

The University Musical Society

of
The University of Michigan



Presents

Canadian Opera Company

LOTFI MANSOURI, *General Director*

SUNDAY AFTERNOON, JANUARY 15, 1978, AT 3:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

The Barber of Seville

Music by GIOACCHINO ROSSINI

Libretto by CESARE STERBINI

Based on the play, *Le Barbier de Seville*, BEAUMARCHAIS

English adaptation by BORIS GOLDOVSKY

TIMOTHY VERNON, *Music Director and Conductor*

LOTFI MANSOURI, *Director*

MAURICE STRIKE, *Set and Costume Designer*

CAST

(in order of appearance)

<i>Fiorello</i>	JOHN NIEBOER/JAMES SHAFER
<i>Figaro</i>	GUILLERMO SILVA-MARIN/PETER BARCZA/ FORREST LOREY/RONALD CORRADO
<i>Count Almaviva</i>	ABRAM MORALES/MODESTO CRISCI
<i>Rosina</i>	KATHLEEN HEGIERSKI/NANCY HERMISTON
<i>Bartolo</i>	PETER MILNE/DON McMANUS
<i>Ambrogio</i>	MICHELE STRANO
<i>Berta</i>	BARBARA COLLIER/DARLENE HIRST
<i>Basilio</i>	JOHN DODINGTON/JANOS TESSENYI
<i>Sergeant</i>	PHIL STARK/JAMES SHAFER
<i>Soldier/Notary</i>	JOHN NIEBOER/JAMES SHAFER

The action of the opera is set in Seville.

The Canadian Opera Tour production is presented in two acts;
intermission after Act One.

First Performance: February 20, 1816, Teatro Argentina, Rome.

SYNOPSIS

ACT ONE

Scene I: A street by Dr. Bartolo's house in Seville. Old Dr. Bartolo plans to marry his wealthy and beautiful ward Rosina, but Count Almaviva, a Grandee of Spain, has similar ideas. Accompanied by his servant Fiorello, he is serenading her when he encounters Figaro, the local barber and busy-body. He learns that Figaro has an entree to the Bartolo home and enlists his help. Figaro schemes to bring about the Count's introduction to Rosina for a generous reward.

Scene II: Inside the house, Figaro proceeds with his scheme. He tells Rosina that her serenader is his "cousin Lindoro" who is passionately in love with her. She gives Figaro a note for the supposed Lindoro. Dr. Bartolo becomes suspicious. He tells Rosina's music master Don Basilio of his suspicions and Basilio advises him to start a scandal about the rival. Count Almaviva next disguises himself as a soldier and, pretending drunkenness, forces his way into the house. The uproar is such that when the town police arrive Dr. Bartolo has him placed under arrest. He is released immediately when he secretly shows the officer his order as Grandee of Spain.

ACT TWO

Count Almaviva returns to Rosina's house, this time disguised as a music teacher. He says he has been sent in place of Don Basilio who is ill. Under cover of a music lesson he and Rosina have their first chance to talk to each other. In the midst of this Don Basilio appears in perfect health. The lovers are disconcerted but manage to persuade the music master, with the help of a little bribery, that he really is ill. He goes. Rosina and the Count then try to elope but fail. Dr. Bartolo procures a notary for his own marriage to Rosina but Figaro, in Dr. Bartolo's absence, convinces the notary that he should marry her to the Count instead. Dr. Bartolo surprises them and orders a police officer to arrest both Figaro and the Count. When he hears of the marriage he decides to make the best of it and all parties are happily reconciled.

Eighty-fifth Annual May Festival

Thursday, Friday, Saturday, Sunday, April 27, 28, 29, 30

THE PHILADELPHIA ORCHESTRA / EUGENE ORMANDY, *Conductor*
THE UNIVERSITY CHORAL UNION / ROBERT SHAW, *Guest Conductor*

VLADIMIR HOROWITZ, *Pianist*

ANTHONY GIGLIOTTI, *Clarinetist* WILLIAM STOKKING, *Cellist*

JOHN MCCOLLUM, *Tenor*

Thursday (8:30): Strauss: "Don Juan"; Debussy: "La Mer"; Sibelius: Symphony No. 1 in E minor.

Friday (8:30): Stravinsky: "Fireworks"; Hindemith: Clarinet Concerto; Lalo: Cello Concerto; Brahms: Symphony No. 4 in E minor.

Saturday (8:30): Berlioz: Requiem Mass, Op. 5.

Sunday (3:00): Beethoven: "Egmont" Overture, Symphony No. 7 in A major, Op. 92; Rachmaninoff: Piano Concerto No. 3 in D minor.

Series of four concerts in Hill Auditorium: \$42, \$32, \$22, \$18, \$14;
orders are now being accepted.

UNIVERSITY MUSICAL SOCIETY

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