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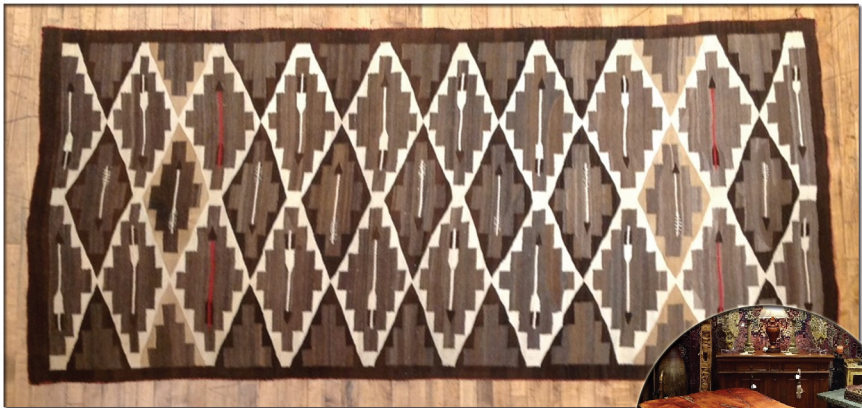
AT THE ELLEN THEATRE
FEBRUARY 4-6 & 11-13, 2022

THE MONTANA MIKADO

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Intermountain Opera Bozeman presents

THE MONTANA MIKADO

Words by W.S. Gilbert & Soren Kiesel • Music by Arthur Sullivan

Stage Director

Soren Kiesel

Conductor

Dean Williamson

Performers Role

Benjamin Sieverding Mr. Noble - *A Bozemanite*

Quinn Bernegger *Bridger - The Mikado's son, disguised as a*
Sponsored by Dain Rodwell and Yvonne Brutger *funemployed adventure traveler-musician*

Joshua Jeremiah *Mr. Meriwether - Mayor, Commissioner, and*
Lord High Everything Else

Daniel Klein *Colton - Lord High Executioner of Bozeman,*
formerly a real-estate agent

Abigail Paschke *Dakota - One of three best friends*
Sponsored by Doug and Jeanie Badenoch

Cristina Maria Castro *Mackenzie - One of three best friends*

Kimberly Sogioka *Madison - One of three best friends*

Karolina Pilou *Karen - An upper-middle-aged woman, in love*
with Bridger

Daveda Karanas *The Mikado - A woman, presents*
herself like a major national politician

Chorus

Lukas Graf - Chorus Master

Rachel Osen • Katryna Fabricius • Moria Glaus,

Coco Douma • Reggie Mead • Lukas Graf

Rick Talbott • Atticus Cummings

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Montana Mikado Synopsis

Act I

Bridger, a wandering minstrel and adventure traveler, arrives in Bozeman seeking the beautiful Dakota, a woman whom he has fallen in love with on Instagram. But he finds—to his great dismay—that she is engaged to the newly-appointed Lord High Executioner of Bozeman, a real estate agent by the name of Colton.

Colton, we learn, had actually been slated for execution himself when the people of Bozeman appointed him to the Executioner's job—since Colton was next in line for execution, he would first need to execute himself before he could execute anyone else. Thus, no one would be executed!

But Colton, to his surprise, is informed by Montana's Mikado (a sort of Empress of Montana) that it has come to the Mikado's attention that Colton has not yet executed anyone. He needs to find someone, or it will be his head instead.

Meanwhile, as Bridger and Dakota proclaim their love for each other, Bridger reveals that he is actually the son of the Mikado, and is on the run because the Mikado has promised his hand to her rather rude friend and skin-care-product representative, Karen.

Bridger, Colton, and Dakota arrive at an agreement: Bridger will marry Dakota for one happy month, and then agree to be executed. Dakota will then marry Colton, and all will be well.

But as the plans are announced, Karen makes an unexpected and woeful arrival, here to claim Bridger's hand.

Act II

As Dakota prepares for her one-month marriage to Bridger, Colton arrives with the news that, according to Montana law, the spouse of an executed person has to be buried with them. So if Dakota marries Bridger, as planned, she'll die too.

The Mikado arrives in Bozeman, and Bridger, Colton, and Dakota add a further layer to their scheme: Bridger and Dakota will marry and escape in Bridger's van, while Colton will lie to the Mikado reporting that Bridger has been executed.

But Colton didn't realize that Bridger was the Mikado's son! So Colton is reporting to the Mikado that he has executed her own son. The punishment for which is... can you guess?... execution!

Colton begs the just-married Bridger to reveal that he is in fact alive, to save Colton's neck. Bridger agrees on one condition: that Colton marry Karen, thus solving everything—Karen would no longer want to marry Bridger, Bridger could announce himself as alive and married to Dakota (permanently now!) and they all could live happily ever after.

So Colton begrudgingly woos Karen, and happily realizes he has a bit of a thing for her after all. Colton and Karen agree to marry, and thus Bridger and Dakota announce themselves as alive and married, and even the Mikado is content with the way things have worked out.

And together, they joyously shout their happiness to the starry Montana sky.

PAST PRESIDENTS & PRODUCTIONS

Ms. Verity Bostick

1979 - *La traviata*

1980 - *The Barber of Seville*

Mrs. Robert W. Martin, Jr.

1981 - *La bohème*

1982 - *Rigoletto*

1983 - *Elixir of Love*

1984 - *Madama Butterfly*

1985 - *La traviata*

Mrs. James Hubbard

1986 - *Lucia di Lammermoor*

1987 - *Die Fledermaus*

1988 - *Cavalleria Rusticana & Pagliacci*

Mrs. Robert Graf

1989 - *Carmen*

Mrs. Robert Hathaway

1990 - *Tosca*

1991 - *Don Pasquale*

1992 - *Faust*

1993 - *Madama Butterfly*

1994 - *The Barber of Seville*

Mrs. Samuel Curtis

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 Elixir 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 and the Night Vistors*

2013 - *Roméo et Juliette*

2013 - *La traviata*

2014 - *La Cenerentola*

2014 - *H.M.S. Pinafore*

2015 - *Man of La Mancha*

2015 - *Suor Angelica &
Gianni Schicchi*

Dennis K. Wentz

2015 - *Don Pasquale*

2016 - *My Fair Lady*

2016 - *Don Giovanni*

2016 - *The Daughter of the Regiment*

2017 - *A Little Night Music*

2017 - *Tosca*

2017 - *The Tender Land*

2018 - *She Loves Me*

2018 - *Falstaff*

Kenneth Christensen

2018 - *The Pirates of Penzance*

2019 - *Camelot*

2019 - *Eugene Onegin*

2019 - 27

2020 - *Kiss Me, Kate*

Douglas Badenoch

2020 - *Circle of Resilience*

2021 - *The Barber of Seville*

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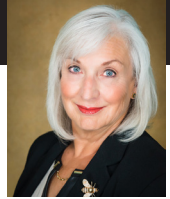
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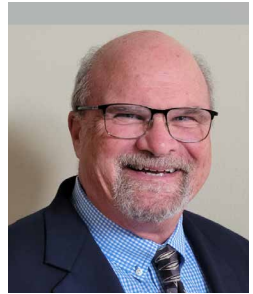
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The President's Message

One of the knocks on opera is that opera isn't always relevant. Intermountain Opera Bozeman is out to change that opinion. A few years ago, we presented "27", a modern opera about the lives of Gertrude Stein and Alice B. Toklas, an openly lesbian couple who were den mothers for the "lost generation" in early 20th century Paris. At the time, our city was embroiled in debate over LGBTQ+ policy and our opera addressed many relevant issues associated with the inclusion of all people.



In the last year, IOB commissioned Bozeman's own Eric Funk to compose *Requiem for a Forest* to help reflect on the devastation of the Bridger Foothills fire. An item of local relevance was given national relevance almost overnight. The recording of *Requiem for a Forest* by the Bozeman choral group, Roots in the Sky, was scooped up and had its national premier on Sirius XM's Performance Today less than two days after the first local livestream performance.

Last May, Intermountain Opera collaborated with Native American poets, writers, composers, and performers to present *Circle of Resilience*. This true sharing of art and culture stands as the proudest moment I have ever experienced with Intermountain Opera. *Circle of Resilience* is without precedent and a first in the opera world. A hallmark of our leadership in the performing arts is IOB's commitment to presenting relevant, professionally staged, live performances that honor our common humanity and serve our community.

In the Fall, we took Rossini's classic, *The Barber of Seville*, edited it to a family friendly 90 minutes, and sang it entirely in English. To bolster its relevance, our production was performed not in a stately opera house, but in a barn amid the glorious setting at Hardscrabble Ranch. The uptick in relevance meant an uptick in interest for the queen of the performing arts—opera. Fully 40% of the tickets to the performances were purchased by people who had never attended an Intermountain Opera production.

Earlier, in the summer of 2021, we commissioned locally known and nationally treasured writer, Soren Kiesel, to rewrite the libretto to Gilbert and Sullivan's *The Mikado*. The original opera has many problems associated with racial issues and Asian stereotypes. Sadly, these problems have a presence in the 21st century. In the spirit of community outreach, IOB recently sponsored a 5-part webinar, "How do you solve a problem like Mikado?", to engage our entire state in a discussion of the Montana values of justice, equality, diversity, and inclusion. That is the serious but relevant part of *The Montana Mikado*. The funny and relevant part is the libretto sets the opera in present-day Bozeman and—spoiler alert—it is hilarious.

Thank you for attending today's performance. We hope you will continue to support and attend IOB productions. In return, IOB will continue to make our work entertaining and relevant.

Best Regards,

A handwritten signature in cursive script that reads "Douglas Badenoch".

Intermountain Opera Bozeman, President

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Tom & Shari Watson
Dennis & Anne Wentz*
Richard Wolff & Janel Carino
Jan & Richard Young
Greg Young & Elizabeth Croy

CAST



Quinn Bernegger (Bridger) Tenor Quinn Bernegger is humbled to have the opportunity to sing and perform again for a live audience. He has been recognized at regional houses and concert venues around the country for his “great vocal agility” and “excellent characterization.” Equally at home in opera, musical theater, and early music, Quinn has been seen at Chautauqua Opera (*The Mikado*), Tri-Cities Opera (*Sweeney Todd*; *Trouble in Tahiti*; *Iolanta*), and Opera Saratoga (*The Merry Widow*; *Vinkensport, or the Finch Opera*). He received high praise from Opera News for his portrayal of Henrik Eggerman in Des Moines Metro Opera’s and Madison Opera’s productions of

Sondheim’s *A Little Night Music*. In concert, Quinn has been sought after for his work singing Handel and Bach, most notably as the Evangelist in Bach’s *St. John Passion* at the Middlebury Bach Festival under the baton of John Butt. In 2020, he made his Carnegie Hall debut as a soloist performing excerpts from Sergio Cervetti’s *Elegy for a Prince*. During the pandemic period, Quinn was a featured part of two nationally-recognized, groundbreaking projects in opera. In 2020, his singing and movements were captured for the New York Times-reviewed virtual reality opera experience, *Miranda*, produced by Tri-Cities Opera. In 2021, he sang the title role in Opera Company of Middlebury’s nationally-recognized film production of *Candide*. Other roles Quinn is known for include Ferrando in *Così fan tutte*, Lensky in *Eugene Onegin*, and Jack in *Into the Woods*. *The Montana Mikado* is his first time singing with Intermountain Opera Bozeman, but he has long been enchanted by the magical state of Montana.



Cristina Maria Castro (Mackenzie) A Texas native who’s still very much in touch with her Puerto Rican roots, Cristina María Castro is a sought-after performer equally at home in the worlds of both classical music and musical theatre. Through the pandemic, Cristina María performed with On Site Opera in *The Beauty that Still Remains*, and she also performed with The Opera Next Door in their inaugural production of *Così fan tutte* as Despina. One of her favorite roles! As theaters in New York City reopened this fall, Cristina María was among the first to be back on stage. She performed in an off-Broadway production of the new musical *The Black Count of Monte Cristo* as part of

the Broadway Bound Theater Festival. This was her first time back in a theater since the pandemic began in March 2020. Such an exciting time to be back on the stage! An avid champion of new music, Cristina María has originated and created three roles: Cristina María in Local Opera Local Artists’ opera pastiche, *We Might be Struck by Lightning*, Catherine in a New York Theatre Festival musical, *Bright is the Ring of Words*, and Mrs. D in *Howie D: Back in the Day*. (Yup. Cristina María did indeed meet and perform with Backstreet Boy, Howie D! Dreams do come true!) She has also workshopped many compositions in Frontiers with the Fort Worth Opera Festival. Other favorite roles performed include Maria in *West Side Story* and Monica in *The Medium*. Cristina María resides in New York City with your husband and dog, and they enjoy biking around the boroughs and walking along the Hudson River Parks. Follow Cristina María’s adventures both on and offstage @cristinamaria_castro.

CAST



Joshua Jeremiah (Mr. Meriwether)

Baritone Joshua Jeremiah's engagements in the 2021-2022 season include his return to Opera Company of Middlebury as Dunois in *The Maid of Orleans*, his role and company debut as Donner in *Das Rheingold* with Nashville Opera, his role debut as Germont in *La Traviata* with First Coast Opera, and Pooh-Bah (now Mr. Meriwether) in *The Montana Mikado*, Intermountain Opera Bozeman's new adaptation of the Gilbert & Sullivan classic. His 2019-2020 season included his debut with Houston Grand Opera to sing the student matinee and cover *Rigoletto*,

Melchior in *Amahl and the Night Visitors* with On Site Opera, and Lionel in *The Maid of Orleans* with New Orleans Opera as well as cancelled or postponed performances of Amonasro in *Aïda* with Opera Tampa and Virginia Opera and Verdi's *Requiem* with the Reading Symphony Orchestra. Other highlights for Mr. Jeremiah include his role debut as Macbeth with Opera Company of Middlebury, the title role in *Rigoletto* and Lassiter in the world-première of *Riders of the Purple Sage* with Arizona Opera, The Man in the world-première of *Persona* with Beth Morrison Projects, Demetrius in *A Midsummer Night's Dream* with Hawaii Opera Theatre, *Gianni Schicchi* with Mobile Opera, Alfio in *Cavalleria Rusticana* with the New Jersey Festival Orchestra, his debut with Des Moines Metro Opera as The Foreman in *Jenůfa* and Sonora in *La fanciulla del West*, Escamillo in *Carmen* and Sharpless in *Madama Butterfly* with the Northern Lights Festival, John Sorel in *The Consul* with Opera Santa Barbara, and Aeneas in *Dido and Aeneas* to Stephanie Bythe's *Dido* with Mark Morris Dance Group at the Mostly Mozart Festival.



CAST



Daveda Karanas (The Mikado)

Greek-American mezzo-soprano Daveda Karanas has been hailed for her “capacious power” and “a voice lustrous and exciting.” (San Francisco Chronicle). This season, Ms. Karanas makes her debut with Intermountain Opera Bozeman in *The Montana Mikado*. Ms. Karanas made her Carnegie Hall debut in Mahler’s *Symphony No. 2* with the Athens Philharmonic, Yiannis Hadjiloizou conducting and made her debut at the Israeli Opera singing Lise in *The Passenger*, a role she has performed at Florida Grand Opera and Michigan Opera

Theater following her successful debut of the role at Lyric Opera of Chicago. Other recent engagements include a major role debut as Kundry in *Parsifal* at the Lyric Opera of Chicago under Andrew Davis, and debuts at the Opera Theatre of Saint Louis as Mother Marie in *Dialogues of the Carmelites* and with the Auckland Philharmonia as Brangäne in concert performances of Wagner’s *Tristan und Isolde*.

Ms. Karanas made her German debut at Opera Frankfurt as Marfa in *Khovanshchina* and debuted at the Canadian Opera Company as Brangäne in *Tristan und Isolde* conducted by Johannes Debus and directed by Peter Sellars. She joined the roster of the Metropolitan Opera in their production of the Berlioz masterpiece *Les Troyens* covering the role of Cassandre and made an acclaimed European debut at the Maggio Musicale Fiorentino as Judit in *Bluebeard’s Castle* under Zsolt Hamar in the festival’s 75th Anniversary.

Ms. Karanas completed her first complete Ring Cycle at San Francisco Opera under Donald Runnicles. In Francesca Zambello’s staging, she sang both Waltraute and the 2nd Norn in the new production of *Götterdämmerung* and Waltraute in *Die Walküre*.

Daveda is a winner of the Metropolitan Opera National Council Auditions. She also received an encouragement award from the George London Foundation, was an international semi-finalist in the Neue Stimmen Competition, an Encouragement Award recipient at the Marilyn Horne Foundation Competition, and grand prizewinner of the Arizona Opera League Competition.



CAST



Daniel Klein (Colton) Recent appearances include Thibault in Opera of Middlebury's *Maid of Orleans*, Kaspar in *Freishutz* and Don Pizarro in both of Heartbeat Opera's critically acclaimed *Fidelio*, Captain Coyle in NY Little Opera's staging of Britten's *Owen Wingrave*, Marcello in *La Boheme* and Baron Gondremarck in *La vie Parisienne* with Long Island Opera. The New York Times hailed Mr. Klein's 'unusually dark, steely' Don Bartolo in *Il Barbiere di Siviglia* with Loft Opera; MusicalCriticism.com commented that during his performance of the titular role in Nabucco at Taconic Opera Monterone, "the whole audience was in the palm of his hand."

Notable past roles have included Iago in *Otello* and Scarpia in *Tosca*, both at Taconic Opera, Tonio in *I Pagliacci* at Opera Providence, and Michele in *Il Tabarro* with the North Shore Music Festival. Geronimo at Altamura/Roundtop Festival's *Il Matrimonio Segreto*, Mustafà in *L'Italiana in Algeri* at Opera Company of Middlebury, Count Almaviva in *Le Nozze di Figaro* with St. Petersburg Opera, Don Giovanni (title role) at Dell'Arte Opera. Fra Melitone in *La Forza del destino* with New Amsterdam Opera, Rambaldo in *La rondine* and Ping in *Turandot*, both at Opera Company of Middlebury, and as The Pirate King in *Pirates of Penzance* at Fresno Grand Opera. He also appeared as the archetypal Emile de Becque in Summer Theater of New Canaan's production of *South Pacific*.

As a concert soloist Mr. Klein's extensive orchestra and oratorio credits include appearances with the Metropolitan Youth Orchestra at Avery Fischer Hall, the Brooklyn Philharmonic, and the Garden State Symphony, and he can be heard on several soundtracks by Emmy Award winning film composer James Michael Dooley.

In 2008, Mr. Klein was invited to join the Evelyn Lear and Tom Stewart Emerging Singers Program of the Wagner Society of Washington D.C. and appeared in their annual concert at the German Consulate in Washington D.C. That year he also won the Arthur & Mae Orvis Award at the Liederkrantz Foundation Opera Competition. Mr. Klein holds a B.A. in Vocal Performance from Carnegie Mellon University and an M.A. in Vocal Arts ('02) from the U. of Southern California's Flora L Thornton School of Music, where the faculty elected him Outstanding Graduate of the year.

CAST



Abigail Paschke (Dakota) Lauded by The Washington Times as “sprightly and charming” with “a voice as clear and acrobatic as one could wish”, Abigail Paschke has established herself as a standout artist with “uncommon spark”. Recent highlights include her debuts with The Glimmerglass Festival as Ellie Mae Chipley in *Show Boat*, The Royal Opera of Versailles as Gossip 2 in *The Ghosts of Versailles*, National Symphony Orchestra/The Kennedy Center as Rosalia in *West Side Story*, Salt Marsh Opera as Pamina in *The Magic Flute*, Opera

Company of Middlebury as Noémie in *Cendrillon*, and Madison Lyric Stage as Governess in *The Turn of the Screw*. Additional credits include Valencienne in *The Merry Widow* (Kentucky Opera), Maria in *The Sound of Music* (The Carnegie), Mabel in *The Pirates of Penzance* (Virginia Opera Outbound Tour), Maria in *West Side Story* (The Carnegie) Abigail Williams in *The Crucible* (Hartford Opera Theater), Sally in *Die Fledermaus* (Des Moines Metro Opera, Opera Saratoga), and Alice in the 2015 Emmy Award nominated *Le Comte Ory* (Des Moines Metro Opera). She holds degrees from the University of Cincinnati College-Conservatory of Music and Carnegie Mellon University.



Karolina Pilou (Karen)

Hailed as having a “massive, sinfully rich voice” (New York Observer), mezzo-soprano Karolina Pilou is quickly establishing herself as an exciting dramatic mezzo-soprano to look out for. She made her Metropolitan Opera debut in the 2016-17 season as Berta in *Il Barbiere di Siviglia*, conducted by Maurizio Benini. Since her debut she has returned to The Metropolitan Opera for several seasons as The voice from Above in *Parsifal* conducted by Maestro Yannick Nézet-

Séguin, Albine (cover) in *Thais*, Mistress Quickly (cover) in Verdi’s *Falstaff* and Anna (cover) in their production of Donizetti’s *Maria Stuarda*. She has sung the roles of Azucena in Verdi’s *Il Trovatore* in London with the English Opera Singers, Zita in Puccini’s *Gianni Schicchi* in Tel Aviv, Older Woman in J.Dove’s *Flight* with the British Youth Opera, and Mistress Quickly in Verdi’s *Falstaff* with Aspen Music Festival. Other recent performances include Morna in *Malvina di Scozia* and Marquise de Berkenfield in *La Fille du Régiment* with the Martina Arroyo Foundation and The Wendy Taucher Dance Opera Theater. Most recently she performed the role of Marta in Boito’s *Mefistofele* with Teatro Grattacielo that was streamed world wide, as well as being the alto soloist in the company’s filmed version of Handel’s *Messiah*.

As a soloist in opera concerts, oratorio and symphonic works, she has performed as a solosit in LoftOpera’s Verdi concert, Beethoven’s *9th Symphony* with the Empire State Sinfonia and MidAtlantic Opera Orchestra at NJPAC, Bach’s *Weihnachts-Oratorium*, Verdi’s *Requiem* and Villa-Lobos’ *Magnificat-Alleluia* with the Little Orchestra Society of New York. In 2018 she made her Carnegie Hall debut singing the a soloist in Haydn’s *Mariazeller Messe* and the alto soloist in Vivaldi’s *Gloria*. In 2021 she performed as a soloist in the biggest celebration for the 200 years since The Greek Revolution, an event that was broadcast world-wide on TV .

CAST



Benjamin Sieverding (Mr. Noble)

Bass Benjamin Sieverding has launched a promising young career that touches upon over three centuries' worth of repertoire. He has gained notice for his "resonant, expressive bass" (StarTribune) and for a range of characterizations spanning from "wickedly charming" (l'Étoile magazine) to "genuinely threatening" (Phindie). In 2020, Mr. Sieverding was slated to return to Minnesota Opera to sing the roles of Bull and Neal in the world premiere of *Edward Tulane*, his Austin Opera debut as the Mandarin in *Turandot*, reprises the Dough's Mate in *Companionship* with the Virginia Arts Festival, his Out of the Box Opera debut as Dr. Grenvil in *La traviata* and a return to Mill City Summer Opera as Sparafucile / Count Ceperano in *Rigoletto*. (COVID19). In the fall of 2021, Mr. Sieverding will make his Tulsa Opera debut as Betto / cover Simone in *Gianni Schicchi* and his Omaha Symphony debut singing excerpts from Mozart's *Requiem*. In the spring of 2022, he will join The Metropolitan Opera roster as Pit Singer - Bass 1 in Brett Dean's *Hamlet*, joins Intermountain Bozeman for *The Montana Mikado*, and in a future season TBA, Mr. Sieverding will return to Minnesota Opera.

In 2019, Mr. Sieverding reprised the role of Alfred Austrian in the world premiere of *The Fix* with Minnesota Opera, made his debut with Fort Worth Opera as the Dough's Mate in Rachel Peters' *Companionship*, made a company debut with Pacific Symphony performing The Armchair and A Tree in *L'enfant et les sortilèges*, reprised the role of Don Alfonso in *Così fan tutte* with Glacier Symphony, returned to Madison Opera as Dr. Grenvil in *La traviata* and made his South Dakota Symphony Orchestra debut as the bass soloist in Handel's *Messiah*. In the fall of 2018, Mr. Sieverding performed Bernstein's *Songfest* at LOFTrecital, the *Biblical Songs* by Antonin Dvořák with faculty and other alumni at the University of Michigan and a solo recital with Opera South Dakota.



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CAST



Kimberly Sogioka (Madison)

Praised by Opera (UK) as "...the most opulent female sound on the stage..." young mezzo-soprano Kimberly Sogioka is drawing much attention as an exciting artist on opera and concert stages. Most recently, Kim performed in *Halloween Tree* and a workshop of *The Opposable Thumb* at American Lyric Theatre, performed in *Heart Mountain Suite* with Yakima Symphony, performed Beethoven's *Symphony No. 9* at a gala for the Victims of Communism Memorial Foundation at Union Station in Washington D.C., sang at St. John's of Lattingtown's Opera Night, and performed in *Gianni Schicchi/L'Enfant* with Pacific Opera Project.

Prior engagements include performing as Nicklausse in *Les Contes d'Hoffmann* with Opera Orlando, Suzuki in *Madama Butterfly* with Opera in the Heights and Pacific Opera Project, and as a soloist in *Heart Mountain Suite* with the Whatcom Chorale, and Vivaldi's *Gloria* with MidAmerica Productions at Carnegie Hall. She also performed in Symphony Silicon Valley's *Misa Tango* concert; Carmen in *Scenes from Carmen* with the Metropolitan Opera Guild; Berta in *Il barbiere di Siviglia* with Opera Grand Rapids; and productions with Michigan Opera Theater as Siébel in *Faust* and Suzuki in *Madama Butterfly*, which she also performed with Northern Lights Music Festival. She also performed the role of Stephano in *Roméo et Juliette* with Opera Tampa as well as in a new co-production with Opera Carolina, Virginia Opera, Toledo Opera, Lyric Opera Baltimore, and Opera Grand Rapids.

A frequent collaborator with composers on new music projects, Ms. Sogioka created the role of Nurse 3 in The Metropolitan Opera and English National Opera workshop of Michael Torke's *Senna*, was a mezzo soloist in The Metropolitan Opera workshop of Scott Wheeler's *The Sorrow's of Frederick*, collaborated with Clint Borzoni in his operas *Margot Alone in the Light* and *Antinous and Hadrian*, workshops of Bruce Wolosoff's *The Great Good Thing* and Sarah Mattox's *Heart Mountain*, and also with Stephen Andrew Taylor in scenes from his opera *Paradises Lost* with Operamission.

Covers

Caitlin Cisler - Dakota, Mackenzie, Madison

Coco Douma - Karen, The Mikado

Michael Gray - Bridger

Soren Kisiel - Colton, Mr. Meriwether, Mr. Noble

ARTISTIC TEAM



Dean Williamson (Conductor)

Dean Williamson, currently the music director of Nashville Opera, is widely known for his perceptive and commanding conducting in a variety of repertoire. He was the co-founder and first music director of the Seattle Opera Young Artist Program and later became the artistic director of Opera Cleveland.

He has conducted at many companies including Seattle Opera, Minnesota Opera, Atlanta Opera, San Francisco Opera, New York City Opera, Wolf Trap Opera Company, Opera Theatre of St. Louis, Des Moines Metro Opera, Lyric Opera of Boston, Opera Colorado, Opera Cleveland, Chautauqua Opera, Arizona Opera, Kentucky Opera, and Manitoba Opera.

With Nashville Opera, he has recently released studio opera recordings by Michael Nyman (*Naxos*) and the world premiere recording of Robert Patterson's *3 Way* (AMR Recordings.) A new recording of Carly Simon's opera *Romulus Hunt* will be released in 2022. Also in the spring of 2022 at Nashville Opera he will conduct new productions of *Rigoletto* and *Das Rheingold*. His video recording of *Le Comte Ory* with Des Moines Metro Opera earned an Emmy nomination.

He is a regular judge for the Metropolitan Opera National Council and has conducted and given masterclasses at the University of Southern California, the New England Conservatory, Baldwin Wallace Conservatory, and Northwestern University. In addition, he has taught at the Accademia Vocale Lorenzo Malfatti in Lucca, Italy. As a pianist, he has accompanied artists in concerts all around the world, and studied with Randolph Hokanson and Lee Luvisi.



Soren Kisiel (Stage Director, Librettist)

is the co-author and co-director of Broad Comedy, an all-women sketch comedy and political satire troupe written with his wife comedian Katie Goodman. Broad Comedy, in addition to being a Bozeman hometown favorite, was named a Time Out New York Critics' Pick for their Off-Broadway run at New York City's SoHo Playhouse. It has played to sold-out houses in runs at Boston's Stuart Street Playhouse and at the Acme Comedy Theatre in West Hollywood, and was featured

on Showtime's *The Green Room*. Soren is also the author of the children's books *The Night Our Parents Went Out* and *Once Upon a Tree*, and is currently developing an animated tv project with rock legend Pat Benatar, and working on his first novel. He also makes up fake stories about monsters in Brooklyn's largest park at www.ThisWeekInProspectPark.com. Soren has a second-degree blackbelt in taekwondo, and is ordained in the Plum Village Zen Buddhist tradition, which means he could kick your butt if he wasn't so darned peaceful. www.sorenkisiel.com

ARTISTIC TEAM



Michael Sakir (Artistic Director) Conductor Michael Sakir has been praised for his “artistic authority,” “fluidity of expression,” and “great delicacy of feeling.” He serves as Artistic Director of Intermountain Opera Bozeman and Music Director of the Opera Company of Middlebury. He recently completed his fourth and final season as Music Director of Opera Memphis.

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*.

Recent guest conducting engagements include Seattle Opera, Janiec Opera Company at the Brevard Music Center, Des Moines Metro Opera, Opera Orlando, Shreveport Opera, Eugene Opera, Northwestern University, American Opera Project, Opera in the Ozarks, and Opera North (NH).

Sakir has held chorus master, assistant conductor, and coach 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.

PRODUCTION TEAM



Miguel Salazar (Scenic Designer)

Miguel is currently teaching scenic and lighting design for the University of Texas Rio Grande Valley. He has had over 10 years experience as a Technical Director, carpenter and painter for the University of Texas Pan American, now UTRGV. Has been a scenic designer for MSIP summer tour shows.

Angela Hoffman (Stage Manager)

Angela Hoffman (Stage Manager) is delighted to be working on her third IOB production. She has been the Production Stage Manager at The Ellen Theatre since October 2008. Favorite productions include *White Christmas*, *Annie*, *A Christmas Carol*, *Noises Off*, *Just Add Water*, *Jimmie and Pete* and *Woman on Stage Man* from Audience. She would like to thank her husband and son for supporting her theatrical endeavors throughout the years.

Kyla Clark (Assistant Stage Manager)

Kyla is excited to be able to be a part of the Montana Mikado. She is a freshman at MSU and excited for the opportunity to be able to continue being a part of the theatre community while working on her degree.

PRODUCTION TEAM



Spencer Perry (Technical Director)

Spencer is excited to be designing his first show for the Intermountain Opera. Based out of Livingston, he has spent the last 10 years designing lights for various theatre companies across Montana including Fort Peck Summer Theatre, MCT, and Montana Repertory Theatre. Some of his favorite designs include Million Dollar Quartet, Cabaret, Woman in Black, Disney's Tarzan and the national tour of The Great Gatsby to

name a few. A few of his more recent projects include Spitfire Grill and Baskerville at Fort Peck Summer Theatre and A Christmas Carol at The Ellen.



Karen Smith (Choreographer)

Karen Smith is the Education and Community Engagement Director for Montana Ballet Company and a faculty member of the MBC Academy. She has studied around the country including with the Pacific Northwest Ballet, The Joffrey Ballet, and the Milwaukee Ballet and with teachers including Joy and Conrad Ludlow, Georges Golovine, and Lynda Yourth among others. Under the direction of the founder of MBC, Ann Bates, Karen managed the Montana Ballet School, danced with the Company, and served as assistant choreographer and rehearsal

assistant for the Company's productions. Karen has in-depth experience teaching and choreographing for students of all ages and abilities, including with MBC, the Ballet Academy of Texas in Coppell, TX, and as a Dancing Classrooms Teaching Artist in Residence in Dallas/Fort Worth Elementary Schools. She was formally trained in Adaptive Dance at the Boston Ballet and has served as head instructor for MBC's Adaptive Dance Program for children with Down syndrome for the past 4 years. As the lead for MBC's new MBC MOVES school dance residency program she also teaches dance and movement to elementary school children throughout the community. Karen is a licensed Progressing Ballet Technique teacher and has a B.A. in English from Montana State University.



Alayna Rasile-Digrindakis (Costume Designer)

Alayna Rasile-Digrindakis is a textile artist who works with natural fibers, plant dyes, deep listening, and hopeful worldviews. She has been a resident artist at the Textile Arts Center, the Women's Studio Workshop, Rockland Woods, and Cabin Time - Archipelago. In addition to exhibiting artwork nationally and internationally, Alayna has done extensive costuming for the stage, for film, and for the site specific productions of Mountain Time Arts. Alayna has worked as a designer and

production coordinator for a wide range of fashion brands and has her own apparel and softgoods line named Absorka. She is currently based in Bozeman, MT and is an instructor at Montana State University.

Faye Christensen (Props Master)

Faye Christensen has spent the last 60 years in academic, community, and professional theater adventures including acting, directing, costuming, stage managing, and her favorite: the great props hunt. Many thanks to IOB's new General Director Susan Miller for getting me involved with IOB years ago.

PRODUCTION TEAM



John Elam (Rehearsal Pianist and Supertitle Operator)

Dr. John Elam has worked at opera houses and served on music staffs all over the United States, including San Francisco Opera, Utah Opera, Michigan Opera, Opera Memphis, Baltimore Opera, Opera Delaware, and Austin Opera. Recent performances and engagements include Everest at Austin Opera, along with recitals of Wolf's complete Italienisches Liederbuch and Schubert's song cycle Die Winterreise. After spending a summer at the Merola Opera Program, Dr. Elam was awarded the prestigious Adler Fellowship with San Francisco Opera. During his time there, he served on music staff for La Traviata, Pagliacci, and the West Coast premiere of Jake Heggie's It's a Wonderful Life. He has served as assistant conductor and chorus master for productions of La Traviata, Hansel und Gretel, Eugene Onegin, La Cenerentola, Ravel's L'heure Espagnol, Philip Glass's Hydrogen Jukebox, and Derrick Wang's Scalia/Ginsburg. He has also been the official pianist for Metropolitan Opera National Council auditions in the Detroit and Memphis districts. In demand as a chamber musician, Dr. Elam has performed in the United States, Canada, and Europe. He made his Kennedy Center debut in 2012 and has performed at the War Memorial Opera House in San Francisco, Bass Performance Hall, Meyerson Symphony Center, and the Michigan Opera House. Dr. Elam received his MM and DMA in collaborative piano at the University of Michigan, as a student of Martin Katz. He received his BM and MM degrees in solo piano performance from Baylor University.



Beth Lee (Choral Rehearsal Pianist)

Ms. Lee has several decades of experience as a collaborative pianist. She studied at Florida State University and later privately with James Streem. Her experience includes work as a piano accompanist for music majors at Florida State University and Montana State University; church organist; music director and accompanist in several community theater organization; harpsichordist with a string quartet; and piano accompanist for a variety of choral and instrumental groups.



Nathan Norby (Videographer)

Nathan was born in nowhere South Dakota growing corn and herding cows. Until, one day, he discovered the ambition to take off and travel by way of motorcycle across the US, Canada, and Alaska. On his little voyage, he developed a deep interest in learning from people and telling their stories through film and photography. He then decided to enroll at Montana State University where he completed his degree in Film (2016), and has been working on Documentaries as a Cinematographer / Director ever since. He resides in sleepy Bozeman Montana, but typically is still lost somewhere in the lesser traveled parts of the world. His work can be found at nathannorby.com

CHORUS

Atticus Cummings A Bozeman native, Atticus fell in love with acting as a very small child and never really stopped; he is now a Junior in the Directed Interdisciplinary Studies program at Montana State University. He performs with the University Tenor/Bass Choir and has appeared in many local Shakespeare productions including as the lead in The Children's Shakespeare Society/Small Batch Arts renditions of Hamlet and Romeo and Juliet. Atticus is thrilled to be joining the Intermountain Opera for the first time!"

Coco Douma Ms. Douma is thrilled to be a part of this talented cast and hilarious adaptation of The Mikado. This is her 20th production with IOB and second production of The Mikado in which she played Peep Bo. She was recently seen on stage at Small Batch Arts original production of A Montana Radio Christmas 1944. In addition to working with Montana Theatreworks, she performs regularly with IOB/MSIP and the Shane Lalani Performing Arts Center. Among other supporting roles such as Mrs. Segstrom (A Little Night Music) and The Baroness, Elsa (The Sound of Music), 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). In addition to her commitment to music, Ms. Douma is the Vice President / Commercial Lender for First Security Bank. She would like to thank her amazing husband, Nick for supporting her musical endures. Enjoy the show!

Katryna Fabricius Katryna is a Montana native currently residing in Belgrade. When not busy chasing around her three young children, she can be found baking, wrangling chickens, and singing in her church choir and the Intermountain Opera chorus.

Moria Glaus In addition to being a company dancer with Raison D'être Dance Project, Moria takes every opportunity possible to satisfy one of my biggest passions, musical theater. She is honored and thrilled to be a part of her third production with Intermountain Opera Bozeman!

Reggie Mead Reggie is originally from Eastern Montana, but has lived and worked outside of Bozeman since graduating from MSU with a Computer Science degree in 2006. He is grateful to once again have the opportunity to get on stage. Reggie has performed in numerous Intermountain Opera productions including (among others) A Little Night Music, She Loves Me, Camelot, and Kiss Me Kate.

Rachel Osen Rachel is excited to return to the stage with Intermountain Opera in the ensemble of The Mikado with a Montana twist! She has been privileged to perform over the years with Intermountain Opera (starting in 1988!) as well as in productions at the Ellen Theatre in Bozeman. She earned Bachelor of Arts degrees in both Music and French from Montana State University, with additional study at L'Université Paul-Valéry II in Montpellier, France. She resides in her hometown of Bozeman, MT (still the last best place) with her husband and three children, where she works as a massage and craniosacral therapist, and at her most important job, as mom!

Rick Talbott Rick grew up in Bozeman and has been singing with the IOB since 1999. Most recently, he appeared in Eugene Onegin, 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.

Orchestra

Carrie Krause - Concertmaster

Felix Guggenheim - Violin I**

Susan Platt - Violin I

Natalie Padilla - Violin II*

Noah Certalic - Violin II

Mary Landeen - Viola*

Jodi Allison-Bunnell - Viola

David Heinzen - Cello*

David Kirk - Cello

Ryan Bell - Bass*

Sue Makeever - Flute

Sandy Stimson - Oboe

Gregory Young - Clarinet

Kathleen Reynolds - Bassoon

William Sharnberg - Horn

Dan Wood - Trumpet

Jeffrey H. Vick - Percussion

**** Denotes Assistant Concertmaster**

*** Denotes Section Principal**

Orchestral reduction by Francis
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Production Team

Scenic Designer - Miguel Salazar

Costume Designer - Alayna Rasile-
Digrindakis

Stage Manager - Angela Hoffman

Assistant Stage Manager - Kyla Clark

Technical Director - Spencer Perry

Rehearsal Pianist and Supertitle

Operator - John Elam

Chorus Rehearsal Pianist - Beth Lee

Props Master - Faye Christensen

Choreographer - Karen Smith

Videographer - Nathan Norby



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ARTISTIC DIRECTOR'S NOTES - *Michael Sakir*

Why rewrite *The Mikado*? This was the question that Intermountain Opera Bozeman posed to a group of board members, community leaders, and MSU faculty last spring. I'm proud that everyone came to the same conclusion - Gilbert & Sullivan's original 1885 comic opera was no longer fit for public consumption. Between its offensive misrepresentation of Japanese culture, the appropriation of "Japanese" music, and centuries of white performers portraying negative stereotypes in yellowface, *The Mikado* is profoundly problematic.

But there is still so much to love about *The Mikado* - the hilarious "topsy-turvy" story, Gilbert's stunning poetry, and Sullivan's effervescent music. And so the idea was born to embrace the original work's satirical origins - which made fun of 19th century English culture - and create a brand-new work poking fun at contemporary Montana. The result is a work of comic genius. Our librettist Soren Kisiel has preserved the original plot and almost all of Sullivan's original music, creating something that is even funnier and more relevant than the original *Mikado*.

However, IOB did not want to just ignore *The Mikado*'s problematic history. Rather, we wanted to use this production as opportunity to enrich our community with educational opportunities addressing representation in opera. From our January webinar series "How Do You Solve a Problem Like Mikado?" co-presented with Bozeman Public Library, to MSU's lecture "Dis-Locating the Orient", to the pre-show discussion and post-show talk-backs you can enjoy tonight, IOB is committed to using opera not just to entertain, but enrich the lives of our community. We hope you go home tonight humming a catchy tune, laughing at Soren's jokes, and re-considering who gets to tell what stories on the opera stage.



ENCORE SOCIETY

The Encore Society recognizes and thanks those generous individuals who have left or are leaving a future legacy to Intermountain Opera Bozeman through their wills, retirement plans, life-income plans, and many other creative planned giving arrangements. Please feel free to contact the opera office with any questions you have regarding planned giving.

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The Sustaining Member Society is made up of people who have pledged to give to Intermountain Opera Bozeman at a certain level on a continuing basis. Knowing in advance how much we'll be receiving helps us plan ahead and focus our time and funds on programming.

Sustaining Members are designated in our donor lists by the fermata (∞) a musical notation which indicates that a note may be held as long as desired. A fermata next to your name symbolizes the enduring significance of your support. Please contact the office at 587-2889 to sign up at the level of your choice.

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- Invitation to attend all evening rehearsals at the Willson
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Dictionary of Terms

Written by Soren Kiesel

Some terms used in this opera may not be familiar to everyone in the audience, and they certainly wouldn't have been to Gilbert or Sullivan. Here's a brief guide.

balayage – a hair treatment where layers of highlights are painted in to create a “natural” effect. Roughly the cost of a pizza and two beers in Bozeman. So, like, \$175.

bronzer – make-up replicating a tan, found in both spray-on, brush-on, and rub-in varieties. Can also be found in orange.

dude'sicle – a conjunction of dude and popsicle, used to refer to someone who is even cooler than just a regular dude. As cool as, for instance, a frozen treat.

funemployed – as in, “My job is to have fun,” commonly on one's parents' dime. Not to be confused with unemployed, which often looks similar.

Instagram – an online social platform where you can share the real you, via photographs, with all the people who just want to look at you in a bathing suit. Can be used as a noun, verb, or even adjectivally: “That is so Instagram.”

Karen – a derogatory term for a person who wields their sense of entitlement like a weapon. Bonus points for asking to speak to the manager.

manbun – long hair, on a man, tucked into a bun. The major source of cultural disconnect between Gen-Xers and Millennials.

Pauly Shore – an actor known for a series of dude-comedies in the 1990's, and for dictionary-destroying phrases such as “If you're edged 'cause I'm weazin' all your grindage, just chill.”

Pecha Kucha – an evening of brief lectures and stories, now a global phenomenon. “Did you catch this year's Pecha Kucha at the Ellen?”

Pog – a word the kids use for cool, awesome, great. As far as we can tell. I don't know—ask a kid.

“Something AF” – an acronym, i.e. “The fresh powder at Bridger is deep AF.” The “A” stands for “as” and the “F” for... a word very rarely found in operas. Though it's certainly alluded to in La Boheme.

Spanx – articles of antigravity underclothing designed to keep your midsection and thighs where you prefer them.

Sprinter Van – you've seen them around town: gray Mercedes vans, tall and tricked out for adventure travel, often with cozy one-bedroom apartments built into the interior. Cross-reference: funemployed.

Pinterest – an online platform used for collecting images from elsewhere on the internet, and forcing your friends to weigh in. “I'm thinking of getting an antique bison head to hang above the mantle. Want to see my Pinterest page of mantles with antique bison heads?”

TikTok – an online social video platform where your kids learn to dance, to do their make-up, and to obsess about themselves.

woke – one who is awakened to issues of racism, sexism, homophobia, and other social justice concerns. Or at least claims that they are.

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AUTHOR/DIRECTOR'S NOTES – Soren Kiesel

“How well do you know *The Mikado*?” This was Michael Sakir, Artistic Director of Intermountain Opera Bozeman, whose Board of Directors had pointed him toward me as a possible candidate to rewrite J.S. Gilbert’s lyrics to one of Gilbert and Sullivan’s best-known operas.

“Rewrite Gilbert and Sullivan?” a friend asked. “You’re going to cause a riot.”

But I was intrigued. Having made a career of satirical songwriting for the musical-comedy troupe Broad Comedy, I very much wanted to play in the sandbox of Gilbert and Sullivan’s famously drumroll-paced lyrics and tight, unforgiving rhyme structures.

In fact I didn’t know *The Mikado* well at all, and this was for a specific reason: it’s tough to find a production of it. The opera, to put it simply, is problematic. Gilbert and Sullivan were satirizing the British aristocracy and royalty, and in order to make that acceptable they set the play in a cartoonish “Japan” as they imagined it. To modern ears, much of it falls somewhere between cultural appropriation and outright racism. And yet, the play is also filled with charms—beloved melodies, biting wit, riotous silliness—that have nothing to do with this caricatured “Japan.”

So, how to solve the problem? Would it be possible to take out the opera’s setting entirely, but leave its heart fully beating?

I approached this adaptation with two guiding principles:

1) If it ain’t broke, don’t fix it. Don’t replace anything that doesn’t need to be. All references to Japan have been removed, and the society in which the play takes place moved to an American “New West” town—specifically, ours. Gilbert and Sullivan’s satire of economic class, local politics, and authoritarian rule are all fully intact, but fit well in our beloved and rapidly evolving Bozeman. With those adaptations made, I then rewrote only additional changes that were needed to smooth the libretto, to make the comedic tone consistent and the characters familiar. Word by word, I’d estimate that I rewrote roughly 60%. So, Gilbert and Sullivan aficionados, don’t fret—you’ll still find many, many of Gilbert and Sullivan’s original delights.

2) Stay true to the source. I did not change the storyline in any way, nor even the structure of the scenes. The opera’s absurd schemes, comedic foibles, and hidden identities unfold in a way that was beloved to writers from Shakespeare’s time to Gilbert and Sullivan’s, and to modernize that would have felt simply wrong. Cuts were made, jokes were swapped, our modern world was introduced as a playground for the satire—but the heart of each scene and song remains sound. If you’re wondering why they’re talking about a character’s elbow, it’s because Gilbert and Sullivan were talking about that character’s elbow.

I thank you for accompanying me on this adventure; I feel positive you’ll be glad you did. But if my friend’s prediction is correct and you feel you absolutely must riot, please try not to break too much—it’s tough to find affordable repair-people in Bozeman these days.

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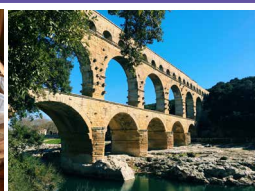
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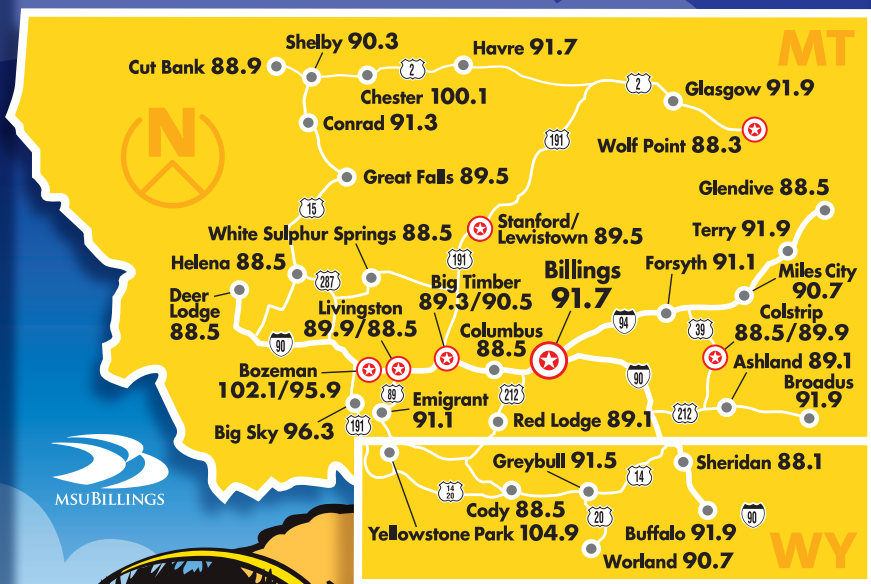
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