

Biographies



JOO WON KANG



PHILIPPE SLY



GIUSEPPE FINZI

JOO WON KANG (*Figaro*) is a baritone, a medium-range man's voice. He plays the barber of Seville. He is a jack-of-all-trades and uses all of his talents to help Count Almaviva marry Rosina.

LAURA KRUMM (*Rosina*) is a mezzo-soprano, which means her voice has a rich lower sound. Her character isn't sure who her boyfriend really is, but she loves him just the same.

MATTHEW GRILLS (*Count Almaviva*) is a tenor, a higher voice type that is often used for a young hero who has adventures and also falls in love. His character, Count Almaviva, has to disguise himself to make sure that Rosina loves him for who he is, not because he is rich.

PHILIPPE SLY (*Doctor Bartolo*) is a bass-baritone, a lower voice than a baritone like Figaro. He plays a grumpy old doctor who tries to spoil Count Almaviva's plans. Bartolo wants to marry Rosina himself.

AO LI (*Don Basilio*) is also a baritone, so he can sing low notes too. He is Doctor Bartolo's friend and also Rosina's music teacher, and he loves to gossip. He tries to help old Bartolo into marrying Rosina.

MARINA HARRIS (*Berta*) is a soprano and works for Doctor Bartolo as his housekeeper. She thinks that *she* would make a good wife for Doctor Bartolo.

GIUSEPPE FINZI (*Conductor*) is from Italy, where the composer wrote the opera. He makes sure that the orchestra and the singers are all making music together.



LAURA KRUMM



AO LI



ROY RALLO



MATTHEW GRILLS



MARINA HARRIS



GIOACHINO ROSSINI

ROY RALLO (*Director*) is an opera director, which means that he's the one who gives the singers the ideas they need to play their parts, make their complicated movements around the stage, and act out the emotions of their characters.

GIOACHINO ROSSINI (*Composer*) was born in 1792, which means he would be 221 this year! He is one of the most famous Italian composers and wrote 39 operas. Rossini's most famous opera, *The Barber of Seville*, was his 17th, which he wrote when he was 23.

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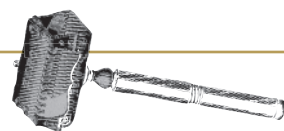
The Barber of Seville for Families

San Francisco War Memorial Opera House

Sunday, November 24 at 2 PM

Saturday, November 30 at 2 PM





The Barber of Seville SYNOPSIS



ACT I

Figaro, the barber of Seville (in Spain), introduces himself as a clever chap who does just about everything and whose talents are much in demand. He encounters his friend and former employer, the wealthy Count Almaviva. The Count has fallen in love with a young lady named Rosina, but she is closely watched by her guardian, old Doctor Bartolo, who hopes to marry her. Wishing to be loved for himself alone, rather than for his wealth and position, the Count has been serenading Rosina pretending to be a penniless young fellow named “Lindoro.” Since he is Bartolo’s barber, Figaro assures the Count that he can help him sneak into the doctor’s house to see Rosina. He proposes to disguise the Count as a drunken soldier with orders to be lodged in Bartolo’s home, and the Count promises Figaro a generous reward if the plan succeeds.

Won over by Lindoro’s serenading, Rosina declares her determination to defy Doctor Bartolo and marry her young suitor. Bartolo’s friend Don Basilio, Rosina’s music teacher, promises to help Bartolo marry the young lady. Basilio suspects that the mysterious serenader is actually Count Almaviva, who is said to be in Seville. Basilio loves vicious gossip and proposes to Bartolo that they ruin the Count’s reputation with a slanderous rumor, but Bartolo rejects this plan as too slow—he will thwart the Count by marrying Rosina that very day.

Finding a moment alone with Rosina, Figaro learns that she returns Lindoro’s love, and she gives Figaro a letter to deliver to him. When the suspicious Bartolo finds evidence that Rosina has written the note, he rejects her excuses and furiously demands that she obey his wishes. Carrying out Figaro’s scheme, the Count performs the drunken soldier routine while trying to catch a glimpse of Rosina. But Bartolo has an official exemption from having to house soldiers and threatens to have the intruder arrested. The Count pulls the arresting officer aside and flashes proof he is a Spanish nobleman. The officer’s respectful reaction to the disguised Count stuns everyone, especially Bartolo, and all the characters become caught up in the confused situation like pieces of a machine spinning out of control.

Cover photo: Marie-Noelle Robert / Théâtre du Châtelet, Paris

ACT II

Despite the failure of his first scheme, Figaro has a new plan. The Count presents himself to Bartolo disguised as “Don Alonso,” a music teacher substituting for the supposedly ailing Don Basilio to give Rosina her singing lesson. To make his ploy seem more convincing and prove he is an ally of the gossipy Basilio, Alonso shows Bartolo Rosina’s love letter, saying he obtained it from one of Count Almaviva’s lovers, to whom the Count passed it along as a joke. Alonso suggests that Bartolo use it to slander the Count and poison Rosina’s heart toward him. The Count hopes to be able to tell Rosina the truth in secret during their lesson, so as not to lose her confidence.

Meanwhile, in order to give Rosina and the Count some time alone, Figaro distracts Bartolo by giving him a shave. Basilio’s unexpected arrival requires artful conspiring to get rid of him before he spoils the plan, but the lovers and Figaro manage.

While the barber shaves Doctor Bartolo, the Count whispers to Rosina that he and Figaro will come for her at midnight. He tries to explain that he used her letter only as a way of getting into the house to see her, but Bartolo overhears and chases him out of the house. Doctor Bartolo’s old housekeeper Berta, who thinks she’d make him a good wife, takes a dim view of all this confusion.

Basilio is sent off to get a notary so that Bartolo can marry Rosina immediately. To persuade the girl to consent, Bartolo tells her that Lindoro is really an agent of the lecherous Count Almaviva and is planning to kidnap her and deliver her to the notorious nobleman. As proof, he shows her the love letter. Taken in by this slanderous trick, she confesses the planned elopement. Bartolo locks Rosina inside the house and runs off to get the police. As a storm rages, the Count and Figaro arrive with a ladder to rescue Rosina. Her anger at Lindoro’s supposed deceit turns to amazement when he reveals that he is in fact Count Almaviva himself. But the lovers’ rejoicing ends abruptly when they notice that the escape ladder has disappeared.

Don Basilio arrives with the notary to marry Rosina and Bartolo, but he finds Figaro and the Count in the house instead. The Count takes advantage of the notary’s presence and bribes the unscrupulous Basilio into witnessing his marriage to Rosina. Bartolo arrives with an officer, but he is too late to prevent the marriage. The count reveals his identity to all.”

This production is made possible, in part, by Soo & Raj Venkatesan.

Additional support provided by Jennifer & Jean-Jacques Bienaime, Paula & Bandel Carano, Carol & Dixon Doll, Mrs. Marilyn Dunn, Tobias & Liliana Kunze Briseño, and Brian & Kerith Overstreet.

Opera in two acts by **Gioachino Rossini**

Libretto by **Cesare Sterbini**

Based on the play by **Pierre Augustin Caron de Beaumarchais**

English translation by **Marcie Stapp** • Abridged Version and Narration Script by **Kip Cranna**

The Barber of Seville for Families

(Sung in English with English narration and supertitles)

CAST

(in order of appearance)

<i>Figaro</i>	Joo Won Kang †
<i>Count Almaviva</i>	Matthew Grills
<i>Rosina</i>	Laura Krumm †
<i>Doctor Bartolo</i>	Philippe Sly †
<i>Don Basilio</i>	Ao Li †
<i>Berta</i>	Marina Harris †
<i>Notary</i>	Andrew Truett
<i>An Officer</i>	Hadleigh Adams †

†Current Adler Fellow

PLACE: Doctor Bartolo’s house in Seville

ACT I

—INTERMISSION—

ACT II

Conductor

Giuseppe Finzi

Director

Roy Rallo

Set Designer

Llorenç Corbella

Costume Designer

Pepa Ojanguren

Lighting Designer

Gary Marder

Chorus Director

Ian Robertson

Assistant Conductor & Prompter

Dennis Doubin

Musical Preparation

Sun Ha Yoon†, **Robert Mollicone**†,
Fabrizio Corona

Recitative Accompaniment

Giuseppe Finzi

Supertitles

Christopher Bergen

Stage Manager

Gina Hays

Assistant Stage Managers

**Thea Railey, Darin Burnett,
Lisa Anderson**

Costume Supervisor

Jai Alltizer

Wig and Makeup Designer

Gerd Mairandres

SUNDAY, NOVEMBER 24, 2013 AT 2 PM

SATURDAY, NOVEMBER 30 AT 2 PM

Latecomers will not be seated during the performance after the lights have dimmed.

The use of **cameras, cellular phones** and any kind of recording equipment is **strictly forbidden**.

The performance will last approximately two hours, ten minutes.