

The University Musical Society

of
The University of Michigan



Presents

CANADIAN OPERA COMPANY

DR. HERMAN GEIGER-TOREL, *General Director*

in

"THE BARBER OF SEVILLE"

by GIOACCHINO ROSSINI

Comic Opera in 3 Acts

in English

Libretto (after Beaumarchais' comedy) by *Cesare Sterbini*

English version by *Boris Goldovsky* and *Sarah Caldwell*

Music Director and Conductor: John Fenwick

Stage Director: Herman Geiger-Torel

Assistant Conductor: Raffi Armenian

Sets and Properties designed by William Lord

Sets painted by Elsie Sawchuk

Costumes designed by Warren Hartman

SATURDAY EVENING, FEBRUARY 14, 1970, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

CAST

(in order of appearance)

<i>Figaro</i> , the Barber of Seville	CORNELIUS OPTHOF, DONALD RUTHERFORD, WILLIAM COVINGTON
<i>Count Almaviva</i>	JOHN ARAB, BERNARD FITCH
<i>Dr. Bartolo</i>	STEVEN HENRIKSON, PETER MILNE
<i>Rosina</i> , his ward	SHEILA PIERCEY, DODI PROTERO
<i>Don Basilio</i> , music teacher	JAN RUBES, RICHARD MUNDT
<i>Berta</i> , Dr. Bartolo's housekeeper	KATHRYN NEWMAN, ELSIE SAWCHUK
<i>Sergeant</i>	PHIL STARK
<i>Soldier</i>	RALPH OOSTWOUND
<i>Notary</i>	RALPH OOSTWOUND

Time: End of the 18th Century.

Act I A square in Seville.

Act II A room in Dr. Bartolo's house.

Act III The same.

SYNOPSIS

ACT I

Cantankerous old Dr. Bartolo plans to marry his rich and beautiful ward, Rosina, but Count Almaviva, a dashing Grandee of Spain, has similar ideas. He is serenading her under an assumed name, Lindoro, so that she won't be influenced by either his reputation or his high rank. At this point, Figaro, the local barber and bon vivant, happens by and soon informs the Count that he has an entree into the Bartolo household and a scheme for introducing Rosina to him. And all of this can be had for the asking and a generous reward.

ACT II

Now inside, Figaro implements his plan. He tells Rosina that her serenader is his cousin who is passionately in love with her. When Rosina gives Figaro a note for his 'cousin,' Dr. Bartolo becomes suspicious of the goings-on and seeks the advice of the music master, befuddled old Don Basilio. The master says that a scandal will quickly get rid of the suitor, but Bartolo prefers his original idea of a speedy marriage. Meanwhile, the Count, still trying to gain access to the house, has disguised himself as a drunken soldier and forces his way in. The uproar is so great that the police arrive and place Count Almaviva under arrest. When he privately reveals his identity to the officer, he is immediately released with apologies.

ACT III

Almaviva now returns to the house disguised as a replacement for the music master Don Basilio, who, he claims, is sick. Under the pretense of a music lesson, he and Rosina have their first chance to talk together. Don Basilio appears in perfect health, whereupon the lovers, at first a little disconcerted, convince him with the aid of money that he is really ill. Basilio leaves. Figaro offers to shave Bartolo so that the lovers can elope, but the deception soon becomes clear. The Doctor summons a notary to draw up his marriage contract to Rosina, but Figaro manages to persuade the notary to marry her to the Count instead. Bartolo orders the arrest of the Count but is too late as the marriage has already taken place. He decides to accept his fate philosophically, particularly since Almaviva does not want Rosina's considerable dowry.

For fourteen weeks this winter, the touring company of the Canadian Opera will travel about 15,000 miles throughout the eastern provinces of Canada and twenty states to bring Rossini's "The Barber of Seville" to about 60,000 people, giving eighty performances in seventy-three communities from Kirkland Lake, Ontario, to Paducah, Kentucky.

Tour Manager: Leo Nedomansky

Company Manager: David Grainger

Stage Manager: John Leberg

Assistant Stage Manager: Douglas Holder

Wardrobe Supervisor: Warren Hartman

Production Assistant: Phil Stark

Lighting Supervisor: Terry Clements

Carpenter: Kenneth Calder

Costumes executed by: Malabar Limited

1969—INTERNATIONAL PRESENTATIONS—1970

DANZAS VENEZUELA Tuesday, February 17

Program: Folk dances and songs from various parts of Venezuela, Peru, Argentina and Guatamala.

*ANDRES SEGOVIA, *Classical Guitarist* Thursday, February 19

PHAKAVALI MUSICIANS AND DANCERS, from Bangkok Monday, March 2

ROYAL WINNIPEG BALLET 2:30, Sunday, March 15

Program: Les Patineurs (music—Meyerbeer); "Don Quixote" pas de deux; "5 over 13"; and Variations on "Strike Up The Band."

All programs begin at 8:30 unless otherwise indicated.

* Sold out.

The ANN ARBOR
May Festival

THE PHILADELPHIA ORCHESTRA IN ALL CONCERTS

THURSDAY, APRIL 23, 8:30

EUGENE ORMANDY, Conductor. Mahler Symphony No. 2 in C minor ("Resurrection") with EVELYN MANDAC, Soprano; BIRGIT FINNILA, Contralto; and THE UNIVERSITY CHORAL UNION.

FRIDAY, APRIL 24, 8:30

THOR JOHNSON, Conductor. EVELYN MANDAC, Soprano, and THE UNIVERSITY CHORAL UNION in Stabat Mater (Poulenc) and "Prologue" (Alan Stout)—both for Soprano, Chorus and Orchestra. ALICIA DE LARROCHA, Pianist, in Mozart Concerto, No. 19, in F major, K. 459.

SATURDAY, APRIL 25, 8:30

EUGENE ORMANDY, Conductor. Tone Poem, "Don Juan" (Strauss), VAN CLIBURN, Pianist, in Concerto No. 1 in B-flat minor, Op. 23 (Tchaikovsky); "To the Victims of Hiroshima"—Threnody (Penderecki); and Suite No. 2 from "Daphnis and Chloe" (Ravel).

SUNDAY, APRIL 26, 2:30

THOR JOHNSON, Conductor. Bach "Magnificat" with BENITA VALENTE, Soprano; MARY BURGESS, Contralto; JON HUMPHREY, Tenor; LESLIE GUINN, Baritone; and THE UNIVERSITY CHORAL UNION—SMALL CHORUS. Debussy's "La Damoiselle elue" with BENITA VALENTE, Soprano, and BIRGIT FINNILA, Contralto; and WOMEN'S CHORUS OF THE UNIVERSITY CHORAL UNION. ITZHAK PERLMAN, Violinist, in Concerto No. 2 in G minor, Op. 63 (Prokofieff).

SUNDAY, APRIL 26, 8:30

EUGENE ORMANDY, Conductor. Beethoven Program: Symphony No. 1 in C major, Op. 21; Fantasia in C minor for Piano, Chorus, Soloists, and Orchestra, with RUDOLF SERKIN; BENITA VALENTE; MARY BURGESS; JON HUMPHREY; LESLIE GUINN; and THE UNIVERSITY CHORAL UNION—SMALL CHORUS. Concerto No. 5 in E-flat major ("Emperor") with RUDOLF SERKIN, Pianist.

Special Concert in Hill Auditorium

SVIATOSLAV RICHTER, Soviet Pianist, in recital . . . 8:30, Tuesday, March 31

Tickets: \$7.00—\$6.50—\$6.00—\$5.00—\$3.50—\$2.50

UNIVERSITY MUSICAL SOCIETY

BURTON MEMORIAL TOWER, ANN ARBOR, MICHIGAN 48104