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The Barber of Seville (1968)

San Jose State University, Theatre Arts

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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 <u>The Crucible</u> 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.

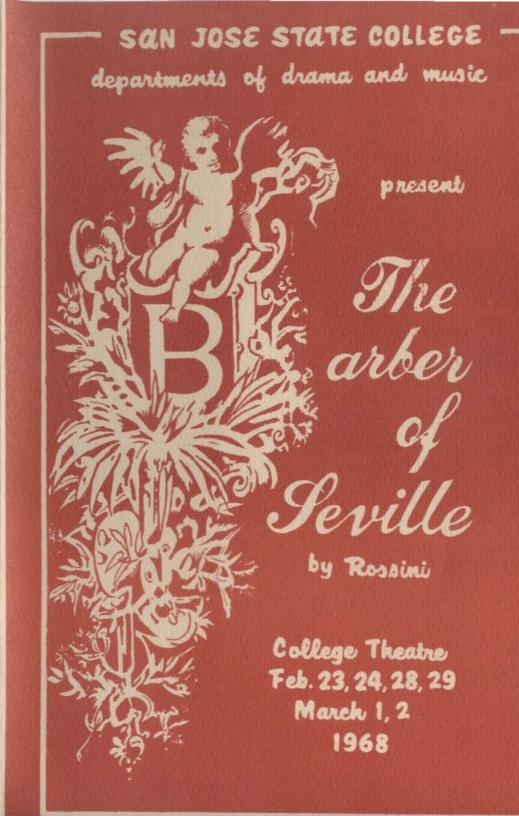
KSJS, the College FM Station, operated by the Drama Department, broadcasts Monday through Friday at 90.7 mc from 5:00 until 9:00 p.m.

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.



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^o Assistant Stage Director, Jocelyn Smith Assistant Musical Director, Marilyn Beebe

CAST

Count Almaviva Dr. Bartolo, physician, guardian of Rosina	
Rosina, ward of Dr. Bartolo	
	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, F	Richard Grossman .
Morris Hersh, Paul Myrvold, Neal Newman, Allen Pool	

THE ACTS

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

(There will be one intermission)

THE OPERA WORKSHOP ORCHESTRA

Violins
Daniel Guaraldi,
Concertmaster

Warren Blumenfeld Vicki Compton Susan Lanfri Charlene Lyon Karen McLean Monean Stade Anne Tunzi

Violas Marywayne Bush Nella Henninger Ruth Hunker Eugene Phillips

Cellos Nancy Cousins Joanne Dillingham Gail LaJuenesse Basses Herb Hopkins Thomas Lee

Harpsichord Joseph Halpin

Flutes Andrea Dudley Kristin Steenberg Jeanne Thomas

Oboes Sandra Hively Peter Pinkerton

Clarinets Karen D'Attilo Douglas McCrea Ray Moeller Bassoons Ruth Hosmon Michael Shelby

Horns
James Hawley
Harold Peterson

Trumpets
Harold Belden
Richard Cash

Trombones William Erlendson, Jr. Michael Rubino Craig Whitwell

Percussion Kathy Bullock

PRODUCTION STAFF

Technical Direction	Richard S. Bylin
Stage Manager	James Jacobs
Assistant Stage Manager	Benita Brazier
Scenery Di ane Hart, James Mason, Dale Maggio, Dan	
Lights	artin. Sandra Silva
Costumes Janet Burns (Head). Helen Avers, Mary Beth Sa	inchez, Ray Satumo
Properties Saundra Badalamente, Edwin Green, Kathie Hurs	t, Charlotte Kutilek
Publicity	Eddy EmanuEl
House Manager	
Box Office Joyce Forster, LePoy Julie	en. Constance King
Program Cover Design	

PROGRAM NOTE

Except by the audience at its disastrous first performance in 1816, II 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.

Will conduct February 29

^{*} Will perform February 23, 28, March 1

⁺ Will perform February 24, 29, March 2