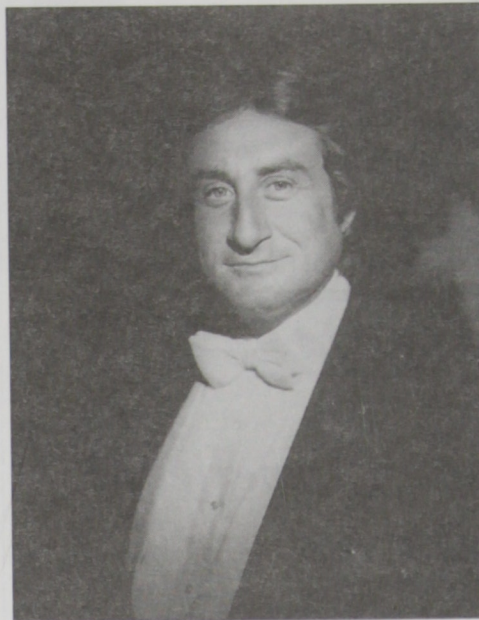
The Staff



Roberto Stivanello
Producer/Director

Mr. Stivanello represents a third generation in opera on both sides of his family. As a director and designer, he has worked throughout the United States, South America and Europe. The Stivanello Costume Company has provided scenery and costumes for opera since 1924. He is the principal owner

of the Sormani Studio in Milan, which has created stage scenery since 1836. He also teaches dramatic Movement for the Rosa Ponselle Foundation. His father, Anthony Stivanello, was the first producer and director of the Intermountain Opera Association from 1978 to 1984. Robert Stivanello has been producer and director of the IOA productions since 1985. This is Mr. Stivanello's eighteenth season with Intermountain Opera.



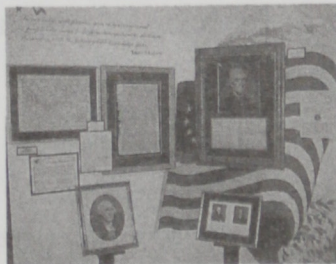
Giampaolo Bracali
Conductor

Mr. Bracali is a native of Rome, Italy where he studied piano, composition and conducting at the Santa Cecilia Conservatory. In addition to British and French scholarships (he studied under Nadia Boulanger), a Fulbright Scholarship brought him to New York. As a conductor, he has performed in Hong

Kong, China, the Philippines, Mexico, and major cities throughout 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 performed by the American String Quartet, the other commissioned by MUSICA, the Chamber Music Festival of Sarasota, Florida. This is his twelfth season with Intermountain Opera.



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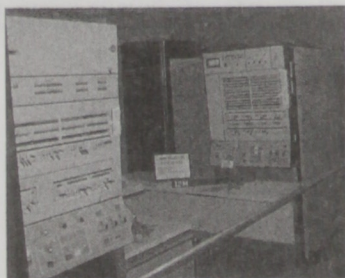
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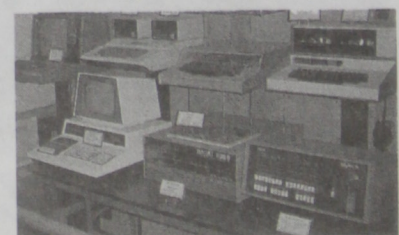


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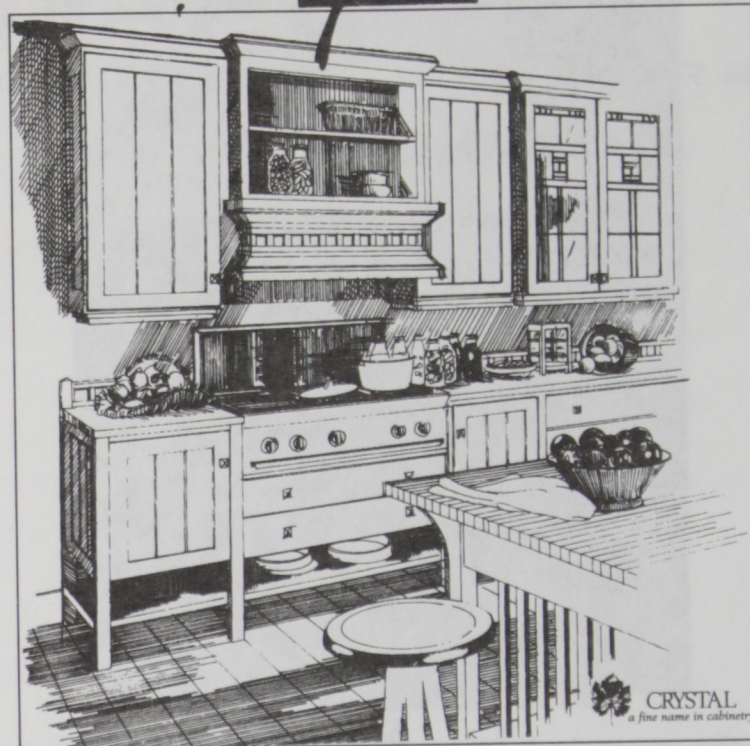
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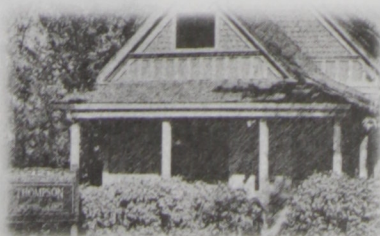
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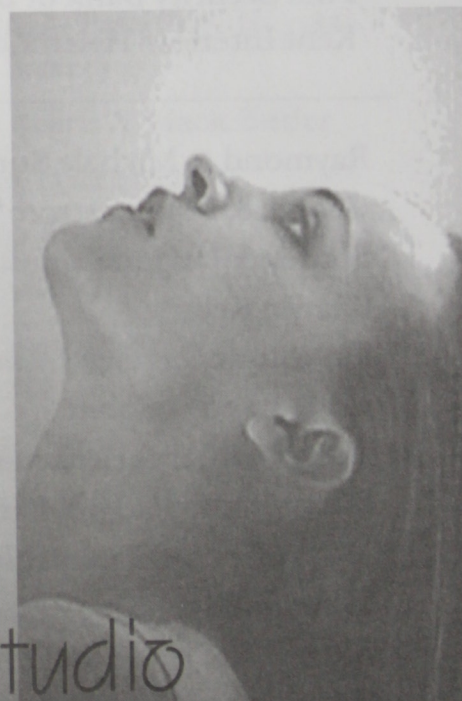
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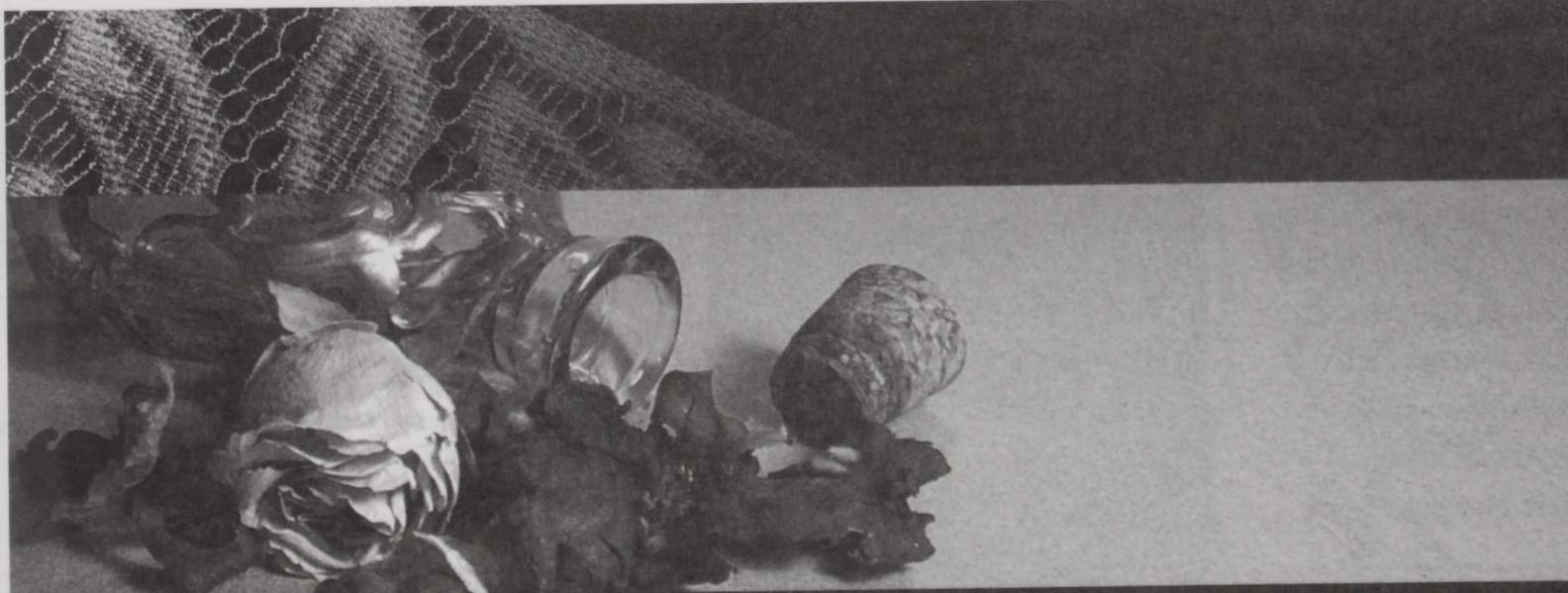
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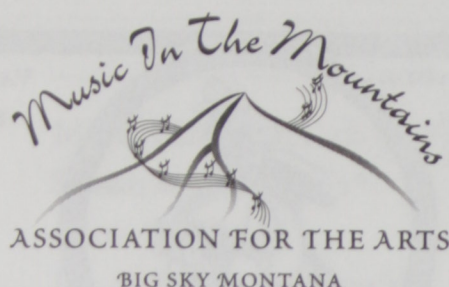
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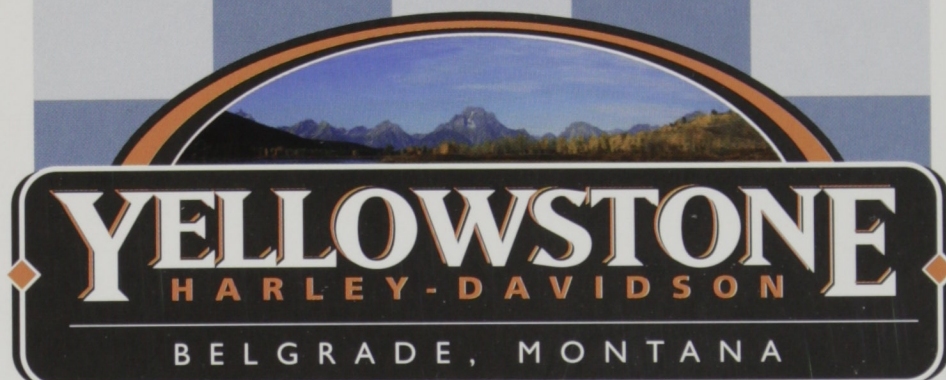
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