

Il Barbiere di Siviglia

1941

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*presents*

## **TWO MATINEES**

*of*

### **"THE BARBER OF SEVILLE"**

FRIDAY, OCTOBER 24, 1941 - 1:45 p. m.

FRIDAY, OCTOBER 31, 1941 - 1:45 p. m.



MRS. THOMAS CARR HOWE, JR., *Chairman*

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MRS. D. J. MURPHY, *Chairman, Parochial Schools*

MRS. DAVID ARMSTRONG TAYLOR, *Chairman, Boxes*



The student matinees of THE BARBER OF SEVILLE on October 24 and October 31, will be the fourth and fifth performances of opera to be given by the San Francisco Opera Guild for music students and school children.

These performances are made possible by the members of the San Francisco Opera Guild who contribute Ten Dollars a year. The enthusiasm shown by the San Francisco and Bay area schools and others as far away as San Jose, Stockton, Santa Rosa and Sonoma, is very encouraging to the Guild who hopes that the students who are attending its performances will be the future opera audience of the West.

**FRIDAY MATINEE, OCTOBER 31, at 1:45**

# **BARBER OF SEVILLE**

Opera in three acts. Music by Gioacchino Rossini.

Text by F. Sterbini. Founded on the trilogy by Beaumarchais.

## **THE CAST**

Count Almaviva.....FRANCO PERULLI  
Figaro, the Barber of Seville.....JOHN BROWNLEE  
Doctor Bartolo, a physician.....SALVATORE BACCALONI  
Rosina, his ward.....BIDU SAYAO  
Don Basilio, a music master.....EZIO PINZA  
Bertha, Rosina's governess.....IRRA PETINA  
Fiorello, a servant of the Count.....GEORGE CEHANOVSKY  
Officer.....ANTHONY MARLOWE  
Notary, Serenaders, Police

**STAGE DIRECTOR**  
ARMANDO AGNINI

**CONDUCTOR**  
GAETANO MEROLA

**CHORUS MASTER**  
GIACOMO SPADONI



**TIME AND PLACE** Seventeenth Century; Seville.

Act I: A Street in Seville, Early Morning.

Act II: A Room in Doctor Bartolo's House.

Act III: The Same.

## The Story of "Barber of Seville"

### ACT I

Rosina, coveted by her mean and suspicious guardian, Dr. Bartolo, because of her wealth, is so closely watched by him that she is forced, against the dictates of her heart, to appear indifferent to the serenading of an unknown admirer who nightly haunts her window. It is the Count Almaviva deeply in love and masquerading as one Lindoro in order that the glamor of his rank may not influence the girl. The rising curtain discloses the Count in his devotional serenade. He is interrupted by the arrival of the loquacious Figaro, barber and general factotum, who recognizes him but is adjured to secrecy. Figaro informs the Count that Rosina is not the daughter, as she long thought, but the ward of Dr. Bartolo who plans immediate marriage with her. Rosina appears on the balcony and drops a note to her serenader. Figaro plots that the Count shall gain entrance by posing as a billeted drunken soldier.

### ACT II

Rosina delights in a note from Almaviva, running from the room with it as Bartolo and Basilio enter. The doctor tells his friend that he intends to marry Rosina. Basilio informs him that Count Almaviva, who has asked for her hand, has arrived but the doctor little suspects the identity of the serenader of the night before. The two plot against the Count and plan for the doctor's marriage to Rosina on the morrow. When they leave Rosina returns with Figaro who playfully torments her about the pseudo Lindoro. He explains the plan of their meeting and leaves to aid in its execution. The doctor, returning, accuses Rosina of writing the note and dropping it from the balcony. She glibly and impertinently denies the evidence he offers and enjoys the taunting of him. They are interrupted by the noisy entrance of the disguised Count, pretending to be drunk. The police are called but Almaviva craftily identifies himself and they leave, much to the fury of Bartolo.

### ACT III

Through the further conniving of Figaro, Almaviva again gains entrance to Bartolo's house, this time in the guise of a music teacher who pretends he has been sent in place of Basilio whom he reports as being ill. Bartolo suspects that he has seen the man before. To disarm his suspicions the Count gives him a note written by Rosina to Lindoro saying that he had found it and offers to use it to convince Rosina that she is being duped. The music lesson begins. Figaro enters insisting over protest that it is his day to shave Bartolo. There is consternation when Basilio, himself, appears. But he is convinced by them all, and especially by a purse from the Count, that he really is very ill and must return home. To cover the conversation of the lovers, Figaro continues his shaving and chatter to Bartolo. The doctor, suspicious, surprises the young people in their plotting. Realizing he has again been duped he drives the Count from the house. Bartolo then shows Rosina the Count's note and the furious girl consents to their immediate marriage. Figaro and Almaviva enter. He makes known his real identity and when Basilio comes with the notary a second purse secures him as a witness to the marriage of Rosina to the Count instead of the doctor.

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