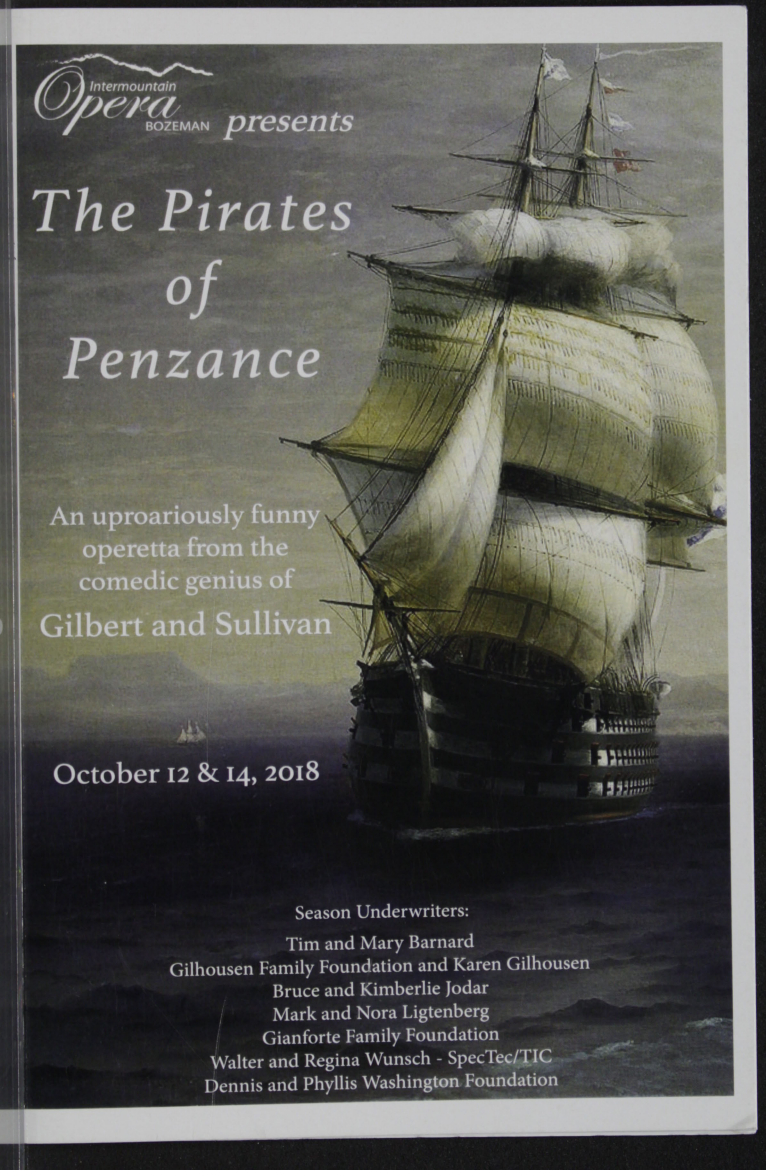

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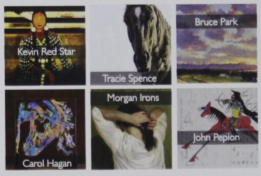
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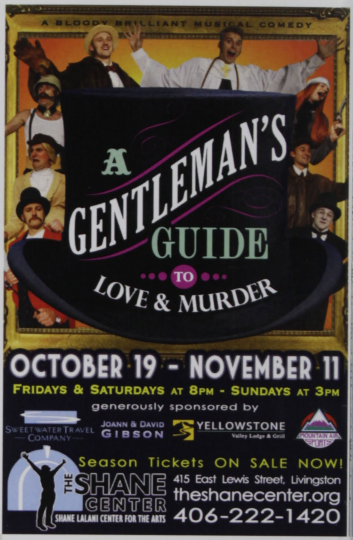
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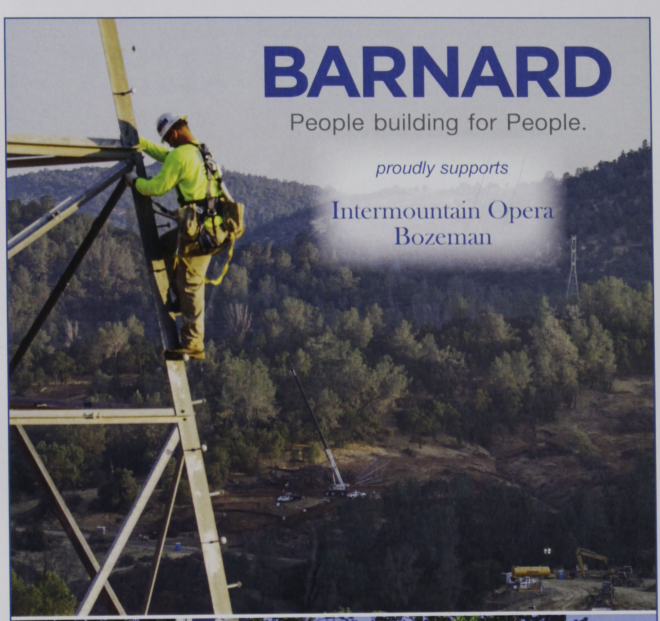
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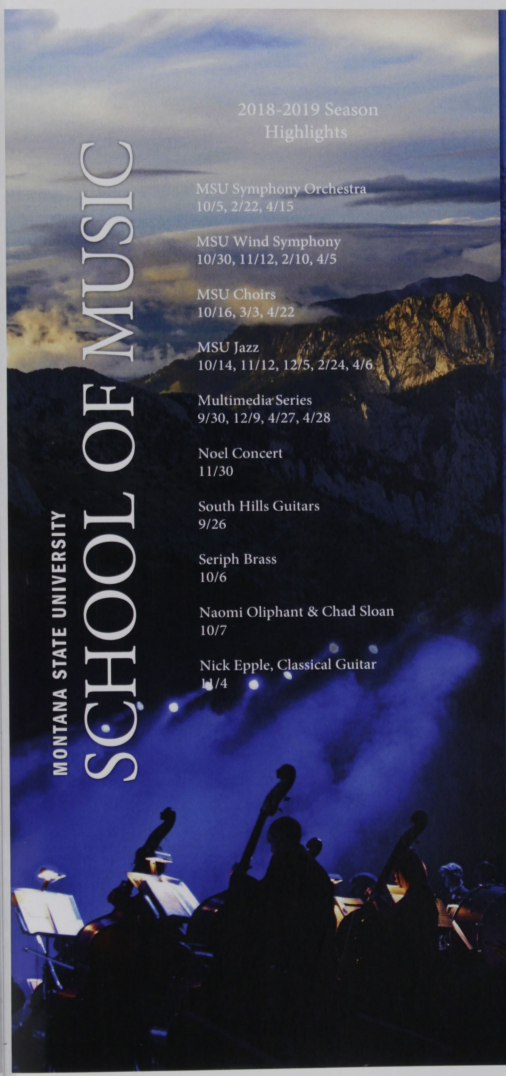
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Intermountain Opera Bozeman

presents

# *The Pirates of Penzance*

## Gilbert and Sullivan

Conductor: Steven Byess

Stage Director: Kyle Lang

## The Cast

**Pirate King:** Curt Olds

**Major-General:** Keith Jurosko

**Mabel:** Abigail Rethwisch

**Ruth:** Layna Chianakas

**Frederic:** Mackenzie Whitney

**Sergeant:** BJ Otey

**Samuel:** Logan Henke

**Edith:** Rachel Osen

**Kate:** Mandy Bowker

**Isabell:** Karla Vandersloot

## The Setting

England, during the reign of Queen Victoria (1876-1901)

Act I: A rocky seashore off the coast of Cornwall

Act II: A ruined chapel; evening

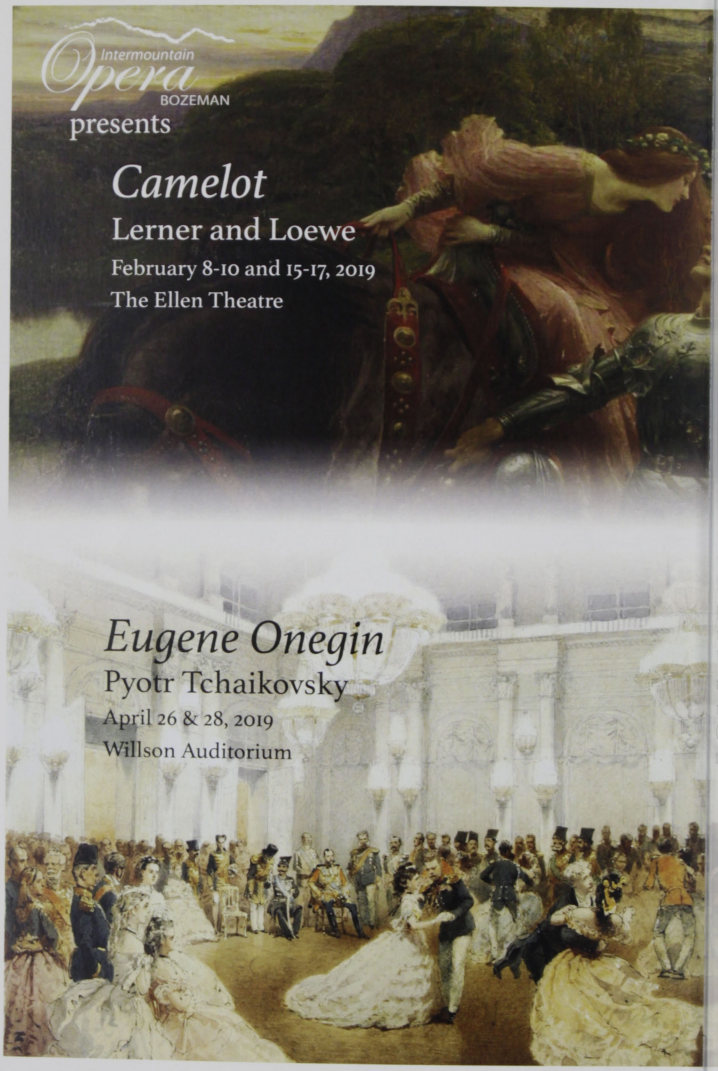
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# Synopsis

The pirates of Penzance (a rather tender-hearted band, made up exclusively of orphans and unable to harm anyone of similar background) are celebrating Frederic's coming of age and subsequent release from his apprenticeship to them. He joined the pirates as a child owing to a mistake by Ruth, his nursemaid, who misheard his father's instructions to apprentice him to a pilot. She has remained with Frederic ever since and now harbours a desire to marry him.

However, Frederic has met and fallen in love with Mabel whose sisters the pirates have claimed as their future brides. Their father, the General, is horrified at this prospect and declares himself to be an orphan, knowing that this will effect their immediate release. As an ex-pirate, Frederic now feels that his duty is to society and he wastes no time in assembling a police force to capture the pirates. He is, therefore, dismayed when he learns from Ruth and the Pirate King that, due to the fact that his birthday is on the 29th of February and only occurs once every four years, he has in effect only had five birthdays; the terms of his apprenticeship state that he is bound to the pirates until his 21st birthday.

Consequently, feeling that his loyalty is now to the pirates again, he reveals that the General is not really an orphan. The Pirate King is furious that he has been tricked and he plots to capture the General, his daughters and the policemen and take his revenge. This task proves no problem to his band of men until the Sergeant demands that they surrender in the name of Queen Victoria. This is too much for them and they yield to the request. However, as they are about to be taken into custody Ruth reveals that they are not really pirates at all, but noblemen who have gone astray. On hearing this, the General orders their release, restores them to their rightful ranks and offers them his daughters in marriage.

Courtesy of The Guide to Musical Theater

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We hope you can join the cast and fellow patrons for a reception after the performance at the Gallatin History Museum!

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Our deepest gratitude goes to these individuals and businesses.
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# President's Letter



Dear Friends of Intermountain Opera Bozeman!

On behalf of the Intermountain Opera Board of Directors we welcome you to our exciting 41st season! It truly is amazing that the community of Bozeman has preserved and maintained a regional opera company for forty-one years. This could not be possible without the vision of our founders, Verity Bostick and Pablo Elvira. Not to mention Mrs. Robert W. Martin Jr. (Ginny Martin), who championed the cause of fundraising in those beginning years and eventually became Board President and Chief Operating Officer, operating from her basement "headquarters." It truly has taken many villages to produce and maintain the high standards of musical and opera production that IOB is known for. These villages include the multitudes of individuals that are connected to the IOB family. They include all of our volunteers, IOB staff, our Board of Directors and Advisory Board, and the talented local musicians that perform in the IOB Chorus and Orchestra, not to mention the excellent production crew at the Willson Auditorium and our stellar visiting artists. Also included in these villages are our audience, donors, sponsors and contributors. A hearty thanks to all of you for your continued support and advocacy. Your efforts are greatly appreciated.

My involvement with this opera company began in 1987 as a chorus member for the production of *Die Fledermaus*. Then, in 1991, I became the rehearsal pianist for IOB and continued to do so for eight productions. In 2005 I returned to play the piano for our first production of *The Pirates of Penzance,* then continued to do so until my retirement from the artistic production side of the company in 2013. During those twenty-two productions I had the wonderful opportunity to collaborate and make beautiful music with many talented singers and conductors from all over the country. I was educated in all aspects of how an opera is produced, which is an amazing accomplishment: seeing the production unfold from the very first rehearsal to the opening night performance. How lucky for this young musician (at the time) to have an opportunity to work for a professional opera company in Bozeman, Montana! As time moved forward my passion for the opera company changed from the production area to Advisory Board, Board of Directors and now President and Chair of the Board to which I am honored to serve. IOB is fortunate to have a very talented and diverse Board of Directors and I am looking forward to working with them along with the IOB staff to continue bringing world class opera to Bozeman and the Pacific Northwest region.

I am also looking forward to this season's productions, beginning in October with Gilbert and Sullivan's *The Pirates of Penzance*, and in February with *Camelot* in the beautiful historic Ellen Theatre - a first for Intermountain Opera Bozeman. Then, in April, we will all get out the vodka and Russian caviar for Tchaikovsky's masterpiece *Eugene Onegin*. These three productions are of great variety and we are excited to have the opportunity to present them to you!

I look forward to our 41st season and beyond. With the loyal dedication of you - our audience, advocates and supporters - Intermountain Opera Bozeman has a great future to look forward to. With that we sincerely thank you!

Best Regards,
Kenneth J. Christensen
Intermountain Opera Bozeman, President

# Artists



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**Steven Byess, Conductor**, made his Intermountain Opera Bozeman debut in 2014 conducting *H.M.S. Pinafore*, and he conducted *The Tender Land* in 2017. He is recognized for his distinguished musicianship and versatility, multi-faceted presence on the podium, innovative programming, and passion for music education. Maestro Byess is the music director of the Portland Columbia Symphony Orchestra (Oregon), the North Mississippi Symphony Orchestra, the Arkansas Philharmonic Orchestra, and Associate Music Director of the Ohio Light Opera, where he has conducted over 550 performances of 77 operas, operettas, and musical theater works. Mr. Byess has been a frequent conductor at the Pine Mountain Music Festival in Michigan, conducting acclaimed productions of *Le tragédie de Carmen* (Bizet/Brook), Leonard Bernstein's *Candide*, and Mozart's *Die Zauberflöte*. He conducted productions of Puccini's *La Bohème* and a critically acclaimed production of Robert Ward's *The Crucible* at the International Vocal Arts Institute in Tel Aviv, Israel, and Bizet's *Carmen* with Emerald City Opera (Colorado). Mr. Byess also recently conducted Weill's *Street Scene* and Sullivan's *The Pirates of Penzance* at the Eastman School of Music, and led multiple performances with the Rochester Philharmonic Orchestra and the Florida Orchestra. He is a conductor for the Carnegie Hall Weill Music Institute Link Up orchestra education concerts, performing for over 60,000 children in multiple U.S. communities since 2013. Upcoming stage productions include *Madama Butterfly* (Puccini), *Candide* (Bernstein), *The Mock Marriage* (Lehár), *The Pirates of Penzance* (Sullivan), and ballet productions of *The Nutcracker* and *Don Quixote*.



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**Kyle Lang - Director** Mr. Lang's credits include *Die Fledermaus* (Utah Opera), *Lucia di Lammermoor* (Virginia Opera), *The Pirates of Penzance* (Intermountain Opera Bozeman), *Mame* (Seagle Music Colony), *As One* (San Diego Opera), *The Bear* (Wexford Festival Opera), *La Bohème* (Virginia Opera), *Die Zauberflöte* (Seagle Music Colony), *Don Quixote and the Duchess* (Central City Opera), *Apprentice Showcase* (Santa Fe Opera), *L'enfant et les sortilège* and *Gianni Schicchi* (Simpson College), *Dead Man Walking* (Opera Fayetteville), *The Face on the Barroom Floor* (Tulsa Opera), and *Short Works* (Central City Opera).
His choreographic credits include *My Fair Lady* (Teatro San Carlo di Napoli), *Ariadne auf Naxos* (Santa Fe Opera), *Vanessa* (Wexford Festival Opera), *Turandot* (Virginia Opera), *The Merry Widow* (Boston Lyric Opera), *The Merry Widow* (Utah Opera), *La Traviata* (Fort Worth Opera), *Jenůfa* (Des Moines Metro Opera), *The Last Savage* (Indiana University), *Sweeney Todd* (Virginia Opera), *La Traviata* (Des Moines Metro Opera), *Ariadne auf Naxos* (Virginia Opera), *Carmen* (Opera Omaha), *Falstaff* (Virginia Opera), *Le Nozze di Figaro* (Virginia Opera), *Die Fledermaus* (Opera Memphis), and *La Traviata* (Lyric Opera Baltimore). Mr. Lang has served as an Assistant Director for The Santa Fe Opera, San Diego Opera, Opera Theatre of Saint Louis, Virginia Opera, Utah Opera, Fort Worth Opera, Central City Opera, Opera Omaha, Tulsa Opera, Opera Memphis, and Indiana University. In the 2018-19 season he will also be directing *L'elisir d'amore* for Virginia Opera and *Carmen* for San Diego Opera, among other productions. He is privileged to have danced as a soloist and

# Artists

in the corps de ballet with ZviDance, The Metropolitan Opera, The Lyric Opera of Chicago, The Washington National Opera, The Santa Fe Opera, and with Christopher K. Morgan, performing in countries across Europe, North and South America, and the Middle East. A Louisiana native, he pursued music studies at the University of Southern Mississippi before earning a BFA in dance from New York University's Tisch School of the Arts, and his home is now in Washington, DC.



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**Curt Olds - Baritone (Pirate King)** has enjoyed a critically-acclaimed career with opera and musical theatre companies across the U.S. and abroad and grew up in Butte, Montana. In New York City, he has been seen in the Broadway productions of *Riverdance*, *Cats*, *Guys and Dolls* at Carnegie Hall (with Nathan Lane and Megan Mullally), New York City Opera's *Candide* (directed by Hal Prince), as Walt in Off-Broadway's *Three Penny Opera*, and has made various appearances at the famed cabaret room 54 Below. Hailed by Opera News as "A wonderful singing actor, as adept in pointing dialogue as in phrasing song," Mr. Olds is best known for his portrayals of Pirate King and Major General in *The Pirates of Penzance* and his signature role as Ko-Ko in *The Mikado*, for which he has done some 26 productions. Recently, he appeared as Papageno in Hawaii Opera's *The Magic Flute*, Harold Hill in *The Music Man* with Utah Festival, Nathan Detroit in *Guys and Dolls* with New Haven Symphony, Pangloss in *Candide* with Arizona Opera, Anchorage Opera, and South Dakota Symphony, and in concert with Central City Opera. As director, he staged *My Fair Lady* for Milwaukee and North Carolina Symphonies and *Il Barberie di Siviglia* for Utah Festival. This season includes *Candide* at Boston's New England Conservatory, Captain Corcoran in *H.M.S. Pinafore* with Eugene Opera, and as soloist with the Cincinnati Pops. In January 2019, he will join the new 35th Anniversary Pan Asian International Tour of *The Phantom of the Opera* as Monsieur Andre currently scheduled for Manila, Singapore, Dubai, Kuala Lampur, and Korea. Mr. Olds is thrilled to be home to perform in IOB's *The Pirates of Penzance*.



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**Abigail Rethwisch - Soprano (Mabel)** Praised by Opera News as, "a compelling new talent" and for "her command of bel canto technique and riveting dramatic talent," Soprano Abigail Rethwisch took the American Opera scene by storm with her performance of *Lucia di Lammermoor* at Utah Opera in 2017. This season brings Abigail to Montana to sing Mabel in *The Pirates of Penzance* with Intermountain Opera Bozeman, Albuquerque for Opera Southwest's New Year's Gala and Salt Lake City to sing 1st Lady in *Die Zauberflöte* with Utah Opera. Last season, Abigail sang Adele in *Die Fledermaus* with Utah Opera, made her role debut as Queen of the Night in *Die Zauberflöte*, and covered Zerbinetta in Santa Fe Opera's *Ariadne auf Naxos*, as well as making concert debuts with the Utah Symphony and Columbus Symphony. Past performance credits with Utah Opera include Fresquita in *Carmen*, Aunt Sarah, The Shrink, and Iraqi Woman in *The Long Walk*, Antonia in *Man of La Mancha* and the soprano soloist in *Messiah*. Other career highlights include the title role in Tchaikovsky's *Iolanta*, Lucy in *The Telephone*, and Johanna in *Sweeney Todd* with Tri-Cities Opera. She has also been seen performing with prestigious companies such as Santa Fe Opera, Chautauqua Opera and Des Moines Metro Opera, where she has covered the roles of Violetta in *La Traviata*, and Konstanze in *Die Entführung aus dem Serail*.

# Artists



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**Layna Chianakas - Mezzo-Soprano (Ruth)**, voice teacher, and stage director, has been hailed for her "vocal talents which are matched by her poignancy as an actress" (Des Moines Register) in her betrayal of Santuzza in *Cavalleria Rusticana.* She has portrayed many leading opera roles including over 80 performances of *Carmen*, as well as Amneris in *Aida*, Donna Elvira in *Don Giovanni*, Angelina in *La Cenerentola*, Sesto in *Giulio Cesare*, Suzuki in *Madama Butterfly*, The Woman in Poulenc's *La Voix humaine*, the title role in *La Perichole*, and countless Cherubino in *Le nozze di Figaro* with opera companies throughout the country. Most recently, she was heard as The Secretary in Menotti's *The Consul* with Dayton Opera. Her stage directing credits include Mozart's *Le nozze di Figaro*, Cavalli's *L'Ormindo*, Offenbach's *Orpheus in the Underworld*, Gluck's *Orfeo ed Euridice*, the National Opera Association's award-winning Argento's *Postcard from Morocco*, Ravel's *The Bewitched Child/L'nfant et les Sortilèges* a fully-staged and conceptualized Mendelssohn's *Elijah*, and *Die Fledermaus/The Revenge of the Bat* for the San José State Opera Theater. For Opera San José, she directed *La Voix humaine, Hansel & Gretel, Carmen* and *Il barbiere di Siviglia*. Ms. Chianakas recently made her Carnegie Hall debut. She lives in San Jose, CA with her husband and two children, her greatest productions.



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**Keith Jurosko - Baritone (Major-General Stanley)** is delighted to be returning to Bozeman and IOB's production of *The Pirates of Penzance*. As a Gilbert and Sullivan specialist, Mr. Jurosko was a principal artist with the New York Gilbert & Sullivan Players for 35 consecutive seasons and appeared in over 800 performances with the Company, in more than two dozen roles. In addition, he has been a guest artist at many of the country's leading regional opera companies, including Virginia Opera, Chautauqua Opera, Mobile Opera, Opera Delaware, Anchorage Opera, Opera Saratoga and The Boston Academy of Music, where he has sung a wide range of roles in opera, operetta and musical comedy. Since he trained originally as an actor at Adelphi University, Mr. Jurosko has also performed in a number of non-musical productions, particularly at Cortland Repertory Theatre where he's been featured in works by G.B. Shaw, Noel Coward, Ken Ludwig, A.R. Gurney and Neil Simon. One of his favorite musical adventures was as an original member of the La Gran Scena Opera Co., whose zany, brilliant and much celebrated opera parodies garnered spectacular reviews and delighted audiences throughout the world for over twenty years. Many clips of their international performances are available on YouTube.

# Artists



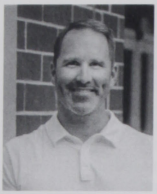
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**Mackenzie Whitney - Tenor (Frederic)** is gaining recognition nationwide for his expressive lyric tenor. Originally from Janesville, IA, Mr. Whitney has made house and role debuts throughout the United States singing lyric tenor roles such as Alfredo (*La Traviata*), Rodolfo (*La Boheme*), Il Duca di Mantua (*Rigoletto*), Edgardo (*Lucia di Lammermoor*), Don José (*Carmen*) and Pinkerton (*Madama Butterfly*) to name a few. He has performed several works by Mexican composer Daniel Catan, having most recently sung Arcadio (*Florencia en el amazonas*) with Madison Opera. He joined the Glyndebourne Festival in the United Kingdom in the summer of 2018 and covered the roles of Pinkerton (*Madam Butterfly*) and The Italian Singer (*Der Rosenkavalier*). He will be making his role debut of Roméo (*Roméo et Juliette*) with Pensacola Opera this January. Mr. Whitney was awarded the encouragement award in the Philadelphia District of the 2013 Metropolitan Opera National Council Auditions and has received awards from the Gerda Lissner Foundation, Violetta DuPont Competition, Licia Albanese-Puccini Competition, and the Giulio Gari Competition. He participated in young artist programs at Opera New Jersey, Central City Opera, and Oberlin in Italy. He holds an Artist Diploma from the Academy of Vocal Arts and a Bachelor of Music in Vocal Performance from the University of Northern Iowa.



**Logan Henke - Bass (Samuel)** is a graduate of Montana State University, holding degrees in Music Education and Music Technology. A native of Miles City, MT, he is a fifth-generation Montanan. Mr. Henke studied vocal arts with Dr. Jon Harney and Dr. Kirk Aamot. He also studied piano with Prof. Laurel Yost and Mrs. Janine Yates. Additionally, Mr. Henke has studied composition with Dr. Carrie Leigh Page, Dr. Greg Young, and Prof. Eric Funk. Mr. Henke was a long-standing member of MSU's auditioned vocal ensembles, Chorale and Montanans, and served as their bass section leader. He is also a member of the elite regional choral ensemble, the Aoide Chamber Singers, and serves on their board and as their Assistant Conductor. Competitively, he was selected as a finalist in the MSU Concerto & Aria Competition three years running. Mr. Henke was also selected as a participant in the Student Conductor Masterclass at the 2018 NW American Choral Directors Association Regional Conference. This past season found him singing in venues across Europe as a soloist on tour with the MSU Chorale and Montanans, including a performance in Notre-Dame de Paris. The ensemble premiered a composition of Mr. Henke's on this tour, as well. He also had the pleasure of performing in a joint concert between the Aoide Chamber Singers and the Grammy award winning choir, The Crossing, during their 2018 residency at the Warren Miller Performing Arts Center in Big Sky, MT. This is Mr. Henke's third engagement with Intermountain Opera Bozeman, and he couldn't be more thrilled to be joining them.

# Artists



**Bedford (BJ) Otey - Baritone (Sergeant)** has performed baritone roles in numerous IOB productions since moving to Bozeman ten years ago, including Fiorello in *The Barber of Seville*, Gregorio in *Romeo et Juliette*, and Prince Yamadori in *Madame Butterfly* among others. He performed alongside his father, Metropolitan Opera baritone Louis Otey, in *Romeo et Juliette*, and now continues the family tradition by singing with his daughter, Makayla, who was in both *Tosca* and *The Tender Land* with IOB in 2017. Mr. Bedford serves a few select physicians and their families by helping them manage their resources, and enjoys triathlon, golf, and serving with his family at Trinity Church.



**Rachel Osen - Soprano (Edith)** is thrilled to be once again onstage with Intermountain Opera Bozeman, having performed the roles of l'Infermiera in *Suor Angelica*, Annina in *La Traviata*, and Giannetta in *L'Elisir d'Amore*. Other opera and light opera roles include Belinda in *Dido and Aneas*, Yum-Yum in *The Mikado*, and chorus participation with IOB in *Don Giovanni* and *Carmen* (at age 12, the beginning of her love of opera). Ms. Osen was seen onstage at the Ellen Theatre in Bozeman as Sarah Brown in *Guys and Dolls*. Additional musical theatre roles include Hope Harcourt in *Anything Goes*, a secretary in *How to Succeed in Business without Really Trying*, and most recently in *Annie* (along with her daughter and dog - lots of fun)! She earned Bachelor of Arts degrees in both Music and French from Montana State University, with additional study at L'Universite Paul-Valery II in Montpellier, France. Ms. Osen had post-graduate training and performance opportunities in both New York and Italy. She resides in Bozeman, MT, with her husband and three children, where she she works as a massage and craniosacral therapist, and at her most important job, as mom!



**Mandy Bowker - Mezzo-soprano (Kate)** is thrilled be in her first production with Intermountain Opera Bozeman. She holds a B.A. in Music Education from the University of Sioux Falls and a M.M. in Vocal Performance from the University of South Dakota. Her performance experience includes opera, symphonic choir, and madrigal groups, to name a few. She is currently an active member of the Bozeman Symphonic Choir and has been featured as a soloist with that group. Ms. Bowker has performed in the past with both the South Dakota Symphony Chorus and the Seattle Symphony Chorus. Previous opera roles include Counsel (*Trial by Jury*), La Zia Principessa (*Suor Angelica*) and La Cia (*Madama Butterfly*). She moved to Bozeman from Seattle, WA, in 2012 with her wonderful husband, Jason and her two beautiful daughters, Zoe and Peyton.



**Karla Vandersloot - Mezzo-soprano (Isabell):** A Bozeman native and MSU graduate in music performance, Karla is thrilled to be participating in her 18th production with IOB. She thoroughly enjoyed performing in *The Pirates of Penzance* as a chorus member in 2005 and is excited to return to all the fun this show brings. 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 Staff



**Kristin Ditlow - Rehearsal Pianist** American pianist, harpsichordist, vocal coach and conductor, is enjoying a career in opera and recital collaboration in the United States and abroad. She is an alumna of the Oberlin Conservatory of Music, Westminster Choir College, Tanglewood Music Center, and Merola Opera Program. She is a 2014 graduate of the Eastman School of Music, with the Doctor of Musical Arts degree in Accompanying and Chamber Music, where she was a student of Dr. Jean Barr. Dr. Ditlow is the Assistant Professor of Voice and Vocal Coaching at the University of New Mexico (Albuquerque). Notable highlights from the past few seasons include conducting world premiere operas written by Steve Block (UNM), Joseph Illick (Santa Fe Opera) and Ron Strauss (NHCC / Teatro Paraguas) and appearing as a pianist with Ellen Rose (principal violist, Dallas Symphony Orchestra), Tara Venditti, the Metropolitan Opera National Council, OperaWorks, and New Mexico organizations Chatter, Movable Sol, Opera Southwest, and New Mexico Winds. Dr. Ditlow was a fellowship student at the Franz Schubert Institut, Baden-bei-Wien, during the summer of 2017, where she studied Lieder performance and German Romantic poetry. The 2017-2018 season boasts her debut as both piano soloist and conductor with the New Mexico Philharmonic. The 2018-2019 features the premiere performance project of her new opera company, Antigua y Moderna, as well as the world premiere of her new song cycle, "Three Poems of Emily Dickinson."



**Lukas Graf - Chorus Director** This is Dr. Graf's 3rd season with the Intermountain Opera Bozeman. He has performed and conducted opera, operetta, and musical theater around the United States and Europe. His most recent engagements include Kodaly from *She Loves Me*, Tamino from Mozart's *Die Zauberflöte*, Gherardo from Puccini's *Gianni Schicchi,* and Father Gleaton from Carlisle Floyd's *Susannah*. He transitioned from baritone to tenor in 2012. As a baritone, he sang the roles of Don Giovanni, Papageno, Escamillo, and Valentine. Dr. Graf has also had the privilege of workshopping with the composer 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*. Dr. Graf currently teaches at Montana State University, Bozeman, directs the opera chorus with Intermountain Opera Bozeman, maintains an active voice studio, and is the Minister of Music at St. James Episcopal Church. He 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.

# Artistic Staff



**Kathleen Edwards - Stage Manager,** has spent the last twenty-five years stage-managing across the country. Her national credits include San Francisco Opera, Boston Lyric Opera, Opera Company of Philadelphia, Austin Opera and Utah Symphony and Opera. Ms. Edwards stage-managed the world premier of Anton Coppola's *Sacco and Vanzetti* and the American premier of Philip Glass' *Waiting for the Barbarians*. In addition, she served as Production Coordinator for Seattle Opera's *Ring Cycle* in 2009 and 2013. She is delighted to be making her debut with Intermountain Opera Bozeman.



**Beth Lee - Choral Rehearsal Pianist** Ms. Lee has several decades of experience as a piano accompanist. She studied piano 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 for many years, music director and accompanist in several community theater organizations, harpsichordist with a string quartet in an opera arts association, and accompanist for a varied assortment of choral, jazz and instrumental groups.

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## Artistic Advisors

If there is ever a question regarding a particular production or artist, these outstanding professionals in the world of opera are called on to share their expertise with IOB. This collaborative relationship extends beyond productions that these artists are involved with and is deeply appreciated by everyone at IOB.

**Christopher Allen** (Conductor) John L. Margo Resident Conductor for Cincinnati Opera, Associate Conductor Los Angeles Opera and 2016 Solti Foundation U.S. Career Assistance Award.

**Ari Pelto** (Conductor) Artistic Director and Conductor of Opera Colorado, Opera Memphis, and Oberlin in Italy.

**Benjamin Wayne Smith** (Stage Director) Artistic Director for the Accademia Vocale Lorenzo Malfatti in Lucca, Italy, and on faculty at University of Memphis.

**Levi Hernandez** (Baritone) Former Chicago Lyric Opera Ryan Center Apprentice Artist. Active performance career around the country.

**Sean Anderson** (Baritone) A frequent artist with Sarasota Festival Opera. Active performance career in opera, theater and drama around the country.

# Artistic Director's Letter



Dear Opera Patrons and Friends,

It is with great pleasure that I welcome you to Intermountain Opera Bozeman's production of Gilbert and Sullivan's *The Pirates of Penzance*. We start this season with a comedy that continues to be a favorite of audiences centuries after it was first produced. It opened in December of 1880 at the D'Oyly Carte Theater, which was constructed specifically for Gilbert and Sullivan's productions. In an entertaining question, critics have asked, "What's more important, the lyrics or the tunes?" The answer in the case of G&S is the fact that they are so very dependent on each other. Sullivan loved to write tunes and Gilbert set English speech better than anyone ever had. They were a perfect team...except that they weren't really very good friends.

To understand their popularity, I would like to refer you to an article that one of our Board Members (Doug Badenoch) sent to the members of the Wine Gallery's wine club this month: "First of all, let's be clear where Penzance is. Penzance is on the far western tip of Great Britain's "foot" where the Cornwall Peninsula juts into the Celtic Sea. Why is that important? Well, the most often heard objection about attending the opera is that it is sung in a foreign language. Good news: *The Pirates of Penzance* is sung entirely in English. Not only that, it is more comedy than tragedy, there is no heavy drama, and no one dies at the end." Doug goes on to describe the patrons who are particularly fond of Gilbert's lyrics and have them well memorized. Listen, and you'll hear the precursor to rap music. Who knew?? Joining us for this production are IOB favorites, conductor Steven Byess, Mezzo-Soprano Layna Chianakas, and G&S "expert" Keith Jurosko, who performed with great acclaim in our production of *H.M.S. Pinafore*. When Keith heard that we were producing Pirates, he sent me an email asking if he could join in the fun. OF COURSE! was my quick reply.

We also welcome Montana native Curt Olds. Curt has been a true friend to IOB, and has introduced us to wonderful singers in both operatic and musical theater repertoire. There are great stories about our artist choices for every show and it is such a joy to experience how it all comes together. I heard Abigail in Utah when she stepped in at the last minute for an ailing Lucia and "owned" that difficult role. Then, when I attended Utah Opera's 40th Anniversary celebration last spring, Abby was Adele in a great production of *Die Fledermaus*, directed by Kyle Lang, our Stage Director for *The Pirates of Penzance*. This is a small taste of how it all comes together. Our local costume team, led by Madeline Garcia, the props department with Faye Christensen and Margaret Cone, and our set and lighting designer at Willson, Michael Hillenius, have been hard at work for weeks collecting and creating our production. MANY THANKS to each of them!

We are also looking forward to another winter musical, *Camelot*, starring Kyle Pfortmiller as King Arthur and Branch Fields as Lancelot. Kyle met Bozeman audiences last winter in the role of George in *She Loves Me*. Branch has been a favorite with Bozeman audiences for years. We are thrilled to bring our professional musical theater production to the Ellen Theatre for the first time. Spring will bring Tchaikovsky's *Eugene Onegin*. We have assembled a stellar cast and will soon begin teaching our wonderful chorus the intricacies of the Russian language. We look forward to welcoming you to each of these great shows! We so appreciate your patronage and continued support!

Linda Curtis
Intermountain Opera Bozeman, Artistic Director

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Bruce & Kimberlie Jodar, Veronica Sheckleton, David Summerfield, Richard Wolff

**Musician Refreshments**
Deanna & Bill Pound - chairs
Mary Bardone, Bunny Gaffney, Jim Gaffney, Katie Hoffman, Marilyn Murdock, Terry Quatraro

**Outreach**
Andrew Loftus, Wendy Monson, Gregory Young, Margaret Ziegler, May Vaughan, Carter Walker, Else Trygstad-Burke

**Props**
Faye Christensen, Margaret Cone, William Rutherford

**Stage Crew**
Michael Hillenius - manager & technical director, Troy Dunning, Peter Fedock, Aidan Guttler, Michelle Lu, Ashley Milleson, Joslyn Montagne, Cole Parker, Courtney Yovich

**Ushers**
Gene Goldenfeld, Head Usher and Usher Coordinator
Margo Bennett, William Bennet, Barbara Bozdech, Roger Breeding, Rosemary Burton, Connie Cade, Sarah Christensen, Catherine Cole, Barbara Costigan, Nancy Davis, Crystele Fischer, Kelly Fischer, Trish Garnick, Mary Jo Gregory, Vicki Hasler, Margaret Hillhouse, Crystal Hostler, Tiny Hutchinson, Michelina Kazeminejad, Brenda Laden, Myra Lane, Mary Larsen, Annika Lawrence, Martin Lawrence, Elisabeth Mann, Francisco Mejia, Stephanie Newman, Colleen Proffitt, Gretchen Rupp, Ellie Schwarzkopf, Teri Sinopoli, Barbara Summers, Carol Thoresen, Judy Tucker, Denise Wiedenheft, Sherrie Williams, Brenda Laden, Nancy Davis, Trish Garnick

# PAST PRESIDENTS & MAIN 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*

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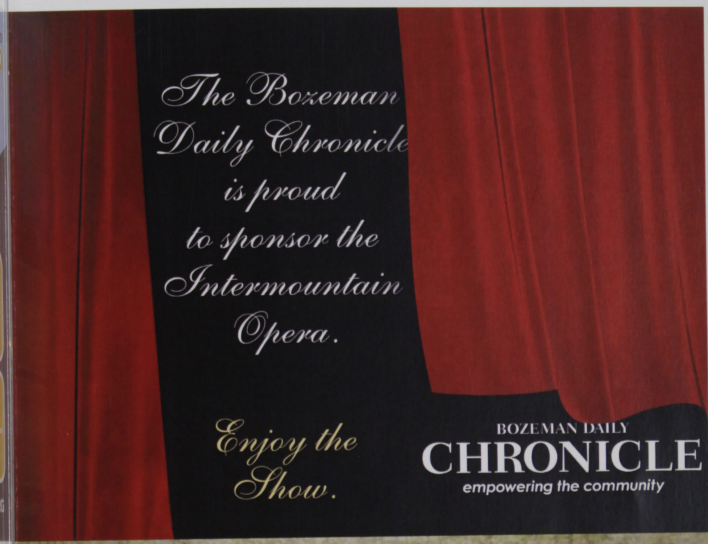
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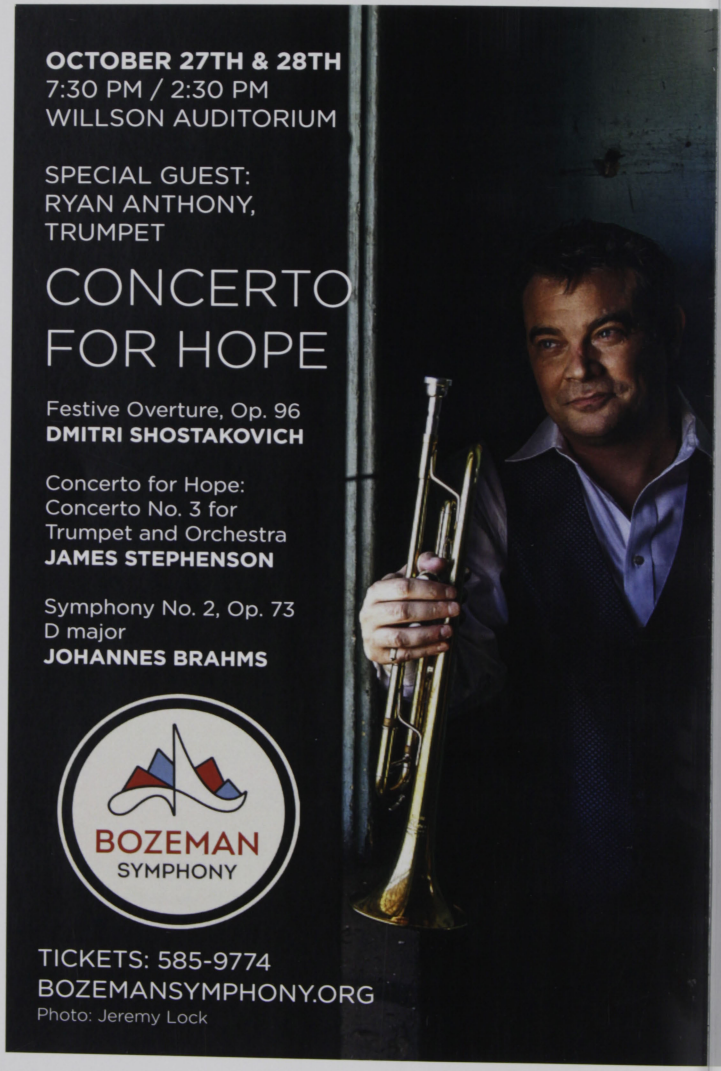
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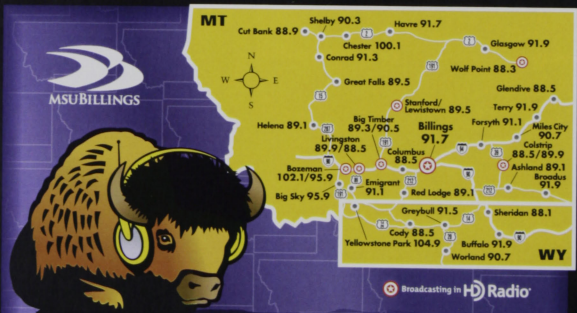
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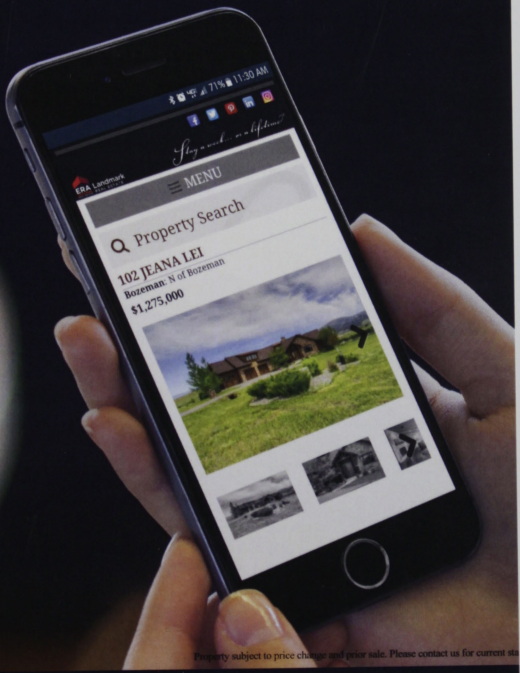
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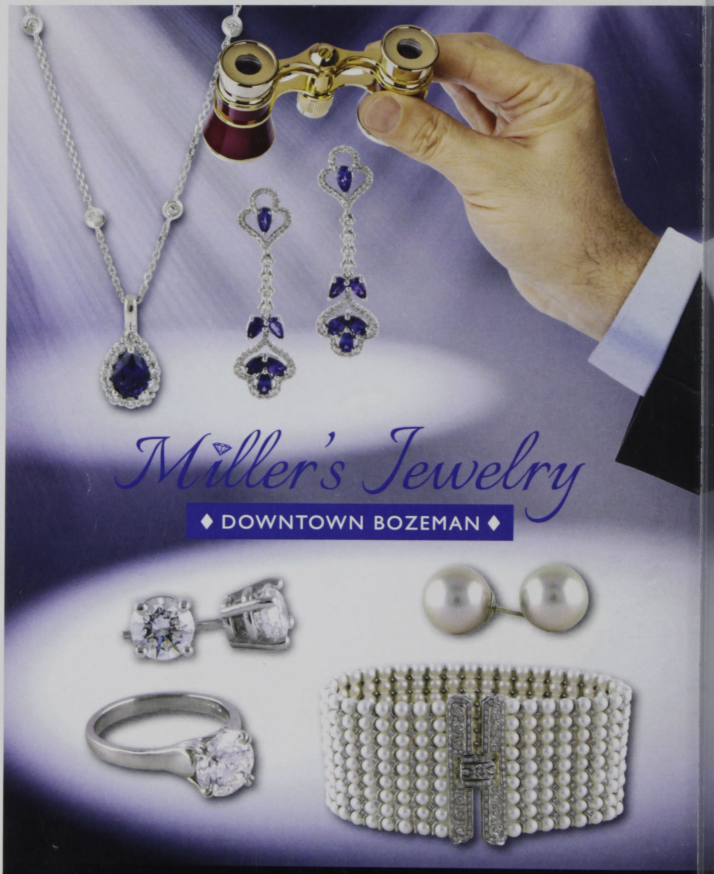
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