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Presents

The

Mikado

*Libretto by W.S. Gilbert
Music by Sir Arthur Sullivan*

OCTOBER 13 & 15, 2006



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The Intermountain Opera Association presents



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An Opera in Two Acts • Sung in English

Directed by *Richard Clifford* • Conducted by *Julian Dawson*

Costumes designed by Susan Memmott Allred for Utah Symphony & Opera

Friday October 13, 2006 – 7:00 p.m. • Sunday October 15, 2006 – 3:00 p.m.

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Partial Funding for this project was provided by:

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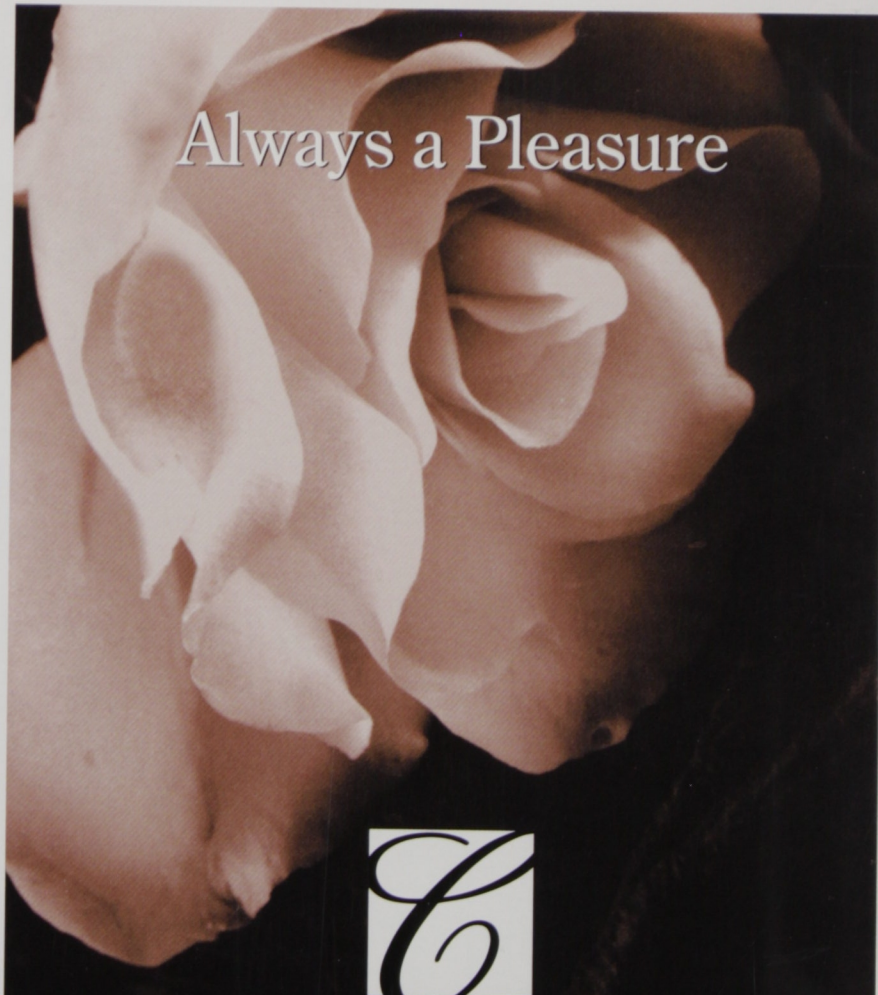


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WELCOME TO OUR 28TH YEAR OF THE OPERA

Welcome to the second fall production. I don't know if we have ever had as many returning artists from a previous year's production. The beautiful Saundra De Athos returns to sing Yum Yum as well as Bob McDonald singing Pooh Bah, and one of my personal all time favorites from Aida, Lisa Van der Ploeg is singing Katisha. Julian Dawson returns as our Conductor and Richard Clifford as our Director. The local favorites returning are Coco Douma singing Peep Bo and Kelley Close singing Pitti Sing. We are so lucky to have these National Artists come to Bozeman, Montana, where they no doubt, never thought they would ever be, and sing, act, and perform with our local singers, orchestra players and work with all those people in the back stage. When you see our Artistic Director Linda Curtis and our long time Production Coordinator Margaret Cone tell them thank you.

On the reverse side, I can tell you with assurance that these National Artists are thrilled to come back to Intermountain Opera in Bozeman, Montana. Sure they come for the beauty of our country side and our mountain fresh air, but they come really because of you our supporters and because of you our volunteers.

You are going to be thrilled with this production I know, but most of all ...

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OVERTURE



Message from the Artistic Director

Dear Opera Friends,

Welcome to Intermountain Opera's presentation of Gilbert and Sullivan's *The Mikado* or *The Town of Titipu*. This tale of romance and misguided bureaucracy has become the most popular of Gilbert and Sullivan's operettas. All you need to do is read the names of the characters to understand the grand silliness of this show. When it was written in 1884, London was in awe of all things Japanese. Swords were hung on walls and silk kimonos were highly valued. Gilbert found this mania quite humorous and used it as a vehicle to comment on the tangled laws and social mores of Victorian England. The Mikado really has nothing to do with Japan.

I want to personally thank you for coming to our second Fall production and supporting our collective endeavor. This is your opera company and we invite you to become more involved. We welcome and encourage your participation. Volunteers are always needed and valued.

Perhaps you would like to join them in one of their many contributions back stage, on stage or in the office. Also, please consider sharing the joy of live musical theater by introducing friends to our productions. If you would like to help us, we will find a way for you to enjoy the experience. Let us hear from you.

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THANK YOU Liz for a job well done.



Liz Babbitt, chair of the costume committee, has for many years, been creating beautiful costumes for our stage productions. Liz designed all the costumes for the IOA production of *Pirates of Penzance* and all of the servants costumes for *The Mikado*.

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

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

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

There are many ways to begin contributing and to begin financially assuring that opera and operatic education will continue here in Southwest Montana, they include:

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

For more information please contact the Intermountain Opera Association office:

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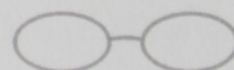
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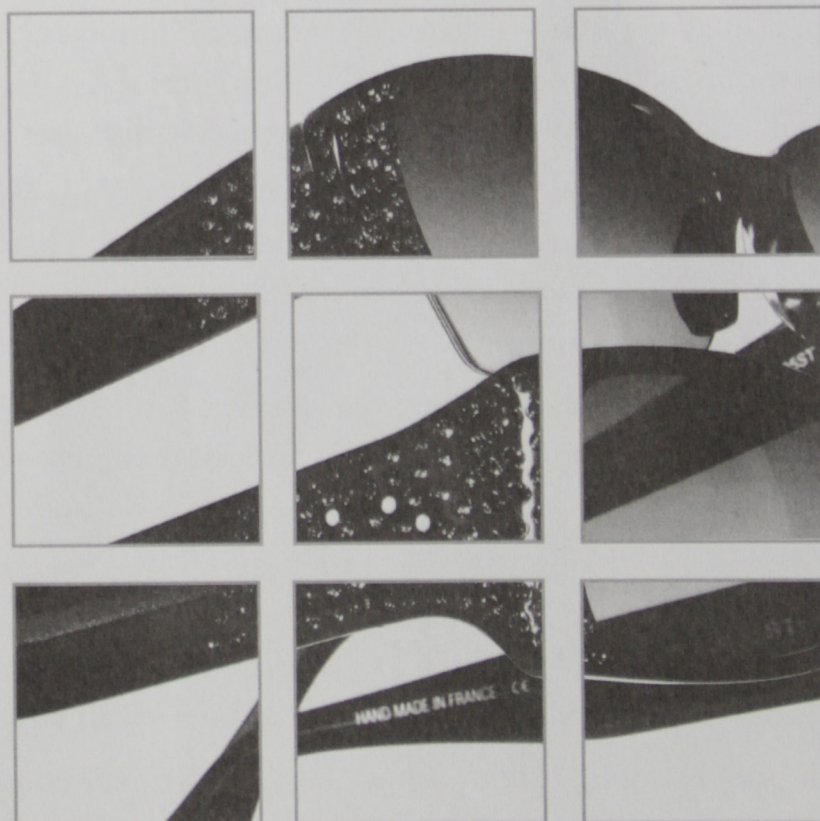


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THE MIKADO

The Cast In order of vocal appearance

Nanki-Poo.....	Son of the Mikado, disguised as a wandering minstrel, and in love with Yum-Yum	Harold Gray Meers
Ko-Ko	Lord High Executioner of Titipu	Michael Sokol
Poo-Bah	Lord High Everything Else.....	Robert McDonald
Pish-Tush	A Noble Lord	James J. Rollins
Yum-Yum	One of three sisters who are wards of Ko-Ko	Sandy DeAthos
Pitti-Sing.....	One of three sisters who are wards of Ko-Ko	Kelly Close
Peep-Bo.....	One of three sisters who are wards of Ko-Ko	Coco Douma
Katisha	Elderly Lady, in love with Nanki-Poo	Lisa van der Ploeg
The Mikado of Japan		Steven Condy

CHORUS of School-girls, Nobles, Guards and Peasants

SYNOPSIS

A year before the action of the play begins, Nanki-Poo, son of the Mikado, fled his father's imperial court to escape marriage with Katisha, an elderly lady. Disguised as a traveling musician, he met and fell in love with Yum-Yum, the ward of Ko-Ko, a cheap tailor in the town of Titipu. Yum-Yum, however was already betrothed to Ko-Ko, so Nanki-poo left Titipu in despair.

ACT I

In the Courtyard of Ko-Ko-s Official Residence in Titipu.

The act opens on a group of Japanese nobles. Nanki-Poo- still masquerading as a musician, returns to Titipu eagerly seeking Yum-Yum, as he has heard that Ko-Ko was condemned to death for flirting. He introduces himself; and, to his dismay, he learns from Pish-Tush that although Ko-Ko was to be beheaded, he was reprieved at the last moment and made Lord High Executioner instead. Because criminals must be executed in order, and Ko-Ko was next to be executed, no one else can be executed until Ko-Ko cuts off his own head.

For a small fee, Pooh-Bah reveals that Yum-Yum is on her way home from school and will be wed to Ko-Ko this very afternoon. The nobles herald the appearance of Ko-Ko who explains how he became the Lord High Executioner. He is full of ideas for his first official victim. He discusses with Pooh-Bah the plans for his forthcoming marriage.

A procession of school girls arrives followed by Yum-Yum and her sisters, Pitti-Sing and Peep-Bo. Ko-Ko introduces Pooh-Bah, who greets the girls very reluctantly. They respond teasingly. Taking advantage of a few minutes alone with Yum-Yum, Nanki-Poo declares his love and shares the secret of his identity. Because of the excessive laws against flirting, Yum-Yum urges him to stay away from her. But he proceeds to flirt anyway.

Ko-Ko, meanwhile, has received a letter from the Mikado, who is concerned that there have been no recent executions in Titipu and threatens severe repercussions if one does not take place within a month. Although, as Pooh-Bah points out, Ko-Ko is next in line for that honor, Ko-Ko understandably would prefer to find a substitute. They debate who should be executed.

Ko-Ko finds Nanki-Poo preparing to terminate his existence rather than face life without Yum-Yum, and the two men strike a bargain; Ko-Ko agrees to let Nanki-Poo marry Yum-Yum now, and, in return, Nanki-Poo agrees to let Ko-Ko behead him at the end of the month and marry his widow.

The townspeople want to know how Ko-Ko will comply with the Mikado decree. Ko-Ko introduces Nanki-Poo as his volunteer, and Nanki-Poo embraces Yum-Yum. All rejoice over this resolution, but the festivities are rudely interrupted by the appearance of Katisha. Katisha grieves her lost love. Furious at Nanki-Poo's rejection, she attempts to reveal his true identity. She is silenced by the crowd, but vows revenge.

Act II

Ko-Ko's Garden, Later the Same Day.

As the act begins, Yum-Yum's sisters and friends are helping her make ready for the wedding. Yum-Yum and her sisters are very sad at the thought of her very brief marriage, when Nanki-Poo enters and tries to lift their spirits. The wedding plans are disrupted upon Ko-Ko's discovery that, under the Mikado's law, when a married man is beheaded, his wife must be buried alive. Yum-Yum's enthusiasm for the marriage is suddenly diminished.

To spare Yum-Yum this grim fate, Nanki-Poo decides to kill himself at once. This, however, would leave Ko-Ko with nobody to behead - just as word arrives that the Mikado is at this very minute approaching Titipu. Nanki-Poo offers himself for immediate decapitation, but Ko-Ko is not equal to the task. Ko-Ko realizes though, that he can accomplish the same purpose by swearing a false affidavit that he has done the deed, provided that Nanki-Poo leaves at once and never comes back. Since Nanki-Poo will not leave otherwise, Ko-Ko sends Yum-Yum with him, and the happy couple goes off to be married just as the Mikado enters the town.

The Mikado enters and describes how humanely he governs and wants to make the punishment meet the crime. He is delighted to hear that an execution has taken place, and is eager to hear the details. Ko-Ko, assisted by Pitti-Sing and Pooh Bah, recounts a highly creative description of the execution.

Katisha reminds the Mikado that his visit also concerns the whereabouts of his son and Heir Apparent, Nanki-Poo, the man Ko-Ko has just testified he beheaded. Ko-Ko and his accomplices are declared guilty of the crime and are scheduled to die after luncheon. The Mikado declares that he is sorry for them but it is an unjust world. Their only hope is to admit, and produce Nanki-Poo alive and well. Nanki-Poo, however, having already married Yum-Yum, is no longer free to marry Katisha and thus cannot reveal himself without risking both his own and his wife's life. Ko-Ko is left with no other choice but to woo, win, and wed Katisha himself.

Katisha, upset over the loss of Nanki-Poo, refuses Ko-Ko until he sings his touching ballad to her. Nanki-Poo then returns to life and presents himself and his new bride to his father. Ko-Ko explains his subterfuge that satisfies the Mikado, who commutes his death sentence to one of life with Katisha. All ends with laughing song and merry dance.

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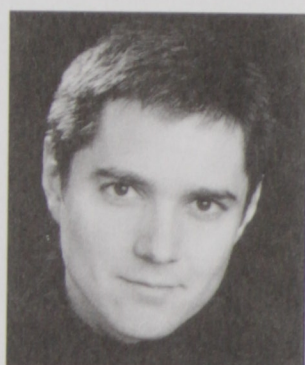


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THE ARTISTS

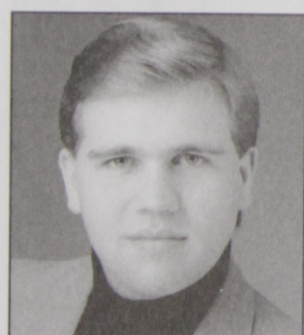
Saundra DeAthos (Soprano, Yum-Yum) is returning to the IOA after performing as Mabel in *The Pirates of Penzance* last fall. She has had a close relationship with the San Francisco Opera for the last three years. She has also appeared with the Berkeley Opera, DuPage Opera Theater, the Opera Theater of St. Louis and has performed frequently with the Boston Lyric Opera. She was recently seen in West Bay Opera's production of the *Three Penny Opera* in the role of Lucy. In November 2005 she sang Adele in *Die Fledermaus* for the Sacramento Opera and in 2006 she sang the role of Gretel in *Hansel and Gretel* for Opera Theater of St. Louis.



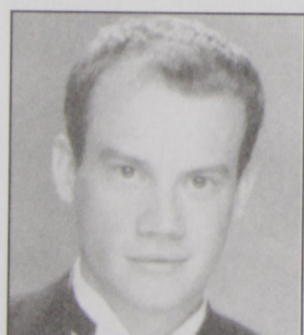
Harold Gray Meers (Tenor, Nanki-Poo) is an active concert soloist and performs frequently with his wife, Saundra DeAthos. He is at home singing Opera, Operetta and Musical Theater. His most recent credits include the Novice in *Billy Budd* with San Francisco Opera, Camille in the *Merry Widow* with Virginia Opera, Ernesto in *Don Pasquale* with Baltimore Opera, Little Bat in *Susannah* with Opera Company of Philadelphia, Laertes in *Hamlet*, and Fritz in the *Grand Duchess of Gerolstein* with Opera Theatre of St. Louis, Pedrillo in *Abduction from the Seraglio* with Boston Lyric Opera, Edgardo in *Lucia di Lammermoor* and Mac the Knife in *Three Penny Opera* with West Bay Opera.



Lisa van der Ploeg (Mezzo-soprano, Katisha) is returning for her fourth role with IOA having sung Amneris in *Aida*, the Old Maid in the *Old Maid and the Thief* and the Narrator in *Sweet Betsy from Pike*. She made her West Coast debut with the San Francisco Opera Center singing the role of Carmen. She recently sang in the Dvorak Stabat Mater with the Oakland East Bay Symphony. She has been to Seoul, Korea to recreate the role of Julia in the contemporary chamber opera *Bardos* with the Seoul Contemporary Opera Company. Other roles in her repertoire include Leonora in *Il Trovatore*, Elisabeth in *Tannhäuser* and the title role in *Tosca*. In the summer of 2005 she sang in the the revival of *Poia* for the Lewis and Clark Bi-centennial Celebration in Great Falls.

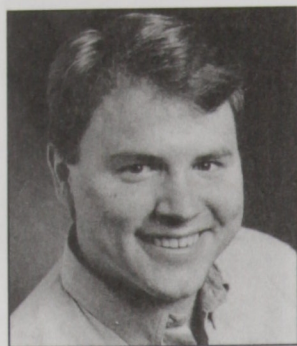


Steven Condry (Bass, Mikado) has become well known for his portrayals of the great "buffo" roles and has been critically acclaimed for his singing and acting abilities. In the 2005-2006 season Mr. Condry appeared with the Washington National Opera as Baron Zeta in the *Merry Widow*, Dr. Dulcamara in *L'Elisir d'amore*, Taddeo in *L'italiana in Algeri*, the title roles of Verdi's *Falstaff* and *Gianni Schicchi*. Mr. Condry marked his 50th career performance in the role of Dr. Bartolo in *Il barbiere di Siviglia* with Utah Symphony and Opera. Upcoming engagements include a return to Carnegie Hall in Handel's *Messiah* with Masterworks Chorus, and scenes from Gordon Getty's *Plump Jack* in concert with Albuquerque Symphony. In 1992 Steven Condry was a winner of the Fourth Luciano Pavarotti International Voice competition and a recipient of a grant from the Sullivan Foundation.



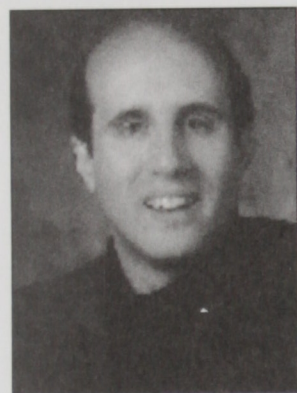
James J. Rollins (Baritone, Pish-Tush) debuted with six US opera companies this past year. They include Figaro in *Il barbiere di Siviglia* at Du Page Opera Theater, Mercutio in *Romeo et Juliette* with Opera North NH, Pish-Tush in *The Mikado*, Starveling in *A Midsummer Night's Dream* and Gregorio in *Romeo et Juliette*, with Utah Symphony and Opera; Motorcycle Cop in *Dead Man Walking* with Baltimore Opera, Morales in *Carmen* with Opera Tampa, and the title role in *Don Giovanni* with Capitol Opera, Raleigh NC.

THE ARTISTS



Robert McDonald (Baritone, Pooh Bah) is thrilled to be back at Intermountain Opera having played the Pirate King in *The Pirates of Penzance* last fall as well Masetto in *Don Gionvanni* and the Sacristan in *Tosca*. Bob is based in Washington DC, where he is Baritone Section leader and Announcer for the United States Army Chorus. His credits include Louis in *Sunday in the Park with George*; Lombardi in *Passion*; the title role in *Sweeney Todd* (The Kennedy Center); The Husband in *Putting It Together* (Signature Theatre); Sergeant of Police in *Pirates of Penzance*; Pooh-Bah in the *Mikado* (Interact Theatre at the Folger); the title role in *Don Gionvanni*; Marcello in *La Boheme*; Papageno in *The Magic Flute*; and Captain Corcoran in

H.M.S. Pinafore. With the Army, Bob often performs at the White House and at various state functions and national ceremonial events, including Presidential inaugurals.



Michael Sokol (Baritone, Ko-Ko) has been acclaimed as a singing actor of tremendous versatility and style. He has performed extensively throughout the United States and Europe with many of the worlds foremost performing organizations, including the Metropolitan Opera, the Santa Fe Opera, Glimmerglass Opera, the Netherlands Opera Zuid, the Philadelphia Orchestra, the St. Louis Symphony, the Slovenska Filharmonije, the Brooklyn Academy of Music, the Boston Celebrity Series and the Steppenwolf Theater. Currently, he is Professor of Voice at the University of the Pacific, Conservatory of Music in Stockton and resides in Napa, California with his wife, soprano Angelina Reaux, and their many rescued animals. He can be heard on the recently released CD, *Leonard Bernstein: A Jewish Legacy* on the Naxos label.



Kelly Close (Soprano, Pitti-Sing) received her Bachelor of Music Education from MSU and a Master of Voice Pedagogy from Ohio State University. She performed the role of the Mother in Menotti's *Amahl and the Night Visitors*. She returns to IOA having played Inez in *Il Travatore*. She has sung classical, jazz, rock, and musical theater genres. Currently she is composing performance art material inspired by her personal work with Voice Movement Therapy.



Coco Douma (Soprano, Peep-Bo) has performed with the Intermountain Opera Association for 14 seasons. Her first appearance was in IOA's production of *Carmen* in 1989. She has been a soloist in the Opera Workshop, performing arias and scenes from such works as Mozart's *Magic Flute* and the role of Mabel in the *Pirates of Penzance*. Ms. Douma made her debut with Montana Theater Works as Purity in *Anything Goes*. Other performances include Strawberry in *Oliver*, and Grace Farrell in *Annie*. In addition to her performance as the Baroness in *The Sound of Music*, she sang the title role of Maria, off stage, when her co-star lost her voice. She is currently a member of Sound Alive!, an interactive musical theater quartet. In addition to

her commitment to music, she is Loan Officer at First Security Bank, where she has been employed since 1993. A Montana native, she is at home in the Gallatin Valley with her husband, Nick, and their son, Ethan.

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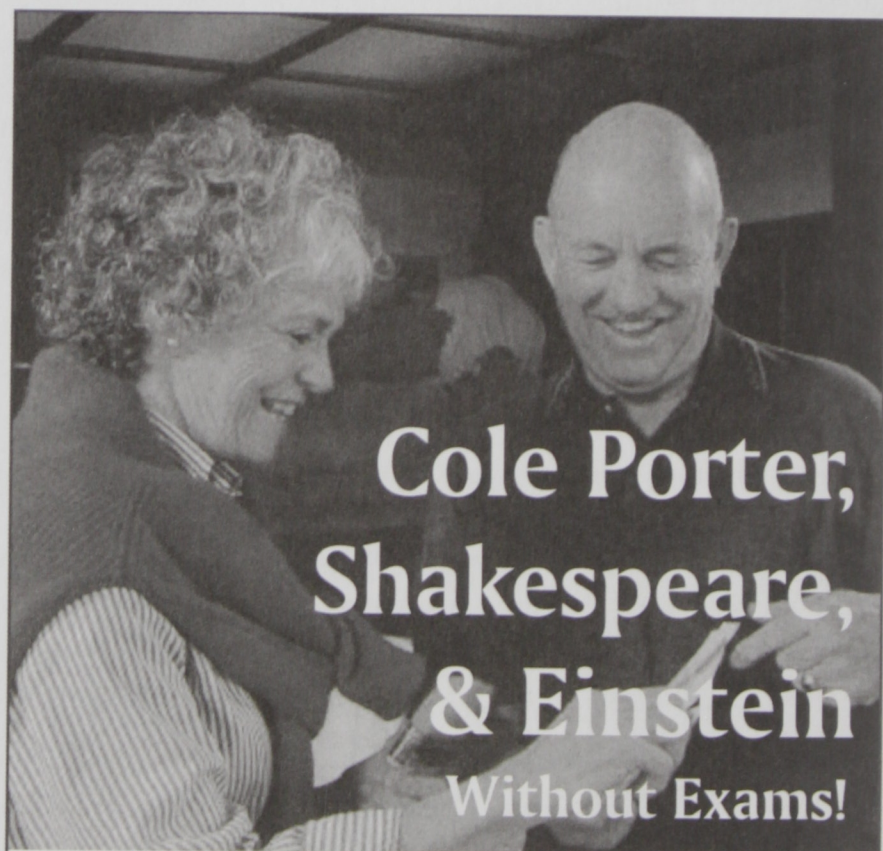
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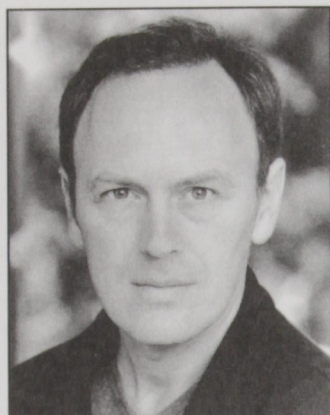
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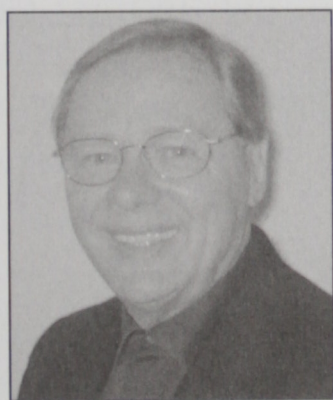
THE STAFF

DIRECTOR



Richard Clifford is a familiar name to Shakespeare fans in Britain and America. In England he directed the Chichester Festival and *A Salute to the Man of the Millennium*. At the Folger Theatre in Washington D.C., he staged productions of Oliver Goldsmith's *She Stoops to Conquer* (2002) and John Milton's *Comus* (2002). After performing regularly in acclaimed productions of the Royal Shakespeare Company, he appeared in other Shakespeare productions on Broadway, in London's West End and in three of Kenneth Branagh's Shakespeare films.

CONDUCTOR



Julian Dawson held appointments as Staff Accompanist for the BBC in Scotland, Associate Conductor for the Royal Scottish National Orchestra and Scottish Opera. Maestro Dawson was Director of Orchestras and Opera at Illinois State University for 26 years and Opera conductor for nine seasons at the Brevard Music Center. He recently spent five summers as Conductor of the Oberlin in Italy opera program in Urbana, Italy. He was Principal Coach of the Chicago Opera Theater and is currently conductor for the De Paul University Opera.



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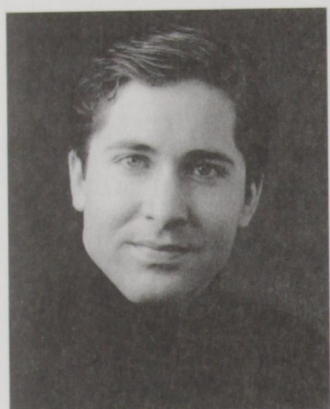
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CHORUS DIRECTOR



David Cody performs frequently in opera and in concert. He has sung with the Opera Theater of St. Louis, the Ohio Light Opera, Intermountain Opera, Rimrock Opera, and Nevada Opera Theater. He has performed the role of 'Goro' in the Nevada Opera Theater's production of

Madama Butterfly. He is also a frequent guest soloist in the region, and has sung with the Bozeman Symphony, the Billings Symphony, the Glacier Orchestra, the Great Falls Symphony, the Helena Symphony, and the String Orchestra of the Rockies.

He directed *Poia: The Blackfeet Legend of Scarface*, an American opera written in 1907 by Arthur Nevin. This opera was a signature event for Explore the Big Sky as part of the Lewis and Clark Bicentennial and took place in Great Falls, Montana.

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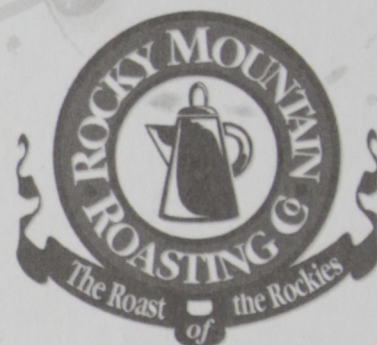


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Frank Simpson known for his work on the stage is a man of many talents. For this production of *The Mikado*, Frank created the artwork seen on the cover of this program as well as on the poster and other materials. Throughout the years Frank has played many diverse roles from Herr Drosselmeyer in Montana Ballet's *The Nutcracker* to the man-eating plant Audrey

II in *Little Shop of Horrors*, and has been seen on stages from New Mexico to Canada. Frank also works as a director, having directed productions of *The Fantasticks*, *Nunsense*, and *Something's Afoot*, among others. He debuted in the Intermountain Opera Chorus 12 years ago in *Il Barbiere di Siviglia* and this season appeared as the Hair Dresser in *Manon Lescaut*. He has been seen in many choruses and last fall he was stage manager for *The Pirates of Penzance* for IOA. Well versed as a variety entertainer, he is also a magician, juggler, and puppeteer. He is a member of the vocal quartet *Sound Alive!*

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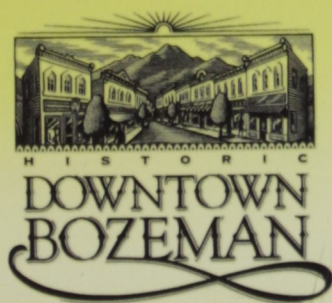
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