

The Barber of Seville

(In English)

COMIC OPERA

LIBRETTO BY STERBINI

MUSIC BY ROSSINI



Presented by

THE OPERA CLUB

UNDER THE AUSPICES OF AND FOR THE BENEFIT OF

WAVERLY BABY HOME

OF

PORTLAND, OREGON



Concert Hall, Neighbors of Woodcraft Building

8:30 P.M.

Thursday, April 2, 1936

FIRST PORTLAND PERFORMANCE

*Feb 64 7
for 30 + 31
1936
Shirley Ann*

STAFF

(For the Company)

Stage Director
DORIS SMITH

Musical Director
MICHAEL ARENSTEIN

Costumes Designed by - - - - - Miss ELIZABETH DOMBROWSKY
Scenic and Lighting Directors - - - MESSRS. KNEELAND and KING
Accompanist and Coach - - - - - Miss AGNES LOVE
Photographer - - - - - Miss GLADYS GILBERT



FOR WAVERLY BABY HOME

MR. HOMER D. ANGELL
MRS. W. L. BLOCK
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MRS. EDGAR M. BURNS
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MR. LAWRENCE TEEPLE
MRS. ANDRE WOLFF
MRS. GEORGE W. JOSEPH, *Chairman*



Grateful acknowledgment is made of courtesies and assistance given by Portland Hotel; Ellison-White Conservatory; Y. M. C. A.; Mr. William Maylon; Miss Martha Reynolds; and Messrs. W. E. Boyd, Ross M. Finnegan and Dick Dietrich of Benson Hotel.

SUMMARY OF SCENES

ACT I, Scene 1: Street in front of Dr. Bartolo's house. Dawn of morning.

Scene 2: In Dr. Bartolo's house. That morning.

ACT II: In the music room. Afternoon and evening.

Seville, late eighteenth century.



The opera is based on Beaumarchais' play "Le Barbier de Seville" first produced in Paris in 1775. Rossini's opera was first performed on February 5, 1816, at the Teatro Argentina, Rome.



CAST OF CHARACTERS

(In order of appearance)

<i>Fiorello</i> , servant of Count Almaviva - - -	MR. HALE PREBBLE
<i>Count Almaviva</i> - - - - -	MR. ARTHUR JOHNSON
<i>Figaro</i> , a barber - - - - -	MR. WILLIAM H. ELLIOTT
<i>Rosina</i> - - - - -	MRS. ROMA F. CHURCH
<i>Dr. Bartolo</i> , her guardian - - - - -	MR. WILLIAM GYNTHYER
<i>Bertha</i> , his housekeeper - - - - -	MISS VIOLET BURLINGHAM
<i>Ambrosius</i> , servant of Dr. Bartolo - - - - -	MR. JACOB ZELLER
<i>Don Basilio</i> , a man of sundry affairs - - - - -	MR. GENE CUSICK
<i>An officer of the Guard</i> - - - - -	MR. HALE PREBBLE
<i>A Notary</i> - - - - -	MR. RICKEY

Musicians and Soldiers

Messrs.: K. Goodman, M. Levine, Freund, E. Gardner, B. Foster, Brune, Rickey, F. Rowe, and J. Zeller.

THE STORY

The Count Almaviva, desperately in love with Rosina, the ward of Dr. Bartolo, after serenading his love, encounters Figaro, the barber and factotum of the town, a meddling busy-body; to him the Count confesses his love, and they mutually plot for the purpose of bringing about the introduction of Almaviva to the maiden.

Rosina is strictly watched by her guardian, Dr. Bartolo, who cherishes a desire of wedding his ward himself; in this design he is assisted by Basilio, a music-master. Rosina returns the affection of the Count, to whom, in spite of the watchfulness of her guardian, she contrives to convey a letter, declaring her passion, and her intention to break through her trammels, and at the same time requesting his name.

To obtain an interview with his lady-love the Count disguises himself as a drunken soldier, and forces his way into Bartolo's house. Rosina has already been told by Figaro that the name of the Count is Signor Lindor. The disguise of Almaviva is discovered by the guardian, the pretended soldier is placed under arrest, and the first act concludes.

In the second act the Count again enters Bartolo's house, disguised as a music-teacher, pretending that he has been sent by Basilio to give a lesson in music, on account of the illness of the latter. To obtain the confidence of Bartolo, he produces Rosina's letter to himself, and offers to persuade Rosina that the letter has been given to him by a mistress of the Count, and thus to break off the connection between the two. He obtains the desired interview, which proceeds satisfactorily, and Figaro manages to obtain the keys of the balcony, while at the same time an escape is determined on at midnight, and a private marriage arranged. In the meantime, Basilio himself makes his appearance, the lovers are disconcerted, and the Count makes his escape.

Bartolo, who possesses the letter of Rosina written to the Count, succeeds, by producing it, in exciting the jealousy of his ward, who, while under the influence of this feeling, discloses the plan of escape which had been arranged, and agrees to marry her guardian. At the appointed time Figaro and the Count make their appearance, and after some confusion the lovers are reconciled. A notary, procured by Bartolo, celebrates the marriage of the enamored pair. Immediately afterwards the guardian enters, accompanied by the officers of justice, into whose hands he is about to consign Figaro and the Count, when mutual explanations take place, and all parties are reconciled.

(Beaumarchais' play was a political and social satire on the pre-revolutionary society of his time. In the opera, however, the satirical implications of the story are eliminated in favor of *opera buffa*, leaning closer to burlesque than to satire.)