

OPERA ORCHESTRA

Violins

Robert Gillespie, Concertmaster
Marilyn Hoogendyk
Ernest Murphy
Claudia Bucher
Edward Krebs
Arthur Heinemann
Susan Finnegan*
Elaine Boyd
Daniel Stillman
Stephen Whiteside
Katherine Mangione

Viola

Annette Caruthers
Mary Jane Marratt
Karen Sequin
Dawna Juliano

Cello

Kathy Kingsbury
Cathy Jenkins

Bass

George Sequin
Ronald Jones

Flutes

Nancy Neal
Marjorie Reitan

Oboes

Janet Faris
Wray Beth Johnston
Katherine Abel

*Principal

Clarinets

Joyce Cunningham
Ann Olsen

Bassoons

Paul Means
Alan Biehl

Horns

James Loucks
Jeff Burns

Trumpets

Larry Jess
Kerry Boggio

Trombone

Edward Shields

Harp

Kaiya Treffry

Timpani

Stephen Groff

Percussion

Robert Randall



Eastern Washington State College
DEPARTMENT OF MUSIC

Presents

THE BARBER OF SEVILLE

by GIOACCHINO ROSSINI



John Duenow, Director
Wendal S. Jones, Conductor

Acknowledgements

EWSC Drama Department, Emmanuel Lutheran Church, Mrs. Richard Green, Dr. George Lotzenhiser, Chairman, Department of Music, Dr. Michael Miller.

May 20, 21, 22

Music Building Recital Hall

Department of Music

Eastern Washington State College

Music Theatre

THE BARBER OF SEVILLE

A Comic Opera in Three Acts

by GIOACCHINO ROSSINI

Libretto by Cesare Sterbini

English Adaptation by Virginia Card

CAST OF CHARACTERS

(in order of appearance)

Fiorello, servant of Count Almaviva	John Stengle
Count Almaviva	Randy Fisher
Dr. Bartolo, physician, guardian of Rosina	Gene Hammond
Figaro, barber	Dale Shetler
Berta, old housemaid of Dr. Bartolo	Karen Olson
Rosina, ward of Dr. Bartolo	Kathy Clark
Ambrosius, servant of Dr. Bartolo	Bill Norberg
Anastasio, servant of Dr. Bartolo	Paul Walker
Basilio, music master to Rosina	Frank Trujillo
Officers	Dave Chandler John Stengle
Notary	Paul Walker
Guards	Bill Norberg Michael Rice

Place: Seville

The Time: Seventeenth Century

Act I: Outside Dr. Bartolo's House
Act II: Main Room in Dr. Bartolo's House
Intermission (10 minutes)
Act III: Main Room in Dr. Bartolo's House

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THE STORY

The story of the opera is simplicity itself. Dr. Bartolo, an old physician, crusty and greedy, has as his ward the beautiful and rich Rosina. He hopes to win her consent to become his wife, and to save from the attentions of others by keeping her constantly a prisoner in his house. The Count Almaviva has seen her, and her charms have bewitched him. Rosina herself feels a strong inclination for the swain who is known to her only by the name of Lindoro. Almaviva, to further his suit, and in the hope of obtaining an interview, follows Proteus's advice in "The Two Gentlemen of Verona," and visits his lady's chamber with a "sweet consort." Enter Figaro, the town factotum, who is promptly enlisted in an enterprise which has for its end the introduction of the lover into the house in which Dr. Bartolo keeps his ward a prisoner. Twice the superfluous precautions of the jealous old guardian are rendered useless. Almaviva comes in the guise of a drunken soldier who claims to have been billeted upon the Doctor: he manages to make himself known to his innamorata, exchanges letters with her, but only escapes arrest at the end by making himself known to a body of soldiery who were about to carry him off. By the sudden change in their attitude toward the rude intruder, Dr. Bartolo is stunned. Figaro's plot is working well. Next Almaviva dons the hat and gown of a music master and gets into the presence of his mistress on the pretense that her teacher, Don Basilio, is ill and has asked him to take his place. The real Basilio arrives, and there is a moment of confusion. Figaro solves the problem by persuading Basilio that he is really ill with a raging fever and bundling him out of the room. Figaro obtains the key to the balcony, and a midnight elopement is planned, but is frustrated by the discovery that the ladder leading from the balcony to the ground has been carried away. Meanwhile, Bartolo, having obtained Rosina's promise to marry him, arranges for the notary's visit. That official, however, is persuaded by Figaro to draw up and attend to the attestation of a marriage agreement between Count Almaviva and Rosina, and finding that all his precautions have been superfluous, Bartolo gives his blessing to the young people. A happy ending ensues.

PRODUCTION STAFF

Director	John Duenow
Conductor	Wendal S. Jones
Scenic Design	Sally Duenow
Costumes by Greenow Costumes, Cheney	
Costume Coordinator	Carmen Powers
Stage Director	Paul Walker
Assistant to the Director	Carmen Powers
Assistant to the Conductor	Gerald Thomas
Rehearsal Accompanist	Paulette Miller
Lighting	Ron Braun Harlan Henderson
Stage Crew	John Stengle Kris Ewing Cherie Owen Vicki Whitehall Hannalore Graf
Makeup Supervisor	Ron Braun
Makeup Assistants	Hannalore Graf Donna Ferguson
Choreographer	Ron Braun
Understudies	Paul Walker Anita McCoury