

1965

Eighty-seventh Season

1966

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

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Sixth Program

Eighty-Seventh Annual Choral Union Series

Complete Series 3495

NEW YORK CITY OPERA

JULIUS RUDEL, *General Director*

THE BARBER OF SEVILLE

An Opera in Three Acts

Music by GIOACCHINO ROSSINI

Libretto by CESARE STERBINI

Based on the comedy of BEAUMARCHAIS

SUNDAY EVENING, NOVEMBER 21, 1965, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

A R S L O N G A V I T A B R E V I S

CAST

<i>Count Almaviva</i>	GENE BULLARD
<i>Figaro</i> , a barber	DOMINIC COSSA
<i>Rosina</i> , ward of Dr. Bartolo	PATRICIA BROOKS
<i>Dr. Bartolo</i>	SPIRO MALAS
<i>Don Basilio</i> , a music teacher	NOEL TYL
<i>Berta</i> , Dr. Bartolo's housekeeper	MARLENA KLEINMAN
<i>Fiorello</i> , Count Almaviva's servant	WILLIAM LEDBETTER
<i>Ambrogio</i> , Dr. Bartolo's servant	KELLIS MILLER
An Officer	WILLIAM LEDBETTER

Conductor: ANTON COPPOLA

Stage Director: RICCARDO MORESCO

Set and Costume Designer: LLOYD EVANS

Time and Place: Seville in the seventeenth century.

ACT I—A Square in Seville

ACT II—A Room in Dr. Bartolo's House

ACT III—The same as Act II

S Y N O P S I S

The Count Almaviva is desperately in love with Rosina, the ward of Doctor Bartolo. After serenading his mistress, he 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, Doctor Bartolo, who cherishes a desire of wedding his ward himself; in this design he is assisted by Basilio, a music-teacher. 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 mistress 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, because 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 Rosina has 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.

This opera was first produced at the Teatro Argentina, in Rome, at the Carnival in 1816.

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Administrative Intern	DANIEL RULE
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Make-Up	TED MARCINKOWSKI
Choreographer	THOMAS ANDREW
Orchestra Personnel Manager	SECONDO PROTO
Wardrobe Mistress	JOYCE BUREVITCH
Wardrobe Master	ANTHONY FIORITO

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DIRECTORS AND STAGING STAFF: Riccardo Moresco, Nikos Psacharopoulos, Emile Renan, Mell Reynolds.

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UNIVERSITY MUSICAL SOCIETY
INTERNATIONAL PRESENTATIONS—1965-1966

All presentations are at 8:30 P.M. unless otherwise noted.

Remaining Performances in Hill Auditorium

GRAND BALLET CLASSIQUE DE FRANCE	Tuesday, November 23
<i>Program: "Giselle" (complete)—Ballet pantomime in two acts, by de Saint-Georges, Gautier, and Coralli; Pas de deux "Esmeralda"; and Divertissement (Faust), music by Gounod.</i>	
MESSIAH (Handel)	Friday, December 3
(Tickets: \$2.50—\$2.00—\$1.50—\$1.00)	Saturday, December 4
	(2:30) Sunday, December 5
PHYLLIS CURTIN, <i>Soprano</i>	Thursday, January 20
RUMANIAN FOLK BALLET	Wednesday, February 16
To be announced	Wednesday, February 23
MONTE CARLO NATIONAL ORCHESTRA	Saturday, February 26
PAUL PARAY, <i>Conductor</i>	
MICHEL BLOCK, <i>Piano Soloist</i>	
RUDOLF SERKIN, <i>Pianist</i>	Monday, March 7
NATIONAL BALLET, from Washington, D.C.	(2:30) Sunday, March 27

Remaining Performances in Rackham Auditorium

HERMANN PREY, <i>Baritone</i>	Wednesday, February 2
Twelve Songs from "Kerner-Lieder," Op. 35 SCHUMANN	
Twelve Songs from "Mörrike-Lieder" WOLF	
VIENNA OCTET	Tuesday, March 1
I SOLISTI VENETI	Wednesday, March 16
CHICAGO LITTLE SYMPHONY	Thursday, March 31

CHAMBER MUSIC FESTIVAL February 18, 19, (2:30) 20
New York Chamber Soloists, including ADELE ADDISON, *Soprano*; and
CHARLES BRESSLER, *Tenor*.

Series Tickets: \$7.00—\$5.00—\$4.00

Single Concerts: \$4.00—\$3.00—\$2.00

1966 MAY FESTIVAL—six concerts, May 5, 6, 7, 8.
Orders for series tickets accepted and filed beginning December 1.

Block A, \$25.00—Block B, \$20.00—Block C, \$16.00—Block D, \$12.00—Block E, \$9.00.

For tickets and information, address
UNIVERSITY MUSICAL SOCIETY, Burton Tower