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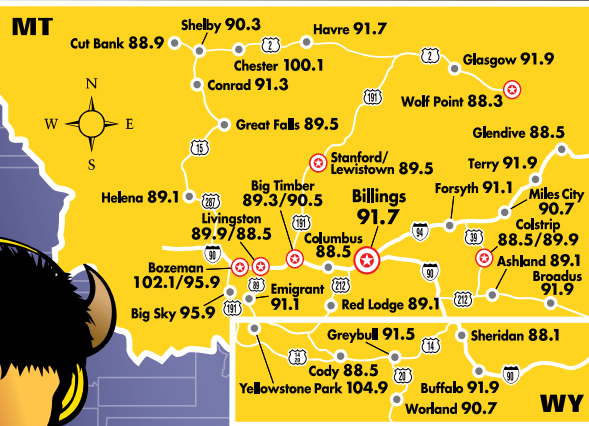


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Intermountain Opera Bozeman presents

THE TENDER LAND

by Aaron Copland

Libretto by Horace Everett

By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

Conductor: Steven Byess

(sponsored by Robyn & Orville Erlenbush, ERA Landmark Real Estate)

Stage Director: Steven Daigle

(sponsored by Linda Curtis, *In Memory of Carol Jodar & Mrs. Robert W. Martin, Jr.*)

Cast

Lindsay Russell - Laurie (sponsored by Drs. Dennis & Anne Wentz)

Joshua Kohl - Martin (sponsored by Richard Wolff & Janel Carino)

Joseph Beutel - Top (sponsored by David & Rusty Swingle)

Sarah Larsen - Ma MOSS (sponsored by Big Sky Western Bank, Jim Ness)

Jan Opalach - Grandpa Moss

Matt Rognlie - Mr. Splinters

Coco Douma - Mrs. Splinters

BJ Otey - Mr. Jenks

Melissa Herron - Mrs. Jenks

Amelia Glover - Beth

THE SETTING

A modest farm in the mid-west. The action takes place in the early 1940s and 1950s - early June - the time of spring graduation and spring harvest.

Act I: The day before graduation - late afternoon

INTERMISSION (15-20 minutes)

Act II: That evening

Act III: Later that night; then graduation day - dawn

Set Design & Light Design by Michael Hillenius

Costumes by Madeline Garcia

Supertitles by Steven Daigle

Please turn off all cell phones and electronic devices.

All unauthorized photography and/or videoing of the production is strictly forbidden.

≈ SYNOPSIS ≈

The isolated world of a rural family revolves around the graduation of its elder daughter, Laurie. Yet she is unsure of her place in that world. It is invaded by a threat and then the actuality of two outsiders, Martin and Top, who excite in the girl dreams of a larger life. The boys are accepted into the community as harvesters.

At a party on the eve before graduation, one of them falls in love with the girl. Grandpa discovers the match, and the boys are ordered away. The boy and girl plan an elopement at daybreak, but the boy, attacked by fears of responsibility abetted by forebodings of his companion, flees. The girl's anticipation of fulfillment turns to despair when she finds the boys gone. Her family, who remind her of graduation and the pattern of her life, consoles her. But she realizes that the time has come to break that pattern and assert her own being. Though accepting, the mother does not recognize the woman her daughter has become. And as the girl goes to find her own life, the mother turns to her younger daughter knowing that one responsibility has ended and another has begun.

≈ THE TENDER LAND - DIRECTOR'S NOTES ≈

'This love and care we put into each thought, each plan, each making is just beginning...'

In 1952, Aaron Copland received a commission from the League of Composers to compose an opera for television. The commission (one thousand dollars) provided by Rodgers and Hammerstein II, was issued to Copland to celebrate the League of Composers' thirtieth anniversary. Copland, for the longest time, wanted to compose a grand opera. He discussed the project with his friend Erik Johns (*born Horace Eugene Johnston*), who had previously expressed an interest in writing a libretto for one of Copland's stage works. Copland wanted a very simple libretto and someone with whom he could collaborate on a new idea – not drawing from a famous writer's book or a play. When Erik Johns decided to become a part of this project with Copland, he took the name 'Horace Everett' as a pseudonym. At the time, he was in the midst of a successful career as a dancer and did not want to jeopardize the success of the project.

Copland played Erik Johns several of his songs from an abandoned folk musical called "Tragic Ground" and showed him a book that he admired; *Let Us Now Praise Famous Men*, by James Agee, with photographs by Walker Evans. The book centered around the lives of sharecroppers' families in the south during the Great Depression. The book was a journal of Agee and Evans' travel and their life with these sharecroppers during the summer of 1934. From the material Erik Johns came up with a basic idea for the libretto: two outsiders invading the lives of these rural families and the life-changing consequences that such a visit might have provoked. Two photographs in the book inspired an important part of the development of Erik John's libretto. The photographs were portraits of a daughter and mother – one face youthful and full of life, and the other aged beyond her years from the hard life during the depression and the physical demands of her lifestyle. The opera's title changed from *Picket Fence Horizon* to *Graduation Harvest* and finally to *The Tender Land*.

During the 1950s Copland was summoned to appear before the McCarthy Committee because of his involvement with the League of Composers and the League's association with Russian composers who were living in America and travelling back to Russia. This had

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a strong initial impact on the original creation of the plot's story. Two drifters, or 'outsiders' are wrongly accused of molesting a child in a local family. This theme was further explored by Copland during the initial genesis by the inclusion of a rape and murder scene in the story. These scenes were later dropped. The opera's emphasis shifted from the need to show the brutality of rape and murder to the invasion of these drifters (*Martin and Top*) into a protective family on a rural Midwest farm. The opera begins on the day before Laurie (*the daughter on the farm*) is supposed to graduate from high school.

Graduation and the arrival of Martin and Top become the catalysts for Laurie's need to explore what is far beyond the limits of her fenced in farm life. Laurie gets caught up in the dreams of the drifter Martin. On one level, the opera explores a rural community's ability to protect (*at any cost*) their own kind against the influences of the outside world (*even if it means false accusations and exclusion*). On another level, the opera explores the role of women in 1930s society and their changing role in the 1950s, the decade of *The Tender Land's* premiere. The Moss family struggles to function with traditional values when the economy and social conflict are forcing their world to unravel. A normal family dynamic is further stressed by a father who is no longer a part of the family. Laurie is at odds with an overly protective grandfather. For Laurie's mother (Ma Moss), graduation represents a better life for her daughter – one she never had. At the end of the opera Laurie leaves, never to return to the overly protective life of the farm. As Ma Moss watches her daughter leave, her final statement to Beth is one of not only loss and despair, but one of hopefulness and admiration for Laurie's decision to leave. The end of the opera leaves the audience not knowing Laurie's fate. Does she succeed on her journey? Does she find Martin? This IOB production tries to answer these questions.

The score to *The Tender Land* (like much of Copland's music) fuses traditional musical language with sonorities and harmonies that one can only describe as distinctly 'Copland' or 'Americana.' Melodies at their most developed, are romantic, lyric and based in folk tunes. Like the farmland of the Moss family, the harmony and sonority of sounds are open, layered, and full of rich color. Recitative with spoken rhythm progresses the plot.

ABOUT THIS IOB PRODUCTION

Old and new. Inclusion and exclusion. Traditional and modern. This dichotomy and palpable clash of social ideology, musical language, a changing time, and Americana themes found within this opera form a tension that has relevancy today. In this production, the clash of opposing values are explored further in the sets and costumes. As with the music, the artistic values most closely associated with the characters (their costumes, props) offer the audience a taste of tradition: a rural life that takes place in a 1930s - 1940s American culture and the genuine emotions of these simple people. The set that surrounds the character's action is only a suggestion of the Moss farm. The open walls and monochromatic color of the set suggests the vastness, expanse and practical nature of the Midwest land and community. In this production, the opera represents a flashback into the sixteen hours that had such a profound influence on Laurie's life. The original time setting of the opera has been altered slightly. At the beginning of the opera, the time is 1954 (the year of the opera's premiere). A woman dressed in mourning clothes enters and surveys the environment (*a Midwest farm*). Her demeanor suggests a strong attachment to this specific farm. As she reflects, the action is transported back to the 1940s.

- Steven A. Daigle

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~ ARTISTS ~



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Praised as “radiant and authentic” by *Opera News* and an artist with a “gracious tone” by *The New York Times*, **Lindsay Russell (Laurie)** returns to Bozeman after making her Intermountain Opera debut last fall as Marie in *The Daughter of the Regiment*. Last season Lindsay performed with Houston Grand Opera in the world premiere of *It’s A Wonderful Life*. She also debuted with the Houston Symphony as a soprano soloist in Bruckner’s *Te Deum*, and sang Leila in *Les Pecheurs des Perles* with Opera in the Heights. In recent years, Lindsay has enjoyed debuts with Nashville Opera, Arizona Opera, Knoxville Opera, Skylark Opera, Opera Idaho, Opera Roanoke, and Portland Opera, among others. She has performed with the Hong

Kong Philharmonic and debuted at Carnegie Hall. Lindsay holds degrees from the Manhattan School of Music and James Madison University.



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Joshua Kohl (Martin) is making his Intermountain Opera debut in *The Tender Land*. During the 2016-2017 season, this powerful and engaging artist was heard as Vana Kudrjas in *Kata Kabanova* with Seattle Opera, as the Duke of Mantua in *Rigoletto* with Baltimore Concert Opera, as Pinkerton in *Madama Butterfly* with First Coast Opera, and as Frederic in *The Pirates of Penzance* with both Knoxville Opera and Fargo-Moorhead Opera. Earlier performances include engagements with the South Dakota Symphony and the title role in Opera Delaware’s *Amleto*. *The Philadelphia Inquirer* wrote of his performance, “The title role is a star maker, to which Joshua Kohl brought a hard-

to-match standard of unselfconscious charisma. He was all you’d want in a spoken Hamlet, but with a gleaming, mid-weight tenor voice that filled all vocal nooks and crannies.” In recent years he has performed with over two dozen other opera companies and symphony orchestras around the nation including Atlanta Lyric Theatre, Boston Lyric Opera, Dallas Opera, Hawaii Opera Theatre, Minnesota Opera, Pittsburgh Opera, Sarasota Opera, Virginia Opera and Utah Opera.

“An imposing bass-baritone,” as reviewed by *Opera News*, **Joseph Beutel (Top)** is often praised for an overall richness of voice and versatility on stage. He made his IOB debut last fall as Sgt. Sulpice in *Daughter of the Regiment*. He originated the role of the “British Major” in the Pulitzer Prize winning opera *Silent Night* by Kevin Puts which premiered at Minnesota Opera. Other recent engagements include roles with Gotham Chamber Opera, Fargo-Moorhead Opera, and performances with Boston Youth Symphony Orchestras, Opera Moderne in Vienna, Baltimore Concert Opera, Opera Delaware and Opera Naples. Joe performed



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~ ARTISTS ~

in the recent New York Philharmonic production of *Carousel* and American Lyric Theater’s workshops of two new operas, *La Reina* and *The Turing Project*. He has also performed with Santa Fe Opera, Minnesota Opera, Seattle Opera and the Music Festival at Caramoor. Alongside his opera career, he appears in concerts across the country and in Europe, including the Mozarteum in Salzburg, Austria, where he presented a concert in review of music by Rodgers and Hammerstein for the 50th anniversary of *The Sound of Music*. You may have seen Joe in August when he highlighted IOB’s performance at the Sweet Pea Festival.

Praised as “sizzling,” “riveting” and possessing a “plummy, ripe mezzo,” **Sarah Larsen (Ma Moss)** first came to Bozeman to sing Buttercup in IOB’s 2014 production of *H.M.S. Pinafore*. She made her Metropolitan Opera debut in the 2016 – 2017 season as Kathchen in *Werther*. In the 2017 – 2018 season, she will continue at The Met in productions of *The Merry Widow*, *Cendrillon*, and *Parsifal*. After *The Tender Land*, Sarah will make her debut at Lyric Opera of Kansas City. This past summer, Sarah made her Italian debut with the famed *I Solisti Veneti*. An alumna of the Seattle Opera Young Artist Program, Sarah has been featured there as Komponist in *Ariadne auf Naxos*, Hansel in Humperdinck’s *Hansel und Gretel*, Suzuki in *Madama Butterfly*, and Maddalena in *Rigoletto*. In 2015 and 2016, Ms. Larsen was in residence as a Filene Young Artist with Wolf Trap Opera, where she was heard on stage in *Rape of Lucretia* and *The Ghosts of Versailles*. Other recent engagements include Santa Fe Opera, Arizona Opera, The Berkshire Opera Festival, Des Moines Metro Opera, and The Glimmerglass Festival.



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Making his Intermountain Opera debut **Jan Opalach (Grandpa Moss)** was a principal artist at the New York City Opera for thirty years performing (among other roles) Papageno in *Die Zauberflöte*, the title role in *Le nozze di Figaro*, Leporello in *Don Giovanni*, Bartolo in *Il barbiere di Siviglia*, The Forester in *The Cunning Little Vixen*, Sancho Panza in *Don Quichotte*, Capellio in *I Capuletie i Montecchi*, and the title role in Verdi’s masterpiece, *Falstaff*. He has also appeared with the Metropolitan Opera, Seattle Opera, the Florentine Opera of Milwaukee, Santa Fe Opera, Washington Opera, Cincinnati Opera, Atlanta Opera and Opera Theater of St. Louis. He has also sung with the Canadian Opera Company, English National Opera, Netherlands Opera, Scottish Opera, Teatro Bellas Artes in Mexico City, and Sweden’s Drottningholm Royal Court Theater. Jan has also had an active career as a recitalist and has made recordings for a number of labels including Argo, Bridge, CRI, Decca, Delos, EMI, Koch International, L’Oiseau-Lyre, Nonesuch, Telarc, and Vox Unique. He is an associate Professor of Voice at the Eastman School of Music.

∞ ARTISTS ∞

Matt Rognlie (tenor/Mr. Splinters) This is Matt's tenth production with Intermountain Opera Bozeman. A regular chorus member, Matt also performed the role of Gherardo in IOB's production of Puccini's *Gianni Schicchi*. He sings with the Bozeman Symphonic Choir and is an active trumpet player. Matt is a long-time MSU employee and alumnus, currently with the TechLink Center and is a member of the IOB Board of Directors.

Coco Douma (soprano/Mrs. Splinters) Coco is excited to be a part of IOB's 40th season. This is her 19th performance with IOB; her first soloist debut was Alisa in *Lucia Di Lammermoor*. She was recently seen on stage at The Black Box Theater as Mrs. Segstrom in the IOB/MSIP collaborative musical production, *A Little Night Music*. Other supporting roles include Ida in *Die Fledermaus* and Peep Bo in *The Mikado*. Her favorite lead credits have been Marian Paroo in *The Music Man*, Lead Soprano in *A Grand Night for Singing*, Jellylorum in *Cats*, Shelia Bryant in *A Chorus Line*, and The Witch in *Into the Woods*. In addition to her commitment to music, Ms. Douma is the Vice President/Lending for First Security Bank. She would like to thank her amazing family for supporting her musical endeavors!

Bedford (BJ) Otey (tenor/Mr. Jenks) BJ has performed baritone roles in numerous IOB productions since moving to Bozeman nine 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 *Tosca* this spring (2017) and is also in this production of *The Tender Land*. BJ serves physicians and their families by helping them manage their finances, and enjoys singing and serving with his family at Trinity Church.

Melissa Herron (soprano/Mrs. Jenks) Melissa is excited to be singing her first small role with IOB in *The Tender Land*. While growing up in Livingston, Montana, Melissa took piano and voice lessons from Marcia McCarry. Melissa attended Linfield College in Oregon where she received her BA in Anthropology and a Minor in Music. She has performed in a handful of local musicals and operas since moving back to Bozeman three and a half years ago, including singing the role of Laurey in the Shane Lalani Center 2015 production of *Oklahoma!*, the role of April in the Shane Center 2017 production of Sondheim's *Company*, as well as singing in the chorus for IOB's 2016 productions of *Don Giovanni* and *Daughter of the Regiment*, and the spring 2017 production of *Tosca*. Melissa currently studies voice with IOB Artistic Director, Linda Curtis. Melissa and her husband are co-owners of a local business, Townshend's Bozeman Teahouse.

Amelia Glover (Beth) Amelia is thrilled to be in her third IOB production alongside so many talented performers. She has formerly appeared as Nellita in *Gianni Schicchi* (2015) and The Shepherdess in *Tosca* (2017). Amelia is also looking forward to playing Kate in The Ellen Theatre's upcoming holiday production of *Annie*. Please enjoy the show!

∞ ARTISTIC STAFF ∞



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STEVEN BYESS, conductor, made his Intermountain Opera Bozeman debut in 2014 conducting *H.M.S. Pinafore*. 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 US communities since 2013.

Steven Daigle, stage director, is professor of opera and Artistic Director of the Eastman Opera Theatre program at The Eastman School of Music, in Rochester, NY. He has served as part of the artistic staff for more than 300 lyric theater productions. Daigle's experience as a stage director encompasses over 150 titles and a wide range of lyric theater repertoire. Productions include collaborations with legendary Broadway composer Charles Strouse, Pulitzer Prize-winning composer Robert Ward and Carlisle Floyd. Reviews and articles of his work have been published in *Opera News*, *Opera London*, *American Record Guide*, *Gramophone*, *Fanfare*, *Classical Singer*, and *Opera Now*. As a champion of early American operetta and musical theater, he continues to pursue the preservation of the art form, and has received critical acclaim for his commitment to research, reconstruct, and produce neglected musicals of early Broadway. In 1999, he was appointed Artistic Director of The Ohio Light Opera. With OLO, Daigle has directed over 80 titles and introduced over 50 new titles to the company's vast and unique repertoire. He has also supervised OLO's highly acclaimed series of CD and DVD recordings. The company's unique mission and service to the traditional lyric art form (Viennese, French, and German operetta; Edwardian musicals and Gilbert and Sullivan; early American operetta and musical theater) has been recognized internationally through scholarly publications. In the summer of 2017, he was reappointed as the chair of the voice and opera department at the Eastman School of Musical. Future directing engagements include Phillip Glass' *Les Enfants Terribles*. In May of 2015, Steve received the Eisenhart Award for Excellence in Teaching from the Eastman School of Music and the University of Rochester.



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≈ ARTISTIC STAFF ≈

Lukas Graf, chorus conductor, this is Dr. Graf's fourth opera as chorus conductor for Intermountain Opera Bozeman. As a Montana native, Lukas and his family are excited to return to Bozeman and eager to contribute to the musical community. He has performed and conducted opera, operetta, and musical theater around the United States and Europe. His most recent operatic roles include Tamino from Mozart's *Die Zauberflöte*, Gherardo from Puccini's *Gianni Schicchi*, and Father Gleaton from Carlisle Floyd's *Susannah*. He has also premiered the roles of Louis Tikas in Lori Laitman's *Ludlow*, Collins in Kirk Mechem's *Pride and Prejudice*, and Rosenkrantz from Hershel Garfein's *Rosenkrantz and Guildenstern* in workshops with the composers.



Dr. Graf has performed professionally in over 25 different houses, including his work with IOB as Frank in *Die Fledermaus* and El Dancairo in *Carmen*. He currently teaches voice privately and honors classes at Montana State University. He previously taught voice, choir, and opera at Minot State University. Dr. Graf holds a Doctor of Musical Arts degree in Voice Performance and Pedagogy and two Masters of Music degrees in Voice Performance and Choral Conducting from the University of Colorado, Boulder. He received his Bachelor of Arts degree from Montana State University under the direction of Lowell Hickman, David Cody, and Linda Curtis.



Katie Humphrey, stage manager, is thrilled to join IOB for *The Tender Land* as we begin our 40th season. She most recently enjoyed working with Ohio Light Opera and Virginia Opera, and will be joining the team at Sarasota Opera later this year. A native of North Carolina, she has also enjoyed working productions with Children's Theatre of Charlotte (*School House Rock Live!*) and Opera Carolina (Marketing/FOH Intern).



Kyle Naig, rehearsal pianist, is a pianist and coach from Des Moines, Iowa. Previously at IOB, he was involved in productions of *Tosca*, *The Daughter of the Regiment*, and *Don Pasquale*. Other recent engagements include *Porgy and Bess* and *Scalia/Ginsburg* at The Glimmerglass Festival, *Dead Man Walking* at Lyric Opera of Kansas City, and *Manon* and *Galileo Galilei* at Des Moines Metro Opera. This season, he will return to Opera Santa Barbara for productions of *Manon* and *The Barber of Seville*, to Des Moines Metro Opera for *As One*, and to IOB for *Falstaff*. His hobbies

include fishing and anything related to coffee.

Beth Lee, chorus rehearsal pianist, has several decades of experience as a piano accompanist. She studied piano at Florida State University and later privately with James Stroom. Her background 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.



Dear friends of IOB,

Intermountain Opera Bozeman - IOB! That's our name, that's who we are, *opera for all of Montana*, and we're celebrating! Welcome to the opening of our 40th anniversary season, a momentous occasion for a remarkable company. Only a very few opera companies in the United States can claim forty years of continuing production and we're one of them – thanks to your continued support by your attendance, your contributions, and your interest and advocacy.



As we entered our 40th season, we were saddened by the tragic accident that took the life of a long-time friend of IOB, Patrick Andrew Curtis, the eldest son of our beloved Artistic Director, Linda Curtis. All of us were thunder-struck when we learned the news on July 19th; the outpouring of love and support for Linda and her family was wonderful. Your Board of Directors decided to honor Patrick's memory by creating a performance sponsorship for the first production of our 40th season. The dollars that came in from the Board exceeded what we hoped for, so those extra dollars will be a lifetime endowment in Patrick's name. I know that many of you did not know about any of this; if you want to add to the endowment, it will both honor Patrick's memory and help IOB.

Last week I attended the annual meeting of the Montana Non-Profit Association in Missoula and shared the exciting story of Intermountain Opera with many new friends (we hope some of you are here for these performances!). In one session a question arose that I hadn't ever considered, who are the "owners" of IOB? Who are the shareholders? Whom does the Board represent or speak for? We work for "someone," who is it? The Board needs to hear your opinion. Please give some thought to this issue, and then e-mail me at dkwentz95@gmail.com.

For years we have had an Advisory Board to IOB; it has provided valuable input into our decision-making. A year ago the Board changed the bylaws and made it possible for the Advisory Board to grow beyond eight members; I'm pleased to report that the revitalized Advisory Board is off and running. Jan Young, a former President of IOB, now chairs the Advisory Board and in August she convened its first ever in-person meeting; the dialogue was important and exciting. The current members are listed elsewhere in this program; if you are interested in serving, please contact Jackie Vick or me and your name will go to the nominating committee. It's a great time to jump on the IOB ship as we sail into our 41st year!

What will the next 40 years hold? You will get a good idea by watching what happens during the year. We're indebted to Vice-President Ken Christensen, who has chaired the 40th anniversary committee that has met monthly to generate ideas and make plans for our future. Many events and ideas will be rolling out as the season continues, such as the recent fun opera evening at the Treeline Coffee Roasters, featuring Peggy Kohler (a former Advisory Board member) who returned from Ohio to sing a few arias during the evening and then helped David Summerfield with the 7th Opera Run, an event that Peggy started. Keep checking our website, intermountainopera.org, to see what's happening.

Thanks for coming today, and for your continuing support. I hope you will relish seeing *The Tender Land* as IOB brings Aaron Copland's finest opera to Montana for the first time!

Best regards,

Dennis K. Wentz, MD
President

∞ 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*

In Memory of Patrick Andrew Curtis

Throughout his life Patrick was a huge supporter and advocate for Intermountain Opera Bozeman, not only because of his mother (Linda Curtis, Artistic Director for IOB), but also because of his passion for sharing great art. Patrick and his partner, Carly, always invited friends (and their children) to come to the opera, introducing a new group of young people to IOB shows. Beyond advocacy for the art form, Patrick was intricately involved with the organization from a very young age.



Photo by Carly Copenhagen

Patrick's first opera was the Sunday performance of *La bohème*, in the Spring of 1981. At the ripe old age of 8 weeks he was backstage waiting for his mother, who was performing *Musetta*, before and after the performance.

His favorite opera moment was from *Carmen* when "Mom" danced as Frasquita on the table.

The hardest work Patrick did for the opera was for the production of *Aida*. He was part of the backstage crew and helped carry the 300 pound King of Egypt.

Most recently Patrick could be found hosting guest artists from IOB's production of *Tosca*. The Soprano, Tenor (and wife), Bass, and pianist stopped by the Haufbrau for a nightcap after their final performance and were welcomed and made to feel at home by Patrick.

Patrick will truly be missed.



BozemanArts.com

Bozeman Performing Arts online calendar

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Jackie Vick - Executive Director
Carmen Dunn - Operations Manager
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Office Administrator
Sheila Walker - Bookkeeper

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Set Design: Michael Hillenius
Costumes: Madeline Garcia
Stage Technical Director & Lighting Design: Michael Hillenius
Stage Manager: Katie Humphrey
Production Coordinator: Margaret Cone
Chorus Pianist: Beth Lee
Rehearsal Pianist: Kyle Naig
Props: Faye Christensen
Orchestra Personnel Manager: Susan Platt
Supertitles: Carole McClean & Kenneth Christensen

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Mio "Pico" Alt

VIOLIN 2

Kayla Mallory - principal
Susan Platt

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Dawn Whipp

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Vicki Petry

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Frank Simpson

BASS

Riley Evans
Logan Henke
Justin Horak
William Rutherford
David Summerfield
Rick Talbott
Craig Wylie

YOUTH

Amelia Glover
Makayla Otey
Siri Saeteren

If you are interested in joining the opera chorus or participating in future productions, please call 406-587-2889 for information.

≈ 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 Intermountain Opera Bozeman.

Christopher Allen (Conductor) John L. Margo Resident Conductor for Cincinnati Opera, Associate Conductor Los Angeles Opera and 2017 Sir Georg Solti Conducting 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.

≈ SUSTAINING MEMBER SOCIETY ≈

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.

In addition to receiving the heartfelt thanks of the board, the benefits listed below are offered to those who pledge at the following levels:

\$25 to \$499 per year

- Option to give the pledged level or more over the course of the year with monthly, quarterly, or bi-annual installments which can be transacted electronically from bank or credit card
- Indication of membership in the Society in IOB production programs

\$1000 and up per year - Ambassadors' Club

- All benefits previously stated
- Open invitation to you and your guests to the Hospitality Room (East hall off the Willson Lobby) before the opera and during intermissions.
- Invitation every spring and fall from the IOB board to the Guest Artists' Welcome Dinner
- A pass for convenient Reserved Parking
- Invitation to come backstage after each performance

\$500 to \$999 per year

- All benefits previously stated
- Invitation to attend all evening rehearsals at the Willson
- \$5.00 concession voucher to be used at one main stage performance
- A production photograph, autographed by at least one guest artist

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≈ 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.

Encore Society Members

Patrick Donehoo *

Audrey Jean & Robert D. Haight

John & Jane Hodges

Drs. Dennis & Anne Wentz

* denotes deceased

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Intermountain Opera Bozeman gratefully acknowledges those who have contributed to our endowment fund. Endowment contributions encourage the opera of today and perpetuate opera for tomorrow.

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∞ indicates Sustaining Member Society participants. See details of Society on previous pages.

* Indicates gift above amount stated.

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∞ SPECIAL THANKS ∞

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Thank you to everyone who made the 7th annual **Opera Run** a success!

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SHE LOVES ME

FEBRUARY 9th - 11th
FEBRUARY 15th - 18th

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FALSTAFF

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