

Intermountain Opera Bozeman Presents



Mozart's

# The Marriage of Figaro

May 13th  
2022 • 7pm

May 15th  
2022 • 3pm

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INTERMOUNTAIN OPERA BOZEMAN PRESENTS

# The Marriage of Figaro

MUSIC BY WOLFGANG AMADEUS MOZART

LIBRETTO BY LORENZO DA PONTE

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**Crystal Manich**

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## Conductor

**Michael Sakir**

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**Luis Alejandro Orozco** ..... **Count Almaviva**

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**Katherine Whyte** ..... **Countess Rosina Almaviva**

**Tess Altiveros** ..... **Susanna, the Countess' maid**

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**Abi Levis** ..... **Cherubino, the Count's page**

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**Patrick Blackwell** ..... **Bartolo, Doctor from Seville, also a practicing lawyer**

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**Kathryn Leemhuis** ..... **Marcellina, Dr. Bartolo's housekeeper**

**Thomas Glenn** ..... **Don Basilio, a music teacher / Don Curzio, a judge**

**Lukas Graf** ..... **Antonio, the Count's gardener, Susanna's uncle**

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**Rachel Osen** ..... **Barbarina, Antonio's daughter, Susanna's cousin**

## Chorus Master

**Lukas Graf**

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Riley Evans

Rachel Mascari, special appearance as Bridesmaid

Pedro Penardo

Rick Talbott

Emily Thrasher

Karla Vandersloot, special appearance as Bridesmaid

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- 1985 *La traviata*

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- 1986 *Lucia di Lammermoor*
- 1987 *Die Fledermaus*
- 1988 *Cavalleria Rusticana & Pagliacci*

## **Mrs. Robert Graf**

- 1989 *Carmen*
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- 1993 *Madama Butterfly*
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- 1995 *La bohème*
- 1996 *Il Trovatore*
- 1997 *Don Giovanni*

## **Mrs. Joseph Schlobohm**

- 1998 *La traviata*
- 1999 *Tosca*

## **Jack Day**

- 2000 *The Marriage of Figaro*
- 2001 *The Old Maid*  
*& The Thief, Sweet Betsy from Pike*
- 2001 *Rigoletto*

## **Martha Biel**

- 2001 *My Fair Galatea*
- 2002 *The Elixer of Love*
- 2003 *Aida*

## **Rodger E. Clingman**

- 2004 *Lucia di Lammermoor*
- 2005 *Cavalleria Rusticana & Pagliacci*
- 2005 *Pirates of Penzance*
- 2006 *Manon Lescaut*
- 2006 *The Mikado*

## **Janet K. Young**

- 2007 *The Magic Flute*
- 2008 *Carmen*
- 2008 *Die Fledermaus*
- 2009 *La bohème*

## **Jane Hodges**

- 2009 *The Ballad of Baby Doe*
- 2010 *Il Trovatore*
- 2010 *Bravo! An Opera Celebration*
- 2011 *The Barber of Seville*
- 2011 *Hansel & Gretel*
- 2012 *Madama Butterfly*

## **Richard Wolff**

- 2012 *Così fan tutte*
- 2012 *Amahl & the Night Visitors*
- 2013 *Roméo & Juliette*
- 2013 *La traviata*
- 2014 *La Cenerentola*
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## **Dennis K. Wentz**

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- 2019 *27*
- 2020 *Kiss Me, Kate*

## **Matt Rognlie**

- 2020 *Circle of Resilience*
- 2020 *Requiem for a Forest*

## **Douglas Badenoch**

- 2021 *The Barber of Seville*
- 2022 *The Montana Mikado*



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# Synopsis

## THE STORY

**ACT I** **Figaro**, former barber of Seville, measures the room he will occupy after his marriage to **Susanna**. Both are in the service of **Count Almaviva**, and when Susanna warns her fiancé that the Count has given them this room near his own because he has designs on her, Figaro vows to outwit his master. After they leave, **Dr. Bartolo**, the **Countess'** onetime guardian and suitor, arrives with his housekeeper, **Marcellina**. Bartolo is eager for revenge on Figaro, whose machinations caused him to lose his ward to **Almaviva**. Knowing that Figaro once gave Marcellina his promise of marriage as collateral on a loan, Bartolo persuades her to foreclose and leaves. When Susanna returns, she trades insults with her would-be rival, who storms out. The skirt-chasing page **Cherubino** steals in, begging Susanna's protection from the Count, who has caught him flirting with **Barbarina**, the gardener's daughter. After pouring out his amorous enthusiasm, he hides as the Count enters to woo Susanna. Interrupted by the arrival of the music master, **Don Basilio**, the Count in turn hides, but he steps forward when Basilio hints that Cherubino has a crush on the Countess. Just as the Count discovers the hapless Cherubino, Figaro brings in a group of peasants to salute their lord for abolition the *droit du seigneur*, an old custom giving the local landowner the first night with any bride among his retainers. Feigning good will, the Count drafts Cherubino into his regiment. Figaro teases the boy about his new military life.

**ACT II** In her boudoir, the Countess laments the waning of her husband's love. When Figaro and Susanna arrive with news of the Count's machinations, the three plot to chasten him. Cherubino, disguised as Susanna, will keep an assignation with the Count. When Figaro leaves, the page comes to serenade the Countess with a song of his own compassion. While undressing the boy, the Count knocks, furious to find the door locked. The Countess hides Cherubino in her dressing room before admitting her husband. The jealous Count hears a noise; the Countess insists it's Susanna, but he doesn't believe her. Taking his wife with him, he goes to fetch tools to force the lock. Susanna, who has slipped in unnoticed during their confrontation, helps Cherubino escape and takes his place in the dressing room, baffling both Count and Countess when they return. As the Count tries to make amends, the gardener, **Antonio**, appears, complaining that someone has jumped into his flower bed. Figaro, arriving to say the wedding ceremony is ready to begin, claims it was he who jumped from the window and fakes a twisted ankle. When the Count asks him about a paper found among the carnations, Figaro, prompted by the women, correctly identifies it as Cherubino's commission. Marcellina, Bartolo, and Basilio burst in to press her claims against Figaro. The Count gladly postpones the wedding, pledging to judge the case himself.

## INTERMISSION

**ACT III** At the Countess's prompting, Susanna promises the Count a rendezvous but his suspicions are aroused when he overhears her assuring Figaro that the case is won. Enraged, he vows revenge.



*Le Mariage de Figaro* illustrated by Émile Bayard Fanchette, 1876

Marcellina now demands that Figaro pay his debt or marry her, but a birthmark proves he is her long lost son by Bartolo, and the parents call off their suit, confounding the Count. Alone, the Countess hopes to revive her husband's love. The conspiracy continues: the Countess dictates a note from Susanna, inviting the Count to the garden. Peasants, among them Cherubino, disguised as a girl, bring flowers to their lady. Figaro arrives, and, as the wedding ceremony at last takes place, Susanna slips the note, sealed with a pin, to the Count.

### INTERMISSION

**ACT IV** The pin is meant to accompany the Count's reply, but Barbarina, his messenger, has lost it in the dusky garden. She explains her predicament to Figaro, who, unaware of the ladies' latest plot, thinks Susanna has betrayed him. He plans to ambush his bride with the Count. Figaro, left alone, curses women for their duplicity, then hides when Susanna appears, rhapsodizing on her love for Figaro without naming him. Figaro is beside himself, assuming her serenade is meant for the Count. Susanna and the Countess put on disguises, and in the darkness both Cherubino and the Count woo the Countess, thinking her to be Susanna. Figaro at last perceives the joke and gets even by wooing Susanna in her Countess disguise, provoking and then pacifying her. When the Count returns, he sees Figaro flirting with what appears to be the Countess. He calls everyone to witness his judgment but is silenced when the real Countess appears and reveals the ruse. She grants the Count's plea for forgiveness, and everyone celebrates.

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# A Message from The President and General Director



Dear friends,

Our 2021-22 season has been a remarkable one. In September, we presented a delightfully reimagined *Barber of Seville* at the Hardscrabble Ranch. Forty percent of attendees had not attended an opera before and we bet 100% of our audience had never seen Intermountain Opera in a barn! In January, we welcomed new leadership on staff, and in February, we kept audiences and artists safe and laughing loudly while premiering Soren Kiesel's adaptation of *The Mikado*. *The Montana Mikado* was paired with a five-part webinar series in collaboration with organizations like the Asian Opera Alliance and the Asian Student Interracial Association at MSU. In March, we received an impactful three-year capacity-building grant from The M.J. Murdock Charitable Trust to bring a development director on board. Just last month, we premiered the filmed version of *The Montana Mikado* and hosted a delightful night of art and cinema in partnership with Raison D'etre Dance Project. And for 2022-2023, we've begun planning what is guaranteed to be a thrilling season of opera and musical theatre (see page 8) in partnership with other local institutions like Thrive, Montana State University Veterans Services, and Warriors & Quiet Waters.

In short, we're on a roll. But we didn't get here on our own. We would not be where we are today without the dedication and commitment of those who have come before: namely, Linda Curtis, our Emeritus Artistic Director; Jackie Vick, our recently retired Executive Director; and so many wonderful board members and staffers, too many to list.

From the days of Ginny Martin and Pablo Elvira to today, Intermountain Opera is the marriage of Opera and Community. As you prepare to enjoy *The Marriage of Figaro*, we invite you to look through the program and take a moment to appreciate the many whose work has made this production possible. The singers, the musicians, the production team, the volunteers, the board, and the staff. And of course, you, the audience.

We're looking forward to our 44th year of marriage, and we hope you are, too.

Enjoy the show!

With enthusiasm,

*Douglas Badenoch*  
**Douglas Badenoch**

*Susan Miller*  
**Susan Miller**



Three Little Maids  
from Instagram,  
*The Montana  
Mikado*, 2022



# A Message from The Artistic Director



Dear friends,

Thank you for joining Intermountain Opera Bozeman in the return of opera to Willson Auditorium! This production has particular significance for our company. As many of you know, we had originally scheduled to produce Mozart's *The Marriage of Figaro* in April of 2020. Many of the same performers you'll see tonight were contracted for that production (including yours truly!) But even though COVID cancelled Figaro and Susanna's Bozeman wedding two years, IOB knew that Mozart's most famous comedy would be the best way to celebrate our operatic homecoming after two-and-a-half years away from the Willson.

There is good reason that *The Marriage of Figaro* remains today as immortal as ever. Mozart and his librettist Lorenzo da Ponte depict the romantic tensions between the Count and Countess Almaviva and their servants Figaro and Susanna with brilliance, efficiency, and empathy. The opera's timelessness—and what made it so provocative at its 1786 Vienna premiere—comes from its highly realistic depiction of gender and class politics. Audiences continue to sympathize and laugh with these characters because Mozart and Da Ponte based them on people like you and me.

Speaking of opera for people like you and me, Intermountain Opera Bozeman continues to make our art form as inclusive and relevant as ever. Our 2022-2023 season features a new American opera based on interviews with wounded U.S. veterans (*The Falling & the Rising*), Stephen Sondheim's contemporary reimagining of classic fairytales (*Into the Woods*), and Giuseppe Verdi's tragic telling of love gone wrong (*Rigoletto*). I hope you'll join us for another exciting season next year.

Warmly,

*Michael Sakir*

**Michael Sakir**

A Wandering  
Hipster, *The  
Montana  
Mikado*,  
2022



Almaviva music lesson, *The Barber of Seville*, 2021

# Stage Director's Notes

## HEART AND THE OLD WORLD IN THE MARRIAGE OF FIGARO



I have always believed that opera should not exist in a box. As a living, breathing art form it, like Shakespeare, must be adaptable to the climate of “now” and resonate with a contemporary audience. When Intermountain Opera asked me to direct a new adaptation of *Le Nozze di Figaro* in the style of the acclaimed television show *Downton Abbey*, I thought about how enjoyable that would be not only for the audience but for me as well. Having directed dozens of standard repertoire operas, I believe that telling a story is as simple as extracting the myriad of possibilities that exist on the page—and comedies are ripe for adaptation. *Nozze* portrays social themes within a misogynistic world, but Beaumarchais’s commentary of class structure, and the shortcomings of the upper class in particular, is why the story is a timeless cautionary tale of power and lust. It is also about matters of the heart, both forgotten and revived.

This new production is accomplished by infusing what Mozart and Da Ponte wrote on the page with parallels drawn from *Downton Abbey* so that the fit is organic rather than forced. The locations are distinguished by a simple architectural structure, inspired by homes that were passed down through the generations of European old world families, and made up of tapestries, doorways, chandeliers, and garden hedges. Like the Count’s fantasies, his home is malleable and, if you don’t watch out, anyone could appear from anywhere.

I invite you to have a look at *Le Nozze di Figaro* through a different lens, one in which possibilities are presented for shedding new light on what is a problematic story for our time. The core of *Nozze* consists of the complexities and consequences of antique class structures. Figaro and Susanna, as servants, are able to usurp the upper class Count’s plan by making him realize that he has what he’s wanted all along: love. He finds his heart again. May it be a lesson for us all.



Crystal Manich



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*Le Mariage de Figaro illustrated by Émile Bayard Fanchette, 1876*

## Cast



**LUIS ALEJANDRO OROZCO**  
**COUNT ALMAVIVA**

Mexican-American baritone **LUIS ALEJANDRO OROZCO** has been praised for his “voluminous baritone and beautiful legato.” Mr. Orozco’s 2021-2022 season includes a Hispanic Heritage Concert with Fort Worth Opera, his debut with Virginia Opera as Marcello in *La bohème*, Opéra de Lyon to remount *Maria de Buenos Aires*, and Minnesota Opera in a gala concert. Additionally, he makes his debut with the Metropolitan Opera, singing the Prime Minister in their English version of *Cendrillon*, and joins Intermountain Opera as the Count in *Le nozze di Figaro*. In the summer of 2022 he sings Escamillo

in *Carmen* and the Inkeeper in *Man of La Mancha* with Utah Festival Opera. During the 2020-2021 season, Luis Orozco made his Swiss debut as Riolo in *Florenzia en el Amazonas* with Theater St. Gallen and joined the Nuits de Fourvière Festival to sing El Payador in *Maria de Buenos Aires*. In the summer of 2021, he joined Opera Maine as Belcore in *L’elisir d’amore* and the St. Croix Vally Opera for their Opera on the River concert. With Opera Santa Barbara, he debuted the role of Sharpless in *Madama Butterfly*, followed by performances in *Carmina Burana* with Wichita Symphony Orchestra. During the summer of 2018, Luis appeared as Escamillo in *Carmen* with Mill City Summer Opera, and traveled across Russia in a concert tour honoring Bernstein. He joined both Opera Santa Barbara and Anchorage Opera as Marcello in *La bohème*, and returned to the role of Riolo in *Florenzia en el Amazonas* with Pensacola Opera. He also recently made his debut with San Diego Opera and returned to Syracuse Opera as Escamillo in *Carmen*, Anchorage Opera as Hannah Before in *As One*, and New Orleans Opera as El Payador in *Maria de Buenos Aires*.



**KATHERINE WHYTE**  
**COUNTESS ROSINA ALMAVIVA**

**KATHERINE WHYTE** has performed on opera and concert stages across her native Canada, the United States, and Europe. Recent seasons included her return to the Metropolitan Opera to cover Despina in *Così fan tutte*, her debut with Heartbeat Opera as Agathe in *Der Freischütz*, and Fiordiligi in *Così fan tutte* with Opera Grand Rapids. The 2021-22 season sees her debut with Intermountain Opera Bozeman as the Countess in *Le nozze di Figaro*. The 2018-19 season included Beethoven’s *Ninth Symphony* with the Louisiana Symphony, joining Opera Hong Kong as Donna Anna in *Don Giovanni*, and Adina in *L’elisir d’amore* with Grand Junction Symphony Orchestra. The

2017-2018 season saw her return to the Metropolitan Opera for *Parsifal* as well as appearing in concert with the Mountain View International Festival of Song and the Orquesta Sinfonica Minería for Beethoven’s *Ninth Symphony*. Additionally, she appeared with both Charlottesville Opera and the Norwalk Symphony as the Countess in *Le nozze di Figaro*. Following her Metropolitan Opera debut in 2007 in Strauss’ *Die ägyptische Helena*, she has returned to the company for productions of *Iolanta*, *Rigoletto*, *Jenufa*, *The Gambler*, *The Enchanted Island*, *Two Boys*, and *Parsifal*. Her other recent operatic appearances include the title role of *Iphigénie en Tauride* and Iris in *Semele* with Canadian Opera Company, her Vancouver Opera debut as Donna Anna in *Don Giovanni*, Gilda in *Rigoletto* with English National Opera, the Countess in *Le nozze di Figaro* with Princeton Festival, Virginia Opera, and Opera Hamilton, Pamina in *Die Zauberflöte* with Michigan Opera Theatre, Euridice in Gluck’s *Orfeo ed Euridice* with Atlanta Opera, and Iphis in Handel’s *Jephta* with Opéra National de Bordeaux.





## TESS ALTIVEROS SUSANNA

Noted for her “particularly soulful” (*L.A. Times*) interpretations and a “captivating combination of skilled singing and magnetic acting” (*Pioneer Press*), soprano **TESS ALTIVEROS** is equally at home in a wide range of repertoire from the 17th century to the 21st. Her recent portrayal of Soldier in Seattle Opera’s *The Falling and the Rising* was described as “a triumph” (*Classical Voice North America*) and “enthraling” (*Seattle Times*). Roles include Gianetta in *L’elisir d’amore* (Seattle Opera), Susanna in *Le Nozze di Figaro* (Kentucky Opera), E in Seattle Opera’s *O + E*, Clorinda in Seattle Opera’s *The Com-bat*, Fiordiligi in *Così fan Tutte* (Skylark Opera Theatre), L’enfant in *L’Enfant et les Sortilèges* (Pacific Symphony), Dalila in Handel’s *Samson* (Pacific MusicWorks), Hannah in *The Merry Widow* (Inland Northwest Opera), Pamina in *Die Zauberflöte* (Pacific Symphony), Maria in *West Side Story* (Central City Opera/Boulder Philharmonic), Bach *St. Matthew Passion* (Colorado Symphony, staged), Donna Anna in *Don Giovanni* (Juneau Lyric Opera), Musetta in *La Bohème* (Colorado Symphony), Carmen in *La Tragédie de Carmen* (Skylark Opera Theatre), Miss Jessel in *The Turn of the Screw* (Eugene Opera). Upcoming engagements include a Bravo! Outdoor Recital (Seattle Opera), In Real Life (Opera Memphis), the premiere recording of two new works for Seattle Opera’s *Creation Lab: Paalum Na* (Inay) and *Of a Feather* (Canary), and the world premiere of *Tres Minutos* with Music of Remembrance. A native Seattleite, Ms. Altiveros has been a regular anthem singer for the Seattle Mariners for over a decade.



## JOSEPH BEUTEL FIGARO

"An imposing bass-baritone" as reviewed by *Opera News*, **JOSEPH BEUTEL** is often praised for his "deep, well-rounded tone," and overall richness of voice and versatility on stage. Making his career across the United States, Europe, Asia, and South America, Beutel has performed with such companies as Santa Fe Opera, Minnesota Opera, Seattle Opera, and the New York Philharmonic. After previous engagements in *The Daughter of the Regiment* and *The Tender Land*, he is thrilled to return to Bozeman for his debut of the title role in *The Marriage of Figaro*. He originated the role of the "British Major" in the Pulitzer Prize-winning opera *Silent Night* by Kevin Puts premiered at Minnesota Opera. Other roles include the Duke and Judge in *Powder Her Face* by Thomas Adès at Skylight Music Theatre in Milwaukee, where he "burned up the stage... singing with gorgeous tone in a huge vocal range and with an actor's command of language." He made his Carnegie Hall debut, singing the role of Peter in Elgar’s *The Apostles* with American Symphony Orchestra, returning to that stage this December in *The Messiah* with the Oratorio Society of New York. Beutel was the 2nd place winner of the Lyndon Woodside Oratorio-Solo Competition in 2017 and winner of a Sullivan Foundation Career Development Award in 2011. He also appears in many concert works internationally, namely in the roles in *The Messiah*, *St. Matthew*, and *St. John Passion*, and *Requiems* by Mozart, Brahms, and Fauré. He also is a Grammy nominee from his work as soloist on Kastalsky’s *Requiem for Fallen Brothers*, which was performed live at National Cathedral in Washington D.C. for the centennial of National Armistice Day.

## Cast CONTINUED



### ABI LEVIS CHERUBINO

Mezzo-soprano **ABI LEVIS** is enjoying a flourishing career on opera and concert stages from Berlin to Los Angeles. Her upcoming 2021/2022 season includes appearances as Annio in *La clemenza di Tito* for Opera Nantes and Opera Angers, Cherubino in *Le nozze di Figaro* for Intermountain Opera Bozeman, and as a soloist with Mirror Visions Ensemble at the Lincoln Center. Her 2019/2020 season included performances as Romeo in *I Capuletti e i Montecchi* with Promfest-Pärnu International Opera Music Festival, Cherubino in *Le nozze di Figaro* for Florentine Opera and *La clemenza di Tito* with Opera Rennes. The Maine native was a member of the Lucerne Opera in 2018/2019 where her roles included Orfeo in Gluck's opera of that name, Stephano in Gounod's *Roméo et Juliette*, and Zerlina in *Don Giovanni*. 2017/2018 season highlights included Orlofsky in *Die Fledermaus* for Utah Opera, her debut with San Francisco's Philharmonia Baroque in *Joseph and his Brethren*, with Opera Philadelphia as Testo in *Il combattimento di Tancredi e Clorinda*. Named "Debut Artist of the Year" by the Joy in Singing Foundation, this exciting young artist was hailed by *The New York Times* for her "lithe-voiced" performance at the Morgan Library in "First Songs." The Boston Musical Intelligencer praised her "dramatic style" and "high level of technical ability" in Israel in Egypt with the Handel and Haydn Society at Symphony Hall. Past competition prizes and awards include the Sullivan Foundation, the 10th Klaudia Taev Competition, the Opera Foundation Competition, the Metropolitan Opera Auditions, Gerda Lissner Competitions (Song and Opera), the Luis Mariano Song Competition, and the Wilhelm Stenhammer Competition.



### KATHRYN LEEMHUIS MARCELLINA

American mezzo-soprano **KATHRYN LEEMHUIS** has performed with international opera companies such as the Lyric Opera of Chicago, Dallas Opera, Cincinnati Opera, Teatro Colón, Fort Worth Opera, Opera Theatre of St. Louis, Florentine Opera, Chicago Opera Theater, Ash Lawn Opera, and Annapolis Opera, among others. Her most notable roles include Dora-bella in Mozart's *Così fan tutte*, Suzuki in Puccini's *Madama Butterfly*, Dido in Purcell's *Dido and Aeneas*, Zerlina in Mozart's *Don Giovanni*, the Mother in Menotti's *Amahl and the Night Visitors*, Paquette in Bernstein's *Candide*, Hänsel in Humperdinck's *Hänsel und Gretel*, and Florence Pike in Britten's *Albert Herring*. On the concert stage, Kathryn has performed at Carnegie Hall, the Ravinia Festival, the Grant Park Music Festival, the Boise Philharmonic, with the Los Angeles Philharmonic at the Hollywood Bowl, and the Boston Symphony Orchestra at the Tanglewood Music Festival. As a singer in the competition arena, Kathryn has won several prizes, most notably with the Shreveport Opera, the New York Lyric Opera, the National Opera Association, Opera Birmingham, Florida Grand Opera, the Gerda Lissner Foundation, the Fort Worth McCammon Foundation, the Licia Albanese-Puccini Foundation, the Sullivan Foundation, the George London Foundation, and the Giulio Gari Foundation. She was a National Semi-Finalist in the Metropolitan Opera National Council Auditions. In addition to performing internationally, Kathryn is an Assistant Professor of Voice and Opera at Temple University's Boyer College of Music and Dance in Philadelphia.



**PATRICK BLACKWELL**  
**BARTOLO**

**PATRICK BLACKWELL'S** career has seen him engaged by many of the leading opera companies and orchestras of the US and Europe, including appearances with the Boston Symphony Orchestra, Munich Philharmonic, Lyric Opera of Chicago, and the Los Angeles Opera. Mr. Blackwell trained and studied with Enrico Di Guiseppe at the Juilliard School and began his career as a young artist with the Santa Fe Opera, Houston Opera Studio, the Merola Opera Program with San Francisco Opera, Opera Music Theatre International with Jerome Hines and the Aspen Opera Theatre Center. In Europe, Mr. Blackwell has appeared in concert with the Munich Philharmonic

in concert performances of *Porgy & Bess*, conducted by Lorin Maazel and in the title role of *Porgy & Bess* for New York Harlem Productions' European tour. Mr Blackwell's association with this piece is extensive, having appeared as Porgy and in other roles with Utah Opera, the Boston Symphony Orchestra at Tanglewood (conducted by Sir Simon Rattle), Fresno Grand Opera, the Castleton Festival (conducted by Lorin Maazel), Union Avenue Opera, St. Louis and on tour throughout the United States. Recent roles include Krishna in *Satyagraha* and Aye in *Akhnaten* for Los Angeles Opera, Simone in *Gianni Schicchi* for Utah Opera, Lo Zio Bonzo in *Madama Butterfly* for Opera San Luis Obispo, Jimmy in *Mahagonny Songspiel* and La Mere in *Les Sept Peches Capitaux* for his debut with the Opera National du Rhin, Morales in *Carmen* for San Diego Opera and Alcindoro/Benoit for *La bohème* with Los Angeles Opera. Upcoming engagements include Reinmar in *Tannhauser* for Los Angeles Opera.



**THOMAS GLENN**  
**DON BASILIO / DR. CURZIO**

Grammy Award winning tenor **THOMAS GLENN** enjoys a favourable reputation as a creative interpreter of bel canto and Classical period repertoire as well as modern works. His most frequent operatic roles include Count Almaviva in Rossini's *Il barbiere di Siviglia*, Lindoro in *L'Italiana in Algeri*, Ferrando in *Così fan tutte*, and the Evangelist in Bach's *St. Matthew Passion*. He created the role of Robert Wilson in John Adams' *Doctor Atomic* and continues to premiere new works by composers like Jack Perla and Tarik O'Regan. Recent operatic engagements include *Des Grieux in Manon* for Opera Idaho, the Thin Senator in the world premiere of *Hadrian* and Charles Mair

in *Louis Riel* at Canadian Opera Company, Nemorino in *L'Elisir d'amore* with Opera Idaho, Dr. Caius in *Falstaff* and Ernesto in *Don Pasquale* with Intermountain Opera Bozeman, the Shepherd in *Oedipus Rex* with the Philharmonia Orchestra of London, Tamino in *The Magic Flute* for Opera Idaho, Goro in *Madama Butterfly*, Don Basilio in *Le nozze di Figaro* and Alfred in *Die Fledermaus* for Calgary Opera, Lindoro in *L'Italiana in Algeri* for the Opera Company of Middlebury, Sandy in Peter Maxwell Davies' *The Lighthouse* with Opera Parallèle, and Gherardo in *Gianni Schicchi*, Beppe in *Pagliacci*, Jonathan Dale in *Silent Night*, and Dr. Blind in *Die Fledermaus*, all for Cincinnati Opera. He is a graduate of the prestigious Adler Fellowship at San Francisco Opera where he enjoyed performing the Steersman in *Der Fliegende Holländer*, Vitek in Janacek's *The Makropulos Case*, and Gherardo in *Gianni Schicchi*. He is a past winner of the Concours International de Chant de Canari, France and a semi-finalist in the Monserrat Caballé Competition in Zaragoza, Spain.

## Cast CONTINUED



**RACHEL OSEN**  
**BARBARINA**

**RACHEL OSEN** is so happy to be living in her hometown of Bozeman, Montana, with her husband and three awesome children and is delighted to be in this production of *Le Nozze de Figaro*. She was recently onstage with Intermountain Opera Bozeman in the premier of *The Montana Mikado* in February 2022. She has also performed with IOB as Edith in *The Pirates of Penzance*, Suor Infermière in *Suor Angelica*, Annina in *La Traviata*, and Giannetta in *L'Elisir d'Amore*. Other opera and light opera roles have included Belinda in *Dido* and Aeneas and Yum-Yum in *The Mikado*. Musical theater roles include Sarah Brown in *Guys and Dolls*, Hope Harcourt in *Anything Goes*, as a secretary in *How to Succeed in Business Without Really Trying*, and in the ensemble of *Annie*, all at the Ellen Theatre in Bozeman. In addition, she has sung with the Bozeman Symphonic Choir and the Bucks County Choral Society of Pennsylvania, and participated in recording projects at Dubway Studios in New York City. As a near-native speaker of French, her voice can be heard on several Music Lingua recordings for children, a national program for teaching foreign language through song. Rachel is a graduate of Montana State University in French and Music with additional study in France and Italy.



**LUKAS GRAF**  
**ANTONIO**  
**CHORUS MASTER**

*The Marriage of Figaro* marks **DR. LUKAS GRAF'S** fifth production as chorus master for Intermountain Opera Bozeman. As a Montana native, Dr. Graf and his family are happy to be back in Bozeman contributing to the musical community. Dr. Graf has performed and conducted opera, operetta, and musical theater around the United States and Europe. His most recent operatic roles include Tamino in Mozart's *Die Zauberflöte*, Gherardo in Puccini's *Gianni Schicchi*, and Father Gleaton in Carlisle Floyd's *Susannah*. Dr. Graf has also premiered the roles of Louis Tikas in Lori Laitman's *Ludlow*, Collins in Kirk Mechem's *Pride and Prejudice*, and Rosenkrantz from Hershel Garfein's *Rosenkrantz and Guildenstern* in workshops with the composers.

Dr. Graf currently teaches voice, opera scenes, University Choir, and Honors courses at Montana State University. He previously taught voice, choir, and opera at Minot State University. Dr. Graf holds a Doctor of Musical Arts degree in Voice Performance and Pedagogy and two Masters of Music degrees in Voice Performance and Choral Conducting from the University of Colorado, Boulder. He received his Bachelor of Arts degree from Montana State University under the direction of Lowell Hickman, David Cody, and Linda Curtis.



### Did You Know?

At the 1786 Vienna premiere of *The Marriage of Figaro*, Anna Gottlieb, the soprano who sang the role of Barbarina, would go on to perform the first Pamina only five years later in the 1791 premiere of *The Magic Flute*.



## Chorus



**DOUG ANDERSON** got involved with the music community in Bozeman while attending Montana State University for his M.S. in Statistics. He has called Bozeman home for the last decade and is thrilled to be taking part in his fifth Intermountain Opera Bozeman production.

**COCO DOUMA** performs regularly with IOB/MSIP and the Shane Lalani Performing Arts Center. Her favorite lead credits have been Marian Paroo (*The Music Man*), Lead Soprano (*A Grand Night for Singing*), Jellylorum (*Cats*), Shelia Bryant (*A Chorus Line*), Jenny (*Company*) and The Witch (*Into the Woods*). She would like to thank her amazing husband, Nick, for supporting her musical endeavors.



**RILEY EVANS** has sung in the chorus with Intermountain Opera for more than a decade. Some recent productions include *Eugene Onegin*, *The Tender Land*, *La Cenerentola*, *The Pirates of Penzance*, *Il trovatore*, and *The Barber of Seville*. He looks forward to performing in *The Marriage of Figaro*.

**RACHEL MASCARI** is elated to be returning to the stage with Intermountain Opera Bozeman. She sang in the chorus of *Camelot* in 2019, and was the assistant stage manager for *Eugene Onegin* that same year. Rachel is owner and creator of Emergent Photography, and can often be found playing traditional melodies from the British Isles while strumming her acoustic guitar.



**PEDRO PENARDO** has always loved opera arias. His first of more than 20 arias was in Intermountain Opera Bozeman's *Aida* and he is honored to be part of the opera chorus. He is sure that *Le nozze de Figaro* is going to be a musical blast.

**RICK TALBOTT** grew up in Bozeman and has been singing with IOB since 1999. Most recently, he performed in *The Montana Mikado*, *Camelot*, *Pirates of Penzance*, and *Falstaff*. When not performing, you can find him at the Museum of the Rockies indulging in his love of history and dinosaurs.



**EMILY THRASHER** is happy to be in her fourth *Figaro*; the first was while studying Vocal Performance at the University of Colorado at Boulder. Roles subsequently performed with Opera Colorado include The Angel in *The Burning Fiery Furnace*, Tebaldo in *Don Carlo*, Milliner in *Der Rosenkavalier*, and as an Apprentice with the company sang Barbarina in *Le Nozze di Figaro*, Zerlina in *Don Giovanni*, Frasquita in *Carmen*, and Lauretta in *Gianni Schicchi*. She also performed *Musetta* with Nevada Opera Theatre and *La Badessa* in *Suor Angelica* with IOB. While living in Las Vegas, Emily spent 2 ½ years in *Phantom: The Las Vegas Spectacular* in the role of Mme. Firmin for a total of 1,014 performances. Emily's comedic prowess in musical theater was highlighted with Bozeman's Montana TheatreWorks at The Ellen playing Queen Aggravain in *Once Upon a Mattress*. Many thanks to her private vocal students at Music Villa who continually remind Emily that it's all about telling the story.

A Bozeman native and MSU Music Department graduate, **KARLA VANDER-SLOOT'S** debut performance with Intermountain Opera was in *Lucia di Lammermoor* in 2004. She has since been cast as a chorister and in supporting roles with the company. Karla is thrilled to be participating in her 19th production with IOB. In addition to the love of raising her family in this majestic place, her other passions include cooking, exploring nature, and inspiring healthy living.



## Artistic & Production Team



**CRYSTAL MANICH**  
STAGE DIRECTOR

Puerto Rican director **CRYSTAL MANICH** has directed over seventy productions in opera, plays, musical theatre, and film across the United States, Argentina, and Australia. She is well-versed in the reimagining of classic works for a contemporary audience. Delving into camera work, she recently directed the world premiere opera *The Copper Queen* as a western thriller feature film for Arizona Opera. She also recently directed a multi-cam livestream of Catán's *La Hija de Rappaccini* for Chicago Opera Theater at the Field Museum. Passionate about the Spanish language and stories about the Latinx experience, she directed the world premiere play for young audiences *Return to Sender* by Marisela Orta at Nashville Children's Theatre and resurrected Michael John LaChiusa's musical *Bernarda Alba* for Theater Latté Da in Minneapolis to critical acclaim in 2020. From 2008-2013 Crystal was the Co-Founding Artistic Director of Opera Omnia, and toured with Cirque du Soleil's *Quidam* in Brazil as Assistant Artistic Director. Crystal holds a BFA in Drama-Directing and a Master's in Arts Management from Carnegie Mellon University.



**MICHAEL SAKIR**  
CONDUCTOR

Conductor **MICHAEL SAKIR** has been praised for his "artistic authority," "fluidity of expression," and "great delicacy of feeling." He serves as the Artistic Director of Intermountain Opera Bozeman, which was praised by the London-based *Opera News* magazine as "a small but thriving opera company that it not restrained by convention." He recently completed his fourth and final season as Music Director of Opera Memphis with whom, in addition to conducting nearly two dozen production, he was deeply involved in the company's groundbreaking civic practice programs, community partnerships, and commissioning projects. In the 2021-2022 season, Sakir conducts *The Barber of Seville* and *Le nozze di Figaro* with Intermountain Opera Bozeman and Tchaikovsky's rarely-heard masterpiece *The Maid of Orleans* with the Opera Company of Middlebury. He makes his guest debut with Opera Idaho conducting *Carmen* and with Temple University conducting *Le nozze di Figaro*. In the 2019-2020 season, Sakir made his Seattle Opera debut conducting Jerre Dye and Zachary Redler's *The Falling and the Rising*. Other recent conducting engagements include the Brevard Music Festival, Opera Company of Middlebury, Des Moines Metro Opera, Opera Orlando, Shreveport Opera, Northwestern University, American Opera Projects, Opera in the Ozarks, and Opera North (NH). Sakir has held music staff positions for nearly three dozen productions with Santa Fe Opera, Washington National Opera, Florida Grand Opera, Sarasota Opera, Des Moines Metro Opera, Pensacola Opera, and Opera Boston. Sakir holds degrees from the Oberlin Conservatory of Music and The Boston Conservatory. He was a participant in the 2017 OPERA America Leadership Intensive.

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**AMANDA SHELLER** is thrilled to be stage managing her first production with Intermountain Opera. Previous credits include *Carmen* (Opera Idaho) and *Eugene Onegin* (Seattle Opera), as well as *Odyssey* and *Wilde Tales* with Seattle Opera's Youth Opera Program. Originally from the Pacific Northwest, she graduated from Whitworth University in Spokane, Washington. Amanda now lives in Chicago, Illinois, with her partner and her cat.

**BECKIE PAAKKONEN** is owner of Supernatural Hair Studio in Bozeman and 38-year veteran in Hair and Makeup Design. She joins Intermountain Opera once again to add her experience to the design team. Her true passion in Theater design translates to the creation of authentic period hair and make up.



**FAYE CHRISTENSEN** has been involved in academic, community, and professional theater for over 60 years. Since moving to Bozeman 15 years ago, she has done stage managing, directing, props, and costuming for many area theaters. A founding member of Open Door Theatre, she also directs a readers' theater group, The Last Best GeriActors, at Bozeman Senior Center where she is president of the Board.



**LINDSAY GENEVIEVE FUORI** is a New York-based Scenic Designer. She is thrilled to be joining the company in Bozeman for this production of *Le nozze di Figaro*. Lindsay has designed for companies including the Irish Repertory Theatre, Central Square Theater, Hangar Theatre, Music Theatre of Connecticut, Gloucester Stage, Fresh Ink Theatre, Odyssey Opera, Florida Grand Opera, and more. Lindsay was nominated for an Elliot Norton Award (Boston) for her work on *Parade* (Moonbox Productions). She received a Henry Award from the Colorado Theatre Guild for her work on *Hazardous Materials* (Creede Repertory Theatre). Lindsay holds a BFA from Boston University. [lindsayfuori.com](http://lindsayfuori.com)



**RACHEL DALY** is quickly becoming a sought-after costumer for operatic productions across the country. She recently served as wardrobe supervisor for Opera Southwest's 21-22 season which included *La Traviata*, *Frida*, and *Pelléas et Mélisande*. Prior to relocating to New Mexico, Rachel was active in the Philadelphia area as a soprano, singing the roles of Little Red (Barab's *Little Red Riding Hood*), the Sandman and Dew Fairy (*Hansel and Gretel*), and Sally (*Die Fledermaus*). Her repertoire also included scenes as Marguerite (*Faust*), Susanna (*Le Nozze di Figaro*), and Zerlina (*Don Giovanni*). Rachel holds a bachelor's degree in history from Penn State University.



**SARA MISNER** is a 2020 graduate of the MSU Film Program and is excited to work with Intermountain Opera for the first time. Throughout college she worked with Montana Shakespeare in the Parks on the tech team, and stage managed several MSU productions. Post college she has worked with Nervous Theatre as their stage manager, ASM for the MSIP winter show, and SM for the Shakes School tour this past January.

### Did You Know?

Mozart was only 30-years-old when *The Marriage of Figaro* premiered.



## Artistic & Production Team CONTINUED



**TESSA HARTLE** has established herself as one of opera's most in-demand coach/accompanists, having worked at such esteemed national companies as Michigan Opera Theatre, Opera Theatre of St. Louis, Florida Grand Opera, Des Moines Metro Opera, Sarasota Opera, Virginia Opera, and Aspen Opera Theater Center. Her repertoire extends from Mozart and Verdi to the classic American songbook and Broadway. Tessa holds a master's degree in collaborative piano from the University of Maryland – College Park and a bachelor's degree from the University of Michigan – Ann Arbor.



**JULIE SEITEL** is a lighting designer, stage manager, and production manager for performing arts and special events. She currently serves as Verge Theater's Production Manager and Chief Safety Officer. Julie has been a faculty member of the Williams College and Stony Brook University theater departments, teaching undergraduate technical theater, lighting design and stage management. She also has extensive safety training, with OSHA certifications in Electrical Safety and General Entertainment Safety. Julie is a member of IATSE Local 829 United

Scenic Artists and owns the business Seitel Lighting.

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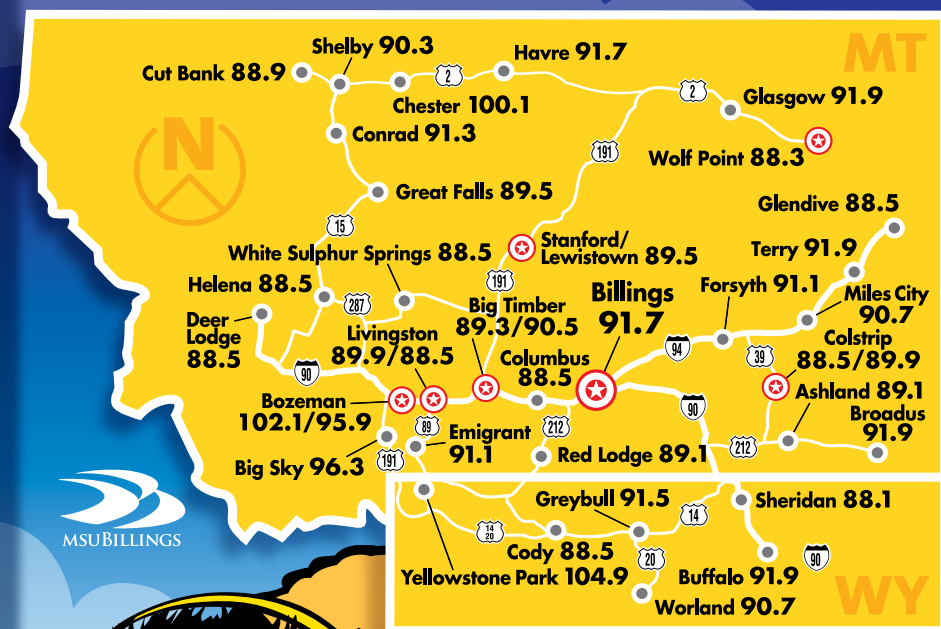
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# Local Artist Spotlight

FEATURING LUKAS GRAF

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**L**UKAS GRAF has been performing with Intermountain Opera since he was a college student at Montana State University and has served as chorus director since 2015. He's singing the role of Antonio in *Figaro* and, this fall, will portray the part of The Jumper in November's *The Falling and the Rising*. On occasion, he also plays the part of a singing pilot! Learn more about him below, in the first edition of a new series, IOB's Local Artist Spotlight.

## Where were you born and raised?

That's a complicated question! I was born in San Bernadino, CA, but I was born into a military family. I've moved some 20-odd times in my life. I would say that I was raised mostly in Germany between 1988-96. I lived in a couple different towns: Ramstein is the one everyone knows, but I really lived between Zweibrücken and Kottweiler-Schwanden.

## When did you start singing?

After I graduated high school in Germany, I came to the states to go to MSU where I really started singing. I'd dabbled with singing in high school, but mostly to just hang out with the ladies. I met my wife, Jessica, while at MSU, and we both sang in the IOB operas together.

Then I went into the military after college and bounced around for a couple of years until I got out in 2003 and became a carpenter for a while. My previous voice instructor, David Cody, asked if I had ever thought about getting a Masters in Music. I figured I was going to be a pilot in the Air Force and I couldn't imagine myself doing anything else. But eventually, I auditioned at the University of Colorado, Boulder and was accepted. Jess and I were in Boulder for 9 years where I got my two Masters'—one in Choral Conducting and one in Voice Performance followed by a Doctorate in Voice Performance and Pedagogy. We then went to Minot, ND, where I had a full-time faculty position as voice instructor, director of opera choruses, and some of the choirs. The position dissolved after two years, so on a prayer and a whim, we came back to Montana. Jess had a long-term sub position



The Graf Family



Cheesin' in February's production of *The Montana Mikado*

at Longfellow Elementary, which is now her permanent position, and I've been teaching at Honors College and School of Music at MSU for almost eight years. I'm also the worship pastor at Connect Church at Four Corners, choir director at Intermountain Opera, and have sung with the Symphony for about five years.

**And on top of that you're a parent.**

Yes, my kids are 8 and 10 years old—Sophie and Bennett.

**So you are very, very busy...**

To say the least. I like it that way, though. I don't like down time because I don't know what to do with myself. I usually get in trouble or start building something if I get too much time.

**Tell us about a memorable experience singing with the opera.**

One of my favorite things about singing with Intermountain Opera is the fact that I've been involved in several different ways. I started as an IOB chorus member when I was in college, then had larger roles in *Die Fledermaus* and *Carmen* in 2009-10, in between my masters and doctorate. Then, after we moved back to Bozeman in 2015, I started singing again with IOB and became the chorus master. Every




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## Local Artist Spotlight



Two generations of Graf's take to the skies

time I've returned to Bozeman and rejoined IOB, it's felt like coming home.

### **What are you excited about for *Figaro*?**

I'm excited that after two years we get to do a mainstage production back at the Willson. The building holds so many memories and it's really nostalgic to perform there again. Plus, this is a great big show... It'll be nice to put on a traditional opera on for the community again!

This goes without saying, but I'm so proud of the company for helping keep the art of opera alive by presenting such high-quality performances. I'm also proud

that, while bringing in major artists, the company has also encouraged the involvement of talented community members.

### **Did you ever think when you were a kid that you'd be a professional opera singer?**

No, I thought I was going to fly airplanes. I did get yelled at for how loud I was from an early age, but I never thought it would amount to anything.

### **Have you ever sung while flying a plane?**

I have—to myself! It's a good way to pass the time flying around.



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# Production Team

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| Pico Alt,<br>assistant concertmaster | <b>OBOE</b>                |
| Susan Platt                          | Sandy Stimson              |
| Emily Paris-Martin                   | <b>CLARINET</b>            |
| <b>VIOLIN 2</b>                      | Greg Young, principal      |
| Ali Levesque, principal              | Hayden Pritchard           |
| Amy Leister Wright                   | <b>BASSOON</b>             |
| Noah Certalic                        | Kathleen Reynolds          |
| Jill McJunkin                        | <b>HORN</b>                |
| <b>VIOLA</b>                         | Bill Scharnberg, principal |
| Mary Landeen, principal              | Elizabeth Schmidt          |
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The Imperial Italian opera company paid Mozart 450 florins for the work; this was three times his (low) yearly salary when he had worked as a court musician in Salzburg. Da Ponte was paid 200 florins.



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