

SYNOPSIS



THE BARBER OF SEVILLE

BY

GIOACHINO ROSSINI

Co Boi Nguyen, conductor
Marco Schindelmann, director

Saturday, March 28, 2015 - 8 p.m.
Sunday, March 29, 2015 - 2 p.m.
MEMORIAL CHAPEL

Act One

Amidst the streets of Seville, the wealthy Count Almaviva comes to the house of Doctor Bartolo who has taken the lovely Rosina as his charge. Rosina's dowry and charm have combined to make her the most desirable woman of Seville, and Almaviva finds himself a part of the pack of suitors fighting for Rosina's affections. To ensure that Rosina would not be interested in him because of his status, Almaviva dresses as a poor student and dubs himself "Lindoro," serenading her to try to win her over. Figaro, the Barber of Seville and keeper of all of the town's secrets, suggests Almaviva disguise himself as a drunken soldier who has been billeted to Bartolo to gain access to Rosina. The play goes awry when Bartolo discovers Almaviva trying to get into the house and gets kicked out, but before leaving, Almaviva and Rosina have their first meeting and he is able to pass off a letter to her.

Act Two

Almaviva takes on his second ruse when he dresses up as a music teacher who is to serve as a substitute for Don Basilio, Rosina's music teacher. Bartolo is initially skeptical but allows him entrance into the house. Figaro then comes to shave Bartolo, and in order to keep Almaviva and Rosina from being alone, he insists Figaro shave him in the music room. Hearing the two conspiring, Bartolo makes everyone leave the house. With a threat to his plan, Bartolo demands that he marry Rosina that evening, and persuades her to dismiss Lindoro (Almaviva) as a lackey to the real Almaviva. Time passes, and Almaviva and Figaro come to Rosina to meet. Rosina explains her feelings of betrayal and Almaviva finally reveals his true identity, and the two reconcile. With no way to escape unseen, Almaviva and Rosina marry with Figaro as the officiant and the wayward Basilio as the witness. Bartolo, who had stranded the group together by taking away their ladder, appears downtrodden, but is then consoled by being offered Rosina's dowry.

PROGRAM NOTES

"Make way for the handyman of the city! ... Ah, what a fine life, what a fine pleasure for a barber of quality!" In the twists and turns of its plot and melodies, Gioachino Rossini crafted a series of conundrums only the most cunning handyman would be able to solve. *The Barber of Seville* remains one of the most noteworthy examples of opera buffa, or comedic opera, still performed. The opera premiered in 1816 at the Teatro Argentina in Rome with a start to rival the comedy of its content. Audience members, later revealed to have been supporters of rival composer Giovanni Paisiello, jeered and hissed at the performance. Paisiello had composed

another Barber utilizing the same source for libretto 34 years prior. It seems only fitting that the community that supported the established Paisiello resented a competitor, in the form of 24 year old Rossini, who composed the opera in a mere thirteen days. With its successive debuts, a fresh perspective yielded great success and placed the work on its path to overwhelming notoriety.

Utilizing the wellspring of inspiration for works such as Mozart's *Le Nozze di Figaro* and Milhaud's *La mere coupable*, librettist Cesare Sterbini takes the words of comedic playwright Pierre Beaumarchais and reveals a myriad of most colorful personalities. Rossini heightens these personas in melodic and virtuosic opportunities fitting for each disposition. Count Almaviva, sincere in his quest for true love demonstrates his prowess through coloratura runs that call for intense flexibility and technical ability ("Ecco, ridente in cielo"). With Rosina's cavatina in Act One ("Una voce poco fa"), the audience is introduced to the illustrious woman of Seville's affection. Rosina's arias call for a figure worthy of great discourse, and her technical capacity, much like Almaviva's, does not disappoint. With large leaps and flurries, the role has been widely used for improvisation. Several Rosinas have taken the opportunity to exhibit the immense skill necessary for the role, including the likes of Kathleen Battle, Joyce DiDonato and Maria Callas. The title character of the Barber, Figaro, is truly a unification of charm, calculation and thriftiness. His precariousness brings with it a sense of urgency and constant movement, embodied in Rossini's musical setting, exemplifies this perfectly. Figaro's role follows suit as far as technical difficulty, hurdling between large melodic spaces and rhythmic patterns rivaling his own lack of predictability ("Largo al factotum").

Through these rich characterizations, The Barber of Seville serves as a standard for Rossini's own compositional identity, the results of which are now considered operatic trademarks. One operatic convention found within Rossini's creation is the "ensemble of perplexity," coined by Edward J. Dent. The "ensemble of perplexity" is depicted as a small ensemble at a moment in action while something embarrassing has come up and the ensemble is left in confusion or agitation. This concept is idyllically represented in the quintet "Don Basilio – Cosa veggo?" Through repetition of text such as the phrase "Buona serra," Rossini plays with the larger than life act of the conspirators Figaro, Rosina and Almaviva kicking out the music teacher Don Basilio so that he doesn't reveal the lovers. Another stylistic feature is the use of what is classified as the "Rossini crescendo." This drive, in frenzied orchestral accompaniment and overlapping melodic lines, results in a flurry of sound and text akin to a stack of papers flying into the air. The convenient part of Rossini's comedic style is that the papers have stacked so perfectly in the pile of good fortune that the audience is carried away by this climactic momentum. Just as the "Rossini crescendo" has propelled the work for decades, *The Barber of Seville* continues to drive forward as an unstoppable force in history.

sanitize

Informal

Synonyms for sanitize

verb sterilize

censor

verb. forbid; ban; selectively remove

(Thesaurus.com)

Rossini's *Barber of Seville* is sanitized Beaumarchais. Aesthetics can smudge, whitewash, or downright redact. Fall out from the Boomer Gen's Kaboom is being sanitized, in part, by contemporary Kawaii culture and lifestyle. Kawaii, originating in 16th century Japan and demonstrated by paintings of kittens and puppies, extols and promotes grotesque cuteness. This production attempts to sanitize Rossini by way of Kawaii.

Intermezzo I: Artist and University of Redlands faculty member Angela Willcocks has set up an art studio in an empty store front located in North Long Beach. "North Long Beach is a very poor neighborhood, classified as 'disenfranchised.' A place where poverty, violence and unemployment are the norm. New immigrants and old, multi generational families live and work side by side and mix on the streets, creating and preserving their cultures which make up their community. Over this 4 month period I created a series of Barbershop Animations based on 5 local Barbers."

Angela's Notes:

Manny Le Barbier, Cream of the Crop, Badabing, BT's cut 'em up, Tapers, fades, line ups. blades, blocked, rounded, choppy and razored.

Nothing fancy, yet very relevant. My short animations exploring the different cultures of Barbershops. Barbershops are a form of cultural agency.

Historically - Men would stop in to the barber not only for a haircut and a shave, but also to fraternize with friends and "chew the fat." In the relaxed environment of the different shops each barber creates their own space/chair reflecting who they are through objects and stories. Barbers are interesting people with interesting stories to tell. While the barber cuts and shaves, the customer, reads, listens, comments

and banter, jokes are told and laughs are had, everyone is involved, men, young, old, and middle-aged, and now females, all joining in. You could walk in to a Barbershop today and it would be like you had been going there for years often the results of a tradition handed down over generations. This is a large part of what makes this culture so special.

Cultural diversity has characterized the American culture since its beginning becoming a buzzword along with multiculturalism. Cultural diversity is often skewed by a lack of understanding, different personal beliefs, peer and media perceptions, education and economics or a simple fear of something inconsistent with the norm.

Intermezzo II: Let's not reject what that lazy fool resembles. Hardly anyone. The coward jealousy are dissonances, slanders your legs can hardly support. In this guise a false marriage will only keep me busy.

It's one of your pleasures hidden at the end of winter. Gentlemen of the conspiracy: find the very moment the pattern emerges. Offer my sorrow. You have forgotten in one thought much at the heart of honor.

It is madness to imitate by fixing a thing. It becomes so difficult to displease me. So you're tough? Nothing is created to remain unknown.

Bannissons ne vaut pas me la paresse ne me trompe point personne ressentiment mais le lâche la jalousie sont des dissonances, la calomnie vos jambes ne pourriez peut-être pas soutenir ce déguisement épousez pas vrai seul m'occupera c'est cell du plaisir votre déguisement au sortir de l'hiver messieurs de la cabale aux circonstances trouver l'instant des motifs venir donner ma douleur vous ayez oubliée d'un pensée beaucoup aux siens d'honneur en réparant une chose si difficile me déplaisez-vous si fort pour rester inconnu a se faire sauter.

Pierre-Augustin Caron de Beaumarchais, the original author of the Figaro trilogy, was born in 1732, and to say he lived through the tumultuous years of the French Revolution would be to understate his activity as playwright, inventor, craftsman, diplomat, political activist, and businessman. The phrase "briefly jailed" appears often in his biography. The character of Figaro first took the stage in 1775, more than a decade before "the national razor" would take its place as a kind of grotesque purgative for the body politic, but the antic barber/doctor of the plays and operas already had in mind the inconsistency and danger that comes with pursuing freedom and choosing what or whom to love.

The texts above are created through bibliomancy (randomly choosing words from a text) based on a random operation where the number and organization of the bibliomancy is chosen by counting off lines and pages to locate words and phrases.

The resulting reduction of the play is then crafted into a false translation. Imagine this brief, marginally intelligible text as Figaro's voice emerging from a kind of spiritual-historical Magic-Eight ball, answering a question that can only form once the answer is clear. Is Southern California in 2015 more or less complicated than revolutionary Paris, more or less subject to deception, disguise, misunderstanding, vanity? Who is locking the doors, and who is pitching subversive missives out the window? Rossini's version is a reduction and disguise of the Beaumarchais stage play; a barber plying his trade in a small Long Beach storefront is another version of Figaro. Like our friendly Barber, he survives by serving, and he, too, has a place and role in history. (Alisa Slaughter for *Borderline Antigone*)

CAST

| | |
|--------------------------|------------------|
| Figaro | Justin Brunette |
| Rosina | Jordan Otis |
| Count Almaviva | Andrew Metzger |
| Don Bartolo | Bradley Franklin |
| Don Basilio | Alireza Tousi |
| Bertha | Rebecca Allen |
| Fiorello and the Officer | Zachary Krug |

ORCHESTRA

| | |
|-----------------------------|---------------------------|
| First Violin | Viola |
| Ian Kaminski, concertmaster | Ruben Pascual, principal |
| Jeanne Skrocki | Rachel Rome |
| Devon Fox | Ashley Wright |
| Colin Barstad | Aaron Norton |
| Karen Palmer | Emery Hebert |
| Geoffrey Halgas | |
| Matthew Dickinson | Cello |
| | Xue Chen, principal |
| Second Violin | Ricki Worth |
| Kyle Denison, principal | Kyle Champion |
| Maia Gordon | |
| Kaylene Pecora | Bass |
| Art Svenson | Olivia Franzen, principal |
| Ellen Jung | Paulina Silva |
| Jose Ontiveros | Benjamin Purper |

Flute
Victoria Jones, principal
Nicole Hans

Oboe
Ian Sharpe, principal
Marilyn Schram

Clarinet
Taylor Heap, principal
Matthew Dearie

Bassoon
Kevin Enriquez, principal
Larry Dang

Horn
Kerrie Pitts, principal
Gregory Reust

Trumpet
Brandon Hansen, principal
Katrina Smith

Trombone
Joel Rangel, principal

Percussion
David Mantle, principal
Danielle Kammer
Kevin Bellefeuille

Guitar
Marley Crean

Harpsichord
Wayne Hinton

PRODUCTION AND DESIGN PERSONNEL

Director
Conductor
Chorusmaster
Musical Coach and/or Rehearsal Pianist

Video Designer
Video Veejay
Make Up

Technical Director
Supertitles
Stage Manager
Prop Manager

Lighting Concept, Design
Light Operator
Spotlight Operator

Marco Schindelmann
Co Boi Nguyen
Nicholle Andrews
Wayne Hinton
Twyla Meyer
Cash Tijerina
Cash Tijerina
Mayu Uchiyama
Lacy Mason
Michael Raco-Rands
Marco Schindelmann
Cynthia Snyder
Mayu Uchiyama
Lacy Mason
Marco Schindelmann
Courtney Otis
Jessica Nunez
Jessica Ramos

MEN'S CHORUS

Tenors
Zeyuan (Gary) Gao '17
Samuel Gerungan '18
Jiovanni Guzman '18
Zachary Krug '16
Kuni Migimatsu '18
Jacob Miller '18
Daniel Newton '18
Zach Pappas '17
Anthony Ribaya '16
Taylor Schult '14 '16
Angelo Sun
Kenny Taber '16
James Valencia '18
Andrew Will '17

Basses
Joey Buschatzke '17
Matthew Bynum '18
Jake Ferntheil '18
Roderick Flucas '17
Spencer Fuller '15
Benjamin Grafton '15
Philip Hoch '16
Brian Hotchkiss '17
Jose Marcial '18
Chris McAuliffe '18
Edmar Oliveira '16
David Reyes '18
Byron Scott '18
Quintan Valles '17
Darius Warren '18

For a complete calendar of School of Music events visit
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