

The Barber of Seville



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1980 season
intermountain opera association
presents

The Barber of Seville

Libretto by Cesare Sterbini
Based on the comedy by Pierre Augustin Caron de Beaumarchais
English translation by Thomas and Ruth Martin
Music by Gioacchino Rossini
Conducted by Creech Reynolds
Directed by Anthony Stivanello
Stage Manager: Joseph Godino
Scenery and Costumes by Stivanello Costume Company
Chorus Director: Verity Bostick

Cast
(in order of appearance)

FIGARELLO Thomas J. Fleming (Friday)
Tom Erickson (Sunday)

COUNT ALMAVIVA William McDonald

FIGARO Pablo Elvira

DOCTOR BARTOLO James Fleetwood

ROSINA, his ward Verity Bostick (Friday)
Linda Curtis (Sunday)

DON BASILIO Irwin Densen

BERTA Jean Saunders (Friday)
Gerry A. Dover (Sunday)

AMBROGIO Joseph Godino

AN OFFICER David Tippetts (Friday)
Cort Freeman (Sunday)

Seville in the Seventeenth Century

Act I - A square outside Dr. Bartolo's house

INTERMISSION

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

INTERMISSION

Act III - Same as Act II

This production was made possible by a generous and deeply appreciated gift from
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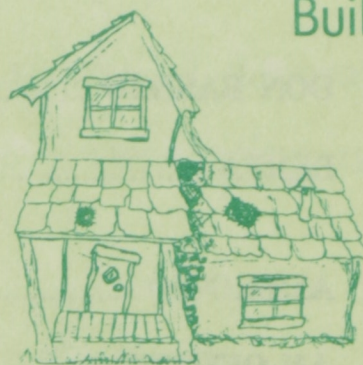


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Vocal coaches	Elva Cowan
	Barbara Benvin
	Verity Bostick
	Linda Curtis
	Jean Saunders
Accompanist	Judy Reuterdaahl

the orchestra

First Violin

Clark Chinn,
concertmaster
Sharon Eversman
Kenneth Stotts
Linda Hogan
Kindra Messmer

Second Violin

Lynda Parobeck,
principal
Sandra Sanford
Carla Duncan
Phoebe Agocs

Viola

Beth Mazanec,
principal
Hillary Taylor
Nancy Campbell
Debbie Lee
Debbie Swart

Double Bass

Raymond Schwaller,
principal
Carla Green

Flute-Piccolo

Renee Westlake
Virginia Heckman

Oboe

Laurie Hickman
Lanette Smith

Clarinet

Ward Guthrie
Kathleen Bryan

Bassoon

Stephen Asleson
Tim Bell

Cello

Robert Jesselson,
principal
Mary Addison
Diana Ludwig
Rose Krebill

French Horn

Barbara Linzbach
Kristen Drumheller

Trumpet

John Drumheller

Trombone

John Sanks

Percussion

Larry Nielsen
Gary Coble
Paul Lensink

Guitar

Bradford Cooper

Keyboard

Dixie Neill

Funding for the orchestra's performance has been provided in part
by a grant from the Montana Arts Council.

the chorus

Lynette Bernhardt
Sharon Cotterell
Gerry A. Dover
Tom Erickson
Marco Ferro

Thomas J. Fleming
Cort Freeman
Gerry Hovland
Ann Johnson

Alex McGavin
Michael M. Nash
Eddie Neel
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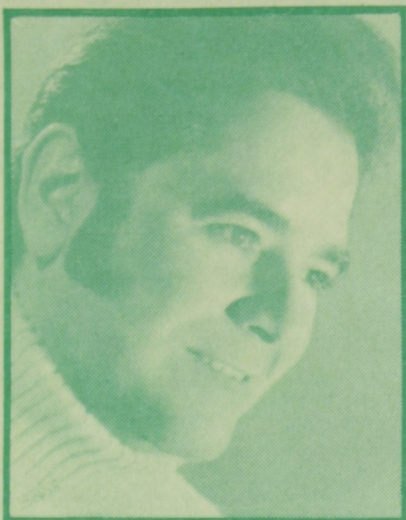
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the cast



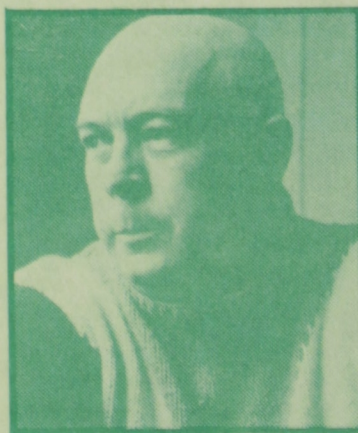
PABLO ELVIRA (as Figaro): A leading baritone with the Metropolitan Opera and New York City Opera, Pablo Elvira was born in San Juan, Puerto Rico, and began his career as a jazz trumpeter. He subsequently switched to voice and in 1966 was a finalist in the Metropolitan Opera Auditions, winning both a scholarship and the Kathryn Long award. He made his debut with the New York City Opera in March, 1974, as Germont, the role he sang last spring for the Intermountain Opera Association's premiere performance of *La Traviata*. October, 1979, marked his debut at the Metropolitan Opera where he sang the role of Tonio in *Pagliacci*. That month he also made his debut with the Chicago Lyric Opera, singing the title role in *Rigoletto*. He has just completed the run of the Metropolitan's new production of *Manon Lescaut* with Plácido Domingo and Renata Scottó. No stranger to *The Barber of Seville*, he has also just finished performing the role of Figaro in Mexico with Beverly Sills. After the Intermountain Opera Association's performance, he travels to San Diego to sing in a production of *Joan of Arc*. This fall he will sing with Luciano Pavarotti and Monserrat Caballe in *Turandot* on the opening night of the Metropolitan's 1980-81 season.

IRWIN DENSEN (as Don Basilio): Irwin Densen made his debut in Hartford with the Connecticut Opera Association in *La Gioconda*. After singing the role of Banquo in *Macbeth* at the Cincinnati Summer Opera Festival he received an offer to join the Metropolitan Opera Studio. Since then he has performed with many American opera companies including the Boston Opera Company, Connecticut Grand Opera, Dallas Opera, the Dayton and Toledo Opera Associations, Florida Lyric Opera, Garden State Opera, the San Antonio Grand Opera, as well as at the Palacio de Bellas Artes in Mexico City and with the Opera de Venezuela in Caracas. During the summer he has appeared in several productions at the Caramoor Festival and at the Spoleto Festival. A member of the New York City Opera for almost a decade, the hallmark of his career has been versatility. At the State Theater at Lincoln Center he has performed in English, French, Italian and Spanish in every conceivable style of opera. For the past three years he has sung in telecasts of American operas transmitted by NET from Lincoln Center or the Spoleto Festival. In concert he has appeared most recently with the Brooklyn Philharmonia and the Milwaukee Chamber Music Society.



WILLIAM MCDONALD (as Almaviva): Born and trained in America, William McDonald first established his opera career in American opera houses. An Illinois native, McDonald began his vocal studies with Irene Chambers in Missouri and continued as a student of the great Charles Kullman during his undergraduate years at Indiana University. He has performed with the New York City Opera, the Opera Society of Washington, D.C., the Kansas City Lyric, the Goldovsky Opera Theater, the Houston Grand Opera, the San Diego Opera and the Wexford (Ireland) Festival. It is a measure of the quality of his talent that reviewers and audiences alike were charmed by the "luscious ease with which he racked up the nine high C's" (Opera News) as he sang the role of Tonio in *Daughter of the Regiment* with Beverly Sills. The performance was televised over public broadcasting stations in the *In Performance at Wolf Trap* series. He is also a favorite with symphony audiences and has appeared with such major orchestras as the Philadelphia Symphony Orchestra, the St. Louis Symphony, the National Symphony and the Houston Symphony Orchestra.

JAMES FLEETWOOD (as Dr. Bartolo): Bass James Fleetwood's repertoire of over 70 roles encompasses virtually the entire bass and bass-baritone repertoire. He has appeared with over 25 of the leading opera companies in the country including the Opera Company of Boston, NET-TV Opera, Philadelphia Lyric Opera, Philadelphia Grand Opera, Baltimore Opera, Connecticut Grand Opera, New York Grand Opera, Kansas City Lyric Theater and the Central City Opera Association. His repertoire includes both Don Basilio and Dr. Bartolo in *The Barber of Seville*, the title role in Mozart's *Don Giovanni*, Timur in *Turandot*, Colline in *La Bohème*, Sparafucile in *Rigoletto*, Ramfis in *Aida* and Prince Gremin in *Eugene Onegin*. In addition to his operatic engagement, he has appeared in theater on and off Broadway, in television and film, and in numerous stock and repertory productions.



VERITY BOSTICK (as Rosina-Friday): Verity, who was Violetta in the Intermountain Opera Association's production of *La Traviata*, is founder and president of the Association. Before joining the faculty of Montana State University as an assistant professor, she studied and performed in New York City. She has also studied at the opera studio of the Teatro Colon of Buenos Aires, Argentina, and at the Hochschule für Musik in Cologne, West Germany. A former faculty member of Queens College and Bloomsburg State College, she has a master's degree in voice and opera and has completed course work for her doctorate at the City University of New York. She has studied voice with Sebastian Engelberg at Mannes College of Music and has sung operatic performance under the direction of Hugo Weisgall and Boris Goldovsky. Among her roles are Adele in *Die Fledermaus*, Susanna in *Marriage of Figaro*, Nedda in *Pagliacci* and Norina in *Don Pasquale*. She is a member of the American Guild of Musical Artists and has sung with the professional choral group The Gregg Smith Singers. In Montana, Bostick has been a soloist with the Bozeman and Helena Symphonies.

the cast

LINDA CURTIS (as Rosina-Sunday): Linda was educated at Wells College and Northwestern University where she received her master of music degree in voice. Before coming to Montana she was on the faculty of the Colorado Rocky Mountain School and taught voice at Colorado Mountain College. She has appeared at the Meadowbrook, Grant Park and Aspen Music Festivals and has studied and performed at Opera Barga, Barga, Italy. Last year she performed the role of Annina in the Intermountain Opera Association's production of *La Traviata*. She currently teaches music at Cottonwood and Anderson Schools in rural Bozeman. In Montana she has soloed with the Bozeman Symphony in various works including Honegger's *King David* and Berlioz' *L'enfant du Christ*. Linda is co-founder and frequent guest artist with Colorado's Crystal River Opera Association. Her roles have included Baby Doe in *The Ballad of Baby Doe*, Mimi in *La Boheme*, Micaela in *Carmen* and Adele in *Die Fledermaus*.



JEAN SAUNDERS (as Berta-Friday): Jean studied piano for ten years before turning to voice, which she studied extensively in the New York metropolitan area and in her native Connecticut. She attended Southern Connecticut University and has worked with Gerard Souzay, Pierre Bernac and with teachers at the Juilliard School of Music, Boston University and the Manhattan School of Music. She has given many concerts specializing in German Lieder and seldom-performed concert repertoire. She has sung with the Southern Connecticut Opera Company, the Troupers Light Opera Company, the Stamford Symphony Orchestra, and in musical theatre groups in New York. She is a member of the National Association of Teachers of Singing, the National Opera Association, a board member of the Intermountain Opera Association, and is currently making concert appearances, touring with the Montana Chorale, as well as teaching voice and piano in her Manhattan, Montana, studio.

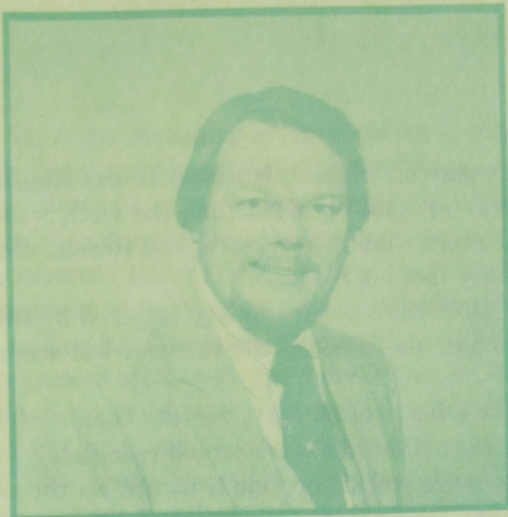
GERRY ANN DOVER (as Berta-Sunday): Gerry is a secretary for the Cooperative Extension Service at Montana State University and business manager for the Intermountain Opera Association. She is from Minneapolis, Minnesota, where she began stage appearances at age 12. She has performed with many choral groups including the St. Paul Cathedral Choir and the Billings Symphony Choir. She has sung under the direction of Fiora Contino of Indiana University in Verdi's *Stabat Mater*. Her vocal experience also includes performances at the Lexington and Remington Hotels in Minneapolis during their Aquatennial Celebrations. Last year, Gerry was in the chorus of *La Traviata*. The role of Berta is her operatic debut.



THOMAS J. FLEMING (as Fiorello-Friday): Thomas is a junior at Montana State University majoring in music and studying voice with Fred Schoepflin. He is a member of various choral groups including the University Chorale and Bozeman Symphonic Choir. He performed the role of the Pirate King in MSU's Opera Workshop production of *The Pirates of Penzance*. His other musical theater experience includes the role of Snoopy in the Kairos Players' production of *You're a Good Man Charlie Brown*.

THOMAS ERICKSON (as Fiorello-Sunday): Tom is a sophomore at Montana State University where he studies voice with Fred Schoepflin. His previous musical theater experience includes the role of Major-General in MSU's Opera Workshop production of *The Pirates of Penzance*. In Great Falls' Summer Showcase Theater he portrayed the title roles in *Oliver* and *Amahl and the Night Visitors*, and also performed in *Camelot*, *Music Man*, *Little Abner* and *Cabaret*.





DAVID TIPPETTS (as an Officer-Friday): David is a landscape contractor in the Bozeman area. He studied voice under George Buckbee at Montana State University. He has performed with church choirs and done local solo work.



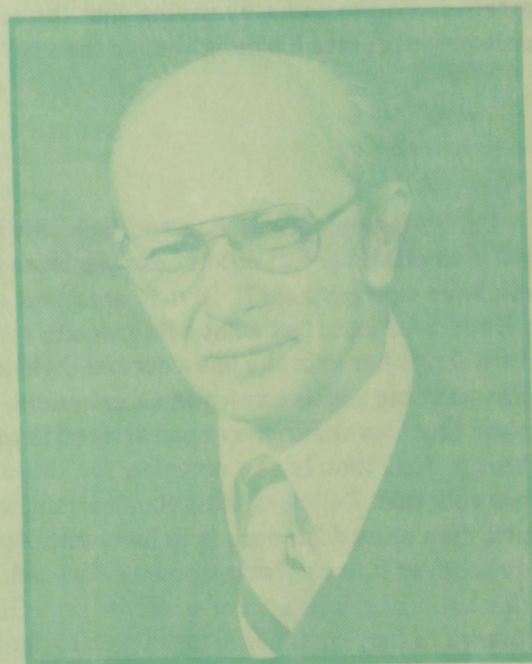
CORT FREEMAN (as an Officer-Sunday): Cort is a freelance writer who made his operatic debut as the waiter in the Intermountain Opera Association's production of *La Traviata*. He currently studies voice with Elva Cowan.

the staff



ANTHONY STIVANELLO (Producer & Director): Known for his outstanding work as an opera director, Anthony Stivanello's calendar is full of engagements that take him from one end of the United States to the other. Sure artistic sense and versatility are Stivanello's trademarks, with a world of knowledge gained in a lifetime in the business of making opera work. Stivanello regularly directs productions in Philadelphia, Miami, Tulsa, and numerous other cities. Outside the United States he has produced operas in Canada, Cuba, Mexico, Puerto Rico and Venezuela. He has worked with all the great artists of the exacting world of opera, of which he is a necessary and brilliant ornament. This is Stivanello's second year of affiliation with the Intermountain Opera Association. Last year he also provided costumes and scenery for *La Traviata* as well as producing and directing the opera.

CREECH REYNOLDS (Conductor): Dr. Reynolds is chairman of the music department at Montana State University. He also serves as music director and conductor of the Bozeman Symphony Orchestra. A graduate of Oklahoma State University, Dr. Reynolds received his master's degree and doctorate of music arts from the Eastman School of Music, Rochester, New York. He played with the Rochester Philharmonic for ten years and was assistant concertmaster of the Oklahoma City Symphony for five years, during which time he was a member of the music faculty and acting head of the music department at Central Oklahoma State University. He came to Montana State University in 1955 and has been professor and head of the music department for the past 13 years. His efforts on behalf of the Opera Association have been numerous.



JUDY REUTERDAHL (Accompanist): Judy is a 1978 graduate of Montana State University. She graduated with a bachelor's degree in business administration, but was also active in music. She sang in and accompanied the MSU Chorale and accompanied the Montanans for three years. Last year she was the rehearsal accompanist for the Intermountain Opera Association's production of *La Traviata*. She is presently the accompanist for the Bozeman Symphonic Choir. She is employed in the Bozeman area as a legal secretary.

the opera

The Barber of Seville was not the original title of this opera, though it was of the Beaumarchais play on which it is based. It was **Almaviva, Ossia L'inutile precauzione** [**Almaviva, or the Futile Precaution**]. The reason Rossini took the futile precaution of retitling the work was that a **Barber of Seville** set to music by Giovanni Paisiello had been popular on the operatic stage for more than thirty years, and Rossini did not wish to offend the respected and irascible composer of over a hundred operas, who was then seventy-five years old.

Despite the precaution, at the premiere of Rossini's work in Rome on February 20, 1816, Paisiello's followers (some say inspired by the old man) set up such a din of shouting and catcalls that it was a bad failure. Rossini, who had conducted, slunk out of the theater; but when his leading lady later called to console him, she reported that he was imperturbably asleep in bed.

The second and subsequent performances that week went better; but the initial failure made for a slow start for the long and wide popularity of this work. As for Paisiello, he died three and a half months later and never knew that Rossini's work would completely overshadow his own. As a matter of fact, when Paisiello's work is occasionally put on today by some opera workshop, one is struck by the many outward similarities; yet the vigor, the vitality, the musical humor that have made the younger man's work survive many thousands of performances are found in much smaller quantities in the Paisiello score. Rossini's won not only the love of millions but the genuine respect and affection of such utterly differently oriented composers as Beethoven, Wagner and Brahms.

OVERTURE

The overture that is now heard in the opera was not the original one, which consisted of a melange of popular Spanish tunes. That one, somehow or other, managed to get lost soon after the first performance. Rossini, a notably lazy fellow, thereupon dug up an old overture from his trunk, one that he had composed seven years earlier for a forgotten tidbit named **L'Equivoco stravagante**. It had also been useful when he ran short of overtures for two other operas, **Aureliano in Palmira** and **Elizabeth, Queen of England**. And though its gay, tripping tunes would scarcely seem to serve well for a tragedy about the Queen of England, it serves so well for **The Barber of Seville** that certain musical commentators have imagined they saw in it musical portraits of Rosina and Figaro.

ACT I

On a street in Seville a hired band of musicians gathers to accompany young Count Almaviva as he serenades his lovely Sevillian innamorata, Rosina. It's a very pretty, florid serenade the Count delivers. No use, though; the music fails to summon Rosina, who is closely watched by her old guardian Dr. Bartolo. The musicians are dismissed with considerable trouble by the Count and his servant, Fiorello, and presently a jolly baritone is heard tra-la-la-ing offstage. It is Figaro the barber, sounding off in praise of himself and telling us how indispensable he is to everyone in town. It quickly turns out that Figaro has known the Count a long time. (There aren't many people around town he does **not** know.) The Count -- with the aid of a bit of ready cash -- enlists Figaro in his purpose to marry Rosina, and they begin to make plans. But they are interrupted by Dr. Bartolo, who leaves his house muttering that he plans to marry Rosina himself that very day.

Now the two conspirators have to act quickly. With Bartolo gone from the house, Almaviva tries another serenade, and this time he identifies himself as Lindoro. Also this time, he gets a response. Rosina begins to answer favorably from the balcony, when she is forcibly drawn back by someone inside. The quick brain of Figaro at once hatches a plot. Almaviva shall disguise himself as a drunken soldier and gain entrance into the house by saying that the army has billeted him there. The idea appeals to the Count, and the scene ends with a jolly duet as the lover expresses his delight over the prospects of success while the barber expresses his delight over the prospect of getting paid.

ACT II

Things happen pretty fast and furiously in the second act, which takes place in Dr. Bartolo's house. Perhaps the best way to keep them in mind is to make special note of the big arias and concerted numbers. First, then, there is the famous coloratura aria **Una voce poco fa** [**You alone have won my heart**]. In it Rosina first admits her love for the unknown serenader Lindoro, then vows to marry him despite her guardian, and goes on to tell what a fine, docile wife she could make until thwarted. Under such circumstances she can be as devilish as any other shrew. After her aria she has a cordial little talk with Figaro, the barber, and a less cordial one with Dr. Bartolo.

The next big aria is known as **La calunnia** -- in praise of calumny or vicious gossip. Don Basilio, a music master, reports to his old friend Dr. Bartolo that Count Almaviva has arrived in town, and that he is Rosina's mysterious lover. How is he to be discredited? Why, says Basilio, by calumny. And that is the occasion for the aria, in which evil whispers are graphically described as developing into a veritable storm of disapprobation. Following this comes a long and rather coy dialogue between Figaro and Rosina in which the barber tells the girl that a poor young man named Lindoro is in love with her and she had better write him a note. Rosina, as a matter of fact, has already written the note, and she gives it to the barber to be delivered. There is then another dialogue -- a short one -- in which Rosina tries to mislead her old guardian with a half a dozen lies, all of which he sees through.

Roused to fury by these attacks on his dignity, Dr. Bartolo has the third big aria of this scene. A professional man of his standing, he says, can't be treated like that -- and he orders Rosina locked up in her chamber.

Soon after this Count Almaviva enters according to plan -- that is, disguised as a drunken soldier who claims to be billeted in the doctor's house. None of the doctor's protests can help him: the apparently drunken soldier disregards his evidence of exemption, threatens him with his sword, shouts and curses -- but also manages, **sub rosa**, to let Rosina know he is Lindoro. Everything develops into a terrific uproar as, one by one, the servant Berta, the barber Figaro, and the music master Basilio join in. Finally the police break up the row. The Count is about to be arrested, when he privately shows the police officer his true rank, and the act ends with a brilliant nine-part chorus in which everyone agrees that the whole situation is quite insane.

ACT III

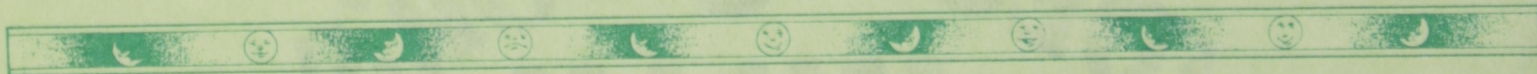
With the beginning of the third act confusion is even worse confounded. Count Almaviva comes to Bartolo's house in a new disguise -- the black cloak and shovel hat of the seventeenth-century professor. He says he is substituting for Don Basilio, who is sick, and he insists on giving Rosina a music lesson. During that lesson Rosina sings a song called **The Vain Precaution** -- which was the original subtitle to the opera. Dr. Bartolo doesn't like this "modern music," as he calls it, and obliges in his turn with a silly old-fashioned ditty.

A moment later Figaro enters and insists on shaving the doctor; and while the old fellow is handicapped with a face full of lather, arrangements are made by the lovers for an elopement that evening. But things are just a little to clear to satisfy the authors of this opera, and so Don Basilio enters. He is, of course, not sick at all; but in a very amusing quintet everyone persuades him that he has scarlet fever, and he is packed off to bed. All these unusual developments have aroused Dr. Bartolo's suspicions, and at the end of another amusing concerted number, he shoos everyone out. Then, by way of contrast, there is a cute little song for Berta, the maid, who remarks on the idiocy of every old fool's wanting to get married.

At this point, the orchestra paints a vivid storm to indicate what the weather is outside and also to suggest the passage of some time. (The music for this was borrowed by Rossini from his own opera **La pietra del paragone**.) Now -- enter the Count and Figaro in cloaks, ready for the elopement. First, however, they must persuade Rosina that their intentions are honorable, for until this point she does not know that her Lindoro and the Count Almaviva are one and the same. They are soon ready, and are singing the elopement trio when they find the ladder gone! It turns out later that Dr. Bartolo had taken it away as he went off to arrange his own marriage to Rosina.

And so, when Basilio and a notary arrive -- sent by Bartolo -- the Count bribes these newcomers to officiate at his wedding to Rosina. The hasty ceremony is scarcely over when Bartolo returns with police officers. Everything is now explained, and the doctor is even partially reconciled to his defeat when the Count assures him he may keep Rosina's dowry for himself. The comedy thus ends -- as it should -- with general rejoicing.

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Additional members of the orchestra:

Diane Forsyth - second clarinet
Marcie Larson - trumpet

Musicians who are not playing with the orchestra for this performance

Phoebe Agocs - second violin
Kathleen Bryan - second clarinet
Mary Addison - cello
Diana Ludwig - cello

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