

Spring 2-23-1968

The Barber of Seville (1968)

San Jose State University, Theatre Arts

Follow this and additional works at: http://scholarworks.sjsu.edu/productions_1960s



Part of the [Theatre and Performance Studies Commons](#)

Recommended Citation

San Jose State University, Theatre Arts, "The Barber of Seville (1968)" (1968). *Productions 1960-1969*. 14.
http://scholarworks.sjsu.edu/productions_1960s/14

This Book is brought to you for free and open access by the Theatre Productions at SJSU ScholarWorks. It has been accepted for inclusion in Productions 1960-1969 by an authorized administrator of SJSU ScholarWorks. For more information, please contact scholarworks@sjsu.edu.

ANNOUNCEMENTS

Next production on the regular season will be the chilling contemporary drama, The Physicists, by Friedrich Duerrenmatt which will play in the College Theatre March 22, 23, 27, 28, 29, and 30. William Alfred's Hogan's Goat, award winning off-Broadway play of 1966 will be presented in May.

Student directed One Acts are scheduled for performance in the Studio Theatre on March 7, 8, and 9. The bill includes Cox and Box, The Private Ear, and A Slight Ache. Tickets will cost \$1.50 general admission and 75¢ for students; the box office will open March 4.

Harkee the Cat is the children's play for spring semester. It was written by drama Professor Cleve Haubold and will be given four performances in the College Theatre April 18, 19, and 20.

The next opera production will be of Robert Ward's setting of The Crucible by Arthur Miller. This presentation of the San Jose State Opera Workshop and Symphony will be performed on May 27, 28, and 29 in the Concert Hall.

KSJS, the College FM Station, operated by the Drama Department, broadcasts Monday through Friday at 90.7 mc from 5:00 until 9:00 p.m.

PERSPECTIVE, the college television series produced by the Drama Department, is broadcast each Saturday morning at 8:00 a.m. on KNTV, Channel 11 and at 6:30 p.m. each Thursday on KTEH, Channel 54.

ACKNOWLEDGMENTS

Mrs. Carol Haws, Associate Professor, Physical Education Department for Women

Stevens Music—Allen Organs, Inc.

SAN JOSE STATE COLLEGE

departments of drama and music

present

The Barber of Seville

by Rossini

College Theatre
Feb. 23, 24, 28, 29

March 1, 2

1968



I

THE BARBER OF SEVILLE

by Gioacchino Rossini

I

Musical Direction by Edwin C. Dunning
Stage Direction by Kenneth R. Dorst

Settings by Philip J. Flad
 Costumes by Berneice Prisk
 Lighting by Ronald E. Krempetz

Assistant Conductor, Leon Dillingham[®]
 Assistant Stage Director, Jocelyn Smith
 Assistant Musical Director, Marilyn Beebe

CAST

Count Almaviva	Richard Nelson
Dr. Bartolo, physician, guardian of Rosina	Wesley Finlay
Rosina, ward of Dr. Bartolo	Marsha Hinkley*
	Geri Zanvettor +
Figaro, barber	Stephen Janzen-
	David Myrvold*
Don Basilio, music master to Rosina	Robert Waterbury
Berta, old housemaid of Dr. Bartolo	Sharon West
Fiorello, servant of Count Almaviva	Allen Poole
Police Officer	Roger Bowers
Notary	Ronald Krempetz
Musicians and Police	Roger Bowers, Larry Ernst, Richard Grossman,
	Morris Hersh, Paul Myrvold, Neal Newman, Allen Poole, John Schmedes

THE ACTS

The action is located at Dr. Bartolo's house in Seville during the late eighteenth century.

(There will be one intermission)

[®] Will conduct February 29

* Will perform February 23, 28, March 1

+ Will perform February 24, 29, March 2

THE OPERA WORKSHOP ORCHESTRA

Violins Daniel Guaraldi, Concertmaster Warren Blumenfeld Vicki Compton Susan Lanfri Charlene Lyon Karen McLean Monean Stade Anne Tunzi	Basses Herb Hopkins Thomas Lee Harpichord Joseph Halpin Flutes Andrea Dudley Kristin Steenberg Jeanne Thomas	Bassoons Ruth Hosmon Michael Shelby Horns James Hawley Harold Peterson Trumpets Harold Belden Richard Cash
Violas Marywayne Bush Nella Henninger Ruth Hunker Eugene Phillips	Oboes Sandra Hively Peter Pinkerton Clarinets Karen D'Attilo Douglas McCrea Ray Moeller	Trombones William Erlendson, Jr. Michael Rubino Craig Whitwell Percussion Kathy Bullock
Cellos Nancy Cousins Joanne Dillingham Gail LaJuenesse		

PRODUCTION STAFF

Technical Direction	Richard S. Bylin
Stage Manager	James Jacobs
Assistant Stage Manager	Benita Brazier
Scenery	Diane Hart, James Mason, Dale Maggio, Dan Rivers, Robert Ryan
Lights	Ron Geren, Kristin McGuire, Ann Martin, Sandra Silva
Costumes	Janet Burns (Head), Helen Ayers, Mary Beth Sanchez, Ray Satumo
Properties	Sandra Badalamente, Edwin Green, Kathie Hurst, Charlotte Kutilek
Publicity	Eddy Emanuel
House Manager	Larry Woolverton
Box Office	Joyce Forster, LeRoy Julien, Constance King
Program Cover Design	Craig Niesler

PROGRAM NOTE

Except by the audience at its disastrous first performance in 1816, *Il Barbiere di Siviglia* has been accepted as a masterpiece. Using Beaumarchais' *Le Barbier de Seville* (1775) as his source, Rossini conceived and wrote his opera in a mere twelve or thirteen days, which even today seems miraculous. The Barber of Seville, under the mask of light comedy, expresses the rebellious spirit of the man of the people. Figaro fearlessly speaks his mind and aids the accomplishment of plots on behalf of Rosina and her lover against the forces of suppression in the persons of Dr. Bartolo and Don Basilio. The popularity of Rossini's opera is readily apparent. His music is fresh, gay, simple, easily understood. His melodies bubble forth from a source of gaiety, which is the order of the day. Yet, there is real dramatic intensity in this tug of war between extremely clever and resourceful people, and the story provides many opportunities for those volcanic explosions that were the hallmark of Rossini's style.