UofT Opera presents...

Il barbiere di Siviglia
by Gioachino Rossini

Russell Braun, conductor
Michael Patrick Albano, director
Wesley McKenzie, lighting & production design
Lisa Magill, costume design

Thursday, November 25th | 7:30pm
Friday, November 26th | 7:30pm
Saturday, November 27th | 7:30pm
Sunday, November 28th | 2:30pm

Livestream available on the Faculty of Music YouTube for all performances!

This production is made possible in part by a generous gift from Marina Yoshida.
We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

Il barbiere di Siviglia
Music by Gioachino Rossini
Libretto by Cesare Sterbini, based upon Le Barbier de Sèville by Pierre Beaumarchais

Conductor: Russell Braun
Director: Michael Patrick Albano
Production & Lighting Design: Wesley McKenzie*
Costume Design: Lisa Magill
Chorus Preparation: Sandra Horst
Continuo: Spencer Kryzanowski
Stage Manager: Kate Porter** | Assistant Director: Mario Pacheco
Rossini Specialist and The Azrieli Foundation Opera Visiting Artist: Carmen Santoro

This opera production is made possible in part by a generous gift from Marina Yoshida.
Additional support for costumes generously provided by Janet Stubbs.
The opening night performance is made possible by the Estate of Morton Greenberg.

Cast

<table>
<thead>
<tr>
<th>Character</th>
<th>Nov. 25/27</th>
<th>Nov. 26/28</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figaro, jack-of-all-trades currently working as a barber</td>
<td>Danlie Rae Acebuque</td>
<td>Alex Mathews</td>
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<tr>
<td>Count Almaviva, disguised as “Lindoro” in love with</td>
<td>Angelo Moretti</td>
<td>David Walsh</td>
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<tr>
<td>Rosina, a young heiress the ward of</td>
<td>Alessia Vitali</td>
<td>Alex Hetherington</td>
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<tr>
<td>Doctor Bartolo, an elderly physician intent on marrying her</td>
<td>Luke Noftall</td>
<td>James Coole-Stevenson</td>
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<tr>
<td>Don Basilio, Bartolo’s confidant And Rosina’s music-master</td>
<td>Jun Lam (Wesley) Hui</td>
<td>Jun Lam (Wesley) Hui</td>
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<tr>
<td>Berta, Bartolo’s servant</td>
<td>Heidi Duncan</td>
<td>Noelle Slaney</td>
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<tr>
<td>Fiorello, Almaviva’s servant</td>
<td>Cameron Martin</td>
<td>Mikelis Rogers</td>
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<tr>
<td>Ambrogio, Bartolo’s servant</td>
<td>Benjamin Done</td>
<td>Burak Yaman</td>
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<tr>
<td>A Police Sergeant</td>
<td>Dante Mullin-Santone</td>
<td>Christian Umipig</td>
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<tr>
<td>A Notary</td>
<td>Jacob Thomas</td>
<td>Jacob Thomas</td>
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<tr>
<td>An Undertaker</td>
<td>Lissy Meyerowitz</td>
<td>Ineza Mugisha</td>
</tr>
<tr>
<td>A Chambermaid</td>
<td>Rayna Crandlemire</td>
<td>Alexa Frankian</td>
</tr>
<tr>
<td>Musicians &amp; Soldiers</td>
<td>Jamal Al Titi, Benjamin Done, Cameron Martin, Antonio Mendicino, Dante Mullin-Santone, Mikelis Rogers, George Theodorakopoulos, Jacob Thomas, Christian Umipig, Simon Vandenberg Burak Yaman</td>
<td></td>
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</tbody>
</table>

Understudy Don Basilio – George Theodorakopoulos

The action of the opera takes place in Seville, Spain in the mid nineteenth century
There will be one intermission of 20 minutes after Act 1

*Production designed by Wesley McKenzie utilizing an existing design by Fred Perruzza
**By permission of Canadian Actors’ Equity Association
Our performances this fall are given in acknowledgement and remembrance of Miah Im and the exemplary, positive impact she made on our program from 2008-2012.

SURITITLES™ written by Gunta Dreifelds and produced and operated by John Sharpe. SURTITITLES™ invented at the Canadian Opera Company in 1983 and introduced worldwide with their production of Elektra by Richard Strauss.

### Orchestra
- **Violin 1**
  - Esder Lee, *Principal*
  - Raphael Salonga
  - Sophia Thaut
  - Emma Reader-Lee
- **Violin II**
  - Qiyue He, *Principal*
  - Amelia McNiven
  - Fontani
  - Jaedon Daly
  - Sophia Won
- **Viola**
  - Grace Moon, *Principal*
  - Vena Lin
  - Daphne Blanche
  - Waggener
  - Samantha Mak
- **Cello**
  - Isaac Lee, *Principal*
  - Sirui Chen
  - Brendan Rogers
- **Double Bass**
  - Mac Vanduzer
- **Flute**
  - Esther Hwang
- **Oboe**
  - Luca Ortolani
- **Clarinet**
  - Juliette Moreno
- **Bassoon**
  - Gabrielle Louise Eber
- **Horn I**
  - Anna Ding
- **Horn II**
  - Shin Yu Wang
- **Percussion**
  - Andrew Bell
- **Guitar**
  - James Baker

### Production
- **Technical Director, MacMillan Theatre**
  - Ian Albright
- **Technical Assistant**
  - Les Stockley
- **Production Assistant**
  - Ross Hammond
- **Production Manager**
  - Christina Bell
- **Assistant Conductor**
  - Sandra Horst
- **Co-Head of Wardrobe**
  - Alessia Urbani
- **Co-Head of Wardrobe**
  - Andrew Nasturzio
- **Hair & Makeup Designer**
  - Des’ree Grey
- **Assistant Stage Manager**
  - Tara Mohan
- **Properties Designer**
  - Marie Gravelle
- **Répétiteur**
  - Spencer Kryzanowski
- **Diction Coach**
  - Jason Nedecky

### U of T Opera at the Faculty of Music, University of Toronto
- **Director of Musical Studies**
  - Sandra Horst
- **Resident Stage Director**
  - Michael Patrick Albano
- **Head of Music Staff**
  - Andrea Grant
- **Resident Opera Specialist**
  - Russell Braun
- **Musical Coaching**
  - Rachel Andrist, Kate Carver, Wendy Nielsen, Steven Philcox, Daniel Taylor, Laura Tucker
  - Jason Nedecky, Ilana Zarankin

### Diction
- Anna Theodosakis

### Dance
- Christina Bell

### Scheduling & Administration
- Karen Wiseman

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Synopsis

Act I, scene 1 - Outside of Dr. Bartolo’s house, early morning.
Count Almaviva, a Spanish nobleman, has fallen in love with Rosina, the wealthy ward of the elderly physician, Dr Bartolo, who plans to marry her himself. Almaviva has followed Rosina from Madrid to Seville, disguising himself as an impoverished student named Lindoro.

From the street outside Dr Bartolo’s house, Almaviva serenades Rosina. Unfortunately, the serenade produces no response from Rosina, so Almaviva enlists the help of Figaro, a barber, who prides himself on his ability to manage affairs of the heart. They realize that they have, in fact, met before, and Almaviva explains why he is in Seville incognito. He is delighted to discover that Figaro is a general factotum, who enjoys easy access to the Bartolo household. Lured by the promise of money, Figaro devises a plan whereby Almaviva can gain access to Rosina by pretending to be a drunken soldier billeted with Dr. Bartolo.

Act I, scene 2 - The drawing room of Dr. Bartolo’s house, that afternoon.
Figaro has managed a brief meeting with Rosina before Bartolo appears and questions Rosina about her conversation with Figaro. When Rosina’s singing teacher Don Basilio arrives, Bartolo brings him up to date on the situation with Rosina. Bartolo suspects Rosina of writing a letter to ‘Lindoro’; when she defends her innocence, he warns her not to trifle with him, advising her to find more plausible excuses for a man of his standing.

Almaviva, now disguised as a soldier, arrives to take up his ‘billet’ in Bartolo’s house. Rosina is of course delighted when he reveals that he is really her secret admirer. Bartolo’s annoyance at Almaviva’s drunken behaviour causes such a row that the militia are called by the neighbours. The Count, however, escapes arrest, much to Bartolo’s annoyance.

Intermission

Act 2 - The drawing room of Dr. Bartolo’s house, that evening
Assuming yet another disguise, Almaviva enters the house as Don Alonso, a music teacher who says he has come to give Rosina her music lesson in place of Don Basilio, who, he claims, has suddenly fallen ill. To gain Bartolo’s trust, Don Alonso reveals that he has intercepted a note from Almaviva to Rosina. Bartolo fetches Rosina for her lesson. While Bartolo doeses, Rosina and ‘Lindoro’ express their love and make plans to elope that night.

Figaro arrives to shave Bartolo. He manages to steal the key to Rosina’s balcony and lures Bartolo away from the music room by smashing a pile of crockery. All is going to plan until Don Basilio unexpectedly appears, but Figaro quickly pays him off and Basilio withdraws. Figaro resumes shaving Bartolo and tells Rosina of his plan for the lovers to make their escape. Bartolo, however, has not been entirely duped, and sees through Almaviva’s disguise. The game is up for the lovers – albeit temporarily.

Berta, Bartolo’s housekeeper, and herself in love with the old man, ruefully comments on the foolishness of old men wanting to marry young wives. When Bartolo discovers that there is plotting afoot, he decides to marry Rosina without delay. He confronts Rosina with a letter she addressed to Lindoro and catches her by surprise when he makes her believe that Lindoro is clearly acting on Almaviva’s behalf.

Following a violent thunderstorm, Figaro and Almaviva climb into the house by way of a ladder. They are confronted by Rosina who is angry at being ‘used’ by Lindoro – until she learns that he is in fact Almaviva and falls willingly into his arms. Figaro is anxious for the lovers to be off, but they discover they are unable make their escape because Bartolo has removed the ladder.

Basilio returns with the notary who is ready to marry Rosina to her guardian, but a bribe and a threat easily persuade Basilio to instead witness the marriage of Rosina to Almaviva. After arriving too late with the police, Bartolo is obliged to acknowledge amid the general celebration that he has lost Rosina.
CONTINUO

The Opera Division is grateful to the many donors who support us. We are pleased to acknowledge those donors who have made annual gifts of $500 or more between September 1, 2019 and November 1, 2021:

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